PROGRAMME SPECIFICATION

Awarding body/institution	Glyndŵr University
Teaching institution (if different from above)	
Details of accreditation by a professional, statutory or regulatory body (including link to relevant website)	None
What type of accreditation does this programme lead to?	N/A
Is accreditation in some way dependent on choices made by students?	N/A
Final award/s available eg BSc/DipHe/CertHE	BA (Hons) Fine Art BA Ordinary Fine Art Certificate of Higher Education in Fine Art Diploma of Higher Education in Fine Art
Award title	BA (Hon) in Fine Art
JACS 2 code	W100
UCAS code (to be completed by admissions)	W000
Relevant QAA subject benchmark statement/s	Art and Design
Other external and internal reference points used to inform the programme outcomes	The BA (Hons) in Fine Art programme is associated with a number of creative organisations and societies namely; Oriel Mostyn, Oriel Wrexham, Addo Creative, Northern Bloc and Arts Council Wales. There is also staff representation at Higher Education Academy conferences in Wales and the ADMHEA committee.
Mode/s of study *(p/t, f/t, distance learning)*	Full Time
Language of study	English
Date at which the programme specification was written or revised	Updated September 2012

Criteria for admission to the programme

Fine Art welcomes applications from anyone who can demonstrate a commitment to the subject and the potential to complete the programme successfully.

This can be established by showing appropriate academic achievements or by applicants demonstrating that they possess the knowledge and ability equivalent to the academic qualifications. All candidates will be interviewed and asked to display a portfolio of their work. Experience may also be taken into consideration depending on the extent and depth of subject knowledge. If students do not have the formal qualifications but can demonstrate an aptitude for the subject they may be accepted, following an interview.

An admissions tutor considers each application individually. We consider different qualifications including Scottish Higher, Irish Leaving Certificate, the Welsh Baccalaureate, the International Baccalaureate, Access courses, BTEC, VCE, GNVQ, A and AS levels as well as other overseas qualifications. In line with Glyndŵr University admissions policy these need to be the equivalent of at least 240 UCAS points. These entry requirements given are for guidance and reflect the general level of applicants to whom offers are made, but all applicants are considered on an individual basis and motivation and commitment are considered alongside academic requirements. Where possible all applicants will be interviewed however overseas applicants will be able to submit an electronic portfolio.

Accreditation of Prior Learning

Glyndŵr University has a transparent, rigorous, fair and flexible system in place to allow for the accreditation of prior experience or learning. This will apply both to the entry requirements of the programme and for the partial or total exemption of certain parts of the programme. In some cases, people with extensive relevant work experience or qualifications may gain exemption from some aspects of the programme, but this requires detailed evidence that the learner has achieved the appropriate standard of the skills and knowledge covered in the programme and overtaken the learning outcomes of the programme. All applications for AP(E)L will be made with reference to Glyndŵr University's AP(E)L procedures.

Students progressing from a Foundation Degree in Art and Design may at the discretion of the interview panel be asked to undertake a bridging module prior to entering level 6. This is employed when the FdA experience does not seem to provide all of the skills required for entry at level 6 as demonstrated by the portfolio.

Progression for International Applicants & Language Requirements

International applicants are expected to demonstrate a good level of English. English Language requirements are normally judged in terms of IELTS (International English Language Testing System), normally 5.5, or TOEFL (Teaching of English as a Foreign Language) scores.

Entry to a programme, (in relation to English language proficiency), is generally granted to applicants whose total past education has been conducted in English.

Students who have within the last 2 years successfully completed at least three years of education entirely through the medium of English (and have official academic evidence to support this claim) and who attend a face-to-face interview with the Programme Leader, or EAP lecturer/teacher, may not be required to submit an English language test certificate.

The use of the bridging module for overseas students

International and European students who possess a relevant qualification to enter direct into the final year of the BA (Hons) Fine Art programme will benefit from undertaking a bridging module during the summer period prior to the start of their final academic year. This enables students who may not have knowledge and understanding in academic research methodologies to prepare themselves for the standards required in level 6 modules, in particular the dissertation or presentation combined with written work.

All academic staff or students undertaking work within local schools or with young people have to undergo checks by the Criminal Records Bureau.

Aims of the programme

The broad aim of the programme is to provide a higher education experience through Fine Art. Through the acquisition of key, subject specialist and cognitive skills and attributes it prepares students for professional arts practice or for employment across a wide range of careers. We seek to promote an understanding of the educational aims, objectives and regulations for the programme and to provide advice for students in the selection and formulation of programmes of study, which are appropriate to their needs, interests and aptitudes.

Students are introduced to a broad range of Fine Art practice from level 4 onward via visits to internal and external exhibitions, including international trips. A broad Critical and Contextual Studies programme (Fine Art in Context 1, 2 and 3) complements hands on experiential learning within traditional and contemporary practice in the studios.

This vibrant course is designed to expand students' practical, creative skills through a broad range of workshop and studio activity which helps them to maximise the impact of their creative expression and bring their ideas to life. Taught by a team of highly qualified practising artists, the course develops students' analytical and communication abilities through stimulating discussion of issues and ideas in fine art practice. Students' learn how to find and solve problems, adapt creative solutions to new situations and manage their time effectively.

Distinctive features of the programme

This programme aims to cover the extensive scope of Fine Art practice. Students are introduced to a range of challenging techniques and approaches delivered by practicing artists, allowing the realisation of individual creative potential through hands on practical experience. Activities covered on the programme include drawing, painting, sculpture, printmaking, installation, video, and lens based and digital media.

The programme initially provides the opportunity to explore a range of specialist activities offered within Fine Art as a broad based first year experience. Students may then choose either to pursue a specialist area of practice, or to maintain a broad coverage of a number of areas of Fine Art activity through interdisciplinary practice. These choices simply result in the allocation of the most appropriate personal tutor and allocation of studio space, close to facilities they are likely to use where possible. Increasingly the language used in disciplines such as painting, sculpture or film and video are explored as reference points in the formation of a personal language. This is common within interdisciplinary practice but we are rapidly reaching the point where strategies, systems and conventions from more than

one discipline inform the practice of all students. This process is supported by the Critical Studio Practice programme.

All students are free to attend any of the technical or methodological workshops provided. They learn how to adapt creative solutions to new situations, find and solve problems and manage time effectively. There is also a strong emphasis in developing the ability to work collaboratively, interpersonal skills and teamwork.

Students learn to make effective use of a range of technologies, work with others and develop an awareness of how to communicate ideas to audience within a range of contexts. They also become aware of a range of theoretical, critical and social contexts affecting the making and viewing of artworks.

Lectures and seminars establish the relationship between the making of artworks which we call studio practice and the process of trying to make sense this by asking revealing questions about it, which we call critical reflection. In trying to find better questions to ask about what they are doing in the studio we encourage students to look at how other people have done this successfully and the ideas this has brought about. We refer to this aspect of the process as Critical Studies.

