School of the Arts
Student Handbook 2011
Fine Art BA (Hons)

Loughborough University

Welcome

Welcome to the School of the Arts within the School of the Arts, English and Drama at Loughborough University. Having chosen to undertake your degree with us, I am sure you are aware already that all of our undergraduate programmes have an outstanding reputation in their field, that our School is one of the top-ranking Art and Design departments in the UK and that Loughborough University has an international record of research and teaching excellence. But what can you expect while you are with us for the next three years?

That question is the focus of this Handbook, designed to provide guidance to you over the coming years as you make the important transition from student to early-career professional, whether as an artist or a designer-maker. Being a University degree student is not the same as being in school. During the next few years, you will be challenged by the breadth, depth and level of study you encounter; you will need to take a proactive role in your learning and an increasingly independent responsibility for the direction of your work. Our academic, technical and support team are here to assist you in developing your intellectual and creative abilities through sustained research and practical work, but the impetus for that work must come from you.

Use this Handbook wisely – read through it straight away, but also keep it somewhere safe for reference during the years to come, when more detailed queries concerning your programme, learning and teaching methods, feedback and assessment arise through your own engagement with your programme. My colleagues and I are here to assist in any way we can as you direct your time as a student productively and take advantage of all that the School of the Arts has to offer.

...our School is one of the top-ranking Art and Design departments in the UK and that Loughborough University has an international record of research and teaching excellence.

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Contents

Your Access to Information About the University

The University aims to provide all students with clear and accurate information about their programmes of study and the services and facilities available.

There are many sources for this information, including this Handbook. Important information is also available in the University Student Handbook.

By registering as a student of Loughborough University you undertook to familiarise yourself with the contents of these Student Handbooks and to abide by the regulations, ordinances, codes and policies it contains. The University Student Handbook is published on the web at:
http://www.lboro.ac.uk/admin/ar/student/handbook/

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Introduction to Fine Art

Welcome to the Fine Art Programme Handbook. We sincerely hope that you will have an exciting time here and that you will come away from this programme with new ideas, skills and a strong studio practice; having gained friends for life and confidence in challenging ideas and norms.
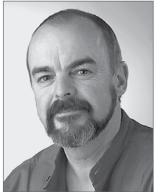
This handbook is provided for you in order to give you all the information needed during your degree studies. It contains important information about the structure of the programme, such as module aims and content, health and safety, term dates, how to submit work, assessment criteria etc. It also contains information on what kind of support is available from the University.

It is of utmost importance that you take the time to familiarise yourself with this document, paying particular attention to the modules you are currently enrolled on. Together with this it is vital that you read the information on Assessment Criteria in order for you to get a clearer understanding of this process. It is your responsibility to acquire this knowledge, and it will be explained in further detail in induction meetings during the coming years.

Aims of the Programme

- To provide a supportive and intellectually stimulating environment where students can develop the critical and practical skills relevant to contemporary art practices.

- To enable students to gain a broad knowledge and understanding of all aspects of art making, with special emphasis on risk-taking, curiosity, innovation and adventurousness.

- To foster a deep understanding of diverse methodologies that enables a critical framework for specialist art production, study and research.

- To create an environment in which the students encounter diverse and interconnected activities; such as curating, exhibiting and critical writing.

- To facilitate the student to make independent judgements and decisions: and to articulate these as participants in a global contemporary society.

- To ensure that students are able to contextualise their work with reference to theoretical, historical, cultural, political and ethical issues within a global arena.

- To provide a high quality honours programme in Fine Art which maximises students' opportunity to graduate with a good degree and enhance their employability.

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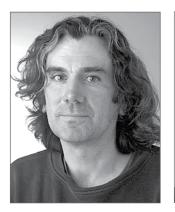
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Communication

The main means by which communication of information regarding the modules, meetings and assessments etc will occur through:

Emails and notice boards are situated throughout the Textiles workshops and studios and staff will tell you where you can find out regular information. We will communicate with you through Email and all of the programme information you require will be posted on the LEARN web site **http://learn.lboro.ac.uk/** It is very important that you check your Emails **http://partnerpage.google.com/student.lboro.ac.uk** on a daily basis, and please note that we will only send information to your Loughborough student account. New information is posted on notice boards on a regular basis and you should check these daily for information about tutorials, lectures and workshops. It is your responsibility to make sure you have the correct and up to date information.

Telephones for internal use only are located in the School's foyers together with open access computers.

Facilities

The School of the Arts house five specialist technical hubs that include a diverse range of traditional workshops, laboratories and equipment along with the latest in creative digital equipment, visualisation labs and digital printing facilities.

The hubs are school wide facilities and are supported by highly trained technical staff. All users from Foundation to undergraduate students to postgraduates, research staff and professional artists and designers can make the most of the facilities and opportunities we provide to develop their practical ideas through flexible approaches to materials and making.

We are particularly adept in supporting hybrid projects that demand interaction between disciplines and specialisms.

A range of specific and open access sessions are available within each hub. For more information on what we have to offer, to view timetables and to book dedicated sessions please see our online facilities at **http://www.lboro.ac.uk/departments/sota/facilities/index.html**

Costs

There will be costs associated with this programme that will vary depending on creative decisions, choice of materials and production techniques.

There will be opportunities for study trips/visits that will incur a cost, these are optional however we encourage you to at least participate in the trips/visits that are taking place nationally. During October 2011 there will be a three-day study trip to Liverpool to visit the Liverpool Biennale and associated City of Culture activities, which is a major event in the Arts calendar during this academic year. This trip will cost approx £150/person. Other trips vary in cost between £7-£250, depending on the location. If you intend on taking part in a trip then you will need to inform the relevant member of staff coordinating the trip who will then tell you the correct amount to pay which will be charged to your University student account.

A materials payment card will be available to all School of the Arts students.

This will enable you to buy materials within the School, specialised prints and the use of photocopiers.

If you want to use a materials card during your stay, there will be a charge of £12. This consists of:

• A £10 refundable charge (which will be refunded when you return the card).

• And a £2 administrative charge, which is not refundable.

You will be able to top-up the card to a maximum of £100 by cash at the re-loading machine located in the Edward Barnsley Building or by credit/debit card at the School's Finance Office.
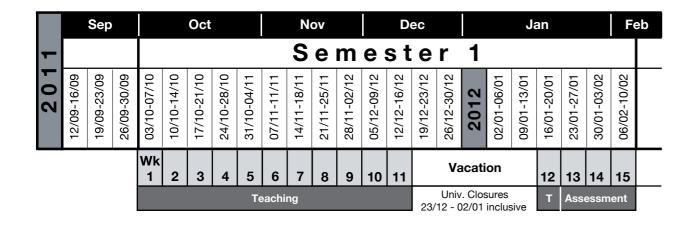
You will be able to obtain and pay for your materials card on-line at **http://store.lboro.ac.uk/** under 'School of the Arts' (then follow instructions).

Access to Learning Fund (ALF)

Access to Learning Fund grants are available to UK full-time and part-time Undergraduate and Postgraduate (taught and research) students studying at least 50% of a full-time programme who have higher than average costs or experience unanticipated financial difficulties. To qualify, a student must meet the same residence conditions as for student loans. If an Undergraduate student is eligible for a student loan, the full entitlement must already have been applied for before approaching ALF. Further details are available at: http://www.lboro.ac.uk/admin/ ar/funding/university/access_to_learning/

Academic Year: 2011 - 2012

(3 October 2011 - 22 June 2012)

2011	Sep			Oct					Nov				Dec				Jan				Feb
				Semester 1																	
	12/09-16/09	19/09-23/09	26/09-30/09	03/10-07/10	10/10-14/10	17/10-21/10	24/10-28/10	31/10-04/11	07/11-11/11	14/11-18/11	21/11-25/11	28/11-02/12	05/12-09/12	12/12-16/12	19/12-23/12	26/12-30/12	**2012** 02/01-06/01	09/01-13/01	16/01-20/01	23/01-27/01	30/01-03/02 06/02-10/02

Wk	1	2	3	4	5	6	7	8	9	10	11	Vacation	12	13	14	15
	Teaching											Univ. Closures 23/12 - 02/01 inclusive	T	Assessment		

2012	Feb			Mar				Apr				May				Jun		
				Semester 2														
	13/02-17/02	20/02-24/02	27/02-02/03	05/03-09/03	12/03-16/03	19/03-23/03	26/03-30/03	02/04-06/04	09/04-13/04	16/04-20/04	23/04-27/04	30/04-04/05	07/05-11/05	14/05-18/05	21/05-25/05	28/05-01/06	04/06-08/06 11/06-15/06	18/06-22/06

Wk	1	2	3	4	5	Vacation	6	7	8	9	10	11	12	13	14	15
	Teaching					Univ. Closures 06/04 - 10/04 incl	Teaching							Assessment		

Univ. Closures 07/05 & 4&5/06

Semesters

The academic year is divided into two fifteen-week semesters. Each semester consists of twelve weeks of teaching and learning, followed by three weeks of assessment and feedback. Some learning and study activities may take place during weeks 13 -15 of semester 1. Details, if appropriate, are contained in programme specific module documentation.

Modular System

All School of the Arts Degree programmes operate in accordance with the University's modular system. The programme leading to the award of BA comprises three parts, A, B and C. For full-time students, the duration of each part is one academic year. For part-time students, the programme may be completed in up to eight years.

In each part of the programme, you will undertake some compulsory and some optional modules.

These are specified and differentiated in the Programme Regulations contained later in this handbook. Each module has a modular weight, expressed as a number of credits. The smallest modules carry 10 credits; larger modules have modular weights that are multiples of 10 (up to 60 for the Part C Final Project module for many programmes).

Each 10 credit module will require approximately 100 hours work.

Your programme is made up of a combination of practice and non-practice based modules, each with an assigned modular weight, which determines the number of teaching/learning hours for the module. The University has agreed that there should be 10 teaching/learning hours per credit. Thus, if a module has a modular weight of 10 credits, 100 hours of teaching and learning are required for the delivery of the module, 200 hours for a 20 credit module.

A proportion of these hours are taken up by lectures, seminars, tutorials, demonstrations, workshops, directed projects, field trips and visits for which you will receive a timetable. The remaining hours are for self directed learning. The precise balance between each of the components is given in the module specification for that module.
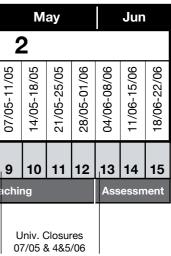
Attendance

Loughborough University Regulation XX (Undergraduate Awards, Paragraph 54) states that:

'Candidates who register for any Undergraduate module are expected to attend the relevant timetabled sessions at the University or at any other location where such sessions are held unless a special arrangement has been agreed by the Head of School responsible for the module'.

It is a requirement of the School that you are present in studios and workshops and at lectures and seminars except during assessment weeks when you will be informed when you need not attend.

Failure to attend is likely to seriously affect your grade and can result in a fail grade at the end of the year. If there are genuine reasons why you are unable to attend properly, please let staff know as there may be a number of ways in which the University can help.

However, if you do not attend classes regularly and you do not respond to requests for an explanation, your status as a student of the University may be terminated.

Under new government regulations, all students who fail to attend adequately will be reported to the University Registry. In the case of international students where study depends on a visa, absence will be reported to the UK Border Agency and may lead to the visa being cancelled.

Programme Structure

Part A - Introductory Modules

CODE	TITLE	MODULE WEIGHT	SEM	STATUS
SAA123	Introduction and Development of Fine Art	40	1	Compulsory
SAA500	Research, Analysis and Study Skills in Art and Design	30	1 & 2	Compulsory
SAA124	Critical Practice in Fine Art	50	2	Compulsory

Aims:

- Introduce and develop students' knowledge and understanding of contemporary Fine Art practice from a national and international perspective achieved through engaging practice and theory thus establishing individual critical framework and sphere of reference.
- To foster broad knowledge and understanding of all aspects of art making and to foster a deep understanding of diverse methodologies that enables a critical framework for art production, study and research and analysis and evaluation.
- Independent research and practice through development of individual methodologies and development of research and study skills to prepare students for historical and theoretical reading and academic writing to support Part B.

Part B - Degree Modules

CODE	TITLE	MODULE WEIGHT	SEM	STATUS
SAB114	Fine Art Practice 1	40	1	Compulsory
SAB550	Professional and Enterprising Practice	10	1	Option
SAB552	Professional and Business Practice	20	1 & 2	Option
SAB553	Art Histories and Theories	30	1 & 2	Option
SAB554	Visual Culture: Histories and Theories	30	1 & 2	Option
SAB555	Design & Material Culture: Histories and Theories	20	1 & 2	Option
SAB115	Fine Art Practice 2	40	2	Compulsory

Aims:

- Develop the level of critical engagement with production and dissemination appropriate to exhibition practice and extend knowledge of contemporary practice and international art to influence studio practice.
- Awareness of professional and business practice and market analysis.
- Further develop research skills and subject knowledge inculcated in part A and prepare students for dissertation in part C.

Part I - Optional

CODE	TITLE	MODULE WEIGHT	SEM	STATUS
SAI002	Foreign University Placement (DIntS, non credit)	120	1 & 2	Optional

Part C - Degree Modules

CODE	TITLE	MODULE WEIGHT	SEM	STATUS
SAC116	Professional Fine Art Practice	30	1	Compulsory
SAC500	Art and Design Dissertation	30	1 & 2	Compulsory
SAC117	Fine Art Practice: Final Project	60	2	Compulsory

Aims:

- Reinforce critical, imaginative, autonomy and expressive skills to produce a sustained body of self-directed fine art work and exhibit it to the highest possible professional standard.
- Succinctly prepare and write an artist statement that outlines ideas and places the work in an international contemporary context.
- To produce a personal thesis appropriate to the area of historical and theoretical enquiry utilising the intellectual, analytical and critical skills acquired in parts A and B.

Learning and Teaching

Contact Teaching

A proportion of all module hours provide a formal opportunity for teaching contact between individual students or groups of students and members of staff.

Varying forms of contact teaching are used in modules to effectively deliver content and monitor student progress in relation to the specific Intended Learning Outcomes (ILOs) of the module. So, for example, some modules may have more lectures than individual tutorials, others may rely upon group tutorials with few lectures, according to the nature of the subject being studied. In every instance, these formal hours are a small part of the total time spent by students in developing their work, both independently and with the informal support of academic and technical tutors.

Contact teaching takes the following forms:

The Tutorial entails either working individually or in a small group usually with one tutor.
Individual tutorials often focus on a particular topic, project or assignment that forms part of a module They are also one of the means by which you receive formative and summative feedback.
Group Tutorials in art and design are sometimes called a 'crit' (studio critique) and occur during and often at the end of a set project and allow the students and staff involved to discuss work in progress or the achievement of the objectives of a project.

The Seminar usually consists of several students and one tutor with the emphasis upon group discussion. Students are often asked to prepare verbal and/or visual presentations or discussion papers for the rest of the group. These elements may form part of your assessment programme.

The Lecture is used to disseminate a specific body of knowledge to a large number of students and is usually accompanied by slides and/or other visual aids, such as film and video. In many cases the ideas and issues generated by lectures will be elaborated through supporting seminars. You will need to make notes for your own information but handouts detailing key areas may also be available together with material on the University Virtual Learning Environment (VLE), Learn. You may be allowed to ask questions during or at the end of the lecture, depending upon your lecturer's preferred style.

Taught Studio/Workshop Time
Some contact teaching is used specifically in the studio/workshops where members of the staff will work with an individual or a group of students. This is seen as an integral part of students learning experience.

Practical Demonstrations occur at various points of your studies, and particularly in the early stages of your programme, students may need to acquire specific technical skills. These skills are often taught through demonstrations by technical staff sometimes to individual students, more usually to a group.

Teaching Workshops are used to introduce an area of subject matter or an approach to practice within a short period of intensive study time using a variety of teaching and learning methods. These workshops may be delivered by specialist visiting tutors, academic staff or by technical staff.

Directed Learning

Directed learning occurs particularly in the early stages of programmes, when specific projects are set for the group as a whole. Directed learning is in contrast to self-directed learning, which empowers you to negotiate your own learning agenda. Directed learning takes the following forms.

Set Projects are the constituent elements of the modules that make up, in particular, the early stages of most programmes. For each set project you will receive a project brief which will define the activities to be undertaken, the work to be carried out, the objectives to be realised and the assessment expectations and requirements. The work produced for set projects will usually be assessed at the conclusion of the module. Set projects will frequently culminate in a 'crit'.

In professional life graduates will often be required to work in an environment in which successful group working is essential. Group work requires a number of skills, especially those of interpersonal communication and role negotiation. In order to develop these skills, you may be involved in group based projects at appropriate points during the programme which will extend appreciation of the group based operations and build on the personal skills developed in other learning contexts.

Study Visits and Field Trips to museums, galleries, artists' and designers' studios and workshops and places of particular interest for the development of your work are an important part of Art and Design education. Visits to such places will often be recommended or required and you may have the opportunity to participate in a number of visits that are organised each year to major cultural events and centres, at home and abroad.

You may undertake projects that provide you with actual or simulated experience **(experiential learning)** of working to commission, working for clients and in other professional contexts.

Self-Directed Learning

The concept of self-directed learning is an important part of Art and Design education and you will be encouraged in all modules to develop the ability to learn on your own and thus to take more responsibility for setting the objectives of your work. Various formal and informal means are used to promote self-directed learning.

The agenda for self-directed learning is set through negotiation between students and teaching staff. This will take the form of a set of objectives agreed and expressed in a learning agreement at the beginning of modules in which negotiated study is stipulated in the Module Specification.

Peer Group Learning occurs when students work formally or informally alongside their peers and learn from each others' different practices in and views about art and design. The organisation of teaching accommodation, student work spaces, seminar groups etc. is designed to encourage this interchange of ideas and opinion.

Virtual Learning Environment: LEARN

LEARN is Loughborough University's Virtual Learning Environment (VLE). It is a completely web based tool which delivers module material online and can be accessed both on and off campus. Modules can include many activities for students such as podcasts and glossaries, with tools specifically designed for group work, assessment and communication.

At the module level, Responsible Examiners and other staff within the School use LEARN as one of the most important means of communication. Material is regularly posted to the site and you should familiarise yourself with LEARN at the earliest available opportunity.

Copyright/Photocopying, Coursework Ownership

Personal Development Planning (PDP)

Ensuring the academic and professional progress is of great importance in the School of the Arts. Throughout your studies you will have opportunities to think about how you are developing. You can of course discuss your progress at any time with members of staff. However we also recommend you make use of the personal development planning schemes that the University has developed including the RAPID system and the Employability Award Scheme. These will help you to keep a record of the skills you are acquiring and enhancing, as well as your wider achievements. This will be useful to you in planning for your career and future development.

Copyright/Photocopying

Students are reminded that photocopying any published material is subject to legal restrictions. Please refer to the University's Student Handbook (Teaching & Learning; copyright) for details.
Section 12 Learning Support
http://www.lboro.ac.uk/admin/ar/student/handbook/section12/index.htm

Coursework Ownership

In some instances, the School may wish to keep coursework for a period of one academic year for marketing and promotional purposes and the School will take responsibility for the coursework during this period. If the coursework is not collected by the end of the following academic year we shall assume the work has been donated to the School. We hope students will be pleased to have their coursework selected, however, you have the right to refuse permission as your coursework is in your ownership.

