



UNDERGRADUATE  
PROSPECTUS 2012



UNIVERSITY OF LONDON

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# WELCOME FROM THE DIRECTOR

I am delighted to introduce The Courtauld Institute of Art, the leading centre for the study of the history and conservation of art in the United Kingdom, and the home of one of the finest small art museums in the world.

Our first-rate teaching staff is dedicated to providing our students with an exciting and challenging experience as they discover the history of Western art from antiquity to the present. We also look forward to introducing you to aspects of Asian art, as we expand our curriculum into these areas over the coming three years. In our teaching we place a strong emphasis on critical analysis and historical inquiry, and students are encouraged to develop excellent verbal skills, in both oral presentations and written assignments. We also aim to ensure that students have every opportunity to gain other key skills that they will need as they develop their careers.

There is no substitute for studying works of art in the original, and students are regularly taught before works of art from our renowned collections of Renaissance, Early Modern and Impressionist paintings and drawings. The Courtauld is also ideally located to give you easy access to the rich collections of art from all over the world and from all periods that London and its immediate region have to offer.

We want to extend the opportunity to study at The Courtauld Institute of Art to as many qualified people as possible, and we have set up generous financial support to help with this. Please do look at the section on Fees and Funding later in this prospectus.

I hope you will consider joining our lively and friendly community of students and scholars, who are committed to helping and challenging each other in pursuit of our individual and collective highest ambitions. If you have questions about any aspect of life at The Courtauld that this prospectus does not answer - and I am sure there are many - please contact us personally. We would love to hear from you.

With my very best wishes for your studies,



Professor Deborah Swallow  
Märit Rausing Director

# A NOTE FROM THE PRESIDENT OF THE STUDENTS' UNION

On behalf of the Students' Union, I would like to extend to you a warm welcome to The Courtauld Institute of Art. Studying at The Courtauld is an inimitable experience which is challenging and exciting in equal parts. Courtauldians receive engaging world-class teaching in a perfect setting. We are blessed with a small, tight-knit community which makes the heart of the city feel like home and the Union works hard to make sure that the possibilities for dynamic interaction within this community are fully explored.

The main aim of the Students' Union is to represent the needs and wishes of our students at every level in order to ensure that students get the most out of every aspect of their time at The Courtauld (which does not stop at graduation!). Whilst Courtauld students are expected to work hard, they also enjoy themselves and it is my job as President of the Students' Union to make sure that students' needs are being catered for in both of these regards (our £1 parties are infamous). Involvement in student life is warmly encouraged whether it be in the form of attendance at our parties or taking part in or setting up Courtauld societies.

Amongst other things, we currently offer students the opportunity to contribute to 'Courtauld Reviews' which is a regular publication to which students from all strata of the student body submit their thoughts on current exhibitions; a very successful Business of Art Society which organises lectures and professional networking opportunities; and the student led 'East Wing' exhibition, which provides the chance for students to develop the skills which are required for all aspects of putting on an exhibition from its inception to the de-hang. In addition to these activities, students are encouraged to take advantage of the huge range of guest lectures and seminars which come with the territory of being a world leader in research.

Out of this unique situation, the Courtauld student emerges as a graduate with so much more than a degree: an intellectual curiosity and sensitivity is cultivated within Courtauld students which is unique to our fine institution. I hope that you will get to experience the joy that is being part of this incredible academic community, but equally that you feel the warmth of the Courtauld family.

I look forward to welcoming you personally,

Warmest regards,

Aïcha Mehrez  
President  
The Courtauld Students'  
Union



# BA HISTORY OF ART



## YEAR 1

In the first year of the programme, which is designed to offer broad coverage of the history of Western art, students will attend the *Foundations* course, which has lectures three times a week as well as classes. This course deals with major themes and issues in the history of mainly Western art from classical antiquity to the present day and is taught by various members of academic staff who are leading experts in their fields.

The Courtauld offers one undergraduate degree programme: the BA (Hons) History of Art. With an intake of 50 students per year, the programme is small and thus lends itself to small-group teaching, which is the foundation of the academic experience at the Institute for undergraduate and postgraduate students alike.

The programme is designed to offer students a broad and unique array of academic experiences. From the breadth of courses offered throughout the programme, to the opportunities for active participation and engagement afforded by small-group teaching, to the frequent and dynamic activities offered by the Research Forum, to study visits in London and abroad, it is the Institute's aim to hone students' academic as well as personal interests and abilities.

Students will also take two *Topic* courses in the first year, which are taught in groups of 8-10 students. These courses are based on first-hand study of original works of art in London and involve visits to sites and museums in the capital. Topics change from year to year but recent courses have included:

*Introduction to Manuscripts*  
*Tuscan Paintings in London*  
*Collections: Continuity & Innovation*

*Getting to Grips with Rembrandt*

*The Gothic Revival in London: Modernity & Medievalism*

*Contemporary Art in London Collections*

In addition to this, students will follow a year-long language course, taught at the Language Centre at the London School of Economics in nearby Aldwych. Students normally take either beginners' Italian or intermediate French depending on their experience. Other language learning opportunities exist for those who have already reached these levels of competence in French and Italian.