We offer students high quality studio space set within a traditional Art School environment. Glyndŵr University has its own contemporary Art Gallery, Oriel Sycharth. Its director, our Visiting Professor of Fine Art Estelle Thompson is an artist of international standing and curates exhibitions featuring work by other high profile visiting artists. Oriel Sycharth maintains links with prominent contemporary exhibition spaces.

The Teaching team are research active practitioners who exhibit their own work both nationally and internationally, drawing directly upon this experience in the preparation and delivery of lectures. Students also gain experience of the professional working environment through the Creative Futures modules.

We place a strong emphasis on drawing, visual communication skills, critical thinking and the expression of personal ideas through the effective use of materials, processes and practices. Students also have the opportunity to apply to study abroad through our participation in the Erasmus Scheme during their second year of full time study.

Career opportunities

Graduates may pursue employment in a range of art-related industries. Opportunities include setting up their own business; running an art gallery; work as an art teacher or as a specialist arts officer in the public or voluntary sector. Further study opportunities exist at postgraduate level. Transferable communication and presentation skills will make graduates sought after by employers from other industries.

Programme structures and requirements, levels, modules, credits and awards

The undergraduate programme for the Honours Degree is modular, based on **3 years full-time study.**

The modular structure is based upon the Glyndŵr University regulations and guidelines for taught degrees. The structure is based upon the accumulation of modules over 3 levels of study. Each level attracts 120 credit points if successfully undertaken, and accumulates experiences that can be measured and used in the Credit Accumulation and Transfer Scheme.

Exit points:

Certificate of Higher Education in Fine Art
120 credit points at level 4 or above.

Diploma of Higher Education in Fine Art
240 credit points, of which a minimum of 120 credit points must be at Level 5 or above.

BA Ordinary Fine Art
300 credit points, of which a minimum of 60 credits and a maximum of 80 credits shall be at level 6. A minimum of 100 credits and a maximum of 120 credits shall normally be at level 5.

NB This award is available as an exit award from an honours degree. Students must successfully complete all modules as specified in the definitive programme document for the award of an Ordinary Degree.

BA (Hons) Fine Art (based on 3 years full-time study, or part-time equivalent)
360 credit points, of which:
a maximum of 120 must be at Level 4
AND
120 must normally be at level 5 and 120 at level 6.
The definitions that apply to the awards that fall within these regulations are those laid down in the Ordinances.

Students may join the programme at points other than at the beginning of L4 subject to formal approval of any submitted claim for exemption, in line with the University's AP(E)L procedure and Admissions Policy.

Programme structure showing intermediate awards and potential entry and exit points:

Programme:	BA (Hons) Fine Art	Module Leader	Core/ Optional	
Module Number	**Module Title**			Credits
LEVEL 4				
ARF401	**Fine Art in Context 1**	Dr Tracy Piper-Wright	C	20
ARF 402	**Introduction to Visual Research**	Dr Sue Liggett	C	20
ARF 403	**Fine Art Principles**	Dr Sue Liggett	C	20
ARF 404	**Materials and Processes 1**	Dr Sue Liggett	C	20
ARF405	**Studio Practice 1**	Dr Tracy Piper-Wright	C	20
ARD 406	**Creative Futures 1 - elective**	Dr Sue Liggett	O	20

LEVEL 5	Students successfully completing these modules can exit with Certificate of HE in Fine Art				
ARF501	**Fine Art in Context 2**	Dr Tracy Piper-Wright	C	20	
ARF502	**Studio Practice 2**	John McClenaghen	C	20	
ARD504	**Creative Futures 2 - elective**	John McClenaghen	O	20	
ARF 503	**Materials and Processes 2**	Dr Tracy Piper-Wright	C	20 20	
ARF505	**Fine Art Research Methods (Problems,**	John McClenaghen	C	40	
LEVEL 6	Students successfully completing the above modules can exit with Diploma of HE at this point.				
ARF601 *	**Fine Art in Context 3 - elective**	Dr Tracy Piper-Wright	C	20	
ARF602	**Research Project Module (Negotiated Study 1)**	John McClenaghen	C	40	
ARF603	**Negotiated Study 2**	John McClenaghen	C	40	
ARD604	**Creative Futures 3**	Dr Sue Liggett	O	20	

* Not undertaken by students pursuing the award of Ordinary Degree.

Students decide for themselves whether they will take on a placement as a way of addressing one of their Creative Futures modules. While the acquisition of skills within a professional context is required this need not take the form of a work placement.

Tutorials are related to academic study and therefore to a specific module. Students can, however request a tutorial to discuss pastoral issues at any time and these are in addition to regular contact hours.

Intended learning outcomes of the programme

On successful completion of Level Four, students should be able to:

A. Knowledge and Understanding:
A1. Realise the potential use of materials and processes in relation to form and content.
A2. Demonstrate a range of research skills and understanding of the relevant forms and modes of information, including textual and electronic.
A3. Identify relevant and appropriate sources of information.
A4. Demonstrate a critical understanding of the relationship between form and content.
A5. Demonstrate an understanding of spatial concepts and organisation, line, tone, form, mark-making, colour, and the potential of materials and processes within the context of drawing.

A6. Demonstrate an understanding of critical frameworks and concepts in relation to art and design practice.

A7. Understand the characteristics, uses and functions of a range of media.

A8. Demonstrate an understanding of the significant critical, theoretical and artistic shifts in art and design with reference to their specific area of study

B. Intellectual Skills:

B1. Critically and contextually evaluate, analyse and synthesise appropriate textual, audio and visual materials

B2. Demonstrate an ability to conceptualise and realise ideas visually.

B3. Show an ability to confront preconceptions about media, process and format.

B4. Take creative risks in the use of visual language and media.

B5. Deepen the understanding of subject specific skills

C. Subject and other skills

C1. Select appropriate drawing approaches in relation to personal intentions.

C2. Review and evaluate drawing and other forms of visual research in relation to further development of personal work and the work of other Fine Art practitioners.

C3. Consolidate the development of individual creativity through direct experience of materials and processes.

C4. Experiment with confidence across a range of materials and processes.

C5. Inform studio practice via an extended range of materials and processes.

C6. Extend visual thinking through the student's identified field of enquiry and to deepen understanding of subject specific skills and a consideration for audience.

D. Practical, professional and employability skills:

D1. Instil confidence with regard to developing skills and competencies and a working knowledge of specialist subject area.

D2. Develop professional studio/workshop practice. Build Present a coherent body of work, which realises personal creative intentions.

D3. Assess formal values in producing work within an established area of Fine Art practice.

D4. Evaluate the use of materials and processes in context.

D5. Present a coherent body of work which realises personal creative intentions.

D6. Evaluate own work in a reflective manner with reference to academic and or professional issues, debates and conventions.

D7. Inculcate professional Practice.

On successful completion of Level Five, students should be able to:

A. Knowledge and understanding:

A1. Demonstrate a range of research skills, methodologies and understanding of the relevant forms and modes of information, including textual and electronic.