Assessment

All the following material relating to assessment should be read in conjunction with Regulation XX – Undergraduate Awards contained within the Regulations Section of the Loughborough University Calendar. Regulation XX can be viewed at: http://www.lboro.ac.uk/admin/ar/calendar/regulations/current/20/index.htm

Assessment is a vital part of the learning and teaching process. The feedback that you receive at various assessment points during your programme is a key element of the teaching provided by staff. Equally the development of your capacity for self-assessment is one of the most important elements of your 'learning to learn'. Assessment is therefore based on the practice of discourse.

The School of the Arts has a set of common assessment criteria for all coursework.

These can be found in the section titled Assessment Criteria together with an explanation of how the criteria are applied.

Assessment takes place in two distinct ways.

One is informal and ongoing, and happens through the formative feedback you obtain from your peers and tutors during the semester in tutorials and critiques. **Formative Assessment** serves as guidance, both to encourage and challenge and the advice is centred on mutually agreed areas of strengths and weaknesses combined with an agreement regarding future goals. Written tutorial records are agreed with the student and a copy kept by both staff and the student.

The second kind of assessment is formal. **Summative Assessment**, is where the coursework for the module is formally assessed. All students receive written feedback after every summative assessment. The feedback is in relation to their achievement in a module against the criteria and learning outcomes that are stated in the Module Specification. They are also stated on the Module Assessment and Feedback form.

Your marks are confirmed by the Programme Board held at the end of each academic year at which time consideration will be given to any claims for Impaired Performance.

All programmes have an appointed External Examiner who approves the marks for all individual modules and also approves the classification of the award made to graduating students.

A sample of work from programme modules will be seen by External Examiners. You are responsible for presenting work for the scrutiny of External Examiners if required.

External Examiners also advise responsible examiners on cases where it is difficult to agree a final mark. The core role of External Examiners is to help the University to assure the quality of student assessment processes and maintain the academic standards of its awards.

Provisional marks for semester one modules will normally be released on LEARN by the end of week two of semester two (these will be subject to re-assessment capping, impaired performance claims and Programme Board confirmation) and Assessment Feedback will be provided. Semester two, year long modules and *confirmed* semester one marks will normally be available through LEARN and 'Myresults' two working days after the Programme Board has meet (normally the beginning of July) and electronic assessment feedback will then follow. Any outstanding debt/library books to the University may withhold your results.

Assessment

All the modules offered within the School are assessed by coursework.

The marking is undertaken by internal examiners for the module. The assessment team together with arrangements for assessment are normally published to students in advance. All submitted coursework is first marked and double marked however in some modules the second marking is a sample in accord with LU Code of Practice for Undergraduate Modular Assessment which can be viewed at: http://www.lboro.ac.uk/admin/ar/student/exams/cop/ugmodass.htm

Coursework in the School is defined in the following broad categories:

- Finished Art/Design works and/or bodies of finished work.
- The appropriate research and preparation material required for the above.
- Essays, in-class tasks, short critical texts, and artist's statements.
- Oral and/or any other forms of individual and group working presentations.
- The Dissertation as specified in your programme regulations.

The specific requirements and expectations for the assessment of your coursework are stipulated in each Programme Module Specification under the heading Methods of Teaching, Learning and Assessment.

Assessment Criteria

Assessment criteria are based on the intended learning outcomes for the work being assessed, the knowledge, understanding and skills markers that a student is expected to display in the assessment task and which are taken into account in marking the work. The learning outcomes describe what students should be able to do; assessment criteria describe how well they should be able to do it.

The School has four assessment criteria headings for all coursework outcomes. You are assessed against the following criteria:

Knowledge and Understanding

- The ability to articulate knowledge and understanding of the discipline through your work and its presentation.
- The breadth, depth, clarity and articulation of research, its strategies and methods.
- The use of concepts, values and debates in the field.
- The ability to understand the critical and contextual dimensions of your subject.

Subject-Specific Cognitive Skills

- The application of critical judgement about the ideas and media you are using.
- The ability to analyse an argument, a task or body of evidence.
- The ability to synthesise evidence and ideas.
- The ability to summarise the key elements of an argument or a demonstration.
- The ability to evaluate problems, apply knowledge and experience so as to make appropriate decisions.

Subject-Specific Practical Skills

- The deployment of materials, media, techniques, processes and technologies, with skill and imagination, whilst observing good working practices.
- The integration and realisation of thinking and doing.
- The application of knowledge and understanding of your outcomes.

Key/Transferable Skills

- Managing self learning
- Communication
- Using Information Technology
- Problem solving
- Demonstrating autonomy and initiative
- Working in groups
- Time management
- Reflect and respond to feedback

Application of the Assessment Criteria

This section provides a summary of how staff use criteria when they mark all Undergraduate Coursework

	%	Knowledge and Understanding	Subject-Specific Cognitive Skills
		The submission demonstrates through the work and its presentation:	*The submission demonstrates through the work and its presentation:*
1st	90–100	**Outstanding** and exceptional acquisition of knowledge and understanding, with an discerning interpretation of your chosen subject, field and discipline.	**Outstanding** and exceptional development of cognitive skills with an insightful and reasoned grasp of methodology in your chosen subject, field and discipline.
	80–89	**Excellent** and comprehensive acquisition of knowledge and understanding, with a perceptive interpretation of your chosen subject, field and discipline.	**Excellent** and comprehensive development of cognitive skills with a perceptive and reasoned grasp of methodology in your chosen subject, field and discipline.
	70–79	**Rigourous** and significant acquisition of knowledge and understanding, with a coherent interpretation of your chosen subject, field and discipline.	**Rigourous** and significant development of cognitive skills with a relevant and reasoned grasp of methodology in your chosen subject, field and discipline.
2:1	60–69	**Very good** acquisition of knowledge and understanding, with an appropriately critical and controlled approach to your chosen subject.	**Very good** development of cognitive skills, with an appropriately specialised approach to your chosen subject. Evidence of a relevant and coherent methodology.
2:2	50–59	**Good** acquisition of knowledge and understanding, with a competent approach to your chosen subject.	**Good** development of cognitive skills, with a clear approach to your chosen subject.
3rd	40–49	**Satisfactory** acquisition of knowledge and understanding but a superficial approach to your chosen subject.	**Satisfactory** development of cognitive skills but a generalised approach to your chosen subject.
Fail	30–39	**Marginal** acquisition of knowledge and understanding but less than satisfactory and inadequate.	**Marginal** development of cognitive skills but unreasoned and elementary.
	20–29	**Insubstantial** acquisition of knowledge and understanding that is unsatisfactory and tenuous.	**Insubstantial** development of cognitive skills that lacks reasoning and unconvincing.
	10–19	**Insufficient** acquisition of knowledge and understanding that is poor and too little.	**Insufficient** development of cognitive skills that is scant and not enough.
	0–9	**Deficient** acquisition of knowledge and understanding that is inferior.	**Deficient** development of cognitive skills that is flawed.

Subject-Specific Practical Skills	Key-Transferable Skills	Keywords
The submission demonstrates through the work and its presentation:	*The submission demonstrates through the work and its presentation:*	
Outstanding and exceptional application of practical skills utilising innovative methods in your chosen subject, field and discipline.	**Outstanding** and exceptional application of key-transferable skills that relate to your chosen subject, field and discipline, and to a wider professional context.	Outstanding Independent Innovative Exceptional
Excellent and accomplished application of practical skills utilising ambitious methods in your chosen subject, field and discipline.	**Excellent** and accomplished application of key-transferable skills that relate to your chosen subject, field and discipline, and to a wider professional context.	Excellent Ambitious Comprehensive Accomplished
Rigourous and significant application of practical skills utilising experimental methods in your chosen subject, field and discipline.	**Rigourous** and significant application of key-transferable skills that relate to your chosen subject, field and discipline, and to a wider professional context.	Rigorous Reasoned Methodical Significant
Very good application of practical skills, with an appropriately proficient approach to your chosen subject. Evidence of relevant and established methods.	**Very good** application of key-transferable skills that relate to your chosen subject and to a wider professional context.	Very Good Controlled, Relevant Coherent, Critical Appropriate
Good application of practical skills, with a reflective approach to your chosen subject.	**Good** application of key-transferable skills that relate to your chosen subject and to a wider professional context.	Good, Clear Competent Reflective
Satisfactory application of practical skills but a conventional approach to your chosen subject	**Satisfactory** application of key-transferable skills that relate to your chosen subject and to a wider professional context.	Satisfactory Reasonable Superficial
Marginal application of practical skills but rudimentary and undeveloped.	**Marginal** application of key-transferable skills.	Marginal Rudimentary
Insubstantial application of practical skills that is paltry and flimsy.	**Insubstantial** application of key-transferable skills.	Insubstantial
Insufficient application of practical skills that is sparse and lacking.	**Insufficient** application of key-transferable skills.	Insufficient
Deficient application of practical skills that is defective.	**Deficient** application of key-transferable skills.	Deficient

Module Marking and Degree Classification Scheme

All marks for assessed work are normally given according to a percentage scale.

MARK %	DEGREE CLASS
70-100	First Class (1)
60-69	Upper Second (2i)
50-59	Lower Second (2ii)
40-49	Third Class
0-39	Fail

Progression

All modules are normally assessed at two points during each academic year of the programme. Your coursework is presented to show evidence of the module learning outcomes.

These assessment points normally occur at the end of each semester.

Depending on the module, this may take the form of studio-based projects, written coursework or both.

The pass mark for all modules in all years of the programme is 40%.

Students have to pass all modules in one part of the programme before they can proceed to the next part of the programme. Marks at Part A are required to progress to Part B. Marks obtained at Part B count for 20% of the final Degree grade and Part C marks count for 80% of the final Degree award.

In each part of the programme, students follow modules with a total value of 120 credits.
The credit associated with each module is an indication of the amount of student effort that is required to complete that module.

Re-Assessment

Re-assessment rights are governed by Loughborough University Regulation XX. Full details are available at: **http://www.lboro.ac.uk/admin/ar/calendar/regulations/index.htm**

If you fail any module, you will have the opportunity to retrieve the failure on one occasion only.

If you have failed more than 60 modular credits in any part of the programme, you can only re-sit the failed modules in the next academic year.

Providing that you have passed at least 60 modular credits and have no 'non-submissions' you have the choice of either resubmitting the coursework for assessment at the end of the Special Assessment Period (SAP) or by retaking the module(s) in the next academic year unless stated otherwise in the Programme Regulations.

You will be given a detailed brief for reassessment which will explain what you have to do for re-assessment in each failed module.

If you attempt re-assessment during the summer vacation for re-submission in the Special Assessment Period (SAP), it is in the knowledge that you are able to prepare the work independently, without access to staff supervision.

If you fail any module in re-assessment, your studies will be terminated.

If you choose to repeat modules in the following academic session, you may either re-submit work on the submission date or you may elect to repeat a module, in full, in which case tuition fees will be charged.

You cannot elect to take some modules in SAP and others the following academic year.

You cannot progress to the next part of the programme until you have passed all modules in the previous part.

Extensions to Deadlines and the Late Submission of Work

If you are Dyslexic and wish to request an extension to an assessment deadline, you must ensure that you have contacted the Counselling and Disabilities Service (CDS) with evidence of your dyslexia as soon as possible.

If we do not receive confirmation from CDS you will be expected to submit your work by the standard deadline.

If you are in the process of establishing whether you are dyslexic, but have yet to receive a formal confirmation of dyslexia, you will not be able to request extra time until the evidence which confirms your dyslexia is made available.

In this case you will be expected to follow the procedure outlined below.

1. You will be screened by the Study Support Service and recommended for Educational Psychologist (EP) appointment.

2. You will be informed by them that learning support cannot be available until after the final EP report has come back confirming an identification of dyslexia.

3. If you feel that your performance in assessment has been (or will be, in the case of upcoming assessments) adversely affected, you should submit an Impaired Performance (IP) form without supporting evidence by the IP deadline for the relevant semester.

The claim without evidence will be accepted (via the Student Enquiry Desk) and logged by Registry as long as it is received by the deadline for the relevant semester.

1. The deadline for receipt of supporting evidence will be extended to the date of the relevant IP Panel/Programme Board. Students will have to check the dates of the IP Panel/Programme Board with their department.

2. It will be your responsibility to make sure that CDS forwards the supporting evidence (ie. the CDS proforma) to the Department by the date of the IP Panel/Programme Board.

3. Where supporting evidence is not available by the date of the IP Panel/Programme Board, the claim will have to be rejected as invalid.

4. If supporting evidence becomes available after the date of the IP Panel/Programme Board, you will have to re-submit it as a retrospective claim for IP which requires the approval of the Academic Registrar. In considering whether or not a retrospective claim should be accepted, the Academic Registrar will look at whether a claim had been previously submitted (but supporting evidence not available in time).

CDS will provide written evidence when dyslexia is formally confirmed. The IP claim will then be submitted to the Programme Board and your circumstances considered under the IPC process.

Other Extensions to coursework deadlines can only be granted by Responsible Examiners in exceptional circumstances and only where the student shows good cause. The maximum extension is seven days and must not be later than the end of the assessment period.

Extensions must be in writing by either using the approved 'Extenuating Circumstances' form which can be obtained from the School Reception or emailing your Responsible Examiner. Extensions must be requested at least three days before the submission deadline; requests for extensions on the day of the deadline will not be granted.

It is your responsibility to locate your Responsible Examiner in time to request an extension.

There can be no extensions to extensions; once a new date is agreed between yourself and your tutor; there will be no further extensions to the deadline.

Impaired Performance

Where sickness, bereavement or other valid reasons exist for longer delays, or result in non-submission, you have the responsibility of advising the Academic Registrar of these mitigating circumstances in good time, using the appropriate Impaired Performance form available from **http://www.lboro.ac.uk/admin/ar/ student/exams/ip/** or from the School's Reception. This claim must be supported by documentary evidence such as a medical certificate or official letter. The matter will then be reported to the relevant Programme Board for consideration. Submission dates for these forms are published annually.

Any coursework not submitted by the due date (including agreed extensions) will be marked at zero. It will then be for the Programme Board to decide, in the light of any received 'Impaired Performance' claims whether this mark should stand, another be substituted or any other course of action be taken. This procedure will only be undertaken if the student submits a claim for Impaired Performance plus supporting documentation.

Any work not submitted and not supported by a claim would not normally be allowed for re-assessment during the Special Assessment Period (SAP).

Problems with computers such as lost data, corrupted discs or malfunctioning printers will not ordinarily be accepted as good cause for lateness.

If you miss a published or agreed deadline without good cause you can expect to get a mark of zero. Note that this can have serious consequences for your degree.

It is important that you read and understand your Programme Regulations.

Student Support

Personal Tutoring

The School of the Arts operates a Personal Tutoring system using the University's Co-tutor Online Resource.

The role of the personal tutor is to give you the opportunity to discuss any issues which you wish with a member of staff, usually from your own programme area. Particularly in your first year, we understand that you are in the process of making major life adjustments and the transition to university can be exciting but also challenging. For this reason, we want to support you as much as we can and ensure that you know where to go to get help and how to access all the student services that the University offers. Your personal tutor will be able to do all this and will also provide a confidential source of pastoral support.

At the start of the year, you will be allocated a personal tutor - usually from your own programme area. Your personal tutor will contact you within the first couple of weeks of term and invite you to meet up. Throughout the year, they will contact you to check if you need any help or want to discuss anything. As they are there to provide you with a valuable source of support and advice, it is important that you take up these opportunities. We also recognize that sometimes you may feel that you need to speak to someone who is outside your own programme or academic area and, in these cases, you should contact your Programme Coordinator.

All the School's tutors are identified by photographs on a notice board which is located in the Edward Barnsley Building.

In addition to your personal tutor you will also have access to a broad range of other studio tutors throughout the year as part of your modular studies. Sometimes meetings will be in the form of a group

'crit' or discussion. The formal tutorials are confidential although if issues arise that need to be dealt with officially, then with your approval the matter will be forwarded to either the Senior Administrator or the Learning and Teaching Coordinator. You are also welcome to approach these individuals at any time if there are issues which you would prefer not to discuss with someone associated with your programme of study.

A record of all tutorials is kept through the University's Co-Tutor Record System.

There is a considerable amount of student support material available on the University's website **http://www.lboro.ac.uk/students** including the Accommodation Centre, Student Advice and Support Service, Careers Centre, Counselling Service, Counselling and Disabilities Service (CDS), Dyslexia, Guidance and Welfare, Harassment advice, Medical Centre, Mental Health support, Religious and spiritual matters and Student Enterprise and Innovation.

The Student Advice and Support Service helps all international students with study skills and English language problems and provides assistance and advice on a range of issues including, for example, immigration and settling in to the UK.

The Student Advice and Support Service is located in the former Angela Marmont Building (map reference 56).

In each University department there is a named person who is the Disability Co-ordinator. **In the School the Disability Co-ordinator is Mo White.**

M.C.White@lboro.ac.uk 01509 228958

The Disability Co-ordinators role is:

- To liaise between support services such as CDS, academic colleagues and disabled students to help ensure that appropriate support is provided when required.

- To act as a source of information within departments on good practice relating to supporting students who have a disability or additional need.

- To advise colleagues within their department on how teaching and learning can be made accessible to students who have a disability or additional need.

- To act as a source of information within their department on the duties imposed by the Special Educational Needs and Disability Act (SENDA).

The Study Support Service provides tuition and support for students with dyslexia, dyspraxia and other specific learning difficulties and also provides screening for students who think they may have dyslexia. It is located in the Herbert Manzoni Building (campus map reference 55).

The School of the Arts has an additional office for Learning Support on the first floor of the Edward Barnsley Building.

Quality Assurance

The School of the Arts is committed to the maintenance and the enhancement of the quality of its programmes. The University has a system for ensuring that quality of teaching and learning is maintained. Procedures exist for getting feedback from you on your experience of your programmes.

Toward the end of each module, you may be asked to complete a Module Feedback Form, which contains a number of statements on which you are invited to comment. Some statements are common to all University programmes and some specific to the School's programmes.

The School values student representation in its decision making. There is a **Staff/Student Committee** which is attended by a student from every year of every programme, in order that your views are represented, together with programme coordinators and other staff. This Committee is chaired by the Head of School or their nominee.

Students are also represented on the School's **Learning and Teaching Committee.**

From time to time staff responsible for your programme will arrange, as necessary, informal meetings with your year group or your student representatives.

Health and Safety and Environment

Prompt List

You are not expected to remember in detail all the regulations, policies and guidance relating to health and safety practice either within the School or across the University but you are expected to refer to them.

This prompt list will guide you as to sources of Health and Safety information relating to the School, the University and the wider field.

Your first point of contact should be the technical staff responsible for the area in which you are working at any given time. They will provide inductions, training and literature that will include very specific information relating to the equipment, materials and processes you will be using. This information must be followed at all times.

You should not attempt to use any material, process or facility without first receiving an induction or guidance as to its use. If you need advice, training or feel unsure please approach the technical staff for support.

For projects that go beyond the use of standard facilities, materials or processes, academic supervision should be sought and a risk assessment developed in line with the aims of the project. Technical staff can further support this process once the initial assessment and project have been established with the support and knowledge of your academic supervisor.

You are also responsible for following the guidance and regulations described within the School policy and the University policy and you should ensure that you are familiar with the information they contain and where to find them.

There is a School H&S policy that can be found at: **http://www.lboro.ac.uk/departments/sota/facilities/index.html**

This sets out details of responsibilities, implementation and monitoring.

It also contains policies that apply specifically to the School of the Arts as follows:

Display Screen Equipment

Portable Appliance Testing

Risk Assessment

Pregnancy

Manual Handling

Fire Safety

Fire Evacuation

Accident and Incident Reporting

First Aid Provision

Control of Substances Hazardous to Health (COSHH)

Out of Hours Access

Working at Heights and Safe Use of Ladders

Resin Casting

Slinging and Lifting

Housekeeping

There is also a more detailed, much larger web site on our Health, Safety and Environment page within the University website.