## YEAR 2

The second year introduces more specialized investigation and enables students to develop critical thinking and extend their detailed knowledge of art historical periods. In the first term, students follow *Frameworks for Interpretation*. This course builds on the emphasis on first-hand encounters with works of art in the first year *Topic* courses and the approaches exemplified in *Foundations*. Students will examine the ways in which our understanding of art is shaped by different approaches to interpreting it.

Also in the first term students take one *Period* course from a range, which has recently included:

*Decline and Fall? Art and Transformation in Late Antiquity*

*Master and Assistant: the Making of Arts in the Later Middle Ages*

*A Tale of Two Cities: Painting and Sculpture in Florence and Rome c. 1470-1513*

*Dress and Identity in Britain History of the New Media*

In the second term, students follow the *Theme* course, which is designed to complement the first term *Period* courses through consideration of a significant issue that crosses a wider historical span, for example the theme of Classicism.

Students will also follow one *Texts and Contexts* course, which allows them to explore debates in the theory and practice of art historical scholarship and to examine the methods and approaches of key art historians of the past. This course frequently involves visits to museums and galleries to address how the interpretation of works of art is conditioned by their physical context and display. *Texts and Contexts* courses have recently included:

*Translating Medieval Objects*

*Writing on Sculpture: Making, Inscribing and Viewing 1380-1530*

*Approaching Van Eyck: Problems & Perspectives*

*Writing French Modernism: from Fauvism to the Circle of Montparnasse*

*Re-presenting the Past: Uses of History in Dress, Fashion and Art*

The final element of the second-year curriculum is a 4,000-word assessed essay which allows students to develop interests arising directly from their courses.

## YEAR 3

In the final year of the degree, students take two *Special Option* courses. These are designed to engage with materials and methods at an advanced level and equip the student for further study or research. In most cases, courses are directly influenced by the course tutor's current research. The options offered change annually but have recently included:

*Power, Piety & Prestige: Art at the Courts of France c. 1340-1420*

*English Baroque Architecture*

*Going Global: International Perspectives on Early American Art*

*Graphic Satire in Britain*

*East & West at the Time of the Crusades*

The final year ends with a 5,000-word assessed essay, which is a further opportunity for students to engage with areas of particular interest.



## RESEARCH FORUM

In addition to BA courses, students are encouraged to attend events hosted by the Research Forum, an internal organisation which is the crux of The Courtauld's research community. Offerings include an extensive programme of lectures, conferences, workshops and seminars supporting advanced inquiry in the history of art, conservation and museum studies.



# OUR ACADEMIC STAFF

The Courtauld has a teaching staff of about 30, including six conservation teachers, who among them cover a broad spectrum of the history of art and architecture of the Western world from classical antiquity to the present day. Teaching staff have a wide range of approaches to the study of the history of art; close examination of individual works is important, but the teaching also engages with broader historical and theoretical issues raised by the discipline. Throughout, the making and viewing of art and architecture are placed in their historical contexts and are explored in relation to other aspects of the the periods studied.

Research is at the heart of the Institute's activities, and exposure to new work characterises and often dictates teaching. Members of academic staff at The Courtauld are all leaders in their fields of research and publication, and due to their passion and commitment to their disciplines, they are able to enrich the student experience by bringing current research and debates into classroom discussion.

## STAFF PROFILES

Dr Antony Eastmond  
BA (Oxon)  
MA, PhD (The Courtauld  
Institute of Art)

My research encompasses the medieval art produced on the eastern frontiers of the Christian world – in Byzantium, the Near East and the Caucasus – and its interaction with the Islamic world. This includes everything from icons, to mosaics, wall paintings, ivories and metalwork. My main interest is the way different groups used art to define (or in some cases hide) their sense of identity in an unstable and ever-changing world. I have written books on the empire of Trebizond and medieval Georgia (in the Caucasus), and am currently writing a book on *Women and art as diplomatic agents in the thirteenth century*, which looks at the art commissioned by women who were given away as diplomatic brides and had to settle in new cultures from Venice and the Balkans to Syria, Iran and Mongolia.

The courses I teach engage with many different aspects of the medieval world. A first-year topic course, *Leisure and pleasure in the Middle Ages*, looks at images of luxury and pleasure that are preserved in London collections, a reminder that life (for the rich, at least) was as much about hunting, feasting and seduction as about piety and religion. My second year period course, *Decline and Fall: art and transformation in Late Antiquity*, looks at the end of the Roman empire and its conversion from paganism to Christianity. I also teach a third-year special subject, *East and West at the time of the Crusades* that focuses on points of contact between the Christian and Muslim worlds: although the Crusades were marked by war, invasion and hatred, they were also a time of trade and fertile artistic exchange that saw artists combine Western Christian, Orthodox and Islamic artistic traditions to produce stunning new forms of art.

