CAMBERWELL INCLUSIVE INDUCTION STAFF HANDBOOK 2009-10

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Introduction

Welcome to the first Camberwell College of Arts (CCA) *Staff Inclusive Induction Handbook (Handbook).*

This *Handbook* has been developed as part of the Inclusive Induction Project, a one-year project piloted in September 2008, to look at the student experience of the induction period (first 14 weeks of term) and first year at Camberwell College of Arts. The aim of the project was to make recommendations to improve the journey, assessment and achievement not only of students from non-traditional backgrounds, but also to benefit all students and embed these into the current Induction unit.

The project was funded by the University of the Arts London (UAL) Department for Widening Participation. This *Handbook* is one of five outcomes from the Inclusive Induction Project 2008-9.

It is intended that the *Handbook* be used as a practical guide for staff teaching First year students. The content of the *Handbook* has been shaped by the discussions held during the project, with staff and students and the identification of the underpinning practices that make up the art school year. It is divided into the following five sections;

(1) Creative and Academic Workshops, (2) Assessment, (3) Tutorial cycle and (4) Briefs.

Within each of the sections, current good practice is identified alongside student and staff feedback to contextualise the recommendations made. Where relevant, resources, templates, further reading and links have also been provided.

The (5) Final, blue section describes the Blackboard site and Visual Glossary, both student collaboration projects.

It is hoped that the *Handbook* will encourage discussion and form the starting point for developing good practice to promote transparency and parity across all the undergraduate courses. It is an opportunity to evaluate teaching methods and strategies and consider how effectively we structure the first year to engage all students in creative learning for future independent study.

Methodology

Information and research for the project have come from a variety of sources:

- Student Focus groups.
- Meetings and interviews with staff at CCA and across the University.
- Induction material from London College of Communication (LCC) and London College of Fashion (LCF).
- Attendance at Art and Design Cluster and course meetings
- Staff development days
- Informal teaching observations of lectures, crits, seminars, tutorials, assessment and practical teaching workshops.

These have provided invaluable insight into the experience of first year students at CCA and created an open and positive dialogue with staff on their perceptions of the first year; what currently works well and the identification of areas of teaching and learning that require further development.

Outcomes

- *Staff Inclusive Induction Handbook* 2009-10
- Curriculum developments; Academic and Creative workshops planned for delivery in-course 2009-10.
- Embedded in-studio support for all courses 2009-10
- Development of an Induction Blackboard organisation for all First years at CCA – student collaboration
- Visual Art Glossary resource – student collaboration

The student Voice

The quotes in this *Handbook* are from a first year Inclusive Induction student focus group. Participants came forward in October 2008 after a call for students who were First Generation to Higher Education and those coming from vocational courses. The group comprises of nine representatives from seven of the undergraduate courses at CCA.

The aim of the focus group was to track a group of students from non-traditional backgrounds through the first year to better understand their experience of being at art school. The discussions were themed to fit with key

transitional points in the year: the First month *settling in*, First Assessment, Reflective Practice and Critical Context Units and Art School expectations. One-off, small group discussions were also held during the project with six CCA Foundation students, three Second year students, one Third year student and five First year students studying across UAL from Newham Sixth Form College in East London (Newvic).

An interview bibliography can be found at the end of this *Handbook* (p.63).

About the first year- a summary of the project findings

‘Mad, exciting, engaging and eventful.’   (Interview 21, First year student)

The students who took part in the Inclusive Induction Focus group were really keen to talk about their experiences of their first year at Camberwell College of Arts. They had positive things to say about many aspects of their courses; regular contact with tutors (formal and informal), the range of teaching and learning strategies they experienced, engaging projects and external group project opportunities. They felt like they ‘belonged’ to the college, were stretched and challenged creatively and academically and appreciated being able to move around cross discipline resource areas.

Alongside the mainly positive feedback, there was also discussion about areas of their study which they deemed less positive; some courses’ organisation and staff communication appeared poor at times; access to the resource areas could be frustratingly limited at certain points in the year; there were differences in timeframes for assessment feedback and tutorial cycles were varied and sometimes confusing. These areas are discussed in greater detail in corresponding sections of this *Handbook*.

One of the key points that students returned to was the importance of making friends. This was integral to them feeling settled on their course and confident about their work and their *place* within contemporary art and design practice. This process was helped when Ice Breaker activities and group working tasks were organised at the beginning of the year. Some of the best examples of successful group cohesion were the result of a strong studio culture combined with course trips and ice breakers.

‘..you had gallery visits, group gallery visits, so again roots were established. It established friendships but also that critical dialogue of assessing art together which I thought was really useful.’ (Interview 12, Third year student)

I think the more valuable time for drawing people together was the studio time. Its one thing to come in for a lecture or a one off tutorial but actually the time spent in a studio with one another, with the hours ticking by as you’re engaged on a project, that’s when people seem get

> to know one another best and make those sort of lasting links.
>
> (Interview 12, Third year student)

> We were all put in groups and we got to go round London and find printers and just general things we'd find handy. Just to break the ice with people, we didn't really get straight into what we'd got to do, or..It was a good ice breaker to be honest. The first week was just so relaxed and I think it was just right. I think if we went straight into the work, nobody talks to each other and I think it would be much harder in class, it would just be really dead. (Interview 20, First year student)

A focus group recommendation was that courses have an informal ice-breaker/group activity at the <u>start of each term</u>; this was deemed especially useful for students who were not in Halls of Residence and those on larger courses. Ice breaker activities can be found on page 6.

Students also wanted to know early on what to expect from their course. The difference between their prior education and degree course was often huge which raised concerns about what tutors expected of them (Highly finished work? Is process as important as completed work?) and what, in turn, they could expect from their tutor and course.

Many students expected to work independently on their course but did not always feel adequately skilled to do so. They appreciated support and structure when it was given; and felt this helped them to explore the parameters of the course and their subject more effectively and successfully.

> …it really felt that in the first year, you're really sort of learning, you're getting the tools for thinking and moving and making your own work, and then second year it was almost like learning how to then put that work in a way that the wider art world can understand. (Interview 12, Third year student)

They were keen to be more involved with students from other year groups within their subject and the wider college, citing attendance at crits and presentations as activities that would help familiarise them with the next stage of their course.

CCA Strengths:

- Tutorial contact in most courses is over the UAL minimum entitlement, *however delivery and range of contact is not consistent across courses.*
- Regular staff Cluster meetings foster joined up thinking and the sharing of curriculum initiatives and standardisation practices.
- Variety of teaching and learning strategies experienced by students: group work, crits, peer assessment, work placements, industry experience.
- Good practice in many areas of teaching and learning.
- Positive approach and openness to developing curriculum delivery [staff].
- Central Resource centres, *however accessing workshops can be difficult.*
- Students speak highly of their courses in most areas.

Areas to be developed:

- Formalise Tutorial Cycle to ensure parity of experience and entitlement
- Inconsistencies in some areas of assessment: feedback timeframes and practices. Assessment can be confusing, more than 'feared'.
- More explicit introduction to the fundamental art school practices.
- Increased communication between Course leaders and Academic support >transition to academic writing.
- Sharing of teaching and learning strategies across courses and clusters. Not all courses share good practice effectively.
- Course organisation at front of year: Timetabling, structure and expectations of year explained and ice breakers mapped more formally into first 4 weeks.

Ice Breaker Activities

London College of Communication (LCC) produces a staff and student Induction Handbook. It has some good suggestions for Ice Breaker activities and group based tasks (that feel more part of the course, which some students prefer). Both types are detailed below:

- <u>Induction Bingo</u>.

Has lived in the UK less than a year	Has never watched Big Brother	Has two brothers	Likes hip-hop	Voted Labour
Likes dancing	Rides a bike	Has swum more than a mile	Has worked for a charity	Voted in an election outside the UK
Comes from another part of the UK	Has taken part in Karaoke	Can write in a script other than European	Can speak three languages	Has worked in a café or restaurant
Has never voted	Has two sisters	Has someone in their family who is a teacher	Likes soap operas	Has children
Wears contact lenses	Has someone in their family who is a nurse or a doctor	Has a car	Plays a sport regularly	Has their hair dyed

- <u>Object</u>. Everyone brings in an object which is meaningful to them. In small groups students present the object and explain what it is and its significance. This could be themed; you could ask students to bring in something that has inspired them to make a piece of work.
- The <u>FdA Design for Sequencing and Illustration</u> courses run a one week *urban orienteering* activity where students are put into groups to investigate London as a resource. The quote on page 5 gives details.
- The first 4 weeks of the <u>FdA Design for Graphic Communication course at LCC</u> is structured to incorporate group based and tutor led activities (up to two and a half hours per week). This continues through terms 1 and 2 with term 3 made up of sign-up workshops.