This is aimed primarily at Loughborough University staff but does contain information that is useful to students for example COSHH, manual handling, Guidance for Bar-B-Q's and events organising, pregnancy etc. Where links are thought to be useful they have been included in the School policy but it is a good reference point for a range of other issues.

The University H&S policy and guidance can be found at: **http://www.lboro.ac.uk/admin/hse/**

A third source of information for everyone is the HSE website. This is very easy to search and offers free leaflets (found under the heading 'publications') and online advice on a range of useful examples and information on risk assessment, materials, substances hazardous to health, manual handling etc that may be helpful to you in planning your work whilst at University and thereafter.

The HSE website can be accessed at: **http://www.hse.gov.uk/index.htm**

Employability Award

In today's competitive job market, employers are looking for those graduates who have both acquired knowledge and skills through their degree programme, and have gained a range of employability skills through work experience, voluntary and other activities which encourage personal development.

One definition of employability is:
A set of achievements – skills, understandings and personal attributes – that make graduates more likely to gain employment and be successful in their chosen occupations. (Yorke, M. 2004)

The Loughborough Employability Award can provide you with a framework through which you can receive recognition of your personal development gained through participation in skills-related activities outside your degree programme and which will help you to develop a self-awareness of your skills and competencies.

Completing the award will:

• Give recognition to your skills and personal development
• Demonstrate your commitment
• Help to prepare you for job applications and interviews

The Loughborough Employability Award will appear alongside your degree qualification on your Student Transcript.

For more details see: **http://www.lboro.ac.uk/service/careers/experience/employability/award/index.html**

Security

Loughborough University in general and the School of the Arts in particular are safe environments in which to work. The School is committed to working to ensure that this situation is maintained.

The School buildings however are not secure. The School is designed to be an open access work environment and has multiple entrances and buildings and has large numbers of visitors. It is not practical to control access to all areas at all times.

Students are encouraged to act responsibly to improve physical security:

Valuable items which are left unprotected in public areas are at risk of theft.

Any thefts or acts of vandalism should be reported to Security as soon as possible. Security will investigate all reports promptly and will, if necessary, inform and liaise with the police.

Students and staff are encouraged to challenge visitors who they regard as suspect whilst being mindful that this is done politely and in an appropriate manner. Genuine visitors will not mind being approached. There is not an obligation to challenge strangers and judgement may often be involved about whether it is appropriate.

All members of the University are required to carry identity cards at all times when on University property.

All suspicious activity or visitors should be reported as soon as possible to a member of staff or to the University Security staff on 01509 222141. Security will not be concerned about investigating a suspicious event, which subsequently turns out to be harmless.

Access to all School buildings are recorded on CCTV. Recordings are only accessed in the event of a formal investigation being required and recordings are erased, by default after 2 weeks.

The School of the Arts are normally open for student access from 9.00 am until 6.00 pm Monday to Friday. Access outside these times is not usually possible and will only permissible if staff cover is available to supervise and will be subject to the School's out-of-hours working policy (q.v.)

Cycling to campus/School is an environmentally friendly travel option, but the theft of cycles is always a threat. Cycles brought to campus/School must be registered with Security as a theft prevention measure. Steel cycle clamps are also available for hire from the Security Office.

Bikes for sale and for hire are available from Cogz (building number 40).

Ethical and Moral Issues

Loughborough University has an Ethical Advisory Committee and amongst its remit are the following terms of reference.

To consider general ethical issues relating to the teaching and research of the University which involves investigations on human participants.

To produce guidance documents for researchers on a variety of ethical issues and to publish these guidelines on the University web-pages.

To be available to give advice to staff and students of the University who wish to undertake such investigations on the ethical considerations involved.

To keep the University Code of Practice on investigations on human participants, under review and to recommend to Senate and Council such modifications as from time to time are deemed necessary.
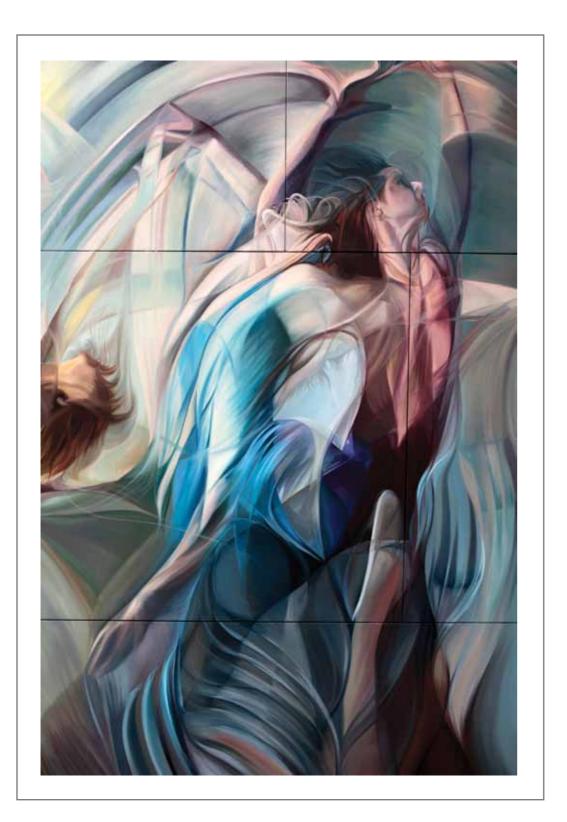
As a matter of routine, to consider the ethical implications of individual proposals for investigations on human participants and to advise whether or not these are acceptable.

You can access a full list of the terms and further information at: **http://www.lboro.ac.uk/admin/ committees/ethical_advisory/tor/index.htm**
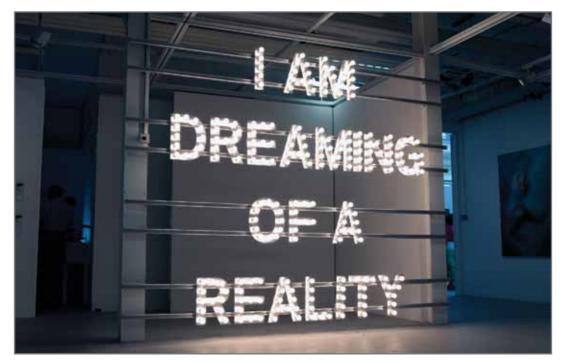
Equality and Diversity

Loughborough University is committed to achieving equality for all those who learn and work here and wishes to develop a demonstrably fair and supportive environment which provides equality of opportunity and freedom from unlawful discrimination on the grounds of race, colour, nationality, ethnic origin, gender, gender identity (transsexual), marital or civil partnership status, disability, including mental health difficulties, sexual orientation, religion or belief, age, social class or offending background. We are proud of our diverse community and wish to encourage and celebrate its full contribution to a University life where all colleagues are treated equally and with respect.

Module Specifications

11SAA123 Introduction and Development of Fine Art
This module is principally taught by the School of the Arts

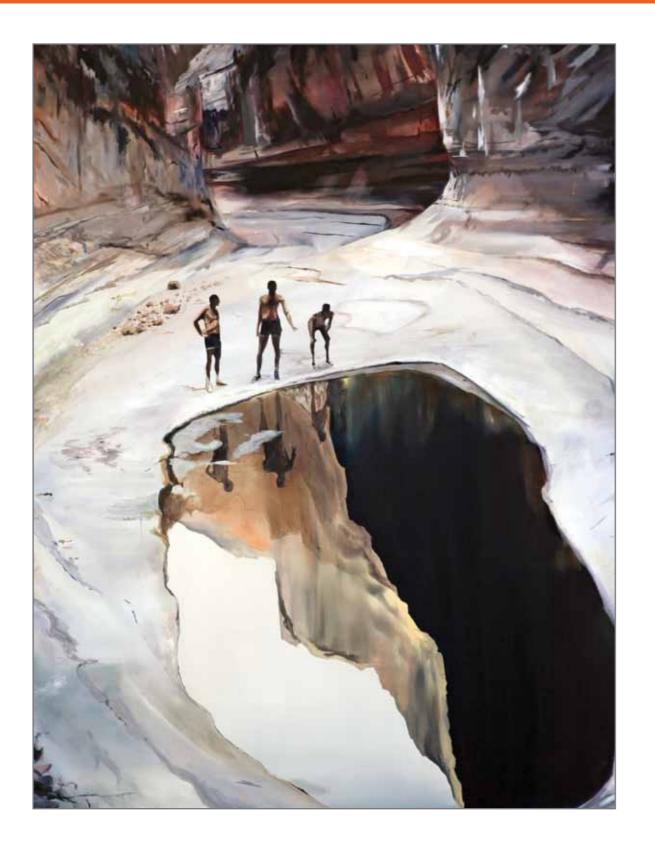|	
Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	40
Exam Weighting	0%
Credit Level	4
Pre-req Modules	None
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Mr A Bunkum
Delivery Period	Semester One
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims
The aims of this module are to introduce and develop students' knowledge and understanding of contemporary Fine Art practice from both a national and international perspective. This is achieved through directed and self directed objectives that aim to analyse, explore and generate practical outcomes to contemporary issues in Fine Art. This module also aims to promote a framework for experience that develops both practically and conceptually the individuals knowledge and understanding of their developing practice through experimentation, adventurousness and the use of a broad range of materials and media. In addition this module also aims to engender safe Health and Safety practices in the workshop and studio environment.

During the summer months, prior to the start of the programme, students are set a project, sent by post, that is translated into appropriate media during the first 3 weeks of the module when students are split into groups to encourage team building, problem solving, decision making and to develop negotiating skills.

Intended Learning Outcomes
Knowledge and Understanding
On completion of this module, students should be able to:
- Identify the relationship between the aims and objectives outlined in your personal action planning and to what extent this has been addressed in their studio practice.

- Demonstrate how the history and theory of Fine Art has informed their work, how and to what extent this has been achieved.

- Explore through research themes, issues and content and how these ideas have informed their studio practice from initial source material through to developing visual statements.

Subject-Specific Cognitive Skills
On completion of this module, students should be able to:
- Undertake appropriate and sustained research to inform and generate ideas for current studio practice and future development in Fine Art.

- Identify processes and methodologies in taking source material into developing and realised artworks.

- Elaborate through tutorials the issues raised in the production of their work.

Subject-Specific Practical and Professional Skills
On completion of this module, students should be able to:
- Evidence a developing familiarity with appropriate materials, techniques and skills acquired through workshop demonstrations and seminars.

- Communicate ideas visually through the effective and informed use of a diverse range of 'hands-on' practical processes and procedures.

- Demonstrate competent and effective handling of tools, mediums and materials towards the production of a significant body of work.

- Evidence through practice a dedicated and committed studio activity.

- Develop and explore through inventive and experimental handling of materials/media, appropriate responses to content.

Key/Transferable Skills
On completion of this module, students should be able to:
- Demonstrate a familiarity in the safe working practices in the handling of tools and equipment in both the studio and the workshop environments.

- Elaborate and communicate verbally their studio concerns in individual and group tutorial situations.

- Recognise appropriate materials and processes in relationship to issues arising out of their studio practice.

- Manage workloads and meet deadlines for the submission of work.

- Research, solve problems and make decisions as a team.

Students should be able to demonstrate through both verbal and written communication how their understanding and application of their professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date.

Contents
All students on the Fine Art programme are expected to participate in workshops. Workshops are an integral part of the programme and attendance at appropriate workshops is essential to successfully complete the module. Personal action plans focus and emphasise issues, activities and theories that continue to influence current fine art practice. The essence of this module is to encourage new experiences through the manipulation of and experimentation with a broad range of materials, media and skills. Study trips to contemporary galleries/museums are an integrated element of Part A and their impact on personal practice is included in the assessment process. Dependent on distance, study trips may be residential. There may be external projects, commissions and short one-off projects that are an assessable component of this module.

Method of Teaching, Learning and Assessment

Total student effort for the module: 400 hours.

Teaching and learning
Contact hours total 34.5 hours including a combination of 12 one hour lectures, 9 hours of seminars, 45 minute group tutorial and 30 minute individual tutorial. Additionally there are 16.5 hours of workshops/demonstrations.

In addition, students have access to all tutors for upto 30 hours per week. This is called the Informal Studio

Hours scheme and full details are posted on year group noticeboards.

Costs
There will be costs associated with this module that will vary depending on creative decisions, choice of materials and production techniques. Please see the School of the Arts Student Handbook for details.

During the assessment period, weeks 12 - 15 of this module, students are asked to prepare a written reflective statement, highlighting the emerging issues, strengths and weaknesses etc of their practice and also comment on their intentions for the following semester. This statement is included in the assessment process. Students are expected to also utilise this period for their personal research / reading.

Assessment
100% coursework comprising 80% studio work, research, sketchbooks and supporting materials. 10% written statement of 450-550 words structured to reflect the Intended Learning Outcomes that contextualises practice. Additionally 10% for group work produced during weeks 1 - 3. The group project will include team work, decision making and negotiating skills. All students are made aware of the assessment criteria to help them understand the process, The assessment presentation may consist of a diverse range of media which includes drawings, paintings, prints, sculptures, lens-based work and other forms of work completed during the module. Assessment takes place at the end of semester one. The assessment criteria conforms to a school-wide assessment policy.

All students are made aware of the assessment criteria to help them plan and prepare what is achievable within the timescales.

Method of Feedback
1. Feedback given to students in response to assessed work

Individual written feedback on coursework is sent electronically.

Feedback is discussed during the first tutorial of the following semester.

2. Development feedback generated through teaching activities

Feedback on drafts/work plans.

Studio interaction with tutors.

Dialogue between students and staff in tutorials.

Additional feedback information is available in the Fine Art Programme Specification.

Module Specifications

11SAA124 Critical Practice in Fine Art
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 13/02/2012
Modular Weight	50
Exam Weighting	0%
Credit Level	4
Pre-req Modules	SAA123
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Dr M C White
Delivery Period	Semester Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:

- Establish individual students' critical framework and sphere of reference; engaging practice and theory in contemporary fine art.
- Engender a wider approach to experimentation, broaden and develop the technical and practical skills acquired in workshops and in studio practice.
- Encourage the further development of independent research and practice and of practical and research skills acquired in previous modules, with particular emphasis on developing a methodology.

Intended Learning Outcomes

Knowledge and Understanding
On completion of this module, students should be able to:

- Identify the relationship between the aims and objectives outlined in studio practice and to what extent this has been addressed.
- Demonstrate how the history and theory of fine art has informed their work, how and to what extent this has been achieved.
- Explore and demonstrate through research themes, issues, subject matter and content, how these ideas have informed their studio practice and been developed from initial source material through to outcomes.

Subject-Specific Cognitive Skills
On completion of this module, students should be able to:

- Undertake appropriate and sustained research to inform and generate ideas for current studio practice and future development in fine art.
- Identify processes, techniques and methodologies in taking source material into developing realised artworks.
- Elaborate through tutorials the issues raised in the production of their work.

Subject-Specific Practical and Professional Skills
On completion of this module, students should be able to:

- Evidence a developing familiarity with appropriate materials, processes, techniques and skills acquired through workshop demonstrations.
- Communicate ideas through the effective and informed use of a diverse range of 'hands-on' practical processes and procedures.
- Demonstrate competent and effective handling of tools, mediums and materials towards the production of a significant body of work.
- Evidence through commitment to practice a dedicated studio activity.
- Develop and explore through inventive and experimental handling appropriate responses to content.
- Elaborate and explain their work through verbal presentation in group and individual tutorials.

Key/Transferable Skills
On completion of this module, students should be able to:

- Demonstrate a familiarity in the safe working practices in the handling of tools and equipment in both the studio and the workshop environments.
- Recognise appropriate materials and processes in relationship to issues arising out of their studio practice.
- Manage workloads and meet deadlines for the submission of work.
- Evaluate own work and make decisions.

Students should be able to demonstrate through both verbal and written communication how their understanding and application of their professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date. Students are encouraged to value a diversity of cultures in both the material they study and in their overall approach to and experience of the module.

Contents

This module enables students to establish a methodology from which to develop an individual body of work. It focuses on issues, activities and theories that continue to influence current national and international fine art practice, that will inform and challenge the development of students' own practice. Studio work will also explore the techniques appropriate to the individual practice. All students on the Fine Art programme are expected to participate in workshops. Workshops are an integral part of the programme and attendance at appropriate workshops is essential to successfully complete the module. Visits to contemporary art galleries and events are an integrated element of the programme. There may be external projects, commissions and short one-off projects that are an assessable component of the module.

Method of Teaching, Learning and Assessment

Total student effort for the module: 500 hours.

Teaching and learning

Contact hours total 44 hours including a combination of 11 one-hour lectures, 2 individual tutorials (0.30 minutes each), 4 one-hour group tutorials, 6 two-hour seminars, access to 15 hours of scheduled workshops/demonstrations and the remaining time for student self-directed study (studio practice). In addition, students have non-timetabled access to all assessment tutors for 30 hours per week in total. This is called the Informal Studio Hours scheme and full details are posted on the Year Group noticeboards.

Costs

There will be costs associated with this module that will vary depending on creative decisions, choice of materials and production techniques. Please see the School of the Arts Student Handbook for details.

Assessment

100% coursework, including 90% coursework comprising of studio work, research work, sketchbooks and other supporting materials. 10% contextualisation of studio work through a written artist statement, comprising a word length of 600 minimum and 800 maximum. All students are made aware of the assessment criteria to help them plan and prepare what is achievable within the projects.

Assessment takes place at the end of semester two. The assessment criteria conforms to a school-wide assessment policy and is articulated to students in the form of project briefs and through discussion at the outset of the module.

During the assessment period, weeks 12- 15 of this module, students are expected to utilise this period for their personal research / reading. In addition, as an integrated element of PDP, all students are allocated a finalist student who they will assist in preparing studios / curating and planning for the degree show during this period.

Method of Feedback

1. Feedback given to students in response to assessed work

Individual written feedback on coursework

Feedback discussed as part of a tutorial

All students registered on this module are given electronic written feedback.

2. Development feedback generated through teaching activities

Commentary on work presented

Dialogue between student and staff in group and individual tutorials.

Module Specifications

11SAA500 Research, Analysis and Study Skills in Art and Design
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	30
Exam Weighting	0%
Credit Level	4
Pre-req Modules	NULL
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Ms D Hurst
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:

- Introduce the importance of historical and theoretical studies and the central concepts and language of Art and Design.
- Equip students with the research and study skills required to explore, research, understand and document textual and visual material.
- Thoroughly prepare students for the historical and theoretical work to be undertaken in Part B.
- Provide a framework of reference for studio practice modules.

Intended Learning Outcomes

Knowledge and Understanding
On successful completion of this module students will be able to:

- Explain the functions of historical and critical studies in Art and Design.
- Identify and use historical and theoretical sources to explain Art and Design.

Subject-Specific Cognitive Skills
On successful completion of this module students will be able to:

- Find, use and evaluate cultural, social, historical, political and aesthetic explanations of Art and Design.
- Identify and discuss the definitions and functions of images, texts, practices and objects in Art and Design.

Subject-Specific Practical and Professional Skills
On completion of this module students will be able to:

- Communicate appropriate ideas and arguments in written and other forms.
- Write and speak about the definitions and functions of Art and Design.
- Communicate the findings of their research in written and other forms.

Key/Transferable Skills
On completion of this module the student will be able to:

- Organise and present material orally, visually, and in written form.
- Use relevant IT
- Reference their work and provide appropriate bibliographies.
- Manage a diverse and challenging workload.