Dr Scott Nethersole  
BA, MA, PhD (The Courtauld Institute of Art)

My research has tended to focus on Florentine art of the fifteenth-century, although recently I have begun to think about art produced in central Italy more widely, especially in Perugia and the towns of the upper Val Tiberina. Having recently finished work on an exhibition at the National Gallery on Italian Altarpieces before 1500 that placed a strong emphasis on issues of construction, I hope to pursue these ideas further in a project that examines the shared materials, techniques and constructions of various, seemingly different, fifteenth-century objects, such as frames, chests and other carpentry.

My doctorate examined the representation of violence in quattrocento Florence and this continues to inform my writing, my research and my teaching. My third year special subject, for example, is entitled *Manifestations of*

*Power: The Visual Culture of Fifteenth-Century Florence* and it examines the underbelly of the renaissance, a world not only of sweet Madonnas, but also of violence and feud. Not all my teaching in blood-soaked, however. I teach on second-year lecture programmes that examine broad methodological, theoretical and thematic ideas, as well as run a second-year class on painting and sculpture in Florence and Rome between circa 1470 and 1512, between the world of Lorenzo de' Medici and Botticelli, and that of Julius II and Michelangelo.

Dr Christine Stevenson  
BA, MA (Victoria)  
MA, PhD (The Courtauld  
Institute of Art)

For me, what a society builds, and how it writes about its buildings and shows them in images, are key evidence for how that society views itself, and others. My first interest was in the architecture of social control and I wrote a book about early hospitals and asylums in Britain and the American colonies. The book I'm finishing now is very different because it examines a much wider range of buildings and other objects, including sculpture, paintings, and poems, but within a much tighter geographical and chronological range: the City of London, from 1660 to 1685. Because this book discusses how architecture can be made to carry some kind of political message I wanted to be able to look very closely, avoiding the kind of dull 'Versailles is a manifestation of absolute monarchy' generalizations that we often read.

A second-year course I teach, *Monuments and Memory*, provides a good opportunity to look at architectural meaning and how that has been not only been represented but performed, right up to the present day: through monuments' roles in civic processions, for example, or through the architectural destruction meant to signal some kind of regime change. A third-year special subject, *English Baroque Architecture*, reconstructs the intellectual, scientific, and political milieus that both impinged on architecture and the decorative arts in the decades around 1700 and were in turn influenced by them. Most of my teaching is based on sixteenth- to nineteenth-century Western architecture, but that material can act as a springboard for discussion of bigger issues: a first-year topic course on *Greenwich Palace and Hospital*, for example, looks at the problems involved in architectural restoration – what do you restore to? – and adaptation.

Dr Rebecca Arnold  
BA (King's College London)  
MA (The Courtauld Institute  
of Art)  
PhD (University College  
London)

One of the things I enjoy most about teaching at the Courtauld Institute is that my courses can relate so closely to my research. This means the students are sharing in, and helping to develop new ideas in the subject area, which makes for lively discussion and fascinating debate. For example, my first year course, *Sensory Encounters with Dress and Textiles*, asks students to think about the myriad and often interconnected ways we respond to images of clothing, and to garments and textiles themselves – using vision, touch and even the sound of the fabric. This has fed directly into my work on the significance of surfaces in 1950s American fashion, and to a book project I'm developing on documentary film and photography as a focus for studying fashion. This latter project also

reflects discussions I've had with students on my second year course, *Re-presenting the Past: Uses of History in Dress, Fashion and Art*, about how the past is explored in dress and fashion imagery and the role of memory in understanding our responses to clothing. In both courses we visited museum collections, looking at garments in storerooms at the Museum of London, and at the V&A's collections. Visits are crucial, as is the use of the Courtauld Institute's collections of fashion books, magazines and textiles, which allow us to question the meanings of objects and images firsthand. The other second year course I teach, *Dress and Identity in Twentieth-century Britain* uses London's rich resources for dress historians to explore national and local identity in dress – whether subcultural or elite couture styles. Again, this links to my own work, where I am fascinated by the ways fashion enables people to explore their own identities.







# RESOURCES FOR STUDY

The Courtauld has not only impressive facilities but also helpful staff who will help you to make the best of your course and your academic experience at the Institute.

All students are allocated a Personal Tutor who will assist them in structuring a progressive set of course choices in each successive year of the degree. Personal Tutors can also provide the first point of contact for academic and personal problems.