Task-focused group work:

- A shared visual exercise that explores some central concept/idea of the course
- In small groups, gathering visual or written information on a relevant topic either in the library or outside the building
- A group visit to a museum, gallery or other relevant interesting place leading to small group review of the exhibition.
- In small groups, interviewing staff about their research interests and/or experience as a practitioner

For more information about the LCC Induction Handbook please contact Celia Bishop (Head of Study Support) at LCC: c.bishop@lcc.arts.ac.uk

Induction 4 week checklist

This checklist outlines suggested activities and introductions that should take place during weeks 1 to 4 of First year. The week by week schedule prioritises events that staff and students have identified as key to students feeling settled on their course at CCA as well as studying and living in London. It should be used as a guide for good practice, taking into consideration the successful strategies already established in course, during the first 4 weeks of term.

Wk 1	Activity	✔
	Introduction to course and teaching team	
	Timetables	
	Meet Tutor and tutor group to go through tutorial process/cycle	
	*Ice-breakers: introducing the group to each other	
	Subject discussion e.g. 'What is….photography?'	
	Introduction to college environment	
	Introduction to studio environment and expectations of use	
	Tour of the building (by 2nd or 3rd year students)	
	Small Group work (of 4-6) mixed across tutor groups	
	Project briefing	
	Workshops and Inductions	
	Social events	
	Introduction to Student services	
	London as a resource	
	LLR induction workshop 1 + First year Blackboard site	
Wk 2	Course handbook	
	Project briefing	
	External group visits	
	Small Group work (of 4-6) mixed across tutor groups	
	Meet Second and Third year students	
	Workshops and Inductions	
	Introduction to Student services	
	LLR induction workshop 1+ First year Blackboard site	
Wk 3	15 minute 1 to 1 Tutorial **OR** by week 4	
	Workshops and Inductions	
	Academic Support introduction with CB and YK	
Wk 4	15 minute 1 to 1 Tutorial	
	Research and essay writing workshop YK – to support Unit 2 Brief	
	How to evaluate your work workshop YK/SWOT– to support hand-in Unit1	

*The ice breaker activity is a core tool in helping the group to bond. It is important that the tutor facilitates these rather than leaving it up to the group to organise. Suggested activities can be found on page 5 .

LLR Library and Learning Resources
CB Christine Bowmaker (Academic Support)
YK Yvonne Kulagowski (PPD Coordinator)

Creative Practice
and
Academic Workshops

Context and description of workshops

The Crit
Good Practice
Recommendations
Student Crit checklist

Lectures and Seminars
Good Practice
Recommendations

Introducing Writing and Academic support
Good Practice
Recommendations
Writing Timeline
Workshop checklist

Resources
SWOT analysis and Template
Snowball Activity

Useful UAL/external materials and Links

Creative Practice and **Academic Workshops**

Context

This section of the *Handbook* outlines a proposal to review the way First year students are introduced to the creative and academic practices underpinning art and design study. The aim is that during Induction, each course will plan and deliver *workshop* sessions introducing key practices, conventions, guidance and expectations.

During the project, there was some discussion about what creative, conceptual and theoretical skills students should have when they begin a degree course in art and design.

It is possible to find out where a student has studied before but we don't necessarily know *what* they have learnt, *how* they have been taught or *their preferred* learning style. The question then is: does their prior learning match the requirements of the course they are now on, or are there gaps in their knowledge that need to be addressed?

The *Crit*, and *making work* through studio practice, are so successfully embedded into the creative curriculum that they almost become *invisible*. It might therefore be assumed that students do not need these processes explained, but not all students are fully prepared to participate confidently in them.

The First year and particularly induction should be a period in which to lay the foundations for good creative and academic study which can be developed in the second and third year. The **Creative Practice** and **Academic Workshops** should form an integral part of the year, equipping students with the tools to become independent, confident and engaged learners.

What are Creative Practice Workshops?

A series of *workshop* sessions delivered within the curriculum during the induction period to explicitly introduce students to the expectations and skills they will need to actively and meaningfully take part in learning within the creative environment. The following workshop themes were identified during discussions with staff and students:

Take part in a Crit, **a Seminar**, **a Tutorial**; **Evaluate your work; Understand art language; Make the most of a Lecture.**

What are Academic workshops?

Short, in-course workshops that make written work i.e. essays, evaluations, and reflective writing more structured and understandable for students. These sessions will be delivered by academic support and Personal and Professional Development (PPD) during the induction period and in term two, where appropriate. The following workshop themes build upon current, successful provision with additions made after discussions with students and staff about aspects of their course that they struggled with:

Completing a SWOT (unit 1), **Research** and **Essay writing skills** (unit 2), Academic conventions: **Harvard referencing**. **Presentation skills**, **Reflective writing**, **LLR Induction**.

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of current good practice at CCA:

Creative Practice Workshops

- Ensure Creative Practice Workshops are timetabled throughout the first term
- Allow enough time to plan with colleagues the content and resources needed to deliver the sessions.
- To be most effective and have currency and meaning for students, the Creative Practice workshops should be delivered within the course (embedded) by course staff in group/team teaching or tutorial time.

Academic Workshops and delivery of written work

- The embedded timetable of academic workshops delivered by academic support, PPD and the LLR should, where possible be attended by academic staff. This will ensure that the information students receive on academic conventions is consistent and transparent. (See Writing Timeline on page 26).

In the new Academic year the following resources will be available to support academic writing for students and staff

- Examples of marked essays* (mid 2:1 and upwards) for students reference- in library. These will be 1 academic year in arrears and with student's permission. Available for students and staff.

- A 20% sample of marked essays* from different bandings with descriptor sheet detailing reasons for mark, selected by parity team and PPD. (Particularly relevant resource for staff development in *Tutors Assessing writing*). Available for staff.

- In-studio embedded support programme has been developed for all First year courses to alleviate stress points prior to essay hand-ins (see sample schedule and rationale)

*This is reliant on course teams collecting samples in 2008/09; we might have to delay this valuable exercise until we have samples from 2009/10.

The following pages provide more detail on some of the themes outlined above: The Crit, Lecture and Seminar, and Academic workshops. There is also a description and rationale for the in-studio embedded support programme schedule.

The Crit

During the project, much discussion has taken place about the crit: student and staff perceptions of it and its relevance in fostering (or not) critical, analytical and sound communication skills in the student.

The crit is an integral part of the curriculum, but it is rarely discussed in terms of *how* students are to take part in it, what the *'rules'*, *conventions* and *expectations* are, the *language* used and the different *forms* the crit can take. When talking to staff on this subject it was clear that there is broad agreement about the need for revisiting the crit to establish strategies to engage students more effectively.

> …Somebody challenging your work is a positive thing, it's a generous thing for someone else to do, but students are worse at taking criticism every year it seems they take it more personally and it effects them emotionally. Actually, what you want is for the students to do the work, to have discussion and challenge each other. (Interview 14, First year tutor)

Students valued the opportunity to discuss their own and others work and get feedback from peers and tutors through the crit.

> I'm a bit older than most people on the course so I'm quite lucky with regards to the crit, I'm sort of getting more comfortable about talking about my work in front of a group which I think some people are definitely new to that and this sort of experience, and obviously the more we do it, the easier it is going to get, but its really helpful for everyone involved. I think everyone finds it really helpful. (Interview 7, First year student)

But there were many for whom it was a daunting experience.

> 'I'm hoping my public speaking will get a bit better in crits and things because I have sort of, I have real nerves before each one.' (Interview 5, First year student)

Students also experienced a range of crit 'types' depending on the stage in the year and the course they were on. Some were formal and others more focussed on a discussion rather than critical questioning. The range was positive and student feedback reflects the diverse delivery across the courses. However, because it constitutes a significant part of their course and personal

development, students were keen to try out different models like student led and small group.