A2. Demonstrate an appropriate understanding and application of theoretical and critical research methodologies to the analysis and evaluation of areas of art & design.

A3. Demonstrate an understanding of critical frameworks and concepts in relation to art and design practice.

A4. Demonstrate an understanding of the significant critical and artistic shifts in art and design with reference to their specific area of study.

A5. Demonstrate critical analysis of own work and the work of others.

A6. Demonstrate a clear understanding of the theoretical underpinning of their ideas.

A7. Be able to play an active role in a student-led seminar.

B. Intellectual Skills:

B1. Identify relevant and appropriate sources of information and application to the visual and textual analysis of art & design.

B2. Critically evaluate, analyse and synthesis appropriate critical and theoretical texts

B3. Demonstrate the value of experimentation and exploration in relation to making evaluations, judgements and decisions.

B4. Communicate their own individual creative concerns and locate their own practice.

B5. Use a personal methodology in idea generation as well as a personal visual language of expression using a range of media

B6. Provide and apply supporting visual and contextual research.

C. Subject and other skills:

C1. Demonstrate the capacity for creative risk-taking and speculative enquiry.

C2. Demonstrate knowledge and experience through the considered application of materials and processes.

C3. Demonstrate awareness of practical means to realise artistic intentions.

C5. Negotiate and manage their activities within their own studio practice base and produce a body of work.

C6. Consolidate and extend visual communication skills.

C7. Demonstrate creative and technical skills in one or more facilitating area which can be used to support the main area of study.

D. Practical, professional and employability skills:

D1 Realise the potential for making work in response to a particular context or site.

D2. Self-manage the relevant on or off site processes to realise proposals.

D3. Demonstrate specific knowledge of the established practices used by artists relevant to chosen project.

D4. Demonstrate an understanding of a range of exhibition and employment opportunities for visual artists as well as possibilities for continuing education and development within this sector.

D5. Present proposals with supporting research evidence.

D6. Demonstrate the capacity to realise their own objectives within the context of negotiated study.

On successful completion of Level Six (Ordinary Degree), students should be able to:

A. Knowledge and understanding:

A1. Identify relevant context(s) / areas for further research capable of sustaining their practice beyond undergraduate study.

A2. Initiate, plan and execute a body of work, and meet deadlines.

A3. Respond creatively to their own aims and objectives and produce a body of work to a high professional standard.

A4. Identify areas of study with the potential for future development.

A5. Demonstrate that they can locate their practice within a theoretical and critical context and identify their intended audience

B. Intellectual Skills:

B1. Evaluate their own work critically and objectively.

B2. Record and log information in a professional manner.

B3. Demonstrate the value of materially based exploration, speculation and creative risk taking in relation to making evaluations, judgements and decisions.

C. Subject and other skills:

C1. Provide evidence of appropriate supporting research and analysis.

C2. Execute a body of work that locates their practice within a theoretical and critical context and communicates their intentions coherently to their intended audience.

C3. Plan, execute, and exhibit a body of work within an exhibition or related context.

C4. Realise their own creative aims and objectives within a body of work produced and installed to a high professional standard.

D. Practical, professional and employability skills:

D1. Develop and produce a body of work in response to context site or audience using well-defined solutions, media and methods.

D2. Respond effectively under the pressure of deadlines.

D3. Present work/exhibition proposals in a professional manner with due regard to audience, physical constraints, time, cost and their relationship to the creative process.

D4. Where appropriate establish working relationships with external agencies and maintain a professional working dialogue.

D5. Present work in an appropriate, professional and coherent manner.

D6. Present work in a coherent and professional manner to audience within an appropriate "exhibition" context.

On successful completion of Level Six (Honours Degree), students should be able to:

A. Knowledge and understanding:

A1. Demonstrate that they have acquired knowledge to a considerable depth in a subject of their choice.

A2. Identify relevant context(s) / areas for further research capable of sustaining their practice beyond undergraduate study.

A3. Initiate, plan and execute a body of work, and meet deadlines.

A4. Respond creatively to their own aims and objectives and produce a body of work to a high professional standard.

A5. Identify areas of study with the potential for future development.

A6. Demonstrate that they can locate their practice within a theoretical and critical context and identify their intended audience

B. Intellectual Skills:

B1. Demonstrate the ability to conduct independent personal research, and identify appropriate research methodologies and conduct personal research to a high level of competence

B2. Demonstrate to a high level of competence, independent thought, usage of analytical skills and the capacity to produce a well reasoned argument.

B3. Demonstrate an ability to critically evaluate a range of critical, theoretical and contextual material.

B4. Evaluate their own work critically and objectively.

B5. Record and log information in a professional manner.

B6. Demonstrate an ability and willingness to reflect upon their practice in a manner that shows both criticality and objectivity.

C. Subject and other skills:

C1. Demonstrate that they can achieve professional standard with regard to presentation skills.

C2. Produce a research project which responds to one of the options given which represents an appropriate breath of relevant material and an understanding of the subject area.

C3. Provide evidence of appropriate supporting research and analysis.
C4. Execute a body of work that locates their practice within a theoretical and critical context and communicates their intentions coherently to their intended audience.
C5. Plan, execute, and exhibit a body of work within an exhibition or related context.
C6. Realise their own creative aims and objectives within a body of work produced and installed to a high professional standard.

D. Practical, professional and employability skills:
D1. Develop and produce a body of work in response to context site or audience using well-defined solutions, media and methods.
D2. Respond effectively under the pressure of deadlines.
D3. Present work/exhibition proposals in a professional manner with due regard to audience, physical constraints, time, cost and their relationship to the creative process.
D4. Where appropriate establish working relationships with external agencies and maintain a professional working dialogue.
D5. Present work in an appropriate, professional and coherent manner.
D6. Present work in a coherent and professional manner to audience within an appropriate "exhibition" context.

CURRICULUM MATRIX demonstrating how the overall programme outcomes are achieved and where skills are developed and assessed within individual modules.