Contents

Students are introduced to library and IT resources, learn to prepare bibliographies and develop the ability to produce written projects such as essays, statements and critical reviews. They will develop skills in research, critical analysis and writing through studying textual and visual research methods relevant to their practice, and study Art and Design objects in situ and in relevant illustrated literature.

Method of Teaching, Learning and Assessment

Total student effort for the module: 300 hours, on average

Directed study: Set readings, seminar and presentation preparation.

Self directed study: Group meetings, research and writing for essays, preparation for presentation.

Teaching and Learning
Contact hours - 18 lectures, 18 seminars and 0.5 hour of group tutorials.

Assessment
100% Coursework consisting of the following:

Semester 1 : one written exercise of 1500-2000 words (25%)
Semester 2 : one verbal presentation and report task (25%) one essay of 1500-2000 words (50%)

Method of Feedback

1. Feedback given to students in response to assessed work

- Individual written feedback on coursework
- Individual feedback on request

2. Developmental feedback generated through teaching activities

- Developmental feedback generated through teaching activities
- Dialogue between students and staff in tutorials

Method of Teaching, Learning and Assessment

Total student effort for the module: 300 hours

Teaching & Learning
A combination of 18 one-hour lectures, 12 one-hour seminars, 0.5 hours tutorials land the remaining time for student centred learning and coursework assignments

Assessment
100% coursework consisting of one written exercise (25%), one presentation/report (25%), one written essay (50%)

Module Specifications

11SAB114 Fine Art Practice 1
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	40
Exam Weighting	0%
Credit Level	5
Pre-req Modules	NULL
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Dr J Hallsten
Delivery Period	Semesters One
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:

- To encourage the student to develop their practice through reflective experimentation, application of process and engagement with contemporary debate in relation to critical theory through studio production.
- Develop the level of critical engagement with production and dissemination; and how they are interconnected within exhibition practice.

Intended Learning Outcomes

Knowledge and Understanding
On successful completion of this module students should be able to demonstrate a knowledge and understanding of:

- The terminology for discussing visual, historical and conceptual aspects of fine art practices within an international arena.
- Develop a critical ability to evaluate art practice.
- To discuss and respond to themes and issues relating to contemporary artistic culture, which have been generated through their own research.
- To identify ways in which artists exhibit work and different theoretical contexts underpinning these varying practices.

Subject-Specific Cognitive Skills
On completion of this module students will be able to demonstrate:

- The initiation of studio practice with emphasis on defining different approaches, to enable appropriate processes.

- Confidence and skill in discussing issues raised by own work and that of colleagues articulating these issues to examples of global exhibition practice.
- Resourcefulness in identifying and working with appropriate materials and processes to resolve questions.

Subject-Specific Practical Skills
On completion of this module students will be able to demonstrate:

- The deployment of materials, media, techniques, processes and technologies, with skill and imagination, whilst observing good working practices.
- The integration and realisation of thinking and doing.
- The application of technical knowledge and understanding of your outcomes.
- Understanding of the practicalities of exhibition and methods of display.

Key/Transferable Skills
On completion of this module students will be able to demonstrate:

- On completion of this module students will be able to demonstrate:
- Plan the development of their studio work while establishing specific working procedures.
- Develop confidence and fluency in communicating ideas during tutorials, presentations and assessments.
- Sustain focus on their work over the duration of the semester through time management.

- Source appropriate research material using textual and electronic information.
- Value diversity of language and culture.

Contents

With an emphasis on experimentation in studio practice, this module aims to broaden the context for students' practical work. Students work on a programme of self-directed study as negotiated with staff, which includes exhibition processes during the module. Students continue to meet with visiting lecturers forming a greater understanding of diverse cultures and differences and to discuss their work through tutorial contact and group seminars.

Method of Teaching, Learning and Assessment

Total student effort for the module: 400 hours

Teaching and Learning
Contact hours total 38hrs, with a combination of 4 lectures, 2 half-hour tutorial, 12 hours seminars, 4 hours group tutorials, and access to 44hrs of workshops and the remaining time for student centred learning and coursework assignments.

In addition, students have non-timetabled access to all academic tutors. This is called the Informal Studio Hours Scheme and full details are on the Year Group noticeboards.

During the assessment period, weeks 13-15 of this module, students are asked to prepare a written reflective statement, highlighting the emerging issues, strengths and weaknesses etc of their practice and also comment on their intentions for the following semester Students are expected to also utilise this period for their personal research/reading.

In addition, as an integrated element of PDP, all students are allocated a finalist student who they will assist in preparing studio/curating and planning for the Degree Show (at the end of Semester 2).

Costs
There will be costs associated with this module that will vary depending on creative decisions, choice of materials and production techniques. Please see the School of the Arts Student handbook for details.

Assessment
100% coursework consisting of studio work, research work, sketchbooks and other supporting materials. This includes 10% artist statement, with a word length between 500-800 words. Students are made familiar with the assessment criteria and process.

Assessment feedback is structured according to the assessment criteria.

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework;
- Feedback discussed as part of a tutorial.

2. Developmental feedback generated through teaching activities
- Group critiques on work presented
- Dialogue between students and staff in tutorials
- Placement visit dialogue / reports

Module Specifications

11SAB115 Fine Art Practice 2
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 13/02/2012
Modular Weight	40
Exam Weighting	0%
Credit Level	5
Pre-req Modules	NULL
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Ms C Bolewski
Delivery Period	Semesters Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:

- Encourage productive studio experimentation and develop students' ability to assess their results.
- Extend the understanding and ambition of studio practice. Bring the discussion of contemporary practitioners and current international art issues into studio practice.
- Support students in setting goals for studio production, and for appraisal and analysis of work.

Intended Learning Outcomes

Knowledge and Understanding
On completion of this module, students will be able to demonstrate knowledge and understanding of:

- Develop familiarity with contemporary art by focusing on interests they have in current practice and in themes relating to global contemporary visual culture.
- Develop breadth, depth, clarity and articulation of research, its strategies and methods.
- The ability to understand the critical and contextual dimensions of their subject.
- Identify possibilities for further experimentation and for deeper research appropriate to their studio practice.

Subject-Specific Cognitive Skills
On completion of this module the student will be able to:

- Be experienced in presenting various arguments for their practice through critical analysis that is supported by appropriate research.

- Be able to apply critical judgement about the ideas and media they are using.
- Self evaluation within a critical context.
- Develop an appropriate vocabulary for explaining their work, concerns and ideas, whether related to process, materials or concepts.

Subject-Specific Practical Skills
On completion of this module the student will be able to:

- Sustain a coherent studio practice through the development of working procedures and personal reflection on materials and concepts.
- Deployment of materials, media, techniques, processes and technologies, with skill and imagination, whilst observing good working practices.
- The integration and realisation of thinking and doing.

Key/Transferable Skills
On completion of this module the student will be able to:

- Plan the development of their studio work while establishing specific working procedures.
- Develop confidence and fluency in communicating ideas during tutorials, presentations and assessments.
- Sustain focus on their work over the duration of the semester through time management.
- Source appropriate research material using textual and electronic information.
- Develop their skill at working in groups, in establishing the scope and objectives of a project.

Students should be able to demonstrate through both verbal and written communication how their understanding and application of their professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date.

- Value diversity of language and culture.
- Students should display an ability to think globally and consider issues from a variety of perspectives.

Contents

This module enables students to focus on key issues that they have identified as central to their work and to concentrate on developing their work through informed critical analysis. Tutorial and seminar discussions emphasize the need to identify and sustain productive working procedures as part of the approach to building a distinctive and personal studio practice. Students continue to meet with visiting lecturers forming a greater understanding of diverse cultures and differences and to discuss their work through tutorial contact and group seminars.

Method of Teaching, Learning and Assessment

Total student effort for the module: 400 hours on average, over 12 weeks.

Teaching and Learning

Contact hours total 37 hours including a combination of 11 one-hour lectures, 9 hours of seminars, 3 hours of group tutorials, 2 thirty-minute individual tutorials, access to 13 hours of timetabled technical workshops and the remaining time for student centred learning and coursework assignments. In addition, students have non-timetabled access to all academic tutors. This is called the Informal Studio Hours scheme and full details are posted on Year Group noticeboards. There may be external projects, commissions and short one-off projects that are an assessable component of the module.

There may be external projects, commissions and short one-off projects that are an assessable component of the module.

Costs

There will be costs associated with this module that will vary depending on creative decisions, choice of materials and production techniques. Please see the School of the Arts Student Handbook for details.

Assessment

100% coursework: 90% studio work, research work, sketchbooks and other supporting materials. 10% contextualisation of studio work through a written artist statement with a 600 minimum / 800 maximum word count, highlighting emerging issues, strenghts and weaknesses of the practice and comments on the intentions for the following year.

Assessment takes place duing week 12, 14, 15. Students are expected to also utilise this period for their personal research / reading. Week 13 is part of the studio practice and as an integrated element of PDP, all students are allocated a finalist student who they will assist in preparing studios/curating and planning for the Degree Show (at the end of Semester 2).

Collaborative/Group Work:

Group work is possible. Further details are provided in the Code of Practice.

Method of Feedback

1. Feedback given to students in response to assessed work

- Individual written feedback on coursework.

2. Developmental feedback generated through teaching activities

- Group critiques on work presented;
- Dialogue between students and staff in tutorials.

Module Specifications

11SAB550 Professional and Enterprise Practice
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	10
Exam Weighting	0%
Credit Level	5
Pre-req Modules	NULL
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Mrs J E Wells
Delivery Period	Semesters One
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:
- Give students awareness of professional and enterprising practice.
- Give students awareness of how to prepare themselves for a career in the field of art and design.
- Give students an awareness of different ways of working including self-employment.
- Give students a working knowledge of design rights, copyright and other forms of intellectual property, market and industry research, self-promotion, preparation of professional CVs, career planning,
- Give students awareness of postgraduate courses.

Intended Learning Outcomes

Knowledge and Understanding
On completion of this module, students should be able to demonstrate a knowledge and understanding of:
- A range of professional skills including generic and discipline-specific tools and strategies for research, information processing and communication relevant to their discipline.
- Knowledge of how to become self-employed, presentation, marketing strategies and communication methods, funding sources, pricing work and producing and managing finances.
- How to market themselves, how to assess and apply for job opportunities, presentation and interview skills.

- Knowledge of intellectual property rights and how to protect their work.

Subject-Specific Cognitive Skills
On completion of this module, students should be able to demonstrate:
- That they are able to assess and evaluate research material, process this into a manageable format, and communicate the results through verbal and written presentation methods.

Subject-Specific Practical and Professional Skills
On completion of this module, students should be able to demonstrate:
- That they can research, compile, present and communicate their ideas in the appropriate written and oral methods,
- Show how they could progress their career in a practical and professional manner.

Key/Transferable Skills
On completion of this module, students should be able to demonstrate:

That they can research, collect and compile data and evidence from relevant sources, apply the results to the production of coursework, communicate knowledge through written presentations, incorporating self management techniques to work to project deadlines.

Students should be able to demonstrate through both verbal and written communication how their understanding and application of their professional development is progressing.

References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date.

Contents
Students will engage in:
- A research-based programme supplemented with tutorials and progress meetings.
- Self-directed study comprising guided reading and informed by lectures and progress meetings making external contacts.

Method of Teaching, Learning and Assessment

Total student effort for this module:
100 hours on average consisting of lectures and (10 hours), tutorials (2 hours) and self-directed study (88 hours).

Assessment
100% coursework comprising two individual assignments (50% each).
The coursework has to be submitted according to the timetable.

Note: Assessment overall: All project work must be finished within the semester deadlines.

All project work and essays will be assessed at the end of the semester (summative assessment point, leading to progression or contributing to Degree classification).

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework;

2. Developmental feedback generated through teaching activities
- Dialogue between students and staff in tutorials.

Module Specifications

11SAB552 Professional and Business Practice
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	20
Exam Weighting	0%
Credit Level	5
Pre-req Modules	
Excluded Combinations	
Distance Learning	None
Responsible Examiner	Mrs J E Wells
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:

- Give students awareness of professional and business practice.
- Give students awareness of the importance of finding and reaching a target market through research and market analysis.
- Give students a working knowledge of intellectual property.
- Give students a working knowledge of market research, marketing, preparation of professional CVs, career planning, and promotional, legal and financial issues.

Intended Learning Outcomes

Knowledge and Understanding
On completion of this module, students should be able to demonstrate a knowledge and understanding of:

- A range of professional skills including generic and discipline-specific tools and strategies for research, information processing and communication relevant to their discipline.
- Knowledge of how to become self-employed, start up a business, source suppliers and materials,
- Presentation and packaging, depending on products or service sector.
- Marketing strategies and communication methods, funding sources, pricing work, managing finances and producing a cash flow forecast.

- How to market themselves, how to assess and apply for job opportunities, presentation and interview skills.

Subject-Specific Cognitive Skills
On completion of this module, students should be able to demonstrate:

- That they are able to assess and evaluate research material, process this into a manageable format, and communicate the results through verbal and written presentation methods.
- Identify opportunities for continuing professional development through further study or employment.
- Demonstrate an understanding of the breadth and variety of opportunity within their discipline and be able to apply a suitable methodology to realise their own creative goals.

Subject-Specific Practical and Professional Skills
On completion of this module, students should be able to demonstrate:

- That they can research, compile, present and communicate their ideas in the appropriate written and oral methods,
- Show how they could progress their career in a practical and professional manner, produce a start up a business
- Plan, develop a marketing, financial and operational plan to show how the problems of setting up a business have been resolved in a practical and professional manner.

Key/Transferable Skills
On completion of this module, students should be able to demonstrate:

- That they can research, collect and compile data and evidence from relevant sources, apply the results to producing written coursework, a business plan,
- Communicate knowledge through written and oral presentations, incorporating self management techniques to work to project deadlines.

Students should be able to demonstrate through both verbal and written communication how their understanding and application of their professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date.

Contents

Students will engage in:

- A research-based programme supplemented with tutorials and progress meetings.
- Self-directed study comprising guided reading and informed by lectures and progress meetings making external contacts.

Method of Teaching, Learning and Assessment

Total student effort for the module: 200 hours consisting of lectures and seminars (20 hours), tutorials (4 hours), and self-directed study (176 hours).

Assessment

Part 1 - semester 1 - 50% coursework comprising two individual assignments (25% each). The coursework has to be submitted according to the timetable.

Part 2 - semester 2 - 50% coursework comprising a business plan. The coursework has to be submitted according to the timetable.

Note: Assessment overall: All project work must be finished within the semester deadlines.

All project work and essays will be assessed at the end of the semester (summative assessment point, leading to progression or contributing to Degree classification).

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework;

2. Developmental feedback generated through teaching activities
- Dialogue between students and staff in tutorials.

Module Specifications

11SAB553 Art Histories and Theories
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	30
Exam Weighting	0%
Credit Level	5
Pre-req Modules	
Excluded Combinations	
Distance Learning	None
Responsible Examiner	Dr G M Whiteley
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to develop the research skills and subject knowledge inculcated in Part A and prepare students for the Dissertation in Part C. It will do this by introducing the concepts and practices of the histories and theories of art along with the central and principal debates that constitute those histories and theories. It also aims to develop confidence in discussing ideas.

Intended Learning Outcomes

On completion of this module students should be able to;

Knowledge and Understanding

- Identify the various 20th/21st century art histories and theories.
- Explain the central debates within these art histories and theories.

Subject-Specific Cognitive Skills

- Analyze and explain the nature and function of artistic production.
- Critically explain the existence and experience of examples of artistic production.

Subject-Specific Practical and Professional Skills

- Communicate appropriate ideas and arguments in written form.

- Discuss ideas and arguments as they apply to the production and consumption of art.

Key/Transferable Skills

- Gather, evaluate and use resources effectively
- Manage their own time and workload
- Produce written work to deadlines and within word counts.

Contents

The module will identify and explain the central conceptual frameworks used in the various histories and theories of art. It will cover the aesthetic, social, cultural, political, economic, ethical and other functions of art. The module will study set texts and investigate works of art and the ways in which they have been critically explained.

Method of Teaching, Learning and Assessment

Total student effort for the module: 300 hours

Made up of:
Contact Time: 33 hours of lectures: 10 hours of seminars: 0.5 individual tutorials
Directed Study: Seminar prep, set readings, critical review prep
Self-Directed Study: Group meetings, research and writing for essay/other, prep for presentations and projects.

Teaching and Learning
A mix of lectures, seminars and tutorials.

Assessment

100% Coursework

1 Written Assignment Semester One (1200-1500 words) 20%
2 Written Assignments Semester One (1800-2000 words) 20%
3 Written Assignment Semester Two (3000-3500 words) 60%

Method of Feedback

1. Feedback given to students in response to assessed work

- Individual written feedback on coursework;
- Feedback discussed as part of a tutorial
- Individual feedback on request

2. Developmental feedback generated through teaching activities

- Feedback on drafts/work plans;
- Dialogue between students and staff in tutorials

Module Specifications

11SAB554 Visual Culture: Histories and Theories
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	30
Exam Weighting	0%
Credit Level	5
Pre-req Modules	
Excluded Combinations	
Distance Learning	None
Responsible Examiner	Dr M I Arnold
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims
The aims of this module are to develop the research skills and subject knowledge inculcated in Part A and prepares students for the Dissertation in Part C. It will do this by introducing the concept and practice of visual culture along with the central and principal debates around that concept and practice in the twentieth and twenty-first centuries.

Intended Learning Outcomes
On completion of this module students should be able to;

Knowledge and Understanding
- Define visual culture
- Understand and explain the central debates within visual culture.

Subject-Specific Cognitive Skills
- Analyze and explain the nature and function of visual culture
- Critically explain the conditions for the existence and appearance of visual culture.

Subject-Specific Practical and Professional Skills
- Communicate appropriate ideas and arguments in written and other forms.
- Write about ideas and arguments as they apply to the production and consumption of visual culture.

Key/Transferable Skills
- Gather, evaluate and use resources effectively
- Manage their time and workload
- Produce written and other work to deadlines and within word counts.

Contents
The module will identify and explain the central conceptual frameworks used in the various histories and theories of visual culture. It will consider the relation between elite cultures and popular or mass cultures. It will cover the social, cultural, political, economic and other functions of visual culture. The module will study set texts and investigate works of visual culture and the ways in which they have been critically explained.

Method of Teaching, Learning and Assessment
Total student effort for the module: 300 hours
A combination of directed and self-directed learning and teaching activities comprising:

- Lectures (37 hours)
- Group seminars (2 hours)
- Small group tutorials (3 hours)
- Individual feedback tutorials (0.5 hours)
- Self-directed study (257.5 hours)

Self-directed study includes: group meetings, research, writing for essay/other, preparation for presentations and project work in general.