> Like sometimes you have crits and they say how's it going, and you say its fine, but I don't really want to say too much and they'll have faith in you and when it comes to it the lesson is fine, so they're not too strict but they're there if you need them to. (Interview 9, First year student)

> Even when you are in the group I know that you still feel like you are talking to the tutor and not the others because they are constantly relaying back to you about stuff you don't feel like you are sharing ideas, you're just talking to the tutor. (Interview 9, First year student)

Current Good Practice

- Art Cluster crits – students have the opportunity to talk about their work to students from other disciplines within the cluster. These are scheduled around weeks 9 and 19.
- Painting crit and tutorial schedule – held in first five weeks of the course.
- 3D Design crits. Students use PowerPoint, film and games to present their work to the group.
- Post-its – some courses use post-it notes for students and staff to write comments/suggestions about work and research topics during or after a crit session. The student then has a physical 'record' to reflect on at a later point.

'The cross course ones were the best for me. Its other people who don't know what you've done, who don't know where your ideas have come from, it seems like more input about what your ideas seem to be.' (Interview 11, First year student)

Suggested strategy

Student led Crits

These should be structured and led by a tutor in the first 1 to 2 sessions so that students understand their role and responsibilities to the group. A checklist of questions could be used, linked to a specific learning outcome/s for example **approach to research.** This will theme the session, familiarise

students with the criteria that they will eventually be marked against and create a more focused session for them to draw feedback from.

Although student led, the session should be facilitated by the tutor who is present (in department) and participates at agreed points in the session.

[On how student led crits could work]

> ...it could be like group crits when 5 or 6 of you go and talk to a tutor about your work, maybe you are in groups of 6 or 7 or whatever, and then the tutor goes and sits at the front and you literally just talk to each other, and then maybe change the groups round or something, Just something so you get to see people's work and they're a lot more relaxed about it, when you are stood there in front of 40 odd people with work on the board trying to express everything you thought and felt and did it can become really overwhelming…(Interview 9, First year student)

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of good practice at CCA:

- At the first crit (part of the **Creative Practice workshops**), describe the process to the group, the expectations and treat as a run-through with time set aside to discuss the crit itself at the end. What went well, what was not so good etc.

- Start the crit small and work up to large group crits once students are familiar with the process.

- Encourage students to scribe (take notes/key points) for one another while their work is being discussed. This should be discussed at the first crit.

- Use Post-it notes to encourage reflection on the crit after it has happened.

- Create a crit checklist that students can use to prepare for the session. A sample checklist is provided on page 16.

- Diversify delivery of the crit by focussing on;
  Learning outcomes; process; research, concepts; a previously agreed question.

- Consider how many crits take place in the first term. Some courses front load them and have scarce provision in term 2. Consistency with

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an overview for the year is a better model and will improve students buy-in and engagement in the process.

- Consider the length of the crit. Some of the more vibrant and useful sessions are relatively short yet structured.

- Facilitate smaller group crits and student only to encourage peer learning.

- Consider the language used in a crit. Explain words where necessary and ask students for their definitions to encourage discussion and use of appropriate terms.

- Look at *Critiquing the Crit* for a description of the range of crits used in art and design education. (A link to the report can be found on the last page of this section).

Sample Student Crit Checklist

(Some suggestions to help students prepare for the crit.)

- Be clear about what it is you want to say about your work. Have you been asked to think about a particular theme or question? How will you answer it succinctly and effectively?

- Bullet point key words/thoughts/themes if it helps you to clarify what you want to say.

- Organise your work in good time for the crit. This will help you to feel less nervous.

- If presenting a large body of work, be prepared to edit and prioritise the pieces you want to focus on.

- Think about your use of art terms and language. Do not feel like you have to use words you are not comfortable with but do try them out if you feel confident to do so.

- Be selective about the aspects of your work you want to discuss. There is a limit to what you can say in a short time and you want to invite interest, feedback and discussion from your peers.

- Consider the artists, research and contextual information that have informed your work and be prepared to talk about it.

- Think about some questions to ask others in the crit.

The Lecture

Students cited the lecture programme as an important aspect of their first year of study; it helped 'locate' them in their subject and to develop broad cultural knowledge and understanding.

'I think it's been a good experience so far. I think, maybe for me the lectures we have had so far have been hugely helpful and the sort of programme of institutional learning I think it has been really helpful.' (Interview 7, First year student)

Many of the positive comments from the CCA 07-08 National Student Survey also mentioned 'interesting', 'provocative' and 'wonderful' lecture programmes delivered by courses across the undergraduate programme.

A question raised during interviews for the project was whether students felt *prepared* for attending lectures and if so how had their course facilitated this? There was particular interest in feedback from students who had little experience of this type of teaching from their previous education as it is these students who can sometimes 'opt- out' of the theoretical programme if it does not appear relevant to their practice. The responses were varied, but in the main students had appreciated the breadth of themes covered but were aware of the potential 'denseness' of the subjects and the necessity to be self motivated-post lecture – in investigating them further.

…when we were talking about Lacan and Freud all this stuff, which if you've never read anything about that, which I don't think everyone will have done at all, that's a massive topic condensed into an hour and a half lecture. Its mind blowing to hear, it's difficult to follow, it's laborious, but whether you choose to follow that up and find out more, it's down to you, if it interests you. (Interview 7, First year student)

One student also talked about finding it difficult to 'justify' attendance at lectures as they were not what he was interested in studying.

'The whole kind of, the lectures and that, I'm not really interested in that. I'm just interested in designing and making things, and kind of the whole process and that.' (Interview 4, First year student)

Although this is not a common sentiment, it is worth thinking about how this student might be encouraged to approach the lecture as a positive learning experience. He was aware of the importance of the lecture in developing knowledge of 'the bigger picture' outside of college and design but it was more a question of motivation and what he deemed relevant to his practice.

> … if I see that it's something that I'm not interested [in] then I just look at it and just kind of let the time just run through until it's finished. But if it's something that wow I'm really intrigued by it, I would actually tell someone to borrow me a pen or something, and you know take some notes down. (Interview 4, First year student)

Good Practice

- Photography Lecture by visiting Associate Lecturer. This lecture was vibrant, descriptive and thought provoking in its analysis of Jeff Wall's *Milk* (1984). The lecturer went into some depth about the historical and social context of the image, giving students the opportunity to extend their understanding of an often viewed image. They were also encouraged to participate in the lecture through Q+A.
  The image itself was high quality and projected large, which added to the audience's engagement with the subject matter.

- Photography delivers a lecture programme which maps a clear relationship between the introduction of theory and student practice.

- Key Ideas Cluster Lectures These lectures introduce students from across cluster disciplines to Key Theories and debate. In the Design Cluster, students are encouraged to chair the discussions and form a panel for Q+A.

- FdA lecture programme in the first year introduces students to seminal artists, designers, filmmakers and cultural theorists of the 20th Century. They are underpinned by lively discussion and use of high quality visual material and handouts.

Pitfalls

- Not considering the audience you are lecturing to. An introductory lecture should be pitched to *introduce* a subject.
- Making the lecture too long. Think about how long you are able to maintain focus in a lecture scenario.
- Reading from lecture notes only: no preparation of visuals, sound, text.
- Producing dense pre/post lecture handouts

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of current good practice at CCA:

- Discuss with students what a Lecture is (part of the Creative Practice workshops). Explain expectations: *attendance, participation* and *preparedness*.
- Encourage students to 'record' the lecture in a variety of ways: audio recording, noting key words, pairing with another to share note taking during the lecture.
- If contracting a visiting lecturer, discuss well in advance of the session, your expectations and the content and requirements of the Lecture.
- Use quality images and film.
- Produce handouts for students to take away with them at the end of the lecture. These can be short; bullet pointed, key terms, quotes and links
- Use the books on the essay and the course handbook unit/reading lists to provide an author/subject context, reference key quotes and make a connection with the essay research/writing expectations where relevant.
- Prepare students for a lecture by posting relevant background, Links and information on Blackboard/Blogs.
- When asking students to read a text in preparation for a lecture, give page numbers rather than a whole book or journal title.

The Seminar

Not all of the students interviewed during the project were involved in a regular seminar programme. Some courses run coherent and vibrant schedules that dissect the lecture themes or develop group working or practice based skills.

Staff recognised that some students might need support to participate in the seminar, that it is not always an easy or productive session to take part in.