Students also have access to an Academic Support Tutor, who can help with time management, research skills, techniques for reading and other skills crucial to the enjoyment of the BA. Support for essay writing is provided by two Royal Literary Fund Fellows.

Many students go on accompanied trips abroad as a subsidized part of their courses (depending on the subjects that they study). In addition, all students are entitled to apply for one travel grant of £80 to help fund a trip abroad in order to view works of art or visit sites of interest for their own research purposes. Larger awards are also available by competition.

## THE BOOK LIBRARY

The Book Library is housed in the vaulted basement of Somerset House in a striking architectural conversion. Here students have access to one of the major international research collections of art historical books, periodicals and exhibition catalogues in the country, currently numbering some 180,000 volumes. There is an online catalogue which can be accessed on the Internet remotely and from terminals in the library.

Students can also make use of the University of London Library at Senate House, the British Library and other important specialist libraries in London including those of major museums, galleries and other cultural institutions. Some libraries require a letter of introduction, which students can request from Student Services.



## IT CENTRE

The IT Centre is located in the Book Library and provides space for private study and computers for student use in addition to scanning and printing facilities. There is also a fully air-conditioned student Internet Café. Wireless Internet access is available free of charge across the site.

The IT Department offers technical support and user guides for all services offered. All students will be issued with a Courtauld email address and student log-in following attendance at an IT lecture at enrolment.

## VIRTUAL LEARNING ENVIRONMENT (VLE)

The VLE, which was introduced in the 2011 academic year, is an online resource. Students can use the VLE to see a calendar of events at the Institute, participate in forum discussions for courses, access digital image resources and texts, download the student handbook, and find many other kinds of information.

## THE SLIDE LIBRARY

The collection contains more than 200,000 slides covering a range of subjects from painting, sculpture and architecture to illuminated manuscripts, prints and decorative arts. The core of this collection is currently being digitized. Slides and digital images are used by teaching staff to illustrate lectures and classes, and by students for presentations.

The emphasis is now mainly on digital images which can be accessed via the eMuseum image database on the Virtual Learning Environment (VLE). The Slide Library also holds videos and DVD's of art historical interest, including films about artists, techniques and museums as well as feature films with art historical themes.



### PRINTS AND DRAWINGS STUDY ROOM

The Prints and Drawings Study Room, is available for student use and is open to individual visitors and small teaching groups to study our outstanding collections of prints and drawings. The collection reflects the Institute's emphasis on North European art of the fifteenth, sixteenth and seventeenth centuries.

### ART & ARCHITECTURE

This additional digital image resource features more than 40,000 images comprising all of The Courtauld's collections of paintings and drawings and more than 35,000 photographs of world architecture and sculpture. It is available via the VLE and on [www.artandarchitecture.org.uk](http://www.artandarchitecture.org.uk).

### WITT AND CONWAY PHOTOGRAPHIC LIBRARIES

The Institute's photographic libraries started as private collections, which were given to The Courtauld by Sir Robert Witt and Lord Conway. They are valuable research collections for use by staff and students as well as the general public.

The Conway Library holds photographs of architecture, architectural drawings, sculpture and illuminated manuscripts. Covering the period from approximately fifth century B.C. to the present, there are also sections devoted to metalwork, ivories, coins and medals, stained glass, panel and wall painting.

The collection held by the Witt includes photographs and reproductions of Western paintings, drawings and engravings from c.1200 to the present day. Together, the Witt and Conway libraries hold in excess of three million images representing more than 75,000 artists.

### THE COURTAULD GALLERY

The Institute has a further very special resource – its Gallery. Samuel Courtauld, who co-founded the Institute with Viscount Lee of Fareham and Sir Robert Witt, gave a magnificent collection of mainly French Impressionist and Post-Impressionist paintings for the enjoyment both of students and the public. The Samuel Courtauld Collection is world famous and includes such outstanding masterpieces as Manet's *A Bar at the Folies-Bergère* and a version of his *Déjeuner sur l'Herbe*, Renoir's *La Loge*, a splendid group of watercolours and eight major oil paintings by Cézanne, including *Le Lac d'Annecy* and one of his series of *Card Players*, Van Gogh's *Self-Portrait with Bandaged Ear* and *The Crau at Arles* and Gauguin's *Nevermore* and *Te Rerioa*.

Other key supporters – Roger Fry, Viscount Lee, Count Antoine Seilern, Robert Witt, Mark Gambier-Parry - left generous

bequests, giving the collection of paintings and decorative arts a remarkable range and quality. It now includes medieval ivories and enamels, works of the Italian renaissance from the fourteenth to sixteenth centuries, Old Master paintings from the seventeenth (Rubens, Pieter Brueghel) and eighteenth centuries (G B Tiepolo, Goya, Gainsborough) , a striking group of works of the 19th and 20th centuries and a growing collection of works by British artists.