Assessment
100% Coursework
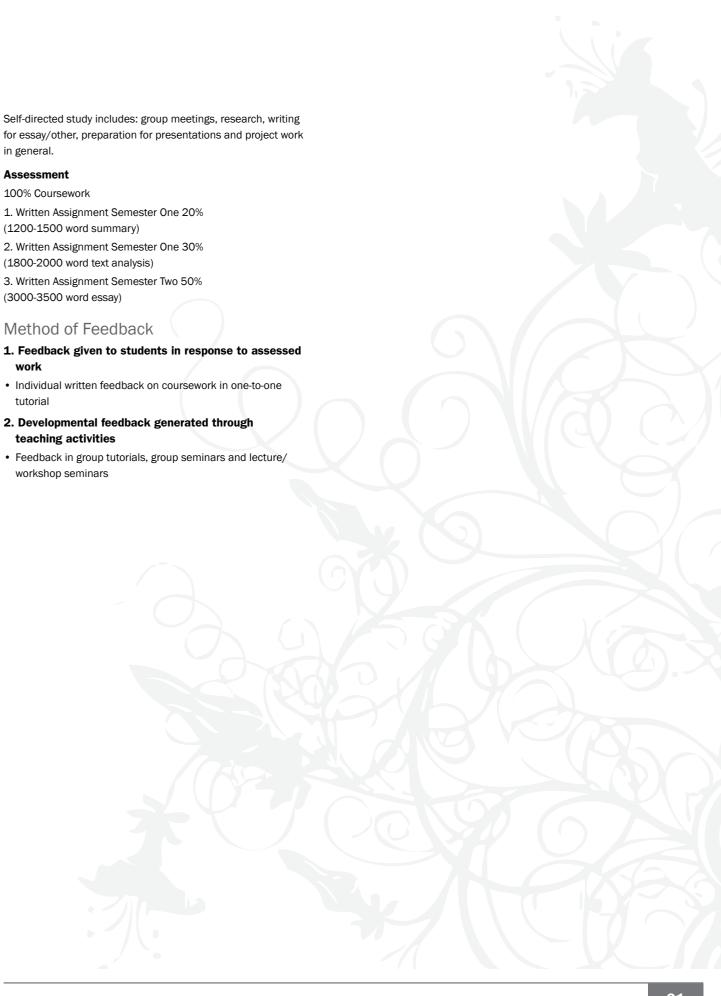
1. Written Assignment Semester One 20%
(1200-1500 word summary)

2. Written Assignment Semester One 30%
(1800-2000 word text analysis)

3. Written Assignment Semester Two 50%
(3000-3500 word essay)

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework in one-to-one tutorial

2. Developmental feedback generated through teaching activities
- Feedback in group tutorials, group seminars and lecture/ workshop seminars

Module Specifications

11SAB555 Design and Material Culture: Histories and Theories
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	20
Exam Weighting	0%
Credit Level	5
Pre-req Modules	
Excluded Combinations	
Distance Learning	None
Responsible Examiner	Professor C D Edwards
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to develop the research skills and subject knowledge inculcated in Part A and to prepare students for the Dissertation in Part C. It will do this by introducing the concepts and practices of design and material culture along with the central and principal debates that constitute those histories and theories.

Intended Learning Outcomes

Knowledge and Understanding
On successful completion of this module, students will be able to:

Identify the various 20th/21st century histories and theories of design and material culture. Students will be able to explain the central debates within these histories and theories of design and material culture. Furthermore students will be able to demonstrate a broad and comparative knowledge and understanding of twentieth-century design and will be familiar with some substantive areas of current research in the field.

Subject-Specific Cognitive Skills
On successful completion of this module, students will be able to:

Engage in an analysis of texts, images and objects, as appropriate and to critically explain the function, aesthetics and appearance of examples of design and material culture. They will also be able to find, select and use contemporary, historical, theoretical, visual and material sources for research and writing and where relevant, practical design work.

Subject-Specific Practical and Professional Skills
On successful completion of this module, students will be able to:

Communicate appropriate ideas and arguments in written and other forms. They will be able to write about ideas and arguments as they apply to the production and consumption of design and material culture clearly and coherently.

Key/Transferable Skills
On successful completion of this module, students will be able to:

Gather, evaluate and use resources effectively. They will have learned to manage their own time and workload efficiently and will be able to produce written and other work to deadlines and within word counts. They will be able to demonstrate a competency in relevant IT use.

Contents

The module will identify and explain the central conceptual frameworks used in the various histories and theories of design and material culture. It will cover the aesthetic, social, cultural, political, historical, ethical and other aspects of design and material culture. The module will study set texts and investigate works of design and material culture and the ways in which they have been critically explained in a range of theoretical and historical approaches.

Method of Teaching, Learning and Assessment

Total student effort for the module: 200 hours

Contact time: 22 hours of weekly lectures: 6 hours of seminars: 2 individual tutorials.
Directed Study: Seminar prep, set readings, critical review prep, group meetings.
Self-Directed study: Group meetings, research and writing for essay/other, prep for presentations and projects.

Teaching and Learning

A mix of lectures, seminars and tutorials.

Assessment

100% Coursework
1. Written Assignment Semester One 50%
2. Written Assignment Semester Two 50%

Assessment consists of two essays of 3000-3500 words each. The assessment criteria conform to a School wide assessment policy and are articulated in the form of project briefs and through discussion at the onset of the module.

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework;
- Feedback discussed as part of a tutorial
- Individual written feedback on coursework.

2. Development feedback generated through teaching activities
- Feedback on drafts/work plans
- Dialogue between students and staff in tutorials, seminars.

Module Specifications

11SAI002 Foreign University Placement (DIntS, Non Credit Bearing)

This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	120
Exam Weighting	0%
Credit Level	X
Pre-req Modules	Null
Excluded Combinations	Null
Distance Learning	None
Responsible Examiner	Mr A Bunkum
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

This exchange programme module is designed to broaden the students' educational experience and to deepen the understanding of the host country's cultural diversity. It will enable the student to study within a different cultural context and gain new perspectives on contemporary global Art and Design practices.

The aim of this module is to consolidate and extend the students' practice through reflective experimentation. To develop the level of critical engagement with studio practice, through the introduction of a range of contemporary practitioners and theorists; and to be able to analyse and understand their own practice in relation to current trans national Art and Design practice; to be able to communicate practical and theoretical concerns in a global environment.

Intended Learning Outcomes

a) Knowledge and Understanding
On completion of this module, students will be able to demonstrate a knowledge and understanding of:

Project Appraisal: with emphasis on the critical assessment of work and the terminology for discussing visual, historical and conceptual aspects of contemporary international practices.

Project Development: with emphasis on researching visual imagery, processing of ideas and creative approaches to the interrelationship of various Art and Design practices.

Discuss and respond in their work and presentations to themes and issues relating to contemporary international visual culture, which have been generated through their own research in reaction to screenings, exhibitions, lectures, tutorials and seminars, with specific relation to the current culture of the host nation.

b) Subject-Specific Cognitive Skills
On completion of this module, students will be able to demonstrate:

Project initiation: with emphasis on conceptual approaches, development of ideas, initiating visual enquiry and generating inventive treatment of themes and imagery within contexts of unfamiliarity.

Confidence and skill in discussing issues raised by their own work and that of their colleagues and be articulate in relating these issues to examples of both historical and contemporary visual practice; benefitting from a different social and cultural climate.

Resourcefulness in identifying and working with appropriate technologies and processes to resolve questions arising in their work - to test and examine in greater depth conceptual concerns and ideas in a foreign environment with different expectation.

c) Subject-Specific Practical Skills
On completion of this module, students will be able to demonstrate:

A working familiarity with a range of equipment and processes and select what is appropriate for developing particular themes and ideas through to visual/audio/2D/3D outcomes, taking full advantage of the host institutions' special equipment and technical know how.

Develop a significant body of innovative work through experimental procedure, adventurous application of technical knowledge and creative translation of ideas into practice.

d) Key/Transferable Skills
On completion of this module, students will be able to demonstrate:

Skills at working in a different envirnoment, in determining the scope and goals of the project work and in the effective communication of the learning achieved by and through the exchange programme.

Research skills in response to a developing programme of activity in response to unforeseen needs.

Research and organise material relating to studio practice, art historical and theoretical studies, leading to skills in communicating ideas in diverse formats including presentations, tutorial feedback, studio documentation.

Be experienced at lucidly presenting their work to diverse audiences both verbally and in writing.

Students should be able to demonstrate through both verbal and written communication how their understanding and application of their professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date.

Contents

Total student effort for the module will be in accordance, primarily with the requirements of the home institution. Successful completion of the year of academic study abroad will result in the award of the Diploma in International Studies. The students are expected to gain credit in an agreed number of modules taken at the partner institution and to retain a dossier of assessed work.

Method of Teaching, Learning and Assessment

Total student effort for the module: 1200 hours on average, over 30 weeks.

Teaching and Learning

Precise contact hours will be specified by the host institution according to the specific student activities.

Assessment

100% coursework: consisting of studio work, research work, sketchbooks and other supporting materials (80%). In addition they will also be required to submit two short progress reports of 750 words each and a final report of 2000 words (20%). Dissemination of the experience to other School of the Arts students in the form of an exhibition/illustrated seminar will be required during the final year of study at the School.

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework
- Studio interaction with tutors
- Students are encouraged to have a feedback tutorial upon their return from their placement prior to the start of the next semester.

2. Developmental feedback generated through teaching activities
- Group critiques on work presented
- Studio interaction with tutors
- Dialogue between students and staff in tutorials
- Students will receive developmental feedback during the placement from the host institution, together with the final feedback from the Responsible Examiner as a result of handing in the final report.

Module Specifications

11SAC116 Professional Fine Art Practice
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	30
Exam Weighting	0%
Credit Level	6
Pre-req Modules	Null
Excluded Combinations	Null
Distance Learning	None
Responsible Examiner	Mr J M Wright
Delivery Period	Semester One
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are to:
- Develop a critical and studio based platform from which to prepare for the final project of Semester Two.
- Develop the practice to incorporate more challenging content and use of materials, as well as situating and consolidating a critical position in respect of contemporary and historical precedents.
- Reinforce critical, imaginative and expressive skills.

Intended Learning Outcomes

Knowledge and Understanding
On successful completion of this module students should be able to demonstrate a knowledge and understanding of:
- The development of a compelling and distinctive studio practice with emphasis on sustaining and developing self-critical vision.
- Adapting work processes to respond to new issues and ideas arising from their practice.
- Take responsibility for coherent content as well as the direction of studio practice.
- Being responsible for maintaining independent work over a sustained period of time.
- The larger theoretical context of contemporary art nationally and internationally.

Subject-Specific Cognitive Skills
- Consolidate a synthesis of experience, knowledge, materials and work processes into studio-based practice.
- Establish a personal foundation in terms of studio procedure, conceptual methodologies, and contextual research on which to develop their final project.
- Contextualise their studio ideas and procedures in relation to the arena of contemporary art and theory, as well as tutorial input.

Programme-Specific Practical and Professional Skills
- Research art historical themes and contemporary issues and to present their conclusions lucidly in tutorials and all manner of relevant presentations.
- Be confident and skilled in discussing issues raised by their own work and that of their colleagues and be articulate in relating these issues to examples of both historical and contemporary practice.
- Recognise how they might be supportive to their colleagues in discussing their work and considering ways of encouraging their development.
- Where relevant, use construction, hanging and installation skills in anticipation of the requirements of setting up their final exhibition.

Subject Specific Practical Skills
On successful completion of this module, students should be able to:
- Develop a significant body of studio work through experimental procedure, adventurous application of technical knowledge and creative translation of ideas into practice.
- Understand how to effectively use materials and processes learnt in Part B to further develop their ideas. In addition, they should be able to discuss and respond in their studio work and presentations to themes and issues relating to contemporary visual culture, which have been generated through their own research in relation to relevant exhibitions, lectures and seminars.
- Research and organize material relating to studio practice, art historical and theoretical studies, leading to skills in communicating ideas in diverse formats, including presentations, tutorial feedback, studio notebooks and artist statement.
- Respond inventively to commission requirements and be prepared to complete a commission brief.
- The development of coursework outcomes will be articulated coherently through a visual & textual language that demonstrates a capacity for originality, rigor and an understanding of appropriate material process and technique.
- Students should be able to work with a high degree of autonomy and a capactiy to make independent decisions with regard to the development of their work.

Key/Transferable Skills
On completion of this module the student should be able to:
- Communicate in writing to an adequate standard for this programme.
- Use information technology and other research materials.
- Manage workload and work to all deadlines.

Students should be able to demonstrate through written communication how their understanding and application of their professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date. Students should display an ability to think critically and consider issues from a variety of perspectives.

Contents
Emphasising consolidation of studio practice in relation to appropriate and focused research into contemporary theory and practice. This module will enable students to develop an independent methodology which facilitates the production of a challenging set of works. It prepares students for their final exhibition project. There may be external projects, commissions and short one-off projects that are an assessable component of the module. Students have the opportunity to present their work in discussion with visiting lecturers, staff and other students. Study trips to contemporary galleries/museums/ collections are included in the module. Dependent on geographical location/distance, Study Trips may be residential in nature and cost might be incurred.

Method of Teaching, Learning and Assessment
Total student effort for the module: 300 hours on average, over 12 weeks.

Teaching and Learning
Contact hours total 22 including lectures, seminars, group critiques and individual tutorials.
Lectures x 3 at 1hr each
Group tutorials x 1 at 2hrs each
Individual tutorials x 2 at 0.5 hrs each

Costs
There will be costs associated with this module that will vary depending on creative decisions, choice of materials and production techniques. Please see the School of the Arts Student Handbook for details.

Assessment
100% coursework, including 90% for studio work, research work, sketchbooks and other supporting materials. 10% written statement contextualising studio work (maximum word count 500). Assessment feedback is structured according to the assessment criteria.

Method of Feedback

1. Feedback given to students in response to assessed work
- Individual written feedback on coursework;
- The written assessment feedback will be delivered in Semester 2, week 2

2. Developmental feedback generated through teaching activities
- Feedback on drafts / work plans;
- Group critiques on work presented;
- Studio interaction with tutors;
- Dialogue between students and staff in tutorials;
- Students receive feedback continuously during this module through individual tutorials, group critiques, seminars from both staff members and their own peer group.

Module Specifications

11SAC117 Fine Art Practice: Final Project
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 13/02/2012
Modular Weight	60
Exam Weighting	0%
Credit Level	6
Pre-req Modules	Null
Excluded Combinations	Null
Distance Learning	None
Responsible Examiner	Mr J Atkin
Delivery Period	Semester Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

The aims of this module are for the student to:

- Produce a body of studio work and exhibit it within the framework of an assessment exhibition to the highest possible professional standard.
- Maintain the context for producing a sustained body of self-directed work and consolidate the knowledge and experience gained in previous modules.
- Write a 500 word statement which outlines ideas and situates the body of work in a relevant contemporary context that also reference the histories and traditions your studio practice is inspired by.
- In additon, develop a Portfolio which evidences and consolidates visual/auditory studio work to a professional standard. This will be used as further evidence that the student has developed a working self critical facility.

Intended Learning Outcomes

On successful completion of this module, students should be able to demonstrate:

Knowledge and Understanding

- The requirements for working independently to the highest standard and for installing a professional exhibition within the remit of a Final Year assessment.
- The requirement for contextualising your work with intellectual and critical authority consolidated by appropriate evidence of collating research.

- The ability to articulate knowledge and understanding of the discipline through your work and its presentation.
- The breadth, depth, clarity and articulation of research, its strategies and methods.
- The use of concepts, values and debates in the field.
- The ability to understand the critical and contextual dimensions of your subject.

Subject-Specific Cognitive Skills

- Understand issues involved in setting up an exhibition for public scrutiny so that the work's intentions are communicated.
- Complete a convincing body of studio work and exhibit it in a professional manner.
- Plan your installation to ensure that all construction, framing, A/V projection and screening will be completed on time.
- The application of critical judgement about the ideas and media you are using.
- The ability to analyse an argument, a task or body of evidence.
- The ability to synthesise evidence and ideas.
- The ability to summarise the key elements of an argument or a demonstration.
- The ability to evaluate problems, apply knowledge and experience so as to make appropriate decisions.

Subject-Specific Practical and Professional Skills

- The issues concerning continued practice in fine art. The range of career opportunities, MA study placements and artists' residencies available.

- Plan the scope of your work and organise the pace of your production to ensure their work is ready for your assessment exhibition.
- Demonstrate the necessary construction and screen skills to set up your own exhibition.
- The deployment of materials, media, techniques, processes and technologies, with skill and imagination, whilst observing good working practices.
- The integration and realisation of thinking and doing.
- The application of knowledge and understanding of your outcomes.

Key/Transferable Skills
On completion of this module the student will be able to:

- Communicate verbally and in writing to a satisfactory standard for this programme.
- Use information technology and other research materials.
- Work to all deadlines.
- Students should be able to demonstrate through both verbal and written communication how your understanding and application of your professional development is progressing. References may include reflection on progress in personal attributes and skills such as time management, and recognition of strengths and weaknesses to date.

- Managing self learning
- Communication
- Using Information Technology
- Problem solving
- Demonstrating autonomy and initiative
- Working in groups
- Time management
- Reflect and respond to feedback

Contents

Students prepare for a Final Year assessment exhibition. Your objective is to produce a coherent and original body of work which will be displayed in an appropriate manner. Although the work is largely produced under the student's own direction there are consultations with academic and technical staff as needed. There may be external projects, commissions and short one-off projects that are an assessable component of the module. Students have the opportunity to present your work in discussion with visiting lecturers, staff and other students. Study trips (optional) to contemporary galleries / museums/ collections are expected to be undertaken during this semester. Dependent on geographical location / distance, study trips may be residential in nature.

Method of Teaching, Learning and Assessment

Total student effort for the module: 600 hours on average, over 12 weeks.

Teaching and Learning
Contact hours total 49 hours including lectures 1 hour a week, group critiques 4 hours, seminars 6 hours, individual tutorials 2 hours and lectures.

Costs
There will be costs associated with this module that will vary depending on creative decisions, choice of materials and production techniques. Please see the School of the Arts Student handbook for details.

It is the responsibility of the student to provide the Responsible Examiner (or other appropriate member of staff) with sufficient information via the TERF form relating to final project activity, materials, equipment and location (on or off site), to enable meaningful project planning, risk assessment and any subsequent actions to take place. Off-site working and collaboration with vulnerable groups needs to be approved via the Ethical Advisory process.

Assessment
100% coursework, which includes 90% coursework consisting of studio work, portfolio, research work, sketchbooks and other supporting materials. 10% statement. Maximum word count 500.

Assessment feedback is structured according to the assessment criteria.

Method of Feedback

1. Feedback given to students in response to assesse work
- Individual written feedback on coursework

2. Developmental feedback generated through teaching activities
- Feedback on draft statements/work plans;
- Group critiques on work presented;
- Studio interaction with tutors;
- Dialogue between students and staff in tutorials

Module Specifications

11SAC500 Art and Design Dissertation
This module is principally taught by the School of the Arts

Version Number	11 Version Start Date 03/10/2011
Instance Number	01 Instance Start Date 03/10/2011
Modular Weight	30
Exam Weighting	0%
Credit Level	6
Pre-req Modules	NULL
Excluded Combinations	NULL
Distance Learning	None
Responsible Examiner	Dr M Barnard
Delivery Period	Semesters One and Two
Availability	Module is available to students meeting pre-requisites but only if listed in their Programme Regulations

Aims

This module aims to provide students with the opportunity to originate, negotiate and assume responsibility for the production of their own independent research in any appropriate area of the history and theory of art and design. It also aims to enable them to produce a longer piece of written work that they have a measure of control over and which may be added to their portfolios in support of any further career opportunities. And it aims to enable students to develop the intellectual, analytical and critical skills acquired in Parts A and B in any appropriate area of historical and theoretical enquiry into art and design, including global/local/international culture, society, history, economics, aesthetics, identity, representation and politics.

Intended Learning Outcomes

Knowledge and Understanding
On completion of this module students should be able to demonstrate:

- The ability to identify and investigate an appropriate topic.
- The ability to construct and support an argument.
- An understanding of appropriate historical and theoretical texts.

Subject-Specific Cognitive Skills
On completion of this module students should be able to demonstrate:

- The ability to engage in the critical analysis of appropriate texts, images and objects.