> …I think they found that quite hard [the seminar], they haven't been the most vocal of groups, I don't know why but it does seem like we should try and structure something so it makes the students feel more comfortable about talking about their ideas. (Interview 16, First year tutor)

When planned successfully, the seminar is an effective way to encourage students to participate in discussion, engage with and take responsibility for their learning. The seminar also presents a valuable opportunity for students to 'unpick' complex information and theory in a smaller group setting where ideas can be openly exchanged without fear of being right or wrong. It is helpful if ice-breakers have taken place at the beginning of the year as these help students to feel part of the group and thus more confident about contributing.

'It's useful to hear what other people have to say, if you keep it in your head and don't discuss it, you don't know if it's going to work or not.' (Interview 3, Second year student on attending seminars on essay preparation)

Good Practice

- <u>Seminar series in Painting</u> First year students were put into small groups and given key texts to read, interpret and feedback to the rest of the group. Every student was given a booklet of the texts so could prepare in advance for the sessions which were delivered by a different group each week. The seminars closed with the tutor summarising the theme and encouraging Q+A.
- <u>Sculpture and Photography</u> seminars.

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of current good practice at CCA.

- Explain what a seminar is during the **Creative Practice workshop**. Invite discussion on the purpose and objectives of participating in a seminar and the different forms they can take; lecture seminar, student led seminar, analysis of practice based work.

- Plan the first seminar to include activities that make contributing to the discussion easy, and lessens anxiety about 'correct' answers.

- When forming seminar groups, think about group size and dynamics. 8 is a good number as this enables x y and z.

- Lecture seminars should have a clear connection to theory/writing and ultimately to studio practice.

Academic Writing support workshops

Many of the students interviewed during the project, found academic writing difficult or problematic. There were a number of reasons for this, not least that their prior learning had not necessarily prepared them for writing to academic standards.

'All said the first essay was difficult because they [students] were 'out of practice' or weren't sure of the standard required or the expectations of the tutors. They all felt they could do much better next time with some support'. (e-mail feedback from Academic support tutor after meeting a group of first year referral students)

All of the students in the focus group had attended a *Research & Writing Skills* workshop delivered by PPD in-course on essay writing conventions during the first term in preparation for unit 2. Their feedback suggests that this was a helpful session which for many, helped allay fears about the writing process and expectations.

It was really clear [*Research & Writing Skills* workshop on essay writing conventions], really instructional and really good; quite quick and you could write notes but I don't know whether it was actually put on blackboard. It should be there because I've never like had those

conventions put down to see how you should do it. (Interview 7, First year student)

We had our written assignment but we had a lot of lectures to do with it, and we had a talk on plagiarism and how to present the work and we had the drop-in session so that was one thing that I thought 'Oh God, they might just give us the title and that would be it', but no, I was quite happy with the way that went really. Written work was something I was quite worried about, having literally not written anything since AS-level, or any essay-type thing. But no, they seemed to encourage us to use the drop-in sessions if we needed it. (Interview 5, First year student)

In the programme of academic workshops planned for delivery this year, it is hoped this good practice model is developed to create a clear, comprehensive introduction to writing and research methods for all first year students. By embedding the academic workshops into the curriculum at timely points in the year, the anticipation would be a reduction in student anxiety, an improvement in the quality of written work produced and a significant reduction in additional pre and post-essay workload for course staff. *

Good Practice

- Embedded academic support in Foundation Diploma and FdA courses.
- PPD and Academic Support workshops on Essay writing and Academic conventions. *
- Drop-in library sessions.
- London College of Fashion (LCF) Introduction to Undergraduate Study. This unit is jointly delivered between Study Support and course teams during the first 7-10 weeks of term 1 (totalling aprox. 20 contact hours) and aims to introduce students to research and writing skills through *image* or *object* visual analysis. Key to the success of this unit is the programme of visits, workshops, practical tasks and seminars.
- LCF have also been pioneering the use of an inflatable Pod, in which students can create video records of their reflective practice as opposed to written text. Information on the Pod will be available to students as one element of the PPD Coach, a resource to enable students to understand the full potential of Personal & Professional Development, which will come online in Autumn 2009.

- <u>LLR</u> inductions into the library resources**.***

***(See Writing Timeline on page 26).**

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of good practice at Camberwell

- The Writing Timeline on page 26, devised by PPD and Academic Support, maps out support workshops at key points in the year; essay writing, reflective writing etc.
- The sessions should be timetabled through the year by subject leaders, in collaboration with PPD and Academic Support, to ensure that they are available to all students and disseminate good practice in academic writing.

Academic Studio support schedule

The schedule on page 25 was produced in response to student feedback regarding in-studio support and an initiative to diversify ways of delivering Academic Support. The aim is to make support more visible and accessible to students and to offer additional alternatives to the book-in 1:1 consultation system. It is considered that in-studio support would generally alleviate stress and anxiety around written work and reduce panicked drop-in library sessions, seen frequently around deadlines.

Currently, the FdA Illustration and Design for Sequencing courses have in-studio academic support regularly in the first term to help with the written content of the course. This is delivered through a booking system aimed at students who have come onto the course through progression agreements and those identified with dyslexia. It is part funded by the National Arts Learning Network (NALN). Last year Academic Support also provided in-studio support in 3D Design and Painting.

Recommendations for delivery

The following are recommendations resulting from student and staff discussions and the identification of current good practice at Camberwell

- The assigned Academic support tutor and Subject leader to negotiate when and where the sessions take place.
- Small Courses (under 15 students) Meet whole group for introductory talk and group session, then schedule 1:1 slots to take place in the studio.
- Staff to identify 'students at risk' to Academic support (as discussed at UG Development meeting 16.12.08)
- Large Courses: Introductory talk, team to publicise 'drop-in' sessions and encourage students to book -in, staff identify 'students at risk'.
- Each Academic support tutor to attend one cluster or subject meeting per term to ensure ongoing communication and input into planning and delivering support.
- The in-studio sessions should support the embedded Academic workshops and essay writing briefs.
- Due to varying course sizes, there is some flexibility to reduce or offer more support depending on course requirements. This should be negotiated between academic support and course teams.

Academic Studio support in the First Year

Term 1	Unit 2	Term 2	Unit 3+4	Term 3	Unit 3+4
6 hours (3 X 2 hour sessions) (At weeks 6, 7 + 8?)		4 hours (2 X 2 hour sessions)		2 hours (1 X 2 hour session)	
Course	**Staff**	**Course**	**Staff**	**Course**	**Staff**
BA Painting	CB	BA Painting	CB	BA Painting	CB
BA Illustration	YK	BA Illustration	YK	BA Illustration	YK
BA Graphic Design	CB	BA Graphic Design	CB	BA Graphic Design	CB
BA 3D design	TB	BA 3D design	TB	BA 3D design	TB
BA Conservation	YK	BA Conservation	YK	BA Conservation	YK
BA Sculpture	KT	BA Sculpture	KT	BA Sculpture	KT
BA Ceramics	TB	BA Ceramics	TB	BA Ceramics	TB
FdA Book Conservation	YK	FdA Book Conservation	YK	FdA Book Conservation	YK
BA Photography	VA	BA Photography	VA	BA Photography	VA
BA Drawing	IS	BA Drawing	IS	BA Drawing	IS
FdA Illustration and Design	IS	FdA Illustration and Design	IS	FdA Illustration and Design	IS

VA   Victoria Ahrens
TB   Tom Beggs
CB   Christine Bowmaker
YK   Yvonne Kulagowski
IS   Isolde Sommerfeldt
KT   Kate Terry

CAMBERWELL COLLEGE OF ARTS   WRITING TIMELINE showing key points at which it is beneficial to deliver talks and offer support