Level 4	Knowledge and understanding, intellectual skills, subject skills, and practical, professional and employability skills.																											
Module Title	Core/Opt	A1	A2	A3	A4	A5	A6	A7	A8	B1	B2	B3	B4	B5	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5	D6	D7
ARF401 Fine Art in Context 1	C		*	*			*		*	*																	
ARF402 Introduction to Visual Research	C					*					*				*	*											
ARF403 Fine Art Principles	C						*					*	*														
ARF404 Materials and Processes in Fine Art 1	C	*															*	*	*					*			
ARF405 Studio Practice 1	C				*									*								*	*	*	*		
ARD406 Creative Futures 1	O																*	*								*	*

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Level 5 Module Title	Core/Opt	A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	B5	B6	C1	C2	C3	C5	C6	C7	D1	D2	D3	D4	D5	D6
ARF501 Fine Art in Context 2	C	*	*	*	*				*	*																
ARD504 Creative Futures 2	O																					*	*	*	*	*
ARF502 Studio Practice 2	C					*						*				*		*	*							
ARF503 Materials and Processes in Fine Art 2	C										*		*					*		*						
ARF505 Fine Art Research Methods (Problems, Precedents and Practice)	C					*	*	*					*	*	*										*	

Level 6 Module Title	Core/Opt	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5	D6
ARF601 Fine Art in Context 3	C	*						*	*	*				*	*										
ARD604 Creative Futures 3	O										*				*					*	*	*	*		
ARF602 Research Project Module (Negotiated Study 1)	C			*	*	*	*				*													*	
ARF603 Negotiated Study 2	C		*									*					*	*	*					*	

Learning and teaching strategy used to enable outcomes to be achieved and demonstrated

Learning and teaching is planned as a coherent experience and emphasises the inter-relationship between the different modules. Students should experience the programme as a well-managed and integrated whole. The overall philosophy is based on student-centred learning providing the student with the opportunity to utilise and extend their experience gained within a participative learning environment.

The programme maintains a balance between the conception, development and production of Fine Art supported by theoretical and critical aspects which underpin and inform practical study. Each module commences with a module launch encompassing a keynote lecture which guides students in research methodology, development through reflective practice, and the application of the skills of analysis, evaluation and synthesis. The modules which relate to the acquisition of practical or production skills also have teaching methods which ensure that competencies are acquired and demonstrated. Emphasis is placed on the identification of individual issues and concerns, how these relate to context and audience and the development of a personal visual language through which their emerging creative vision can find expression. The identification of individual issues and concerns are articulated from level 5 onward through a proposal which is regarded as a working document to be reworked within the context of on-going learning and culminating in a supporting statement presented as part of the assessment submission.

The Creative Futures modules (at levels 4, 5 and 6) relate to professional practice encouraging students to liaise with professional bodies and make visits to external agencies. It can also involve them in live work which will be fully documented along with their research through journals. Visits to and participation in exhibitions are also encouraged. The level 5 and 6 modules are launched at the end of the previous level to allow students several months within which they can approach individuals and professional bodies which could play a key role in the realisation of their proposal. The programme is also supported by specialist lectures and seminars from guest lecturers, practising artists or critics/theorists as part of a four day Creative Futures student conference.

From the outset students are expected to take responsibility for their own learning. The programmes are structured to allow students to be flexible thus enabling them to develop individually. This is supported by a personal tutor/tutorial system. Tutorials are considered to be a crucial part of the student monitoring and guidance mechanism within the programme and the tutor will be a member of the programme team.

Personal tutors have an important role in helping to make clear the requirements and choices within the programme and assist in the establishment of individual learning patterns. The student's portfolio of work is reviewed and discussed in the broader context of career aspirations.

Programme delivery takes several forms, which are defined below, followed by definitions of directed learning in its various manifestations, self-directed learning and assessment.

Contact Teaching
Within each programme, a percentage of the module hours provide the opportunity for teaching contact between individual students or groups of students and members of the Teaching Team, which may include any of the following categories of staff: Programme Leaders, lecturers, demonstrators/ technicians.

The Tutorial
Tutorials are one of the most important teaching methods employed. Individual tutorials provide students with the opportunity to receive critical feedback on studio work from both the regular programme team and visiting lecturers. Individual tutorials are also the means by which personal research in critical and contextual studies (Fine Art in Context modules) are planned, directed and developed. They are also used to provide formative feedback and to communicate assessment decisions throughout the programme, allowing students to contextualise the accompanying written feedback.

Group tutorials gather a number of students together under the co-ordination of a member of staff. The purpose of group tutorials is to present work or discuss common concerns in an open critical forum which encourages debate and evaluation through discussion and interrogation of the work or ideas presented.

The Seminar
Seminars are conducted in different areas of the programme and function as forums for the discussion and debate of ideas. The major intention is the interchange of opinion between members of the seminar group. Seminars may be based around or initiated by a presentation, often illustrated, by a staff member or student. Studio seminars encourage students to locate work within the broader context of the subject and the relevant critical issues. Seminars in Critical Studies (Fine Art in Context modules) gather students together in groups to study specific critical, theoretical or historical aspects of art or culture. As with group tutorials, there is a high level of input within this forum by the students.

Critical Programme
Critiques (crits) usually occur once in a 20 credit module and twice in a 40 credit module. They allow students and staff involved to discuss comparatively the achievement of the objectives of the "brief" set. The Crits are planned and led by personal tutors who rotate between tutorial groups. Project briefs are a significant feature of the programme and 'crits' are important in providing students with an insight into the criteria employed by staff in assessing students work. They also encourage reflection and allow students to examine work in relation to that of peers and identify common and individual outcomes.

The Lecture
Lectures are employed at different times of the programme, in relation to current studio practice and critical and contextual studies. The lecture is used to disseminate a specific body of knowledge and is usually delivered as a PowerPoint presentation and made available on the University's virtual learning environment. In many cases the ideas and issues generated by lectures will be elaborated through supporting seminars or through individual studio tutorials.

Practical Demonstration
At various stages of the programme, students may need to acquire specific technical skills. These skills may be taught in the form of demonstrations sometimes to individual students, more usually to a group.

The Teaching Workshop
Teaching workshops are employed, often by specialist visiting tutors, to introduce an area of subject matter or an approach to the discipline within a short period of intensive study time using a variety of teaching and learning methods.

Directed Learning
Directed learning occurs throughout the programme, when specific projects are set for the group as a whole. Directed learning is in contrast to self-directed learning, which empowers students to negotiate their own learning agenda. Set out below are definitions of various forms

of directed learning:

The Assignment
Assignments (also known as the brief) are the constituent element of the modules that make up, in particular, the early stages of the programme. For each assignment students will receive a project brief which will define the activities to be undertaken, the work to be carried out, and the objectives to be realised. The work produced for assignment will be assessed at the conclusion of the module as a whole.

Teamwork and collaboration
In professional life graduates will often be required to work in an environment in which successful team work is essential. Teamwork requires a number of skills, especially those of interpersonal communication and role negotiation. In order to develop these skills, students will be involved in collaborative projects at appropriate points during the programme, which will extend appreciation of collaborative practice and build on the personal skills developed in other learning contexts. Students are introduced to collaborative practice as a strategy employed within contemporary Fine Art by staff who themselves have experience of working in this way. Critical Studio Practice features guidance on collaborative practice.

Field Trips and Visits
Throughout the programme students will undertake, both independently and on an organised basis, visits to other towns and countries to museums, galleries, workshops, studios etc., which are intended to extend their cultural appreciation and professional awareness. These visits are an important source of information and inspiration and will normally include a visit to a major European centre of culture. Field trips and visits are regarded as part of the programme, however in exceptional cases where student financial hardship, or mature student family commitments prevents participation, students will be given a comparable research brief to undertake during the visit period.