Its collection of Old Master and British drawings is equally outstanding, including a rich range of material from Robert Witt and Antoine Seilern, and groups of fine British watercolours bequeathed by William Spooner and Dorothy Scharf.

The Courtauld Gallery is open to the public Monday to Sunday from 10am to 6pm daily. Entry is free to Courtauld students.



# STUDENT LIFE

With a small student population and its membership of the University of London, The Courtauld offers students the best of both worlds: the tight-knit community within the Institute, where it's possible to meet and speak with fellow students from BA to PhD level, as well as the rich and vibrant student experience that the University of London Union has to offer.

Courtauld students have the advantage of studying in the heart of London in historic Somerset House, which is a stone's throw from London's wide range of museums, galleries, cultural centres and tourist attractions. Although London is an expensive city, your student card will entitle you to discounts on museum exhibition entry, cinema tickets, various retail stores and public transportation. The London Underground and comprehensive bus system makes intercity travel safe and easy at any hour of the day, and student concessions are offered on the National Rail system and the Eurostar for trips further afield.

## ACCOMMODATION

The Courtauld's own hall of residence, Duchy House, houses 64 undergraduate and postgraduate students and is located about 30 metres from Somerset House. All rooms are single occupancy and most feature an en suite shower and toilet. Each floor has a common room and communal kitchen, and there is a laundry room on the lower ground floor. Free wired Internet access is provided throughout the building.

The Institute is also allotted a small number of rooms in the University of London Intercollegiate Halls, which are mainly located in nearby Bloomsbury. Most of the rooms offered in Intercollegiate Halls are single, en suite rooms in catered halls.

Accommodation in London continues to be a problem for all universities, and we are not usually able to provide accommodation for all undergraduate students; however, we aim to house as many first-year BA students as possible. They, along with international students and students with physical disabilities, are given priority during room allocations.

## EMPLOYMENT

The Courtauld supports its students' paths into careers in the art world and beyond by offering the best opportunities for them to develop and demonstrate their skills and experience. Our graduates have gone on to careers as professional art historians and conservators, artists and critics, art dealers and curators (including directors of many of the world's leading galleries and museums); but they have also become journalists, actors, lawyers, entrepreneurs, publishers, teachers and civil servants.

All students are offered careers guidance both through our collaboration with the University of London Careers Group, and events and resources provided by the Courtauld Association (the association of current and former staff and students). The Association draws upon the expertise of our network of alumni and its website includes an online Careers Centre.

Many students work part-time to supplement their income and sometimes find jobs in galleries and museums that complement their art historical studies. The Institute has various opportunities for students to gain relevant work experience internally, for example by giving tours in the Gallery, acting as assistants in the Prints and Drawings Study Room and providing general services in the libraries.

The Courtauld Public Programmes Department runs an extensive programme of events that offer opportunities for adults and young people, whatever their age or background, to benefit from the Institute's unique resources. Students can get involved through the gallery talks programme, the student ambassadors scheme and the tour leaders training.

### STUDENTS' UNION

Students are entitled to become members of The Courtauld Students' Union, which represents in interests of all students on institutional, London-based and national levels. It also offers a base for social activity within the Institute with a variety of activities, societies, outings and parties throughout the year.

Students may also join the University of London Union (ULU), which comprises students from 28 of London's top universities and institutions. ULU cards are available at the beginning of term and allow students to make use of the facilities provided at the main University of London Union on Malet Street, which includes three large bars, a gym, fitness classes and an indoor swimming pool. ULU also offers various clubs and societies for the chance to engage with students from other universities.

### THE COURTAULD ASSOCIATION

Made up of current students, alumni and current and former staff, The Courtauld Association is a very useful networking base. The Courtauld's alumni are to be found both throughout the art world - many lead major museums, galleries and cultural organisations – and in many other professions. All students are automatically enrolled and receive a membership card. Members of The Courtauld Association have access to The Courtauld Association Network (CAN), an online social networking website available exclusively to Courtauld Association members, which includes job and events information posted by members, as well as a range of careers events throughout the year that are widely attended by alumni.

### STUDENT CAFÉ

The Student Café offers students and visitors delicious home cooking made on site in a friendly, relaxed atmosphere at reasonable prices. The café, located on the lower ground floor in a sky lit conservatory, is the social centre of the Institute and is often used to host events as well as serving as a convenient meeting place for lunch or afternoon tea.