Stage 1				Stage 2				Stage 3		
Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11
20 credits	40 credits	20 credits	40 credits	20 credits	40 credits	20 credits	40 credits	30 credits	30 credits	60 credits
500	800-1000	500	1600-2000	1000	2000-2500	500 · 500	2500-3000	5000-6000 / 2000 · 3000	500 · 300 · 300	500 · 500 · 500 · 500
Subject talks & visits	Cluster lectures & subject seminars	Subject talks & visits	Cluster lectures & subject seminars	Subject talks & tutorials	Cluster lectures & subject seminars	Subject talks & tutorials	Cluster lectures & subject seminars	Briefings & tutorials	Visiting artist talks	
SWOT	London project + Introduction to basic key theorists		Lectures developing key theorists & subject matter: essay Qu		Practitioners on research & writing methods	Brainstorming session for IPS / U9	Experts on writing: abstract proposal synopsis statement		Experts on career and employability issues in relation to IPS, statement and evaluation.	
Workshop: Why do a SWOT? The uses and benefits to you and your work	2 x Research & Writing Skills: (1) with essay brief (2) 2 wks before hand-in	Reflective writing talk & Presentation skills workshop	2 weeks before hand-in Harvard and essay writing recap (A) & support reminder	Reflective writing recap	Talk *Forming a question* + 2 weeks before hand-in Harvard and essay writing recap (B) & support reminder	Proposal, programme of study talk and writing workshop	2 weeks before hand-in Harvard and essay writing recap (C) & support reminder + EGP talks	Briefings and tutorials (1to1 and peer led) with subject staff and support staff.	Contextual statement workshop and IPS support	Support for statement, IPS, evaluation and graduation plan
		< U2 assessment = Identify students at risk + need support	Begin to support these students	< U4 assessment = identify students at risk + need support	Begin + continue to support these students	< U6 assessment = identify students at risk + need support	Begin + continue to support these students	Offer a variety of types of support to meet the 3 electives.		
LLR 1: induction meet & greet		LLR 2: using info/resources		LLR 3: research using e-resources		LLR 4: researching in depth/off campus		LLR: general support for Stage 3 units, ongoing for unit 9		
LLR wk 1/2 R&W wk 4+6		LLR wk 17 H/(A) wk 20		LLR wk 6 H/(B) wk 7		LLR wk 27 H/(C) wk 20				

STUDY SUPPORT: drop-in weekly sessions in the library for essay, evaluation, proposal/programme of study, contextual statement, post graduation plan, CV, press release, applications

ACADEMIC SUPPORT: Critical points are unit 2 and unit 4 essays, students need to be identified and referred as soon as possible to receive support. Ongoing throughout 3 years.

ENGLISH LANGUAGE SUPPORT: Initially Unit 1 and 2 support; once students identified at Unit 2 assessment special group sessions organised in main subject or cluster

UNIT 2 essay result is the point where we need to identify students with support and English needs.
UNIT 4 briefing is crucial in making & maintaining contact with ALL students – those that need *obvious* support as well as all the other students to ensure that no-one is disadvantaged.
UNIT 4 essay result is the point where we continue to identify students with support needs and deal with as appropriate.
UNIT 6 briefing with support staff presence and composing an essay question session
UNIT 6 essay result is where we offer essay result surgeries and continue to support needs as appropriate.
UNIT 8 briefing *raises* writing expectations, support staff presence
UNIT 9 briefings adjusted to work with revalidated course structure as required

ν Evaluation ν Essay ν Proposal / Programme of Study ν Journal ν Contextual Statement ν Graduation Plan

Snowballing activity

This is an activity that can be adapted for use in group based tasks such as peer assessment, visual analysis, seminar workshops, problem solving, discussions etc.

The principles of the activity are to enable small groups to work accumulatively together to produce agreed statements, outcomes, or in the case of peer assessment, feedback and marks.

- Each participant begins by writing down their response to the task/ student work on a post –it (3 mins)
- Students then pair up to revise/combine their response (5 mins)
- Two pairs then combine to do the same and so on up to a maximum of 8 in a group and work on their combined response to the task. (10 mins)
- Each group (of no more than 8) writes their commonly agreed response on board/ flip chart (10 mins)
- Tutor led discussion to finish (15 minutes)

Reflective Practice, SWOT analysis

A SWOT analysis is a useful way of understanding your *Strengths*, *Weaknesses*, (internal, in your control) and exploring any *Opportunities* and *Threats* (external, at the mercy of other factors).

This will help you identify what you are good at and acknowledge any potential damage in your practice. It can enable you to plan ahead for the future and to understand what you need to do to improve your current situation.

Doing an analysis such as this helps pin point what you need to correct and act on, while acknowledging what you do well and achieve easily.

Try thinking about your personal skills, previous experience, how you get your inspiration, what made you make this career decision, what is good/bad about your practice, the people you come into contact with, what worries you, are you in control – why/why not?

INTERNAL – IN YOUR CONTROL

Strengths	**Weaknesses**
Positive aspects of your practice	Inexperience
Confident	Unconfident
Experience, knowledge	Lack of contacts
Good people/communication skills	Ignorance of practitioners
Relevant contacts	Bad time management
Planning, organisation	Disorganised
Skills – IT etc.	Improve skills

EXTERNAL – AT THE MERCY OF OTHERS

Opportunities	**Threats**
Important contacts	Irrelevant contacts
Group projects	Wrong decisions
Development of your practice	Cash problems
New technology	Overworked
Research/ study opportunities	Bad time management
Course/events will create more contacts	Local/world events
Local/world events	

Now list 5 to 7 things in each box that you want to improve or eradicate.

SWOT analysis

Strengths	**Weaknesses**
Opportunities	**Threats**

Useful literature and links

The Crit

- Blythman, M., Orr, S., & Blair, B <u>Critiquing the Crit</u>
http://www.adm.heacademy.ac.uk/projects/adm-hea-projects/learning-and-teaching-projects/critiquing-the-crit

- Elder, H. (2005) <u>The use of Language in the Fine Art Crit: The reasons why students may or may not participate in a 'crit'</u>, CLIP CETL project

Lectures and seminars

- LCF Introduction to Undergraduate Studies. For more information on this units lecture and seminar programme contact Diana Aronstam (Head of Study Support): <u>d.aronstam@fashion.arts.ac.uk</u>

Writing and Academic support

- Camberwell PPD <u>Guide for Tutors Assessing Writing</u>
Can be found on the 'S' drive >Inclusive Induction Folder, copies available from Yvonne Kulagowski (PPD co-ordinator) y.kulagowski@camberwell.arts.ac.uk

- Camberwell PPD <u>Academic Writing Guidelines</u> (for students and tutors) Located as above, copies available in the library and from Yvonne.

- Cottrell, S. (2003) **The Study Skills Handbook.** 2nd edition. Basingstoke: Palgrave

- For more information on the <u>LCF Writing Pod</u>. Contact Dr Alison James (Head of Learning and Teaching) on ext 2052

  <u>a.james@fashion.arts.ac.uk</u>

- Reflective Writing @ Goldsmiths
<u>http://www.goldsmiths.ac.uk/3d/tools/level1/reflective-writing.php</u>

Assessment

Context

Good Practice

Recommendations

Unit Marking Criteria Feedback sheet

Assessment Matrix

Useful Assessment materials and Links

Assessment

Context

A significant focus of the Inclusive Induction Project was the first assessment point in First year. The aim was to review current practice and present guidelines for developing the assessment process as *student owned;* reduce unnecessary anxiety and meaningfully involve the student in self, peer and group assessment strategies. It was therefore important to understand what assessment meant to them in the first instance.

> I think that assessment is sort of like a formal sort of way you gauge where you are. Normally in crits and things, its people, I find this anyway, they kind of tell people ideas, more than saying what you're not doing. I think it just helps sum up so people know how it's going from their [tutors] point of view. (Interview 9, First year student)

The students interviewed at CCA were not overly anxious about assessment, but there were distinct variables in their experience of it from course to course. Presenting the whole term's work (where this happened) at a final hand-in was generally agreed to be stressful, but this was 'offset' by the recognition that assessment was a familiar part of their educational experience.

' You know, when you've been in education forever, it's natural, it's always there [assessment].' (Interview 8, First year student)

Students talked about written assessment feedback very positively. When it was timely and clearly written it supported their understanding of the progress they had made and helped them to prioritise actions for further development.

> Ours [assessment feedback] was really well written, I think everyone had an awful lot written about them, so it was quite clear, quite tangible about what they thought we needed to do and it was nice because its one thing in a project when they say this works, this doesn't, when its two pieces next to each other but when you can compare entire bodies of work it makes things a lot clearer to you. (Interview 9, First year student)

There was some confusion about *how* assessment would happen, the timeframes of when they would receive feedback and the process by which a final mark was reached. The question of how clearly students understood what work constituted a good mark was also raised as a concern in feedback from the Student Union prepared for CCA's Quality audit in March 2009.