Experiential Learning
Actual and simulated projects, with supervision by staff and practitioners from the relevant professions, provide direct contact with 'industry'. These projects lead to the production of Fine Art works in response to a context (social or physical), commission or brief, or the provision of services in an educational or gallery context.

Self-Directed Learning
The concept of self-directed learning is an important part of the programme and students will be encouraged in both Studio Practice and Contextual Studies to develop an ability to learn on their own. Through this method of learning students develop more responsibility for and control over the setting of objectives in their work. Various methods and resources may be employed in independent learning including library research and reading, the use of PowerPoint, video and other visual aids, visual and internet research and field work, direct questioning and the testing of ideas and opinions with members of the peer group.

Negotiated Study
The agenda for self-directed learning is set through negotiation between students and teaching staff. This takes the form of a set of objectives agreed and expressed in a proposal at the beginning of a module, as a point of reference for the evaluation of achievement at the end. The principle of negotiated study also empowers students to negotiate the ratio of emphasis within studio practice activity.

Peer Group Learning
Peer group learning occurs when students work formally or informally alongside colleagues on the programme (student peers) and learn from each other's' 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.

Welsh Medium

The Fine Art team support Glyndŵr University's commitment to the Welsh Language and the Department actively promotes vocational aspects of Art & Design within the principality. Whilst the Fine Art programme will be delivered in English, students are entitled to submit assessments in Welsh.

Assessment strategy used to enable outcomes to be achieved and demonstrated

We believe students must see assessment as part of their learning experience. For this to work effectively they must receive informative feedback based on a full submission of work made in response to a module and be given the time to act upon it prior to their summative assessment. All students in Fine Art at the University present work as a formal submission at the formative assessment stage two weeks prior to their summative assessment point and receive feedback on the areas of their practice that needed to be addressed. This revolutionary practice has led students to see assessment as a constructive process and an opportunity to learn, as evidenced in student interviews.

Students receive formative feedback on the work submitted, with studio and workshop time allowed to respond to the feedback and act upon it prior to a mark being recorded. This has led to a demystification of the assessment process from the point of view of the student and the consensus that staff and students are working together to improve the overall learning experience.

Formative feedback is on-going, it happens every time a tutor gives constructive advice on a student's work, but the formal presentation of all work produced in response to each module during the assessment week allows for more accurate and complete feedback, giving each student an accurate indication of their current strengths and areas for improvement. If they are unlikely to pass the module at their first attempt they will be advised about what they could do to improve their predicted grade. The feedback a student receives is verbal in the first instance and actions are agreed. The student is asked to record the feedback themselves, as it is being given as a set of notes to ensure that they understand the nature of the feedback rather than regarding it as a "to do" list. Written feedback is also given at this point, once actions have been agreed. The written feedback is updated after moderation and external examination two weeks later, providing the student with a record of how they have improved their work.

Assessment is more than simply a means by which staff arrive at a mark that expresses an evaluation of student learning. Assessment is a vital part of the teaching/learning process. The critical feedback that students receive at various assessment points during the programme is a key element of the teaching provided by staff. Equally, the development of students' capacity for self-assessment is considered one of the most important elements of learning to learn. Assessment is therefore based on the principles of the programme, focusing on the need to address critical issues. These are identified at the early stages of the programme and negotiated in the latter stages.

Details of the rules and regulations for assessment and procedures for calculating the final award are described in the Glyndŵr University Regulations for Bachelor Degrees, Diplomas, Certificates and Foundation Degrees. Assessment procedures are designed to facilitate the nature and pace by which students produce work and to encourage the efficient management and effective planning of time and resources. Assessment is continuous and relates to all

aspects of a programme. It will take place at the end of assignments and modules with major reviews of work at the end of each semester.

Formats for assessment include, where appropriate: work is submitted which has been produced in response to the learning outcomes for each module. All work submitted must be clearly labelled with the students name and the title and code of the module for which it is being submitted. Level 5 and 6 submissions also require an accompanying statement.

Students can be required to make presentations relating to research and methodology. Seminars are important in assessing research skills, the ability to organise and present an argument, clarity of presentation and peer group interaction.

Students are expected to produce and present a body of work for criticism and discussion. Emphasis is placed on the students' ability to communicate orally, present artworks and discuss work within an atmosphere of informed, positive criticism.

Tutorials are an important part of the on-going monitoring process as the student progresses through the programme. Group tutorials are considered to be an important part of the formative experience, particularly with regard to peer assessment.

During the last two academic years we have focussed heavily upon formative assessment. All students now have both studio critique and module reviews within each five week cycle and the work presented for assessment at the two key assessment points in the year (December – January and May) first receive formative feedback on the work submitted with time allowed to respond to feedback and act upon it prior to a mark being recorded. Our aim was to enable students to see assessment as part of their learning experience. Students found the earlier formative feedback led to them seeing this as part of their overall learning experience and the profile of marks submitted to the boards again improved.

Students have provided feedback on these initiatives in assessment and delivery as well as their overall experience within the learning environment within Module Reviews occurring every five weeks. These are evidenced within Student Feedback in Annual Monitoring Reports.

Indicative module submission deadlines 2012/13:

Semester One

Module	Module Code	Submission Date
	Level 4	
Fine Art in Context 1	ARF401	w/c 10/12/12
Introduction to Visual Research	ARF402	w/c 10/12/12
Fine Art Principles	ARF403	w/c 10/12/12
	Level 5	
Fine Art in Context 2	ARF501	w/c 10/12/12
Studio Practice 2	ARF502	w/c 10/12/12
Materials and Processes 2	ARF503	w/c 10/12/12
	Level 6	
Fine Art in Context 3	ARF601	w/c 10/12/12
Research Project Module (Negotiated Study 1)	ARF602	w/c 10/12/12
Negotiated Study 2	ARF603	w/c 10/12/12
Creative Futures 3	ARD606	w/c 10/12/12
		w/c 10/12/12

Semester Two

Module	Module Code	Submission Date
Materials and Processes 1	ARF404	w/c 29/4/12
Studio Practice 1	ARF405	w/c 29/4/12
Creative Futures 1	ARD406	w/c 29/4/12
Fine Art Research Methods (Problems, Precedents and Practice)	ARF505	w/c 6/5/12
Creative Futures 2	ARD506	w/c 6/5/12
Negotiated Study 2	ARF603	w/c 20/5/12
Creative Futures 3	ARD606	w/c 20/5/12

N.B. These submission dates are accurate at the time of publication.

Assessment regulations that apply to the programme

University regulations for Bachelor Degrees, Diplomas, Certificates and Foundation Degrees will apply to this programme.

In borderline cases within Art and Design programmes the final 40 credit module, ARD603 Negotiated Study 2 is the module that should be in the higher banding when determining the Honours classification.