- The ability to find and use contemporary, historical, theoretical, visual and material sources for research and writing.

Subject-Specific Practical and Professional Skills
On completion of this module students should be able to demonstrate:

- The ability to analyse and explain images, objects and other art and design media.

Key/Transferable Skills
On completion of this module students should be able to demonstrate:

- The ability to work to deadlines, managing a diverse and challenging workload.
- The ability to articulate and communicate the results of their research in writing.
- The ability to use information and resources effectively.

Contents

As a self-directed module, there are no prescribed or proscribed contents or areas of study. Any appropriate area of the history and theory of Art and Design will be considered as a research topic.

Appropriate areas for research include the critical and self-reflexive explanation of the student's own art/design production as well as those listed above (global/local/international culture, society, history, economics, aesthetics, identity, representation and politics).

An appropriate area is also one that can be realistically supervised within the School and studied over two semesters whilst sustaining and rewarding critical and analytical interest for that time.

Students will require, and receive, guidance on the content, level, propriety and assessibility of their research topic from module staff.

Method of Teaching, Learning and Assessment

Total student effort for the module: 300 hours

Teaching and Learning

- Three 1-hour lectures
- Half hour group tutorial (before the Summer break to approve topic)
- One 1-hour seminar (Library research update)
- Two hours of individual tutorial
- Remaining time for student centred learning

Assessment
100% coursework consisting of the dissertation with a minimum of 7,500 and a maximum of 9,000 words submitted according to University and School criteria. Dissertations that are submitted with a word count below 7,500 or above 9,000 words will receive a maximum mark of 49%.

Method of Feedback

1. Feedback given to students in response to assessed work

- Individual written feedback on coursework;
- Individual feedback on request

2. Developmental feedback generated through teaching activities

- Feedback on drafts/work plans;
- Dialogue between students and staff in tutorials

Programme Specifications

Please Note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if full advantage is taken of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in Module Specifications and other programme documentation and online at http://www.lboro.ac.uk/ The accuracy of the information in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

Awarding Body/Institution	Loughborough University
Department	School of the Arts
Teaching Institution (if different)	Not Applicable
Details of Accreditation by a Professional/Statutory Body	Not Applicable
Name of the Final Award	BA (Honours)
Programme Title	Fine Art
UCAS Code	E100
Date at which the programme specification was written or revised	July 2011

1. Aims of the Programme

- To provide a supportive and intellectually stimulating environment where students can develop the critical and practical skills relevant to contemporary art practices.
- To enable students to gain a broad knowledge and understanding of all aspects of art making, with special emphasis on risk-taking, curiosity, innovation and adventurousness.
- To foster a deep understanding of diverse methodologies that enables a critical framework for specialist art production, study and research.
- To create an environment in which the students encounter diverse and interconnected activities; such as curating, exhibiting, and critical writing.
- To facilitate the student to make independent judgements and decisions: and to articulate these as participants in a global contemporary society.
- To ensure that students are able to contextualise their work with reference to theoretical, historical, cultural, political and ethical issues within a global arena.
- To provide a high quality honours programme in fine art which maximises students' opportunity to graduate with a good degree and enhance their employability.

2. Relevant Subject Benchmark Statements and other External and Internal Reference Points used to Inform Programme Outcomes

- The Benchmark Statement for Art and Design: *http://www.qaa.ac.uk/academicinfrastructure/benchmark/honours/*
- The Framework for Higher Education Qualifications
- University Learning and Teaching Strategy
- Teaching and learning policies of the School of the Arts
- Annual Monitoring Processes and Periodic Programme Review
- The QAA Policy Statement on a structured and supported process for personal development" (see PDP outline section in the School of the Arts Student Handbook: *http://www.lboro.ac.uk/departments/ac/Studenthandbook/contents.htm*)

3. Intended Learning Outcomes

Knowledge and Understanding

The Fine Art Degree engages with a broad range of fine art interests on the basis that professional artists today benefit from expertise in diverse media. The multi-disciplinary nature of the programme is designed to enable each student to extend their knowledge and abilities in whatever fine art field they have chosen to work. The Fine Art degree gives students the opportunity to develop their knowledge and understanding of fine art practice in the following areas:

1. The initiation, development and evaluation of projects: with the aim to generate an identifiable personal studio practice.

2. Research methods related to studio practice: being able to, locate and evaluate visual and textual sources, organising ideas, developing critical perspectives on research material, appraising exhibitions.

3. Interpretation and analysis in Art History and Theory: with emphasis on, the contemporary debate around the interpretation and production of meaning in fine art, the historical and international context for contemporary issues in fine art, the relationship between such issues and the student's own practice

4. Selection and experimentation with a broad range of materials and processes appropriate to contemporary art production and dissemination.

5. The interaction between intention, process, outcome and context, methods of presentation and dissemination, and with an awareness of new developments within the field.

6. Entrepreneurial and Professional practices in fine art: composing applications for further study and exhibition opportunities, marketing methods, approaches to curating.

Teaching, Learning and Assessment Strategies to Enable Outcomes to be Achieved and Demonstrated

Knowledge and Understanding

Knowledge and understanding of sections 1-6 is acquired by seminars, lectures, individual and group tutorials, group critiques, group presentations, and by guided independent research and studio work. Assessment is by course work and individual presentations, including the major component of the last semester of the third year, the final exhibition project.

The practical knowledge acquired in sections 1-6 is introduced through workshops. This is quantified by demonstrable skills.

Knowledge and understanding in sections 1-6 is acquired by studio work and presentations, supported by lectures, seminars, group tutorials and study trips. Assessment is by coursework, essays, verbal presentations, artist statements and in year three by an independent dissertation project. Study trips / visits to contemporary galleries / museums are optional (apart from Part A). Dependent on distance, study trips may be residential.

Skills and other attributes:

a. Subject-Specific Cognitive Skills:

On successful completion of this programme, students should be able to:

1. Initiate their own studio work with appropriate media, undertaking the research necessary to sustain their practice

and to generate ideas, objectives, questions and solutions, either individually or collaboratively

2. Have a working familiarity with a range of media and select what is appropriate for developing particular themes and ideas through to material outcomes whether these are images, objects, texts, sounds or other manifestations

3. Be confident and skilled in discussing issues raised by their own work and that of their peers and be articulate in relating these issues to examples of both historical and contemporary practice from an international perspective

4. Install artwork in coherent and communicative exhibitions and to discuss their decisions

5. Research art historical themes and issues and to present their conclusions lucidly in essay, presentation and dissertation form

6. Understand the application of professionalism and resourcefulness in establishing students' own practice or promoting that of others and ensuring success with their post-course intentions.

Teaching, Learning and Assessment Strategies to Enable Outcomes to be Achieved and Demonstrated

Cognitive Skills

Cognitive skills are promoted by lectures, seminars, workshops, small group presentations, reading groups and discussion during tutorials. There are individual assessment feedback meetings. Students are guided in their personal studio research and dissertations are supervised individually with tutorials available for advice on essay work.

Cognitive skills are assessed by examination of coursework. In the second and third year students are asked to show their work to the examining staff in the context of a short verbal presentation. The students prepare for this by reflecting on the content of their work, on the issues with which it engages and the appropriateness of the materials they use. In this way they demonstrate the extent of their understanding of their own practice in relation to their other interests and, where relevant, to other artists' work. The final exhibition enables the student to understand how the installation of artwork can be made to communicate effectively.

Written coursework allows the student to develop and demonstrate skills of research, selection of material and its coherent compilation. They are able to demonstrate their skills in writing and informed argument.

There are two forms of assessment used by all Shool of the Arts programmes:

Programme Specifications

Formative assessment, which includes; critiques and formal written tutorial records that are kept by the student and staff. This serves as guidance, to encourage and challenge the student. Advice is centred on mutually agreed areas of strengths and weaknesses and also agrees a future goals strategy.

Summative assessment, which is where the course work for the module is formally assessed. The decision is made by the Responsible Examiner, programme co-ordinator and other members of the teaching team who form the assessment panel. External Examiners verify the marks of all modules contributing to the award of the degree classification. All students receive written feedback after every summative assessment.

b. Subject-Specific Practical Skills:
On successful completion of this programme, students should be able to:

1. Develop a significant body of innovative studio work through experimental procedure, adventurous application of technical knowledge and creative translation of ideas into practice.

2. Understand and effectively use the materials and processes of Fine Art, where such include the properties of; drawing, moving image, painting, photography, printmaking, sculpture, sound.

3. Discuss and respond in their studio work and presentations to themes and issues relating to global contemporary visual culture, which have been generated through their own research in reaction to exhibitions, lectures, tutorials and seminars.

4. Research and organise material relating to studio practice, art historical and theoretical studies and recognition of relevant intercultural issues, leading to skills in communicating ideas in diverse formats including presentations, tutorial feedback, studio notebooks, short essays, dissertation and artist statement.

5. Report on museum and gallery exhibitions by summarizing their responses and making a public presentation that incorporates visual material.

6. Curate significant exhibitions both of their own work and of other artwork and related material, culminating in a final exhibition.

7. Respond inventively to commission requirements and be prepared to complete a commission brief.

8. Compile a convincing curriculum vitae and presentable application to further study.

Teaching, Learning and Assessment Strategies to Enable Outcomes to be Achieved and Demonstrated

Practical Skills

Practical skills are promoted through emphasis on inventive studio work. Skills are developed through workshops and through tutorials and seminars with a range of academic staff from diverse cultural backgrounds. Group presentations enable students to develop skills of presenting their research collectively and give an opportunity for recognising effective presentation skills.

Assessment is through coursework and emphasises a relationship of technical abilities to cognitive skills, considering the conceptual content of artwork as well as the inventiveness with which media have been used. Assessment is both formative and summative.

c. Key/Transferable Skills:
On successful completion of this programme, students will have acquired:

1. Information technology: demonstrate information technology skills in word processing and image manipulation skills; students who have become involved with digital video will have further computer-based abilities.

2. Managing Self learning: to quickly take on new practical and research skills in response to a developing programme of activity as well as in response to unforeseen needs. A developing Professional Development Preparation (PDP) folder should also be in evidence.

3. Problem solving: be resourceful in identifying and working with appropriate materials and processes to resolve questions arising in their work.

4. Teamwork: be skilled at working in groups, in determining the scope and goals of the project, in researching as a team and in delegating the separate tasks necessary for effective group presentation of material.

5. Communication skills: be experienced in lucidly presenting their work to diverse audiences both verbally and in writing.

6. The value of diversity of language and culture.

Teaching, Learning and Assessment Strategies to Enable Outcomes to be Achieved and Demonstrated

Key Skill 1, information technology, is developed in computer workshops in the first year and in the emphasis on word-processed written work throughout the programme.

Students who respond to the invitation to take the digital video workshops will acquire additional skills.

Key Skills 2 and 3, relating to research, skill acquisition, problem solving and stamina, are stimulated by course work requirements in relation to the expectations of the students to develop an inventive fine art practice and engage actively in art historical and theoretical work. They are addressed in tutorials and are at the core of the seminar and reading group teaching, as well as being central components of the essay and dissertation work.

Key Skills 4 and 5, relating to team work, adaptability and communication are developed in group seminars and in the team projects that are set during the first and second year. Preparation for assessments also involves these skills.

Assessment of key skills takes place in all module assessments where students' coursework is subjected to wide enquiry according to the module assessment criteria.

4. Programme Structures and Requirements, Levels, Modules, Credits and Awards

Full details can be found in the Programme Regulations at:

http://www.lboro.ac.uk/admin/ar/lps/progreg/index.htm

The academic year is 2 semesters of 15 weeks each. Weeks 1-12 are normally for teaching and weeks 13-15 for assessment. During weeks 13-5 (inclusive) of semester 1 students are expected to be in attendance to prepare their work for assessment and to conduct research and development for the semester 2 modules.

5. Criteria for Admission to the Programme

http://www.lboro.ac.uk/prospectus/ug/dept/ac/fa/index.htm

6. Information about Assessment Regulations

All modules are assessed by 100% coursework.

Part A and Part B assessment is for progression to the second and third year respectively. Second and third year results are weighted 20:80 in calculating final degree classification.

Students follow modules weighted at 120 credits per year. In order to progress to the next year of the programme, or to be awarded a degree at the end of Part C, students must pass all modules.

Any student who fails to meet these module requirements has the automatic right of reassessment on one occasion only. Specific reassessment details can be found in the programme regulations.

7. What Makes the Programme Distinctive?

The Loughborough Fine Art programme is a fully integrated course in all three years. It brings together excellent facilities, enthusiastic staff and an adventurous cross-disciplinary course. By encouraging experimentation and risk-taking in relation to the media student use and the ideas the student bring to their work it is hoped that students rapidly find their own voice within their studio practice.

The Fine Art programme is unique in its use and continuing development of traditional specialist workshops alongside new technologies within art practice. The workshops are open access and are staffed by technical tutors who are specialists in their fields. These specifically include all aspects of printmaking, painting, stone carving and bronze casting. Students acquire skills to a professional artist level including material handling, construction, research, and culminating in a final self-curated exhibition. The programme provides spacious studios and a fully equipped art and design computer suite for digital video, sound generation and 3-d modelling, and photo manipulation.

All Fine Art members of staff are leading practitioners/researchers in their fields, which enable for a current contemporary practice to be transferred into the curriculum. With further input from a wide variety of invited visiting lecturers and guest speakers of a high national and international standing.

All students are actively encouraged to submit proposals for commissions, competitions on both a national and international level. The Fine Art Programme has a long-established sponsorship scheme from Astra-Zeneca who commission work from students and award prizes at the degree show. Charnwood Arts, Oak FM and other local industry and schools also provide commissions and exhibition opportunities for the students throughout their Degree.

In conjunction with workshops, lectures, tutorials students can participate in the governance of the School and engage in marketing and widening participation activities, such as involvement with the Arts Centre, the IRIS archive and other societies within the university, which give opportunities for personal development and professional practice.

Programme Specifications

Students have the opportunity between parts B and C to spend an optional year of study abroad with a partner university, leading to the supplementary award of Diploma in International Studies.

School of the Arts currently has ERASMUS Life Long Learning Agreements with Fachhochschule Schwaebisch Halle and Fachhochschule Wiesbaden in Germany and Univerzita Jana Evangelisty Purkyne v Usti nad Labem in the Czech Republic.

Throughout the Degree Programme there are numerous national and international study trips, some which might be residential; these may include biennales, art fairs and festivals, collections etc.

The quality of the Programme is endorsed by the external examiners who are consulted at each stage of the examination process who view and comment on papers, coursework and undertake viva voce examinations during their summer visit.

A significant number of our students go on to take up postgraduate places in art and design subjects, art therapy, and teacher training courses. It is a fact that out graduates are well prepared for continuing their studio practice and exhibiting nationally and internationally as well as entering an extraordinarily broad range of other professional occupations.

Student employment rates ranging from 80 to 90% leading to the Daily Telegraph Newspaper describing us as one of the top three places for a creative career in the country. The Guardian Newspaper's Art School league table placed School of the Arts top of the mass providers of vocational art and design education.

8. Particular Support for Learning

i) Departmental Support

The department has an integrated structure for the management, appraisal and planning of teaching and learning. This is comprised of a Co-ordinator of Teaching and Learning (who manages the teaching committee and has overall responsibility for teaching matters),
Programme Co-ordinators have responsibility for the academic content and the general organisation of the course, and the academic welfare of the students), Module Co-ordinators monitor students performance and attendance and Personal Tutors who are responsible for matters relating to academic welfare. A tutor to co-ordinate support for international students.

The Department prepares a handbook for students, which is available via the internet with important information including the management structure of the department, programme and module specifications and general points relating to coursework, assessment and student advice and support.

Students are also assigned a personal tutor who is responsible for their personal welfare who arranges to see them regularly during the first semester. Thereafter the personal tutor arranges to see their tutees at important times, such as after assessment, at the start of a new year or when problems have been raised in respect to the tutees by Module Coordinator, Programme Director or Director of Teaching.

The Internal examiners for each module meet with students after every semester to discuss performance, to give constructive feedback and to indicate possible additional sources of help.

ii) Technical Support

The School has well equipped workshops with experienced technical staff in all programme areas, which are available to all students, irrespective of their programme specialisation. In addition, it is often possible to find specialised technical advice from staff in other university departments.

University Support Facilities

http://www.lboro.ac.uk/admin/ar/templateshop/notes/lps/index.htm

9. Methods for Evaluating and Improving the Quality and Standards of Learning

http://www.lboro.ac.uk/admin/ar/templateshop/notes/lps/index.htm (Section 9)

Programme Regulations

Regulations for the Honours Degree Programme in Fine Art

These Programme Regulations apply to the conduct of the programme in the 2011-2012 session and should be read in conjunction with University Regulation XX and the relevant Module Specifications. These Programme Regulations may be subject to change from time to time. Notice of change will be given by the School responsible for the programme.

1. Structure

1.1 Administrative responsibility for the Programme rests with Loughborough University School of the Arts.

1.2 The Programme leads to the Degree of BA (Hons).

1.3 The duration of the Programme is six or eight semesters. Candidates following the four year programme are required to spend the third academic year undertaking a foreign university placement (DIntS) in accordance with Senate Regulation XI. The third academic year (Part I) occurs between part B and part C.

1.4 Alternatively, students may complete the programme on a part-time basis over not more than eight years. Part-time students may negotiate the order in which modules are completed, subject to the following restrictions:

All part A modules must be passed before the start of part B of the programme.
All part B modules must be passed before the start of part C of the programme.

Students may transfer between full-time and part-time modes of study with the permission of the Head of School.

2. Content

2.1 Part A - Introductory Modules

CODE	TITLE	MODULE WEIGHT	SEM.	STATUS
SAA123	Introduction and Development of Fine Art	40	1	Compulsory
SAA500	Research, Analysis and Study Skills in Art and Design	30	1 & 2	Compulsory
SAA124	Critical Practice in Fine Art	50	1	Compulsory

2.2 Part B - Degree Modules

CODE	TITLE	MODULE WEIGHT	SEM.	STATUS
SAB114	Fine Art Practice 1	40	1	Compulsory
SAB115	Fine Art Practice 2	40	2	Compulsory

CODE	TITLE	MODULE WEIGHT	SEM.	STATUS
SAB550	Professional and Enterprising Practice	10	1	Option
SAB552	Professional and Business Practice	20	1 & 2	Option
SAB553	Art Histories and Theories	30	1 & 2	Option
SAB554	Visual Culture: Histories and Theories	30	1 & 2	Option
SAB555	Design and Material Culture: Histories and Theories	20	1 & 2	Option

Students can choose **SAB553** or **SAB554** or **SAB555**
- If you choose SAB553 or SAB554, you have to also take SAB550
- If you choose SAB555, you have to also take SAB552

2.3 Part I Year Abroad (Four year programme only)
During the year abroad, students will undertake a programme of study as specified by the School of the Arts.

2.4 Part C - Degree Modules

CODE	TITLE	MODULE WEIGHT	SEM.	STATUS
SAC500	Art and Design Dissertation	30	1 & 2	Compulsory
SAC116	Professional Fine Art Practice	30	1	Compulsory
SAC117	Fine Art Practice: Final Project	60	2	Compulsory

3. Assessment

3.1 Criteria for Progression and Degree Award

3.1.1 In order to progress from Part A to Part B, candidates must have accumulated 120 credits.

3.1.2 In order to progress from Part B to Part C, candidates must have accumulated 120 credits in Part B.

3.1.3 In order to qualify for the award of a Degree, candidates must have accumulated 120 credits in Part C.

3.2 Relative Weighting of Parts of the Programme for the purposes of Final Degree Classification

Candidates' final Degree classification will be determined on the basis of their performance in Degree level Module Assessments in Parts B and C in accordance with the scheme set out in Regulation XX. The average weighted mark for each Part will be combined in the ratio Part B 20 and Part C 80 to determine the final mark.