> The only thing I would say is that it's difficult [judging where work sits within the grade boundaries]. I don't know if it's like this on other courses but when we present our work and things we're not told what makes, what is a strong piece and you don't know where your work would fall in the grades. (Interview 9, First year student)

Some students experienced a significant delay (more than three weeks) after hand-in, before they received formal feedback. This caused frustration and anxiety about how they should progress, especially in the case of written work. The overlap of the next brief often compounded the sense of disorientation.

> I think, we were just talking about it downstairs before I came up, it makes you kind of a little bit more cautious with the work that you're doing, because if no one's going to talk to you about it, …then you honestly don't know what you've done or you don't know where to improve or what you're lacking. (Interview 11, First year student)

Current Good Practice

There is evidence of good practice around assessment at CCA. The implementation of strategies to encourage student involvement and ownership of the assessment process is ongoing and has had positive impact on the student experience.

- The Art Cluster implemented a staggered assessment schedule in term 1 which gave students the opportunity to receive timely interim feedback at week 10 in order to review work for 'final' assessment at week 15. Students prepared for week 10 as their final assessment and took part in a crit, where they received very specific action points (on feedback sheets) to address. In Photography, only additional work was presented at week 15 and could affect grades.

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- <u>Illustration</u> piloted *Peer Group Assessment* with First year students to give them ownership of the marking process and foster a more critical engagement with the work. The cohort of 60 used the 'snowball' model previously (described on page 27) to review and mark each others work. The process also took the excessive 'weight' away from the final assessment as marks reached on the day (self, peer and group) were then ratified by student and tutor during a one: one meeting.

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of current good practice at CCA:

- Timetable continuous assessment into year plan to alleviate final 'summative' assessment stress points.
- Agree written feedback timescale for all courses (2 weeks)
- Agree 1:1 tutorial timescale.
- Word process feedback sheets.
- Formalise peer and self assessment strategies to be delivered in course as part of the assessment/tutorial cycle (useful links can be found on the final page of this section)
- Use Assessment Prompt sheets to begin the self assessment / evaluation process.
- Explain the process of assessment to your students when it is timely to do so. A couple of weeks before an assessment point facilitate a crit

focussed on one or more of the Learning Outcomes/assessment criteria that they will be marked against.

- Introduce the *Marking Matrix* for students to peer mark each other's work.

- When facilitating peer or group assessment, give clear instructions and timings for the tasks to support student engagement; 2 minutes to present to one another, 5 minutes to discuss and agree a mark.

- Split large groups into morning and afternoon sessions.

- Inform the group of presentation requirements in advance of the assessment. If you expect a certain format, hanging or labelling system to be used, timetable a short practical workshop at the beginning of the year to clarify expectations.

UAL Developments on Assessment:

From September 2009 the *Assessment Marking Criteria* and *Marking Matrix* will be used across the University to unify and standardise the practice of assessment.

'The introduction of marking criteria is intended to help make marking fairer and more transparent, and to make feedback to students clearer and more useful'. (UAL Academic Standards and Development Committee, ASDC, 2009)

The Assessment Marking Matrix, Student Feedback sheet and link to the UAL website can be found on the following pages.

7.3.3 UAL ASSESSMENT MARKING CRITERIA MATRIX

University of the Arts London
Undergraduate Marking Criteria

Criteria	Level of Achievement Indicators					
	Fail		Pass			
	0–29%	30–39%	40–54%	55–69%	70–84%	85–100%
1 Research Systematic identification and investigation of appropriate sources	Little or no information presented	Information presented does not relate sufficiently to the task; there may be evidence of rudimentary research	Adequate information has been gathered and documented from readily available sources applying standard techniques	Information is accurate, appropriately categorised and from a range of sources	Well informed judgements made of the relative value of connected information from a wide range of sources	Extensive independent research, accuracy, familiarity with the material, and sound judgements
2 Analysis Examination and interpretation of resources	Little or no evidence of examination of source material	Constituent elements may be incorrectly identified; analysis may be attempted but not justified	Key elements within relevant information are identified, but may lack accurate interpretation	Accurate interpretation of the relationships between constituent elements	Accurate interpretation and evaluation of relationships between elements	Accurate and perhaps personally based synthesis and evaluation of elements
3 Subject Knowledge Understanding and application of subject knowledge and underlying principles	Unable to evidence or articulate basic principles and knowledge related to the subject	Limited knowledge of the subject and its development	Evidence of understanding key aspects of the subject context, in current debates and / or historical background. References to some relevant movements / people	Accurate understanding of subject context. References to key movements and people	Accurate, extensive understanding of subject context. Evidence of appreciation of the relative significance of movements and people	Contributes to the subject debate by assimilating knowledge into a personal hypothesis (or elements of / the beginnings of one)
4 Experimentation Problem solving, risk taking, experimentation and testing of ideas and materials in the realisation of concepts	Little or no engagement with alternative ideas and processes	Unable to identify problems; does not understand the purpose of risk taking or exploration of alternatives	Operates within familiar and well established ideas, processes, media and / or materials; some evidence of exploration	Evidence of exploration of processes, media and materials; may lead to potential directions for future work	Evidence of conceptual risk taking / using own analysis to inform further cycles of inquiry and potential future directions	Unfamiliar conceptual territories may be explored
5 Technical Competence Skills to enable the execution of ideas appropriate to the medium	Execution demonstrates poor judgement and very limited command of techniques	Uses limited rudimentary processes exercising little judgement	Skills are adequate to communicate ideas; accepted conventions and procedures are usually applied	Skills facilitate communication of ideas; evidence of checking / testing / finishing; conventions and procedures are used consistently and appropriately	Skills facilitate practice and the communication of ideas; full command of conventions and procedures is evident	Idea and technique are unified. Discernment and judgement are evident. Technical / craft skills may have contributed to conceptual advances
6 Communication and Presentation Clarity of purpose; skills in the selected media; awareness and adoption of appropriate conventions; sensitivity to the needs of the audience	Ineffective use of visual / oral / written communication conventions in the production and presentation of ideas	Partial lack of awareness and observance of conventions and standards; lack of clarity in structure selection and organisation of information; lack of awareness of audience	Conventions and standards are applied; structure is clear; information selection and organisation shows awareness of audience requirements and preferences	Communication media have been selected / used with good judgement; standards and conventions of use have been fully adhered to; decisions show awareness of the audience and the context	The nature and strengths of appropriate communication media have been exploited; information has been selected, organised and presented showing awareness of audience and context	Message and medium are unified with personal style; the communication is persuasive and compelling; it takes full account of diverse audience needs
7 Personal and Professional Development Management of learning through reflection, planning, self direction, subject engagement and commitment	Consistent lack of evidence of reflection or planning for learning. No awareness of personal strengths and weaknesses in relation to task	Sporadic evidence of reflection and planning for learning but not followed through consistently. Incomplete awareness of personal strengths and weaknesses	Evidence that reflection and planning have led to increased subject engagement and commitment. Developing an awareness of strengths and weaknesses	Evidence that a cycle of reflection and planning has been iterative and productive. Actively works to develop strengths and mitigate weaknesses	Reflection and planning is self directed, iterative, habitual and evidenced clearly. Strengths have been built on, weaknesses have been mitigated	Takes full responsibility for own learning and development through iterative cycles of well articulated purposeful analysis and planning, supported by extensive evidence
8 Collaborative and / or Independent Professional Working Demonstration of suitable behaviour for working in a professional context alone, or with others	Does not collaborate with others; unproductive working alone; shows no knowledge of related profession	Collaborates reluctantly; struggles to produce work alone; has unrealistic view of professional life	Awareness of main standards required of relevant profession. Able to work both collaboratively and independently	Aware of and able to meet most standards required of relevant profession in simulated or real professional situations. Productive when working in a team or working alone	Aware of and able to meet most standards required of relevant profession in simulated or real professional situations. May work well in a team, provide effective leadership, and demonstrate a well rounded profile working alone	Integrates a sense of own identity productively into real or simulated professional situations. Can work comfortably as a team member, in a leadership role, or alone