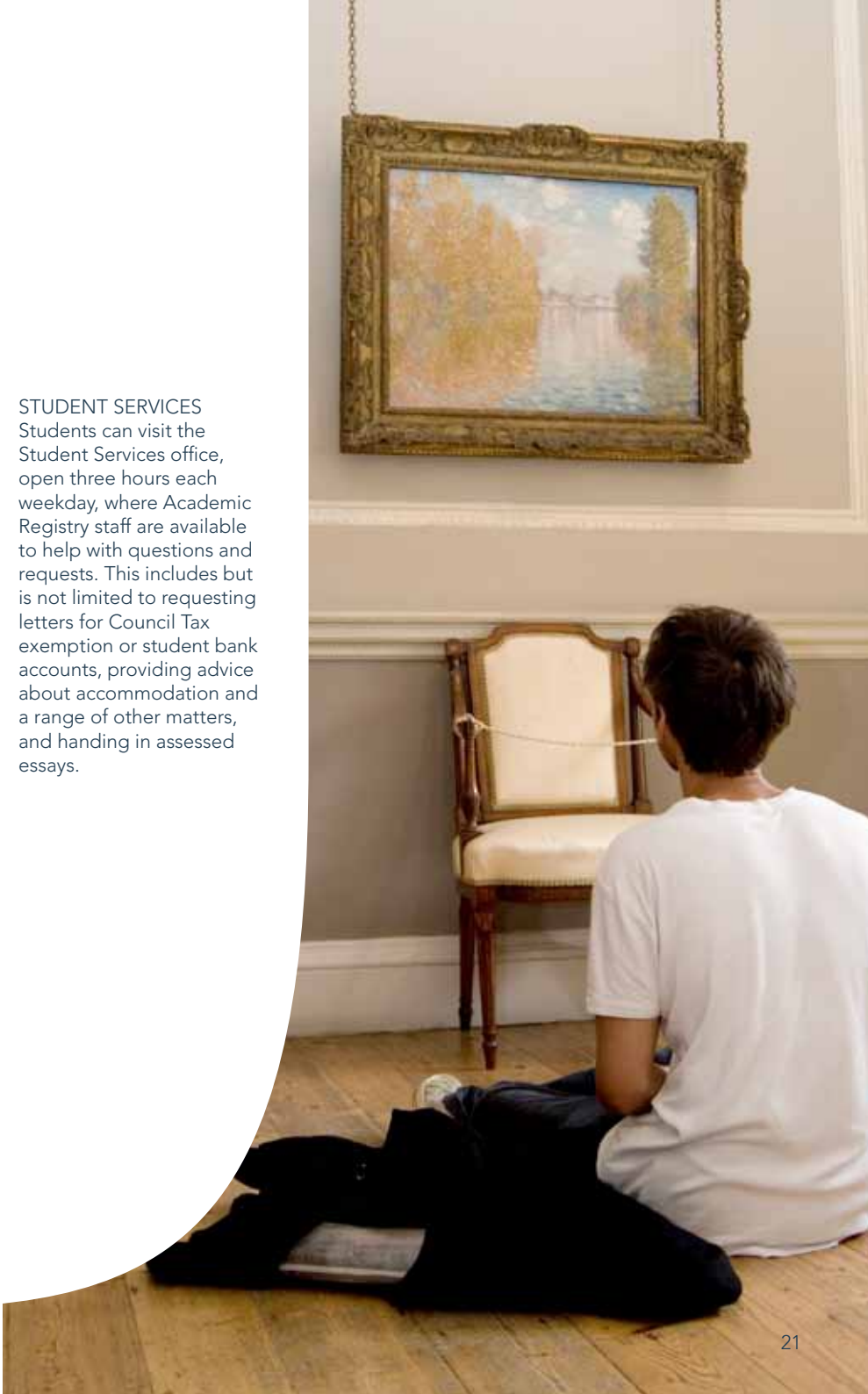
### HEALTH AND WELFARE

The Gower Street Practice offers a full range of medical services, including a travel clinic, lifestyle clinics and counselling facilities. In addition, the University of London offers a range of counselling and advice services for students.

Students experiencing personal difficulty during their courses of study may make an appointment with our counsellor or contact their Personal Tutor.

## STUDENT SERVICES

Students can visit the Student Services office, open three hours each weekday, where Academic Registry staff are available to help with questions and requests. This includes but is not limited to requesting letters for Council Tax exemption or student bank accounts, providing advice about accommodation and a range of other matters, and handing in assessed essays.









# FEES AND FUNDING

Because of changes to the way universities are funded, the fee for all UK/EU students starting the BA in the History of Art from 2012 has been set at £9,000. This amount is expected to rise each year in line with inflation.

Students from the UK and most students from the EU will be entitled to take out a student loan to cover course fees, which does not have to be repaid until the student has graduated and is earning more than £21,000. Students will not be responsible for paying fees upfront, as the Student Loans Company will pay The Courtauld directly.

The Institute is determined to remain accessible to all qualified students regardless of background or resources. A range of other financial support is available to UK students from Government and The Courtauld:

## LOANS TO COVER LIVING COSTS

Students may take out an additional loan of up to £7,676 per year if living away from home and up to £4,375 if living at home.\* This is repaid in the same way as the rest of the loan.