Programme Management

Programme Team

Programme leader/Year Leader Level 5/6:   John McClenaghen
Year Leader Level 4 (0.6):   Dr. Susan Liggett
Lecturer in Fine Art :   Dr. Tracy Piper Wright
Sculpture and Ceramics Lecturer (0.5)   Steve Hitchin
Sculpture Demonstrator: Wayne Clark
Wood, Metal, Plastics Demonstrator: Dave Jones
Printmaking Demonstrator: John Archer
Photography Demonstrator: Colin Salisbury

Programme Management

The arrangement for managing the BA (Hons) Fine Art programme is as follows:

Individual programme business is managed by the Programme Leader, who works and liaises closely with subject staff responsible for specific curriculum areas. Subject teams share office space which helps ease communication. This tends to be good for both staff and students because of the size and close knit nature of the building. Programme team meetings are held on a weekly basis.

Programme Team Meetings
The Programme Leader and the Module Leaders are responsible for the management of the programme and will work closely with academic and technician staff within their subject area. The Programme Leader chairs a weekly Programme Team meeting. These consider and

report on all matters that are relevant to the academic health of the Programme. Programme operation, equipment issues, studio organization, trips etc. are discussed as well as individual student progress. Information is conveyed to students verbally or as notices on "Moodle" (Virtual Learning Environment). All academic staff and technicians/demonstrators within the Programme Team are represented. Representatives of Academic Registry are invited to meetings when required. Where possible, external agencies are also encouraged to participate. Programme reports and minutes from student forums/module reviews are also considered by the team. Actions points are recorded and reviewed and formal minutes follow each meeting where a key report is considered.

The role of the Programme Leader

The programme leader has responsibility for the day to day operation administration and academic content of a programme as well as pastoral care. The Programme Leader is assisted by the other members of the programme team in the organisation and delivery of the programme and its constituent modules. They will also organise assessments and tutorials in discussion with module and year leaders. All modules feature a combination of group and individual tutorial contact. Students attend at least three formal tutorials per year, before Christmas, end of Semester 1, and after Easter before their final assessment.

If students have a problem of a nature which their personal tutor cannot resolve, then they can be referred to a student counsellor in student services. Teaching staff are not trained counsellors and will not attempt to solve students' personal problems. However, their personal tutor will guide them as to where they can receive help.

Art & Design developed a quality initiative known as the student forum. This allows all students to meet with their staff as a group once every semester and go through an agenda of issues initiated by them. These meetings prove to be very effective in terms of 'clearing the air'. Minutes are taken and actions reported at the next programme meeting. These have recently been augmented by module reviews at the end of each modules delivery. The student forum module review reports form part of the Annual Monitoring Report.

Responsibilities of a Programme Leader

- To be responsible for the co-ordination of all work within the programme.

- To be responsible for efficient time-tabling within the programme.

- To take responsibility for the co-ordination and implementation of an effective marketing and publicity strategy for the programme

- To be responsible for the collation of programme data from relevant tutors.

- To convene regular programme team meetings and to monitor academic counselling and tutorial support.

- To organise and manage the efficient and effective use of space available to the programme.

- To liaise with Department and University staff in order to best represent the interests and needs of students, and to provide an additional source of advice, guidance and support.

- To oversee arrangements for organising exhibitions of student work.

- To have line management responsibility for all programme, academic, technical staff and students.

- To ensure the correct and appropriate procedures implementation of Health and Safety procedures for that programme.

Year Leaders

The Fine Art Programme deploys year leaders, who are responsible for issues that are common to that level. Student reps will often liaise with their year leaders. (Programme leaders can also be year leaders, more often for levels 5 and 6).

Module Leader

The module leader is responsible for all aspects of organisation and delivery specific to the module within the discipline. The module leader is responsible to the Programme Leader.

Responsibilities

- To manage and organise the teaching strategy for the Module, to ensure coherence is achieved.
- To take responsibility for the assessment of the module in consultation with the Programme Leader.
- To take responsibility for the evaluation of the modules effectiveness in consultation with the Programme Leader via the module review process which forms part of the Annual Monitoring Report for Fine Art.
- Ensuring good communication between staff and students within that area with particular regard to activities and resources pertaining to the module.
- To liaise with external agencies on all matters pertaining to that module. Industrial liaison, Arts Council and gallery initiatives commissioned work etc as appropriate.
- To manage and oversee appropriate placement opportunities for students where relevant.
- To arrange appropriate induction procedures for students pertaining to the module.

Personal Tutor

Each student is allocated a personal tutor, who will be responsible for overseeing the student's progress through the duration of the programme. This is generally the named Year Leader.

Responsibilities
- Providing a personal contact
- Ensuring through induction that the student is clear on matters of programme procedure, timetabling and assessment regulations.
- Liaising between student and other tutors as required.
- To be available for academic counselling, on pastoral matters and as a link to other sources of support on subjects such as accommodation, finance and health. Offering general advice and assistance.
- To ensure that the student's academic programme matches his/her career aspirations and to give appropriate guidance when necessary with choices of assignments.
- To be present at all assessment points for that student and offer advice on assessment.
- To monitor the academic progress of tutees through the programme and help with learning strategies.
- To conduct regular portfolio tutorials and help a student to review and reflect on progress.
- To counsel the student appropriately in all cases.

- To liaise with University counselling support when necessary.

Demonstrator/Technicians

Demonstrator Technicians have dual responsebility of managing and overseeing students on a variety of equipment as well as teaching. They will provide regular workshops to groups of students which form an important part of teaching and learning and are integral to subject study.

The Fine Art programme does not rely upon other programme areas to deliver any of its constituent modules. We do however rely upon shared resources within the art and design area. Our critical and contextual studies lecture programme (Fine Art in Context 1, 2&3) is delivered via a combination of common and subject specific lectures. We also pool our resources in the delivery of the Creative Futures modules, notably in the organisation and delivery of the Creative Futures student conference. Technicians and demonstrators have also historically been shared across areas and based in a number of technical "Hubs". We benefit from the continued cooperation and common timetabling of technicians and demonstrators between the Fine Art and Design.

Quality Management

As with all Glyndŵr University programmes, the Fine Art programme undergoes regular reviews for evaluating and improving the quality and standards. This is accomplished through internal audits, programme scrutiny and validation. The programme has an External Examiner who ensures that the operation of the programme and the conduct of assessments are in line with national standards.

There are weekly programme team meetings comprised of academic and technical/demonstration subject staff responsible for specific curriculum areas that work closely together to ensure good management and organisation of the programmes.

We hold a module review at the end of each module or five week cycle to discuss learning and teaching as well as other practical issues relating to the student experience, the programme and its operation. Any points made by students are brought to the next weekly Programme Team Meeting. These are comprised of academic and technical/demonstration subject staff responsible for specific curriculum areas that work closely together to ensure good management and organisation of the programme. Minutes are taken and actions reported from one meeting to the next. In addition, Glyndŵr University has arrangements for student representatives. These are spokespersons for their peer group and their function is to represent the view of their student group. Student views are sought in a number of different ways, for example:

- student surveys and questionnaires, at module/programme, University and national level;
- Staff Student Consultative Committees;
- Meetings with External Examiners;
- meetings with internal programme approval and review and external quality agency panels;
- task and finish groups ('working groups') convened to focus on a specific issue;
- membership of Senate and its sub-committees;
- membership of the Board of Governors' Student Affairs Committee.