3.3 Successful completion of part I leads to the additional qualification of Diploma in International Studies.

3.4 Re-assessment

Provision will be made in accordance with Regulation XX for candidates who have the right of re-assessment. Re-assessment will not be allowed in the Special Assessment Period (SAP) if;
- Candidates have accumulated fewer than 60 credits in any part of the programme
- Candidates have gained a mark of less than 30 in SAC117

Programme Assessment Matrix

BA (Hons) Fine Art - Parts A, B and C

	Continuous Assessment (weighting and length, where appropriate)													
CODE	MODULE TITLE	MOD. WGHT	SEM.	*OPT/ COMP	% INDIV ASSESS. **	ESSAY	LAB. WRITE-UP	REPORT	PRESENTATION	CASE STUDY	PROJECT	CAA	IN-CLASS TESTS	OTHER
SAA123	Introduction and Development of Fine Art	40	1	Comp	100%	N/A	N/A	N/A	N/A	N/A	1x 80%	N/A	N/A	1x 10% written statement / 1x 10% group work
SAA500	Research, Analysis and Study Skills in Art and Design	30	1&2	Comp	100%	1x 50% 1500-2000 words	N/A	N/A	1x 25% (plus report)	N/A	N/A	N/A	N/A	1x 25% (1500-2000 words) written exercise
SAA124	Critical Practice in Fine Art	50	2	Comp	100%	N/A	N/A	N/A	N/A	N/A	1x 90%	N/A	N/A	1x 10% (600-800 words) Artists statement
SAB114	Fine Art Practice 1	40	1	Comp	100%	N/A	N/A	N/A	N/A	N/A	1x 90%	N/A	N/A	1x 10% (500-800 words) Artists statement
SAB550	Professional and Enterprising Practice	10	1	Comp	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	2x 50% individual assignments
SAB552	Professional and Business Practice	20	1&2	Opt	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	2x 25% indiv. assignments / 1x 50% Business plan
SAB553	Art Histories and Theories	30	1&2	Opt	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	1x 20% written assignment 1200-1500 words 1x 30% written assignment 1800-2000 words 1x 50% written assignment 3000-3500 words
SAB554	Visual Culture: Histories and Theories	30	1&2	Opt	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	1x 20% written assignment 1200-1500 word summary 1x 20% written assignment 1800-2000 word analysis 1x 60% written assignment 3000-3500 word essay
SAB555	Design and Material Culture: Histories and Theories	20	1&2	Opt	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	1x 50% written assignment 3000-3500 words 1x 50% written assignment 3000-3500 words
SAB115	Fine Art Practice 2	40	2	Comp	100%	N/A	N/A	N/A	N/A	N/A	1x 90%	N/A	N/A	1x 10% (600-800 words) Artists statement
SAC116	Professional Fine Art Practice	30	1	Comp	100%	N/A	N/A	N/A	N/A	N/A	1x 90%	N/A	N/A	1x 10% Written statement (max. 500 word count)
SAC500	Art and Design Dissertation	30	1	Comp	100%	1x 50% 7500-9000 words	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
SAC117	Fine Art Practice: Final Project	60	2	Comp	100%	N/A	N/A	N/A	N/A	N/A	1x 90%	N/A	N/A	1x 10% Statement (500 word count)

* Where a large number of optional modules are proposed the assessment information on these modules can be indicative only.

** The percentage of continuous assessment that is individually marked. To include the proportion of group (>1student) assessment for which a mark is given to reflect the work of the individual student.

(July 2011)

Code of Practice for Written Course Work

This section gives you further information about standards, formats and assessment of written coursework.

Loughborough University School of the Arts requires all written work to conform to the rules which underlie standard English grammar and to apply conventions of spelling and punctuation appropriate to an academic context. It is your responsibility to ensure that your work meets the required standard. If you find the presentation of written work very difficult, advice and support is provided by the Study Support Service.

If you are experiencing difficulty please let your tutor know quickly. The sooner appropriate support can be provided, the more benefit you will obtain. If you think you may be dyslexic or you feel you would benefit from some additional support in your written work, please contact Mo White **M.C.White@lboro.ac.uk** for confidential advice.

Your written work should express your ideas and argue your points logically and coherently, but you will also have to attend to matters of presentation. This means that you need to demonstrate an ability to apply the conventions for presenting scholarly work.
It is recommended that all written work be word processed.

Write as clearly, simply and as unpretentiously as you can. It is important that you learn to express yourself in your own way, without sacrificing correct grammar, intelligible syntax and good spelling in the process. Your aim should be to communicate your meaning at a level of sophistication consistent with degree-standard academic work, but with the least possible fuss. Your written work should follow academic conventions with regard to sources and the mechanics of citing others' work. Information on the use of quotations, referencing styles and the preparation of bibliographies is presented below.

Where and how do I submit work?

Every piece of written work must be accompanied by a fully-completed submission cover sheet. Do not give your essay to your module tutor; it must be handed in at the central collection point.

What Plagiarism is and How to Avoid it

Plagiarism is a form of academic misconduct and can be defined as 'the practice of taking and using another person's thoughts, words and ideas of others and using them as if they were your own'.

This can be manifest in four main ways:

- Taking material from published work without referencing it.
- Paraphrasing text without acknowledgement to the author.
- Copying work of other students.
- Colluding with other students.

> **Note: It is extremely important that you acknowledge your debt to another author's work in a note even if there is no direct quotation.**

The University Regards Plagiarism as Cheating and Can Impose Severe Penalties on Anyone Caught Cheating

Further information concerning the University's policies and regulations regarding plagiarism may be found at: **http://www.lboro.ac.uk/admin/ar/student/handbook/section11/index.htm** and at: **http://www.lboro.ac.uk/admin/ar/calendar/regulations/current/18/index.htm**

The best way to avoid plagiarism and other forms of academic misconduct is to learn the correct ways of referencing the thought, words and ideas of others. You can avoid plagiarism by taking notes correctly and efficiently, by referencing the ideas you use and by giving credit to your sources.

The School Uses the Harvard System of Referencing

The Harvard system of referencing is often called a 'parenthetical' style of referencing. This is because you supply basic information concerning author, year of publication and page number in parentheses (brackets) in the body of your text, rather than in a footnote or an endnote. The full reference, containing much more information (and without which the information in the parentheses is incomplete and therefore useless) is supplied in a bibliography at the end of your essay or assignment.

The idea is that you cite the basic information in the text, (author, year: page) and then provide a full reference in the bibliography at the end of the text.

The Harvard Reference System is widely used in the natural and social sciences which do not need to use notes to extend discussion. However, in the humanities, the situation is frequently different and you may find that you need to use a note.

Therefore, in academic essays, articles, books, research papers, dissertations and theses, notes can provide a valuable space for short, relevant comments or facts. They may, for example, extend debate in the text, cite evidence of different scholarly opinions, or include brief biographical information which might be disruptive in the body of the text. Notes have particular relevance for postgraduate theses where the student must demonstrate a command of the research literature; notes facilitate the process of convincing the reader that extensive research has been undertaken.

References and Citations in the Text of Your Essay/Assignment
Direct Quotation

This is where you quote an author exactly, using his or her words. The words you use must be enclosed by 'single quotation marks'. Quotes with quotes may be indicated by the 'use of "double quotation marks" within single quotation marks'. For books and essays please supply (Author Year: Page number). 'Year' means the year of publication. For internet sources, please try to supply the same information, or make sure that a reference, (Author Year Date of access) for example, can be followed to the full bibliographic entry. See below, in **Some Exceptions/Problems** section.

Examples:
'An adequate sociological account of art would, for Wolff, embrace art in its individuality' (Heywood 1997: 39).

'Fraser's Untitled loses the painterly detail of the original masterpieces, transforming the aura of artistic integrity to the mechanised and fetishistic language of media' (No author, undated, www.saatchi-gallery.co.uk accessed 14 February 2011).

Quotes of more than forty words should be indented from the left and do not need quotation marks:

In her essay on the corset, Valerie Steele points out how the dichotomies with which we customarily describe clothed and unclothed bodies fall apart when we try to apply them to the corset:

> Underwear complicates the traditional paradigm of the naked and the clothed, since a person in underwear is simultaneously dressed and undressed. The sexual charm of the naked body seems to 'rub off' on underwear, which then adds an additional excitement all its own (Steele 1999: 451).

Code of Practice for Written Course Work

The notion of 'rubbing off' may sound like what the anthropologists call 'contiguous magic' but one suspects that Steele would not object to that at all…

If the book you are using quotes another author, then you need to make it clear where you found the quotation:

Wolff reminds us of Gadamer's argument that reality does not happen 'behind the back' of language (Gadamer, quoted in Wolff 1992: 712).

In this case Gadamer is not in your Bibliography because you did not read his book, but Wolff's 1992 text, which you have read, is in the Bibliography.

Paraphrase
This is where you use another person's thoughts and ideas but express them in your own words. There is no need for quotation marks here but you must still make clear whose ideas you are paraphrasing and where those ideas may be found.

Examples:
Heywood (1997: 39) argues that the individuality of art is a necessary part of a sociological account of art.
or
The individuality of art is an essential part of any sociological account of art (Heywood 1997: 39).

If **two or more works by the same authors** are cited at the same time, separate them with a semicolon.

Example:
The relations between individuality and the social functions of art have been much debated (Heywood 1997; Wolff 1981).

If **two or more works by the same author** are cited at the same time, do not repeat the author's name. Separate the years of publication by a comma.

Example:
Wolff, for example, has argued for many years that cultural studies has a prominent part to play in the explanation of fine art (Wolff 1981, 1992).

If there are **two or three works by the same author, published in the same year**, add the letters 'a', 'b', etc. to the year to distinguish the works. Also add these letters to the year in the bibliography at the end of the essay.

Example:
The history of fashion is often written either as following a simple theme or as a chronological series of events (Laver 1969a, 1969b for example).

If there are **more than three authors/editors,** list only the first, followed by 'et al.'. 'et al.' is short for the Latin 'et alii' and means 'and others'. All editors must be listed in the Bibliography.

Example:
Unfortunately, many publications on graphic design largely eschew the analytic and adopt a journalistic and anecdotal approach (see, for example, Bierut et al. 1999).

Citation of Websites
The basic form of citation follows the principles listed for print sources and you should try to supply as much of the following as possible:

1. Name/s of author/s
2. (Year) of publication, in parentheses
   Note: If you cannot establish the year of publication, use n.d. (no date) or 'undated'
3. Title of publication
4. Type of medium, if necessary
5. URL (www. etc): site address on internet
6. Date item viewed/website accessed

Example:
Baldwin, Jonathan, (2008) 'Hooray another design manifesto!', online blog, http://www.jonathanbaldwin.co.uk/, 6th March 2009

Some Exceptions/Problems:
In-text references to material used from websites should, ideally, provide Author, (year) as noted above.

In text reference to the Baldwin website: (Baldwin, 2008).

Where there is no author, we suggest (no author, year). Where there is neither author nor date, we suggest (no author, undated, (a)).

In the website section of a Bibliography this turns into

No author, (year) www.ffs.com or
No author, undated (a) www.ffs.com
In this last case, in which there is neither author nor date, and in which there is more than one such source, alphabetical order prevails: so www.ffs.com comes before www.fu.com

Illustrations: Images, Objects, Photographs etc

Citing Printed Images
All illustrations should be captioned and credited, including title or description of the object, name of artist/designer, (year) and source.

Citing Online Images
You should include: Title of image, or a description of the object. (Year). [Online image]. <URL>. Filename including the extension. [Date accessed].

It is usual to put a figure number and a description under the image within the body of the work and a full reference in the list of illustrations at the front of the work.

In this list you should include: Author(s)/editor(s). (Year of publication). Title of book (in italics), Publisher, Place, Page number, illus./fig./table/map. (Depending on the type of illustration you wish to cite).

Footnotes and Endnotes
Notes must be used with discretion. Although they are not included in the word count of an essay, article, research paper or thesis they must be short. They can be introduced *either* as footnotes (at the foot of the page) *or* endnotes (at the end of a chapter or at the end of the essay, article, or book. Endnotes (which are called 'Notes') are placed before a Bibliography.

If notes are used a note number needs to be inserted by using the INSERT command on a computer programme. One selects the default of Footnotes, or Endnotes, and Arabic numbering – 1,2,3, etc NOT I, ii, iii, etc.

Here is an example of the correct use of notes:

Modern Africa is so vast and its histories are so numerous that it is virtually impossible to write a definitive one-volume account of African art.[1]

The note at the bottom of the page, or the end of the chapter is in smaller type than the text and reads:

[1]Important publications that attempt to study African art in its entirety include Willett (1971; revised ed. 2002) and Visonà et al (2000).

The note offers relevant information and uses the Harvard citation method for the publications being mentioned. The full information on those books will be in the Bibliography.

Here is another example, from the same text. Here the note offers relevant factual information:

In contrast to the migratory communities of eastern Africa, western Africa experienced permanent settlement as early as the 12th century (the wealthy

Code of Practice for Written Course Work

kingdom of Benin was established c.1100), and in southern Africa, Bantu people built Great Zimbabwe, which had a significant population from c.1100-1550.[2]

The note reads:

[2] When Benin and Great Zimbabwe were being founded in Africa, medieval England was adjusting to the Norman invasion; William the Conqueror established Norman rule in 1066.

To sum up the use of Notes: they can be used within the Harvard Reference System. However, **Undergraduate students** may not want to use them at all. If they are used they should be introduced when relevant and contain pertinent facts or brief discussion. **Postgraduate students** will need to use notes because they are appropriate for the academic discourse that constitutes a PhD thesis.

Bibliography

It is of the utmost importance that Bibliographic entries are complete and that they appear in alphabetical order.

Authored and Edited Books

You should supply the following information:

1. Name/s of author/s, editor/s (use 'ed.' or 'eds.' after editor's name/s).
2. (Year) of publication, in parentheses
3. Title of publication and subtitle if any (all titles must be in *italics*)
4. Translator, series title and individual volume if any
5. Edition, if other than first
6. Publisher
7. Place of publication: city, or city, state

This information may vary in the following ways:

One Author

Heywood, I. (1997) *Social Theories of Art*, Macmillan, Basingstoke

Wolff, J. (1981) *The Social Production of Art*, Second edition, Macmillan, Basingstoke

One Author, Many Books/Essays in Same Year

Laver, J. (1969a) *Modesty in Dress*, Houghton Mifflin, Boston, MA
— (1969b) *Costume and Fashion: A Concise History*, Thames and Hudson, London

One Author, Many Books in Many Years

Said, E. (1985) *Orientalism*, Penguin, Harmondsworth
— (1993) *Culture and Imperialism*, Chatto and Windus, London

More Than One Author

Wildbur, P. and Burke, M. (1998) *Information Graphics: Innovative Solutions in Contemporary Design*, Thames and Hudson, London

Editor(s)

Use 'ed.' or 'eds.' to indicate editorship.

Rabb, J. M. (ed.) (1998) *The Short Story and Photography 1880's - 1980's*, University of New Mexico Press, Albuquerque

Bierut, M., Helfland, J., Heller, S. and Poynor, R. (eds.) (1999) *Looking Closer 3: Classic Writings on Graphic Design*, Allworth Press, New York, NY

Chapter in Edited Book

Wolff, J. (1992) 'Excess and Inhibition: Interdisciplinarity in The Study of Art', in Grossberg, L., Nelson, C. and Treicher, P. (eds.) *Cultural Studies*, Routledge, London

Journal and Periodical Articles/Essays

Journal Article/Essay – Print

1. Name/s of author/s of the article/essay
2. (Year) of publication, in parentheses
3. 'Title of article/essay', in single quotation marks
4. *Title of journal* (this should be *italicized*)
5. Volume number
6. Issue (or part) number
7. Page numbers of the article/essay: do not put 'pp.' before the page numbers

Example:

Steele, V. (1999) 'The Corset: Fashion and Eroticism', *Fashion Theory*, Vol. 3, Issue 4, 449-474

Journal Article/Essay – Electronic

1. Author
2. (Year) of publication, in parentheses
3. 'Title' of journal article, in single quotation marks
4. *Title of journal* (this should be *italicized*)
5. Volume number
6. Issue (or part) number
7. Page numbers of the article/essay: do not use 'p.' before the page numbers
8. Available from: URL (www. etc) or DOI (Digital Object Identifier)
9. Date of access

Example:

Steele, V. (1999) 'The Corset: Fashion and Eroticism', *Fashion Theory*, Vol. 3, Issue 4, 449-474, available from: **<www.bergpublishers.com>**, DOI: 10.2752/136270499 779476054

6th March 2009

Newspaper Article – Print

1. Name of author (if no author, use name of newspaper)
2. (Day, Month, Year) of publication, in parentheses
3. 'Title' of article in single quotation marks
4. *Title* of newspaper in *italics*
5. Page number(s) of article: 'p.' before single page and 'pp.' before multiple pages

Example:

Kington, Tom. (27th June 2008) 'The Pope and Prada: Vatican Denies Fashion Status', *The Guardian*, p.19

Newspaper Article – Online

1. Name of author (if no author, use name of newspaper)
2. (Day, Month, Year) of publication, in parentheses
3. 'Title' of article in single quotation marks
4. *Title* of newspaper in *italics*
5. Page number(s) of article: 'p.' before single page and 'pp.' before multiple pages
6. Available from: URL (www. etc)
7. Date of access

Example:

Kington, Tom. (27th June 2008) 'The Pope and Prada: Vatican Denies Fashion Status', *The Guardian*, p. 19, available from: <http://www.guardian.co.uk/world/2008/jun/27/religion.italy> 6th March 2009

Exhibition Catalogues

The general format is as for books, with examples below to demonstrate special cases:

With Authors:

Corrin, Lisa G., Patrick Elliot and Andrea Schlieker, (2001) *Rachel Whiteread*, exhibition catalogue, Edinburgh and London: Scottish National Gallery and Serpentine

Without Authors:

Dia Center. (1995) *Ann Hamilton: tropos.* exhibition catalogue, New York, NY

Code of Practice for Written Course Work

Web Sites and Other Electronic Sources

This could include sources from webpages, e-books, DVD, CD, electronic journals or other internet sources.

The basic form of the citations follow the principles listed for print sources (see above) and you should try to supply as much of the following as possible:

1. Name/s of author/s
2. (Year) of publication, in parentheses
   Note: If you cannot establish the date of publication, use n.d. (no date)
3. Title of publication
4. Type of medium, if necessary
5. URL (www. etc): site address on internet (if applicable)
6. Date item viewed/website accessed

Examples:

Hustwit, Gary, (2007) 'Helvetica', DVD, Swiss Dots/Plexifilm
Baldwin, Jonathan, (2008) 'Hooray another design manifesto!', Blog, http://www.jonathanbaldwin.co.uk/, 6th March 2009

Images, Objects, Photographs etc

1. Artist/designer/photographer's name
2. (Year) of production
3. Title
4. Medium
5. Collection or Location details: Museum, Private Collection, Website and so on

Examples:

Brandt, Marianne, (1924) Tea-pot, Brass, silver, ebony, Bauhaus Archiv, Berlin

Hoch, Hannah, (1919) 'Cut With The Kitchen Knife Through The First Epoch of the Weimar Beer Belly Culture', Collage, Neue Nationalgalerie, Berlin

Lectures, Interviews and Other Personal Communications

Information obtained from lectures, interviews, telephone calls, letters, personal emails and so on should be documented in the text of your essay/assignment. These sources do not need to be included in a Bibliography, but you should use the following system in your text:

Lectures

Derrida, Jacques. (1968) 'Differance', Presented at the Michelet Amphitheatre, Sorbonne, Paris

Interviews

Perry, Grayson. Interviewed by A. B. Student, (23rd June 2008)

The authors would like to acknowledge the use of the following sources in the compilation of this guide:

http://www.imperial.ac.uk/library/pdf/harvard_referencing.pdf.

http://education.exeter.ac.uk/dll/studyskills/harvard_referencing.PDF

http://libweb.anglia.ac.uk/referencing/harvard.htm?harvard_id_remove=60#60

Wikipedia

School of the Arts Student Handbook

SCHOOL OF THE ARTS
Loughborough University

BA(HONS) FINE ART
INTENTIONS PLAN

This is a record of the aims and objectives of the work to be undertaken to meet the Module intended learning outcomes.