## GRANTS TO COVER LIVING COSTS (non-repayable)

Full grants of £3,250 per year are awarded if the student's household income is £25,000 or below, and partial grants are awarded if the household income is between £25,000 and £42,600.\* This money is intended to help with expenses such as food, accommodation, and travel.

## NATIONAL SCHOLARSHIP PROGRAMME

The Government and The Courtauld both contribute to this new scheme to help students from lower income families. Students who already qualify for the maximum grant from the Government will also be eligible for a £3,000 award each year from the NSP or from other Courtauld funds.

At least £2,000 of this must be used as a deduction from fees. The other £1,000 may be used for cost of living support.

## COURTAULD BURSARIES

The Courtauld aims to offer some awards of up to £3,000 to other students who may not qualify for full Government grants, but who nevertheless come from households in comparatively low income groups (including those with a household income below £45,000), or from neighbourhoods with low higher education participation rates. Priority may be given to students from households in National Statistics Socio-Economic Classification classes 4-7. Recipients of these bursaries will be given the funding for each year of the degree programme.

## COURTAULD INTERNSHIP BURSARIES

Starting in 2013-14, the Institute aims to offer some additional support to students from lower income households in the form of paid internships in the art world while they student for the BA.

## STUDENTS FROM SCOTLAND, NORTHERN IRELAND AND WALES

The arrangements above apply to students domiciled in England. Students ordinarily resident in Scotland, Northern Ireland and Wales will be provided for in different ways by the relevant devolved administrations. Although they have not yet announced all their plans for student finance, they are expected to provide a similar level of support to that outlined above. For updates see:

[www.student-support-saas.gov.uk](http://www.student-support-saas.gov.uk)  
[www.studentfinanceni.co.uk](http://www.studentfinanceni.co.uk)  
[www.studentfinancewales.co.uk](http://www.studentfinancewales.co.uk)

## FURTHER INFORMATION

Fuller, updated information also appears on the Courtauld website.

For more details about Government support and fees, loans and repayments, see the following official sites and links from them:

[www.bis.gov.uk/studentfinance](http://www.bis.gov.uk/studentfinance) (\*including different levels of loan and grants, and rates of repayment);

<http://studentfinance-yourfuture.direct.gov.uk> (which also gives information about support for students with disabilities or with child or adult dependants).

For questions about your eligibility for Courtauld financial support, please contact the Courtauld Admissions Team at [ugadmissions@courtauld.ac.uk](mailto:ugadmissions@courtauld.ac.uk).

**OVERSEAS STUDENTS**  
Overseas (non-UK/EU students) are not affected by any of the changes or financial arrangements described above. The overseas fee for the BA in 2012-13 will be set during October/November 2011. As an approximate guide, the 2011-12 fee is £13,300.

## BUDGETING

A full-time course is a considerable financial commitment, and setting a budget in advance can help to alleviate any unforeseen financial worries during the academic year. The UNIAID calculator ([www.studentcalculator.org.uk](http://www.studentcalculator.org.uk)) is a helpful online tool designed to help UK and international students to set realistic annual budgets and make lifestyle choices appropriate to individual financial means.

In addition to help and advice from organisations and The Courtauld itself, some students are eligible to apply to the government's Access to Learning Fund (ALF). Students from the UK and EU who meet the criteria for help from the ALF can submit an application for help with hardship from this fund in case of difficult financial circumstances.

# HOW TO APPLY

All applications must be made through the University and Colleges Admissions Service (UCAS), which can be done quickly and easily online at [www.ucas.ac.uk](http://www.ucas.ac.uk). The UCAS code name and number for The Courtauld is CRT C80.

## ENTRY REQUIREMENTS

The Institute aims to allow applicants to show themselves to their best advantage, so while the following describes the standard entry requirements, please note that these requirements are flexible. The Courtauld is committed to encouraging a vibrant and varied community and we want to admit students with the best ability and potential, regardless of background or financial resources.

Successful applicants will normally hold three A levels excluding General Studies with grades AAB or better, or recognised equivalent; however, offers are sometimes modified to meet individual circumstances where applicable. No specific subjects are preferred,

though humanities subjects such as History, English Literature and Classical Civilisation are most relevant due to the strong writing components. It is not necessary that students study History of Art at A level. Where two Art & Design subjects are taken at A level, a fourth subject is required to offset the overlap in course content.

From 2012 we plan to start running a one-week Summer University, intended to provide skills to Year 12 students from schools and colleges where there is a low rate of participation in higher education. Please look out for further information on our website.

The ability to read foreign languages is a particular asset to students intending to study the history of art, so a GCSE at grade C or above in French, German, Italian, Spanish, Latin or Greek is desirable but not required.