Student Representatives are elected by level to represent the student body. Student Representatives play a key role in communicating the views of students to staff. The

information provided for students and potential students about the provision is accurate, up to date and comprehensive. Recommendations and issues arising from student forums and module review are forwarded to the **Staff Student Consultative Committees** (SSCCs). These are held at regular intervals throughout the academic year, and the dates will be advertised to all students via Moodle.

These meetings:
- involve students in the decision-making processes relating to the curriculum, teaching and learning, and many other aspects of their higher education experience;
- engage with students to obtain feedback and insights in order to learn how to provide for them better in the future;
- engage in a dialogue about the learning experience, in order to develop a partnership between staff and students in solving any problems that may arise;
- support and encourage students to become more active learners.

Recommendations and issues arising from the student forum minutes are included in the action plans which form part of the Annual Monitoring Report. These are considered at the Annual Monitoring Meeting for Art and Design. Student minutes are included in the AMR and responded to accordingly.

We introduced a common integrated timetable across the Art and Design programmes which helps manage the allocation of shared staff and resources more effectively across programmes. This is managed by the timetabling committee whose members are drawn from all three subject areas.

Research and scholarship underpinning the curriculum.

Staff contributing to the programmes at Glyndŵr are active practitioners and are managing to contemporarise and nurture their own specialist expertise and profiles through their commitments outside of the teaching environment. In addition, there is significant engagement with either research or enterprising activity.[1]

The Programme Leader for Fine Art also leads the Art and Design Research Group which is part of the Glyndŵr University Research Centre for Creative and Applied Research for the Digital Society (C.A.R.D.S). We have 5 PhD students registered in the Art and Design sub group but we are hoping to double this in the next academic year.

The Programme Leader John McClenaghen was among 40 artists chosen to represent the Visual Arts in Wales at the National Eisteddfod 2011. He also held a joint exhibition at the Akademia Gallery, National Academy of Art, Sofia, Bulgaria, 19 September - 4 October 2011. The exhibition comprised assemblages' prints, and installation by two UK artists John McClenaghen, Programme Leader for Fine Art at Glyndŵr University and Alec Shepley, Head of School of Art and Design at the University of Lincoln. The exhibition forms a part of a much broader research project in which the two artists are investigating the presentation of the fragmented work and the 'unfinished' project. Aspects of dilapidation, ruin and entropy are explored and much of the work in this exhibition focuses on the notion of the 'ruin in reverse' - coming into being as opposed to being left to decay. The work resulting from the research project demonstrates a seemingly endless preoccupation with cutting, placing, re-cutting and re-placing, joining and un-joining, telescoping between making and un-making, and the eventual 'dis-assembly' or collapse of the outcome. The exhibition and the broader research project is accompanied by a publication with foreword by artist and curator John Ploughman to be produced in collaboration with the National Academy of Art, Sofia. A joint lecture by both

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[1] Professor Paul Haywood, External Examiner, 2011

artists was held in the gallery to discuss the aspects of the work in more detail and provide a forum to debate the media, materials, processes and ideas involved and the contextual underpinning. As a result of this visit CIMPH at Glyndŵr have been invited to take part in the DA international digital arts festival next year. We have also agreed to collaborate with the National Academy of Art, Sofia on Distance 3 which will be a research and exhibition project, pairing Bulgarian and UK based artists who share similar concerns initiating long Distance creative dialogue and resulting in an Oriel Wrecsam touring exhibition. John was also selected for this year's Wrexham Print International touring exhibition.

Publications 2010/11:
Distance, McClenaghen J and Shepley A, (2010), The Beehive Press, The University of Lincoln.
Wrexham Print international (exhibition publication) (2011) Oriel Wrexham.
Y Lle Celf, Visual Arts Exhibition, National Eisteddfod of Wales 2011(exhibition publication).

Tracy Piper-Wright has recently completed PhD study into the aesthetic of temporary site specific installations. The research interrogated the relationships between art work, location and audience encounter in order to evolve a new aesthetic model appropriate to the analysis of temporally and spatially complex art practices. Tracy will be presenting a paper '*Narrative Aesthetic' as a new model for considering time in relation to public art practice'* at *Duration: Temporality in Public Art Practice,* an international, interdisciplinary conference being held at Newcastle University next year and has recently published '*Life after Death: The relevance of digital technologies for the documentation of temporary, ephemeral and outdoor sited art works'* in the *Computing and the History of Art (Kings College) Yearbook 2010*. In her practice she is investigating processes of documentation and temporality through photography and drawing and has exhibited drawings in a group exhibition '*Drawn Together'* at the Siena Art Institute, Italy as part of their *Drawing Connections* programme of activity.

Dr Susan Liggett is involved in a collaborative research project with another artist Karen Heald from Salford University and Betsi Cadwaladr University Health Board. The collaboration is on the theme of In-Between-Ness has various strands with an overarching aim to use art to capture changes to the self during antidepressant treatment. There is a medical focus in which Susan and Karen are working with two consultant psychiatrists and patients, a creative dimension in which artworks are produced by the artists and also an academic dimension in which papers are presented at conferences. The further benefit of this project is its impact on the curriculum with contacts and student placements developing in the NHS in the area of Health and Wellbeing. The following exhibitions and conference papers were delivered during the academic year of 2010/11:

1. Heald, K & Liggett, S. White (2011), Video (DVD), directed by Heald, K & Liggett, S. Leeds International Film Festival, Leeds, UK.
2. Heald, K & Liggett, S 2010, 'She dreamed of...', exhibited at: Town Hall, Leeds, UK, from 08/11/2010 to 18/11/2010.
3. Heald, K & Liggett, S 2010, 'Visualising the Invisible: Artists working in Mental Health', exhibited at: Wrexham Science Festival, Durber Gallery, Glynwr University, Wrexham, Wales, from 01/07/2010 to 10/07/2010.

Papers
1. Visualising the Invisible: Manifestations in Arts and Science Collaborations (Northern Arts and Science Network Conference 2011: DIALOGUES, The Rose Bowl, Leeds Metropolitan University, United Kingdom, March 2011).
2. Heald, K & Liggett, S & Tranter, R & Poole, R 2010, *Visualising the Invisible: Arts and Science Collaboration* , in: Asma, S (ed.), 'Conference on Art', Columbia College Chicago and The European League of Institutes of the Arts (ELIA)., Chicago, USA. Conference details: 'Claiming Creativity: Art Education in Cultural Transition' (21 - 24

April 2010), Columbia College, Chicago, U.S.A..