7.3.4 UAL STANDARD FEEDBACK FORM

**University of the Arts London
Undergraduate Assessment
Feedback Sheet**

Student Name	Name of Student
Course Unit Title / Code	Text

Type of Assessment
- ☐ Staff Assessment
- ☐ Self Assessment
- ☐ Peer Assessment

Date of Assessment	Date
Student ID	AA 000000
Course Unit Level	0

Type of Assessment	Text
Course and College	Course / College
Assignment / Project Title	Text

- ☐ Formative
- ☐ Summative

Marking Criteria | **Level of Achievement** | **Criteria Specific Comments (optional)**
Where criteria do not apply, write n/a in the comments box

Fail | Pass

1 Research
Systematic identification and investigation of appropriate sources

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here
To indicate achievement level, highlight the grey 'bullet' in the text box below the relevant mark range and change the font colour to black

2 Analysis
Examination and interpretation of resources

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

3 Subject Knowledge
Understanding and application of subject knowledge and underlying principles

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

4 Experimentation
Problem solving, risk taking, experimentation and testing of ideas and materials in the realisation of concepts

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

5 Technical Competence
Skills to enable the execution of ideas appropriate to the medium

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

6 Communication and Presentation
Clarity of purpose; skills in the selected media; awareness and adoption of appropriate conventions; sensitivity to the needs of the audience

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

7 Personal and Professional Development
Management of learning through reflection, planning, self direction, subject engagement and commitment

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

8 Collaborative and / or Independent Professional Working
Demonstrates suitable behaviour for working in a professional context alone or with others

0–29	30–39	40–54	55–69	70–84	85–100
●	●	●	●	●	●

Text here

The feedback you are given should be informed by the criteria and should help you plan and execute work in the future as well as understand how your mark was arrived at. Marks are arrived at through markers' holistic judgement informed by the criteria

General comments and advice on how to improve your work in the future

Text

Marker(s)
Name(s) of Marker(s)

Signature(s)

Date
Date

Mark
00

Internal verification complete / pending / not required
(delete text as applicable)

Useful Assessment literature and Links

- UAL Assessment and Marking Criteria website
  http://www.arts.ac.uk/marking-criteria/

- Bryan, C., Clegg, K. (2006) 'Group Work' pp.150-157 and pp.158-168
  in Innovative Assessment in Higher Education London: Routledge

- Higgins, R., Hartley, P. and Skelton, A. (2001) 'Getting the Message
  Across: the problem of communicating assessment feedback' pp.269-
  274 in Teaching in Higher Education place: publisher

- Higgins, R., Hartley, P. and Skelton, A. (2002) 'The Conscientious
  Consumer: reconsidering the role of assessment feedback in student
  learning' pp. 53-64 in Studies In Higher Education place: publisher

- New, C. (2005-7) Enhancing the student experience of Peer
  Assessment CLIP CETL project http://www.arts.ac.uk/cetl.htm

- Assessment Standards Knowledge exchange (ASKe)
  Assessment CETL website- Oxford Brookes University
  This is a good website with practical guides on improving Assessment,
  Supporting student engagement and diversifying delivery.
  http://www.brookes.ac.uk/aske/resources.html!

- The Higher Education Academy> Assessment
  http://www.heacademy.ac.uk/ourwork/learning/assessment

- The Higher Education Academy> Student Feedback video
  http://www.heacademy.ac.uk/ourwork/learning/assessment/senlef

- Group work and assessment
  Assessment and Group work resources University of Essex
  http://www.essex.ac.uk/assessment/group_assessment.htm

- Team working and Peer assessment University of Teeside
  http://www.adm.heacademy.ac.uk/resources/case-studies/team-
  working-and-peer-assessment-the-assessment-process-as-an-aid-to-
  effective-learning-in-creative-group-project-work

The Tutorial

Context

Good Practice

Recommendations

Tutorial checklist

Tutorial cycle sample

Tutorial literature and links

The Tutorial

Context

In most Higher Education Art Institutions, the group and personal tutorial constitutes a significant part of teaching, learning and contact time between academic staff and students. At present, most First year students at CCA have greater access, both formally and informally, to their tutors than the minimum UAL entitlement policy sets out. There are a number of reasons for this, not least the comparative size of the college which, it could be argued, allows for a more accessible 'open door' arrangement to exist but also because most subject teams understand the importance of supporting the student - staff relationship to engender confidence in the learner and nurture a dialogue that can be developed throughout the year to enhance creative development.

'I kind of realised over the years, its not up to the tutor to give me confidence, its more up to them to help convince you to make enough work that you learn to have some confidence for yourself, you know.' (Interview 12, Third year student)

However, as discussed previously in this *Handbook*, the types of tutorial arrangements can differ greatly between the undergraduate courses at CCA. There is no 'one size fits all' model; each course devises its tutorial cycle taking into consideration group size, staff to student ratio and the particular demands of the curriculum. Some students experience a comprehensive and thorough tutorial cycle from week 1, while others encounter a more flexible, less clearly defined allocation.

> I think at the start of term I think a way to get around people feeling too nervous would have been to have an individual tutorial because we didn't have any feedback for the first five and a half weeks, which is quite a long time. It felt like a long time especially 'cause you've just started somewhere new and no-one was telling you how you were doing or what- what you should be doing or you- it was quite- you just felt like you were floating a little bit. (Interview 5, First year student)

What we were keen to look at through the project, was the current model of delivery (08-09) and to think about mapping a tutorial *cycle* that identifies a clear undergraduate entitlement and expectation for all students at

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Camberwell College of Arts through the first, second and third years to reflect the induction 'settling- in' period at Stage 1 and increasing independent study at Stages 2 and 3.

There are several benefits to firming up the tutorial cycle; an agreed pattern of delivery would benefit student and staff planning and enable alternative teaching activity to take place, it would enhance continuity between the types of contact and promote a more equitable experience for students across the courses. Finally, and possibly most importantly, by revising and clearly mapping out the tutorial cycle, it is hoped that room is created to increase staff delivery of theory and *learning through making* workshops, and a greater number of seminars and practical group activities.

The Tutorial definitions

There are five 'types' of tutorial outlined in the Camberwell, Chelsea, Wimbledon (CCW) Statement of Entitlement. The following text is taken from the CCA Course Handbooks 09-10:

TUTORIAL POLICY

In addition to the methods described above, one of the main learning and teaching strategies on the course is the tutorial. To support you in your academic development and achievement on your course, all university students can expect the following:

- to have a named tutor who has the responsibility to help with issues relating to academic progress;
- to have their academic progress systematically monitored with an agreed record in writing;
- opportunities to discuss unit specific and general academic progress on their course;
- to have a tutor managed system of intervention where required.

CCW Statement of Entitlement

At CCW these entitlements are delivered in the following ways:

- 1 to 1 tutorials to discuss academic progress: **3 per stage, 20 minutes each (this is a minimum entitlement, in line with UAL policy)**;
- group tutorials for reflective review: **3 per stage**;
- assessment feedback to discuss performance in individual or group progress, not including final award assessment: **1 per unit or stage**;
- peer supported tutorials: **as appropriate**
- open door policies: **all courses for pastoral support**.

1:1 tutorials

Students talked about the importance of the one: one tutorial in providing an opportunity to discuss their work and development in a more comprehensive, less pressurised way:

> They always are (good) these personal tutorials, it's the only time where you ever really get proper in depth contact with your tutors that are not with a massive group of people or smaller groups. You can really be self indulgent and just talk about yourself and your work. (Interview 8, First year student)

> I am confident now, I think that literally until this week I was probably not as confident, but I had an individual tutorial with [tutor] on Thursday and he didn't really have a bad word to say about the processes I was taking and like the directions I was working in. And before that I'd been terrified as to what they were going to say like because some of it, to me it makes sense but a lot of the work you might not think- look at it and think "oh yes, that relates exactly to this". But he seemed quite positive and he had lots of ideas as to where I could take things and- so actually now I just feel like "yeah, I can do this". (Interview 5, First year student)

The issue of one to one tutor contact features significantly in UAL's National Student Survey feedback and is a common theme for students across higher education (HE). It could be argued that most of the student body would like more rather than less access to academic staff than is available. The counter argument would be that by improving clarity about the *types* and *timeframes* of tutor contact, students will understand the potential value and learning opportunities that a variety of tutorial models can bring such as group and peer supported.

Group and Peer supported tutorials

Throughout the focus groups, students consistently made reference to the positive impact working alongside their peers had on their first year. They talked in terms of the support, inspiration and ideas generating that occurred within the studio and in formal and informal tutorial situations.