This Intentions Plan should be negotiated and agreed with an appropriate lecturer and written by the student.
The plan should then be submitted to the Responsible Examiner for the module .
The plan will provide a body of information to be discussed during tutorials including practice, historical / contemporary reference and technical facilities required during the Study Trip.
Students must retain a copy of all documents when they have been agreed and signed by the lecturer.

STUDENT

Name: Part: C   Semester: 1

Nature of Practice (Painting etc):

Description, Context, Aims and Objectives of Work to be Produced:	Responsible Examiner Name:
	Notes:
Technical Facilities Required:	
	The original document must be submitted to and agreed by the Responsible Examiner **Responsible Examiner Signature:**
Student's Signature .... Date	.... Date ....

COVER SHEET FOR ASSESSED COURSEWORK

Students must complete this Cover Sheet to accompany each piece of assessed coursework submitted.

Name: _____

ID Number: _____

Module Code: _____

Module Title: _____

Degree Programme: _____ Year/Part: _____

Title of Work/Description: _____

Word Count (for written assignments): _____

Staff Member Responsible: _____

Deadline for Submission: _____

If this coursework was part of a group activity, list the names of the other group members:

_____   _____

_____   _____

DECLARATION:

(Tick one box ONLY)

This coursework is a FIRST submission and has NOT been submitted previously ☐

This coursework is a revised re-submission for re-assessment (60 credit modules only) ☐

I certify that the accompanying coursework is my own work and that anything taken from or based upon the work of others has its source clearly and explicitly cited.

Signature: _____

Received:

MODULE ASSESSMENT AND FEEDBACK FORM

Name:	
ID Number:	
Module Code and Title:	
Module Weight:	

	Weighting (%)	Mark Awarded
Assessment Outcomes as Listed in the Module Specification:		
Overall Module Mark: (Subject to Programme Board Approval and Re-assessment Capping:		

Intended Learning Outcomes as Listed in the Module Specification	Assessment Feedback Comments Adapted from *The Application of Assessment Criteria* Statements in the School of the Arts Student Handook
Knowledge and Understanding	
Subject Specific Cognitive Skills	
Subject Practical Cognitive Skills	
Key Transferable Skills	

Any Additional Feedback Comments:

:

Signed: (Responsible Examiner)   Date:

_____

(Updated - June 2009)

SCHOOL OF THE ARTS

Loughborough University

ACADEMIC TUTORIAL FORM

Programme: ....

Student Name:	Tutor:
Part: A B C P	Date:
Semester: 1 ☐ 2 ☐ 3 ☐	Module Code:

STUDENT SELF EVALUATION: In the space below make comments on the work you have produced so far (continue overleaf if necessary).

Are there any personal difficulties which may have affected your work that you wish to discuss in the tutorial. Alternatively you may wish to speak to your personal tutor or contact the University Department of Student Guidance and Welfare at: **www.lboro.ac.uk/service/welfare**

Yes ☐

No ☐

STAFF COMMENT: Academic Progress

Aspects that are Successful	Aspects that can be Developed	Areas of Concern

STAFF ADVICE: Agreed Course of Action

Student Comment on Tutorial

Student s Signature

Tutor s Signature

Notes

RISK ASSESSMENT

This sheet is provided to assist in the evaluation of risk for the purpose of risk assessment and management within the School.

Five Steps to Risk Assessment

1. Look for the hazards
2. Decide who might be harmed and how
3. Evaluate the risks and decide whether the existing precautions are adequate or whether more should be done
4. Record your findings in writing
5. Review your assessment and revise it if necessary. Monitor

Hierarchy of Control - The Principal of Prevention

Eliminate
(e.g. where possible eliminate the human factor)

Reduce (e.g. rotate jobs/limit exposure/guarding/find an alternative etc)

Isolate/Contain

Control Measure (e.g. administration, active monitoring, engineering control)

Rating Risk Using the Quantitative Method

LIKELIHOOD

SEVERITY	1 Remote	2 Unlikely	3 Possible	4 Likely	5 Certain
1 Trivial	1	2	3	4	5
2 Minor	2	4	6	8	10
3 3-Day	3	6	9	12	15
4 Major	4	8	12	16	20
5 Fatal	5	10	15	20	25

In general the severity of a hazard will stay the same whilst the likelihood can be reduced.
Severity can sometimes be altered - e.g. metal toecaps **might** reduce the hazard of dropping something on your toe.

Our responsibility is to do everything reasonably practicable to reduce the risk to a low ranking activity (green). A mid ranking activity (yellow) would require careful handling with close monitoring and supervision. Any high-ranking risk activity (red) would be prohibited.

RISK ASSESSMENT FORM FOR OFF SITE PROJECTS

School Assessment No:	
Title of Offsite Activity:	
Location(s) of Work:	
Duration (incl. dates From / To):	

Brief Description of Project:

Hazard Identification: Identify all the hazards; evaluate the risks (5x5 grid or low, medium, high) and describe all necessary control measures.

Hazard(s) Associated with Social Environment and Activity	Risk 5x5 Grid or L,M,H	Control Measures
Personal Safety e.g		
Social Environment and Location		
Environmental Impact		
Additional Hazards		
Other Hazards		
Man-made Hazards		
Physical Hazards		
Biological Hazards		
Chemical Hazards		

*Continue on separate sheet if necessary

Impact of Activity are your activities likely to draw a response e.g violence, confrontation or are they likely to disturb, offend etc if undertaken without appropriate planning. If so what control measures are in place e.g informing the appropriate authorities, notifying the public etc. Please detail below.

Has necessary training and information been given?	Yes	☐	No	☐	N/A	☐
Is there adequate provision for those with health problems or disabilities?	Yes	☐	No	☐	N/A	☐
Is there suitable supervision (i.e. working in pairs, supervisors knowledge of activity)?	Yes	☐	No	☐	N/A	☐
Is permission required to undertake proposed activity (e.g access to private or public property)?	Yes	☐	No	☐	N/A	☐
Have route notification schedules been provided to Police or Coastguard?	Yes	☐	No	☐	N/A	☐
Have you talked this through fully with your academic supervisor and clearly described within this document all the activities you intend to undertake.	Yes	☐	No	☐	N/A	☐
Are you fully aware of your responsibility to care for the School's equipment you have borrowed. Please remember these are high value goods which can be taken without permission and as such should not be left unattended	Yes	☐	No	☐	N/A	☐
Is adequate insurance cover in place? (if unsure please contact DSO or School Administrator)	Yes	☐	No	☐	N/A	☐

Assessment Carried Out by:

Name:	Date:
Signature:	Review Date:

Title (e.g. Undergraduate Student, Postgraduate Student, Researcher etc):

Assessment Supervised and Agreed by Academic Supervisor and (if appropriate) Technical Supervisor

Name:	Date:
Signature:	

Hazard Prompt List

Personal Safety e.g
Lone Working
Attack on Person or Property
No Access to Means of Communication
First Aid

Social Environment & Location e.g
Remote
Unfamiliar
Hostile
Time of Day

Environmental Impact e.g
Refuse
Pollution
Disturbance of Eco Systems or Habitats
Damage to Waterways

Additional Hazards e.g
Manual Handling
Working at Heights
Working in Enclosed Spaces etc

Man-made Hazards e.g.
Machinery
Electrical Equipment
Vehicles
Insecure Buildings
Slurry Pits
Power and Pipelines

Physical Hazards e.g.
Extreme Weather Conditions
Cliffs
Caves
Mountains
Marshes
Quicksand
Fresh / Seawater
Mines
Quarries
Tides

Biological Hazards e.g.
Poisonous Plants
Venomous / Aggressive Animals
Soil or Water Micro Organisms
Insects

Chemical Hazards e.g.
Dusts
Explosives
Chemicals on Site

SCHOOL OF THE ARTS
RISK ASSESSMENT RECORD

DEPARTMENT	LOCATION Room No./Area	ASSESSOR	ASSESSOR No.	DATE

Risk Identified (see Hazard Prompt List over page)

Persons at Risk (Groups or Nos.)

Controls in Place

Assessors Risk Rating (5x5 Grid)

Assessors Actions to Further Reduce Risk

Assessors Comment

Supervisors Comment

Assessors Signature   Date

Supervisors Signature

Re-Assessment Date   Date

Hazard Identification Prompt List

Hazards Associated with Place of Work

Access and Egress
Obstructed Gangways
Working at Height
Stability of Workplace
Restricted Height
Overhead Loads
Falling Objects
Stability of Fixed Equipment
Working Above Liquids
Working Near Water\Lack of Oxygen
High Risk Area
Slips, Trips and Falls on a Level
Falls from a Height
Holes Pits
Overhead Cables
Underground Cables
Housekeeping
Falling Objects/Materials
Striking Objects
Storage and Stacking
Space and Confined Work Area
Piped Liquid and Gas
Trench Collapse
Demolition
Storage and Stacking

Health

Dermatitis
Microbiological
Respiratory
Sensitisers
Manual Handling
Welding Flash
Radiation
Lasers
Suns Rays
Ingestion of Substances
Legionella
Food Poisoning
Repetitive Strain Injuries

WRULD (work related upper limb disorder)

Equipment

Transport Vehicles
Rail Vehicles Movement
Integrity of Jigs etc
Failure of Equipment
Visual Display Equipment

Environmental

Discharge to Drains
Disposal of Waste
Stack Emissions
Solvent Emissions
Ground Contamination
Spillages
Noise Nuisance
Drain Overflow
Failure of Bunds
Mechanical
Vibrating
Crushing
Abrasion
Cutting/Severing
Entanglement
Drawing In/Trapping
Rotating Shafts
Impact
Stabbing
High Pressure Injection
High Pressure System
Compressed Air
Lifting Tackle Failure
Lifting Equipment
Machinery Failures
Mobile Equipment
Sharp Surfaces
Flying Particles

Fire and Explosion

Flammable Liquids
Flammable Dust
Combustible Waste
Gas Cylinders
Flammable Atmospheres

Smoking/Naked Flame
Ignition Sources
Fire Loading
Electrical Overload

Production

Method of Work
Testing
Stored Energy
Storage of Materials
Software Integrity

Personnel

Competent
Fit
Informed
Disabilities/Restrictions
Hazardous Behaviour

Security

Sub Stations
Material Stores
Highly Flammable Vaults
Valuable Information
Precious Metals
Buildings After Work
Computer Installations

Emergency Response

No Plans
No First Aid
Blocked Exits/Gangways
Blocked Vehicle Access
Equipment Faulty
Working Environment
Noise
Ambient Temperature
Hot/Cold Surfaces
Humidity
Ventilation
Lighting (day and night)
Cleanliness
Hygiene

Electricity

Direct Contact
Indirect Contact

Short Circuit/Overload
Flash Testing
Ignition Source
25 KV Overhead
Overhead Power Lines
Portable Tools
Trailing Leads

Substances/Materials

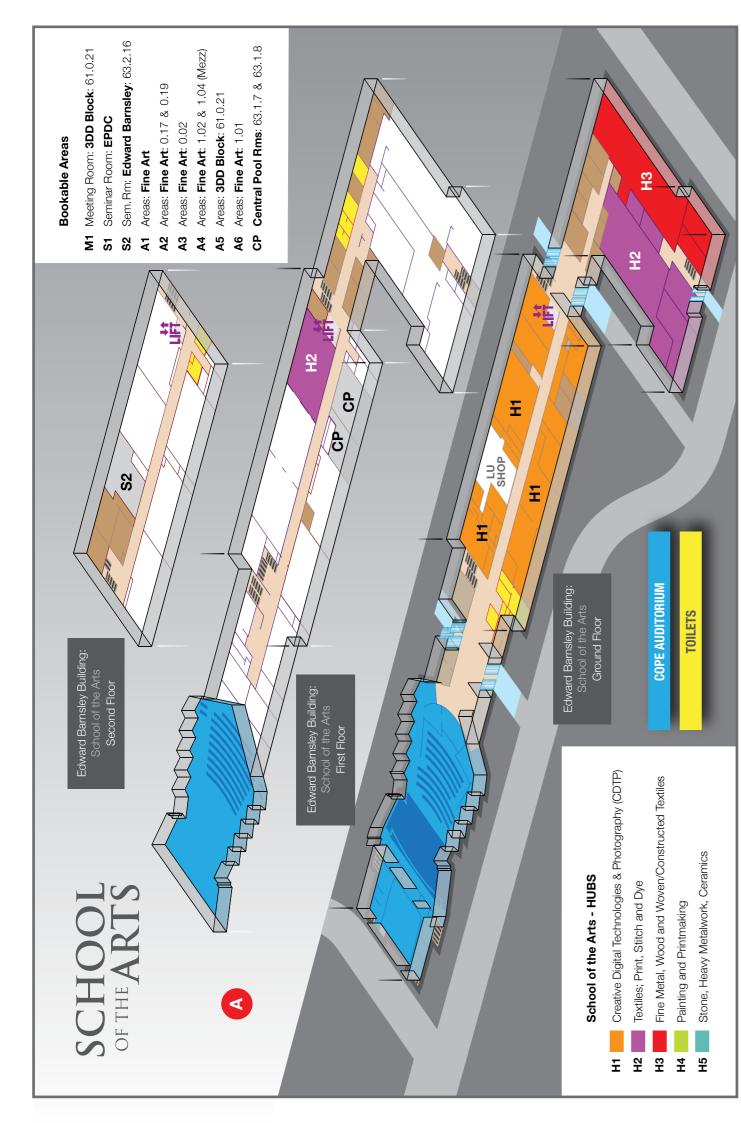Chemicals (COSHH)
Fumes/Vapour/Mist
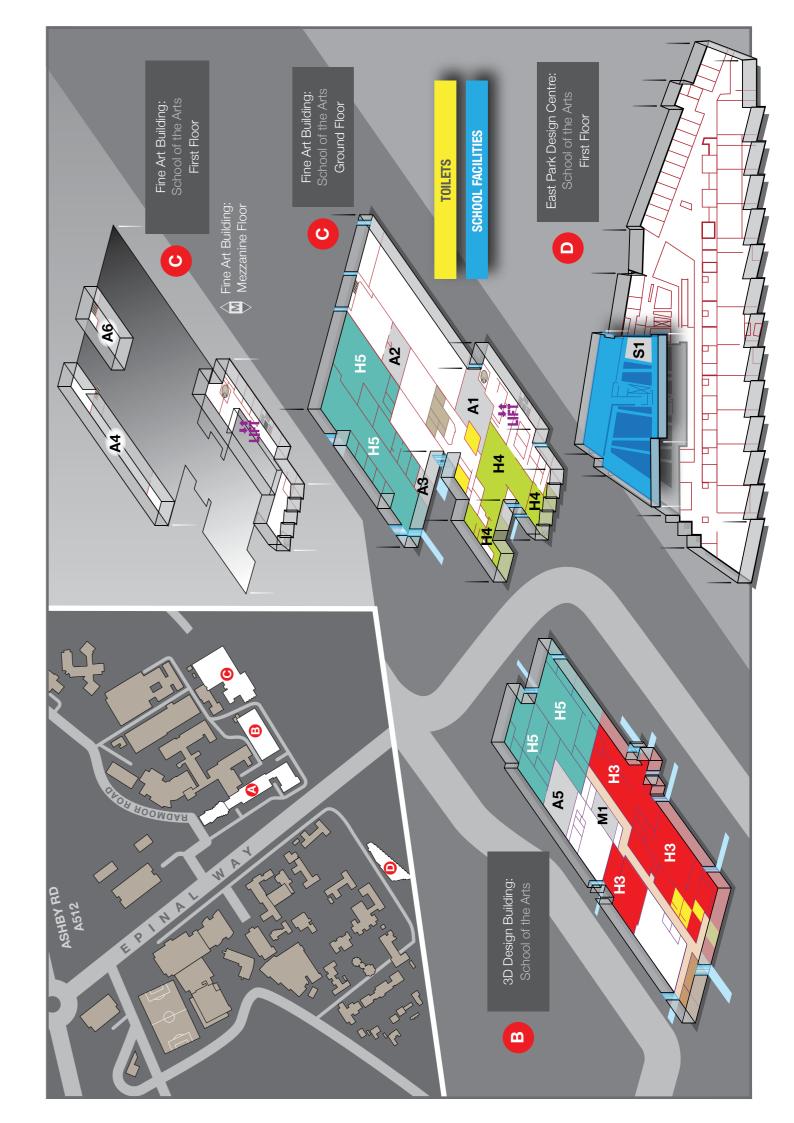Dust/Gases
Lead
Asbestos
Ionising Radiations
Vehicle Exhausts

Permits to Work

Fire Certificate
Effluent Discharge
Consent
Licence to Operate
Environment Protection Act
Confined Spaces
Height
Hot Work
Electricity Regulations

Persons at Risk

Young Persons
Novices
Lone Workers
Operatives
Maintenance Staff
Security Staff
Cleaners
Contractors
Visitors
Disabled

SCHOOL OF THE ARTS

Bookable Areas

M1 Meeting Room: **3DD Block:** 61.0.21
S1 Seminar Room: **EPDC**
S2 Sem. Rm: **Edward Barnsley:** 63.2.16
A1 Areas: **Fine Art**
A2 Areas: **Fine Art:** 0.17 & 0.19
A3 Areas: **Fine Art:** 0.02
A4 Areas: **Fine Art:** 1.02 & 1.04 (Mezz)
A5 Areas: **3DD Block:** 61.0.21
A6 Areas: **Fine Art:** 1.01
CP **Central Pool Rms:** 63.1.7 & 63.1.8

School of the Arts - HUBS

H1 Creative Digital Technologies & Photography (CDTP)
H2 Textiles; Print, Stitch and Dye
H3 Fine Metal, Wood and Woven/Constructed Textiles
H4 Painting and Printmaking
H5 Stone, Heavy Metalwork, Ceramics

Edward Barnsley Building: School of the Arts Second Floor

Edward Barnsley Building: School of the Arts First Floor

Edward Barnsley Building: School of the Arts Ground Floor

COPE AUDITORIUM
TOILETS

S2
CP
CP
H2
H1
H1
H1
LU SHOP
H2
H3

A

Fine Art Building: School of the Arts First Floor

Fine Art Building: Mezzanine Floor

Fine Art Building: School of the Arts Ground Floor

TOILETS
SCHOOL FACILITIES

East Park Design Centre: School of the Arts First Floor

A6
A4
C
M
C
H5
A2
H5
A1
A3
H4
H4
H4
D
S1

3D Design Building: School of the Arts

H5
H5
A5
M1
H3
H3
H3

B

ASHBY RD A512
RADMOOR ROAD
EPINAL WAY

A
B
C
D

School of the Arts

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