Applications will be welcomed from students taking the

Welsh Baccalaureate and Cambridge Pre-U qualifications.

Students may apply for deferred entry; however, if this is the case, deferred entry must be specified on the UCAS application and the interview will take place in the year of application. Deferral after the initial offer has been made will only be allowed in exceptional circumstances.

## INTERNATIONAL STUDENTS

The Courtauld has a long tradition of admitting international students; about one third of the Institute's student population comes from abroad every year. International applicants are required to complete a UCAS application form in the same way as applicants from the UK, though a transcript of final secondary school results should be sent to the Academic Registry if they are not reported to UCAS. Applicants whose first language is not English are expected to have an effective knowledge of

written and spoken English and will be required to have passed the International English Language Testing System (IELTS) with a bandwidth of at least 7.0 (or recognised equivalent).

#### MATURE STUDENTS AND NON-TRADITIONAL APPLICANTS

The Institute is committed to admitting a diverse student body and welcomes applications from those with non-traditional educational backgrounds. All applicants are considered on their merits and due recognition is given to the attributes of each case.

It is often helpful if mature candidates (at least 21 years of age at the time of application) forward a CV and any transcripts of results from recent study to the Academic Registry in addition to completing the UCAS application form.

#### THE APPLICATION PROCESS

All UCAS applications must be received by the first UCAS deadline, which is 15 January each year. Upon receipt, applicants will be sent the BA Questionnaire via email, which should be returned to the Academic Registry on or before the specified deadline. Applicants may also be asked to send a copy of an assessed essay as part of the application.

Complete applications are passed to the Head of BA Admissions following the BA Questionnaire deadline (usually in mid-February) for consideration. The Institute receives nearly 400 applications for the BA and 120 of these are typically shortlisted for interview. All applicants are notified whether they have been invited to interview by the end of February.

Interviews for the BA take place on site in early March. Applicants will sit a writing exercise in the morning, when they will have 45 minutes to compare and contrast images

selected by members of academic staff. This writing exercise along with the BA Questionnaire and the UCAS application make up the materials which will be discussed in the interview, which will take place in the afternoon. Applicants are interviewed by two members of academic staff and will receive a tour of Institute facilities as well as a free pass to The Courtauld Gallery.

Offers are typically made within one week of the interview date.

## OPEN DAYS

The Courtauld hosts two undergraduate Open Day events on site; they are typically held in mid-October and late April. Prospective students are invited to bring one guest. They will attend a *Foundations* lecture with current first year students, have refreshments with students and members of academic staff and receive tours of the Institute's facilities. Attendees and guests will also receive free entry to The Courtauld Gallery after the formal event is finished.

Places should be booked in advance and tend to fill quickly. Please refer to [www.courtauld.ac.uk/degreeprogrammes/opensdays](http://www.courtauld.ac.uk/degreeprogrammes/opensdays) for details.

Applicants who are unable to visit on Open Days may contact the Admissions Team at [ugadmissions@courtauld.ac.uk](mailto:ugadmissions@courtauld.ac.uk). While it is not possible to give tours of the building outside regularly scheduled Open Days, a staff member will be happy to meet you individually by appointment and answer any questions you might have about the programme.

## EQUAL OPPORTUNITIES

The Courtauld Institute of Art confirms its commitment to the elimination of all forms of discrimination and to providing an environment where individuals are treated fairly, with respect and dignity.

This commitment is demonstrated through active promotion of the Institute's equal opportunities policy. The aim of the policy is to ensure that no employee, job applicants, student or volunteer receives less favourable treatment because of age, colour, disability, gender reassignment, marriage and civil partnership, nationality, national or ethnic origin, parental or caring responsibilities, politics, pregnancy and maternity, race, religion or believe (including lack of belief), sex, social orientation, or trade union membership.

The Institute expects all individuals to recognise their responsibilities under this policy and act in accordance with it.

## DISABLED STUDENTS

The Courtauld welcomes applications from disabled students, who are considered on the same academic criteria as all others. There is, however, special consideration in the Institute's assessment system for disabled students according to individual needs. The institute will take all reasonable steps to make adjustments and provide necessary facilities to enable any disabled student to attend a course for which s/he has been accepted on academic grounds. Some financial assistance is available from the Access to Learning Fund to help students with disabilities with travel, accommodation or other relevant expenses.

IMAGE CREDITS

All images of paintings and drawings © The Samuel Courtauld Trust, The Courtauld Gallery.



# HOW TO CONTACT US

## CALL

020 7848 2635 / 45

## EMAIL

[ugadmissions@courtauld.ac.uk](mailto:ugadmissions@courtauld.ac.uk)

## VISIT

[www.courtauld.ac.uk](http://www.courtauld.ac.uk)

## WRITE

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Academic Registry  
The Courtauld Institute of Art  
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The Courtauld Institute of Art  
August 2011