Particular support for learning

Student Support and Guidance – processes and practices

During the induction process, the staff team discuss the content of the student handbook with the students within a question and answer session. This helps to allay fears and answer any questions they may have. Apart from timetabled tutorial slots which form part of module delivery, students are informed that they can arrange a tutorial at any time through consultation/arrangement with staff whether it concerns an issue to do with the course or something of a more personal nature. Any other queries pertaining to the student handbook can be discussed as and when necessary.

Induction onto the programme is seen as a gradual process rather than just the initial burst of activity in the first week of the course. Sessions with Student Services will begin in the early stages of the course and develop as and when appropriate throughout the course. A subject specific visual studies/research induction forms the content of the Introductory Subject Studies module which students experience during the first six weeks.

Student Support Services

Art and Design at the University has a strong tradition in student support services and is able to support students learning in a number of ways:

- Every student within the school can draw support from a strong and friendly team of academic, technical/demonstrator and administrative staff. The lecturers responsible for the programme will ensure the students work at the appropriate level and will supervise their performance against the standards required, timetables, research requirements and the programmes aims and objectives. Specialist expertise in relevant disciplines is supported through part-time provision.

- A personal tutor system enables students to enter into a close dialogue with their tutor when they negotiate their chosen areas of research and assignments and can expect the tutor to provide challenge and stimulus as well as fundamental support.

- Effective informal communication between students and staff. The programme is still relatively small and as a result, students are able to develop close working relationships with staff. There is on site study support with more in-depth counselling services provided at the main campus. There are also good careers guidance counselling facilities provided by Glyndŵr University Student Services.

- Good quality student handbooks and module study guides providing full programme and assessment information, quality assurance systems, resources, health and safety and a variety of other useful information for their guidance through a programme.

- Quality assurance systems with effective student representation on staff student consultative committee and in particular student forums/module reviews.

- A comprehensive induction in the first semester.

- Regular feedback on academic progress.

- Good library resources with internet facilities.

- Training guidance on safety-related matters.

- The availability of learning materials via the University Virtual Learning Environment.

Disability and learning support

The Disability and Learning Support Team can offer advice and support for students with a disability or specific learning difficulty. We aim to provide equality of opportunity for all our students and will do our best to provide the resources and learning opportunities that are needed by students with specific learning needs. There are also nominated people who act as disability co-ordinators within each subject area.

Students should contact Student Services (top floor of the Edward Llwyd Centre) or the University website via the Disability Support link under Student Support Service (where they can access the Glyndŵr University Disability Statement) for further details.

Glyndŵr University welcomes students with disabilities and is committed to improving facilities and providing individual support to all students within its widening participation programme.

At interview students are asked to declare any disability or learning differences they may have. They are then contacted and offered the opportunity to discuss their requirements before the start of the course. It is the student's responsibility to ask for a formal assessment of disability. It is Glyndŵr University's responsibility to ensure that students know about facilities, provision and commitment. It is also Glyndŵr University's responsibility to deliver the conditions and opportunities that have been agreed with the students.

The Glyndŵr University Disability Advisor based in Student Services co-ordinates actions relating to individual student's specific needs. The Disability Advisor can help with needs arising from disability impairment, specific learning differences such as dyslexic conditions or with medical conditions. Students with known learning differences are asked to complete a 'Declaration of Disability' form when they enrol and are directed to section 9 of the Glyndŵr University Assessment Regulations and to the procedure relating to learning and assessment matters in the Programme Handbook and Student Guide. Students with learning differences are advised at induction and in the student handbook to make use of specialist assistance available through Student Services. Student Services advise the programme leader accordingly and if appropriate, providing specialist analysis of the needs of the individual.

Personal tutors are available to discuss matters that relate to academic progress, and some aspects of pastoral support. Student support and academic guidance is provided, in the first instance, by personal tutors who refer students to the appropriate specialist advisor as required.

Academic staff have developed a good relationship with counsellors in Student Services, and are happy to refer students with complex or personal matters requiring guidance to the appropriate professionals. This information and subsequent developments are held in strict confidence and are not made available to any other party without the express permission of the student concerned. Students have been well supported by the staff at Glyndŵr University Student Services.

Students are provided with module leaflets and a Fine Art Programme Handbook. These contain details of the modules, assignment titles and deadlines, advice and guidance on study, and a weekly programme of sessions. It describes different kinds of assessments, outlines

assessment outcomes and scales of achievement, and introduces the different roles that staff play in the development of the students' experiences.

The submission of coursework is in accordance with a published schedule that the students receive at the beginning of the academic year. For written assignments, students complete a hand-in cover sheet containing statements of authorship and the absence of plagiarism. The programme leader meets with the module leader and confirms which work has been submitted and notes any outstanding assignments.

Glyndŵr University Library Resources

The library provides direct access to a developing range of books, journals, online databases, videos and DVDs for Art & Design students and staff. The emphasis on providing a wide variety of national and international journals and periodicals reflects the constant change and development within Art & Design and enables students to access current information on their subject area.

The library's website offers catalogue searches of material and includes hyperlinks to search engine gateways and more subject specific sites and data bases. This resource enables students to go directly sites of information through self-study or via direct reference and guidance through lecture notes, hand-outs, workshops or seminars as represented in the lecture notes from the modules.

A specialist book supplier also visits the Regent St Campus and members of staff are encouraged to select books for the library from stock by alerting the module leader for critical and contextual (Fine Art in Context) modules in art and design to the desired titles.

Physical resources

Much of the central resource base is shared with other undergraduate and post-graduate provision. The Creative Industries Centre provides students with an enhanced learning environment for digital technologies in Art & Design and improved facilities for teaching, learning and research.

Space allocation, planning and timetabling are based on the practice areas which are supervised by appropriately skilled and qualified Demonstrators and Technicians. These include facilities for Printmaking, Photography (including lighting studio), Animation, Film Production, Model Making, Wood, Ceramics, Metals, Glass, Computer Aided Design and Multimedia, Drawing, Painting and base studios for students who need them.

Equality and Diversity

Glyndŵr University is committed to providing access to all students and promotes an equal opportunities statement including equal treatment for all applicants and students, in compliance with the SENDA legislation.

Art & Design programmes welcome and support a growing number of students with individual learning needs and has considerable experience in meeting their requirements. The Fine Art programme is committed to improving facilities and providing individual support to all students within its widening participation programme. There are also central learning support facilities to assist art & design students and to help them manage strategies to cope with learning differences in their study. We aim to provide equality of opportunity for all our students and will do our best to provide the resources and learning opportunities that are required by students with individual needs.

The learning and teaching strategies employed are consistent with the university's commitments to equality and diversity. The widening nature of the constituency from which students now reach our programmes means that methods of delivery for the identified curricula require flexible approaches dependent upon the needs of the learning community. Support is provided by extending deadlines, particularly for written assignments. More time is devoted to individual needs in tutorials and workshops. Tutors can also conduct electronic tutorials via e-mail or electronic learning environment.

We aim to provide equality of opportunity for all students and will do our best to provide the resources and learning opportunities that are needed by students with individual needs.