> I think its a lot to do with the small groups, and now I realise it's working for us because we all have our tutor and we sit around for a couple of hours talking about each others work, it doesn't necessarily work all the time but I feel as a group we communicate quite a lot and general conversation will be about the work. (Interview 9, First year student)

The Group tutorial is well established within the UG courses, but currently the provision for Peer Supported tutorials is limited. If successfully set up, these could provide a significant forum for students to move more naturally towards independent and self reflective study. There is further information on current Peer Assisted Support models in HE in the *Good Practice* section below.

Assessment tutorials

The Assessment tutorial was considered invaluable by all students interviewed for the project. The combination of discussion and written feedback enabled students to get a clear understanding of what they had achieved and what needed further work.

'Yeah it is really useful [assessment tutorial], the written feedback came from dialogue from the tutorial itself, and the dialogue spoke more in depth than the crit.' (Interview 7, First year student)

> I really want to see what they're commenting on, the good things and the bad things. So you kind of, you motivate yourself to be there but then you motivate yourself in another way to get your feedback after when they see your work. I think it's a good way of them looking at it by themselves and taking time about it and looking at it, and then calling us in after to comment on our work. (Interview 10, First year student)

Open door/Pastoral Support

There is a strong sense that at CCA, most courses operate an effective open door policy where students can talk to tutors on an informal, as and when basis. Some courses use a booking in system where students can sign up for additional tutorials outside of the allocated tutorial slots.

Good Practice
- The University of Manchester is the UK National Centre for PASS (Peer Assisted Support). It has established a support programme where student volunteers (not tutors or teachers) train as facilitators to support a group of lower year students within their course. There is room to consider adapting this model to pilot Peer Supported Tutorials at Camberwell. Similarly,

- <u>Bournemouth University</u> runs a PAL (Peer Assisted Learning programme) to foster cross-year support between students on the same course which has had particular benefit to students in their first year.
- <u>Painting's</u> *Preparing for a Tutorial* checklist on Blackboard.

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of current good practice at CCA

- Try to meet your tutor group by week 2 of the first term (ideally in week 1). Introduce yourself and initiate an ice-breaker to support students getting to know each other. There are some ice-breaker activities on page 5.
- Introduce yourself to your tutees at the earliest opportunity. Give them your contact details and the times when you can be contacted.
- Roles and responsibilities: During the first tutorial outline what your expectations of student participation in the tutorial are. What types of tutorial they can expect (1:1, group, assessment, peer supported) and how often.
- Timetable a 1:1 15 minute tutorial with your tutees for week 3 or 4 of term 1. This session gives students the opportunity to voice any concerns they might have about the course, their work or pastoral issues and for you to get to know them.
- Open Door Policy. Publicise times on the staff room/office door of times when staff are around. This may seem to contradict the concept of *open door* but if staff are not available at regular points in the week, it is better practice to be specific about availability.
- Adapt the tutorial cycle model (on page 46) to the requirement of your course. Consider how the entitlement and 'shape' of the cycle should change to engender more independent study at Stage 2 and 3.

Sample Tutorial Checklist for first 1:1 tutorial

This short tutorial checklist gives suggestions about information that should help a tutor support their tutees' studies and get to know them better.

- Do they have external commitments (family, work, long distance travel to college) which might affect their attendance/studies? This can be linked to the SWOT analysis task during the first four weeks.

- Do they have a job? If so, what hours do they work per week?

- Do they have a disability that they wish to inform the college/tutor about (that hasn't already been disclosed on the enrolment form).

- Remind tutees of the range of student services available to them; counsellor, support with money/housing issues etc. Refer them to the MA-ZE Blackboard induction site for more information.

- Are they aware that they can have dyslexia screening at college? Often, students can get through school and further education without dyslexia being recognised.

- What do they consider their strengths are? These can be general attributes, not necessarily linked to work or study.

- Are there any aspects of their course or study that they are worried about?

Year 1 Tutorial Cycle

Below is a draft proposal for a 5 week tutorial cycle. It identifies the tutorial *types* and locates them at relevant points in the year. The principles of the cycle are that in every 5 week period, students will have at least two tutorial activities which fit with course curriculum patterns through the year; Interim and Summative Assessment, mid-term reviews, external shows etc. It should be used as a guide for good practice, taking into consideration the successful strategies already established in course.

AUTUMN TERM										SPRING TERM										SUMMER TERM									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Short informal tutor group meeting									Interim assess.					Assessment	*														Assessment
Cycle 1					2					3					4					5					6				

UAL minimum Tutorial Entitlement:
1:1 Tutorial (3 per stage/1 per term)
Group (3 per stage/1 per term)
Assessment (1/2 per stage)
Peer supported (As appropriate)

Cycle 1 is atypical (and in addition to minimum entitlement) and should be approached as an opportunity to introduce students to each of the tutorial *types* and to support transition onto the course and HE; a short introductory group tutorial in week 1, a 1:1 tutorial slot in week 2 or 3 and a group tutorial in week 5.

Useful Tutorial literature and Links

(The first three titles are from the CLTAD Reading list for Student Support and Guidance)

- Blythman, M., Orr, S., Hampton, D., McLaughlan M., Waterworth, H. (2006) A Strategic Approach to Personal Tutoring in (ed) L.Thomas and P.Hixenbaugh <u>Perspectives on Personal Tutoring in Mass Higher Education</u> Stoke on Trent: Trentham Books

- Falchicov, N. (2001) <u>Learning Together: peer tutoring in higher education</u> London: Routledge Falmer

- Wheeler, S. and Birtle, J.(1995) <u>A Handbook for Personal Tutors</u> Buckingham: Open University Press

- The University of Manchester UK National Centre for PASS (Peer Assisted Study Sessions) <u>http://www.manchester.ac.uk/undergraduate/academiclife/supportservices/pass/</u>

- PAL (Peer assisted Learning at Bournemouth University) <u>http://pal.bournemouth.ac.uk/</u>

The Project Brief

Context

Recommendations

Brief checklist

Brief Proforma's: Units 2 + 4

The Project Brief

Context

The introduction of a new brief is often an exciting and positive experience for a student. It is an opportunity to start something new, progress from a project that was successfully resolved or problematic and apply developing skills and knowledge to a new context.

As part of the project, we wanted to look at the way students receive information and instruction through project briefs.

In essence; to understand their understanding of what they have been asked to do, consider, research or produce on their course. Through talking to students and staff it was clear there were a range of brief styles employed, varying in length, breadth and content depending on their course of study.

My first brief was [X and X], that was the extent of the brief. Two words and that was it….I loved it; I can say whatever I want.

When asked by the interviewer how the student felt about that:

I think that's incredible because at the end of the day you have a university degree in the arts, you eventually come to the point where draw what you want is an everyday cycle, and if you get there pretty much at the beginning it's a good thing. (Interview 9, First year student)

This student was comfortable about responding to such an open brief. However, not all students would be so confident, especially at the beginning of the year. It could be argued that in order to embrace a wide range of learners, the brief should outline further information from which to base a body of work. Other students had misinterpreted their briefs which had caused some confusion and frustration:

…and we should be quite free [interpreting the Brief], then we come back at the end of the week and we'd done it wrong or we hadn't understood what was asked of us, so they just didn't explain or it wasn't written how you would go about doing it, it was really strange. (Interview 9, First year student)

A clearly written brief will ensure that students have the best opportunity to achieve well and actively take part in the learning process. The brief should be

written concisely and in a style and format that has been agreed by the course team. This improves clarity for students and promotes consistency in delivery.

> I think, I'm not going to lie, to having a few mix ups when a lot of, the vast majority of the class hasn't got the point really. I think sometimes they could be more direct in asking you what you're supposed to do…… but sometimes they looked open ended and actually turned out not to be, so I think that's been quite confusing sometimes. (Interview 8, First year student)

Recommendations

The following are recommendations resulting from student and staff discussions and the identification of current good practice at CCA:

- The language of the Brief should be simple and easy to understand. The information should outline the theme and context so that all students can interpret the brief without confusion or anxiety.
- Make the Brief widely available; it is good practice to share briefs with colleagues who support and work with your students outside the studio environment. A good place to locate Briefs is on Course Blackboard sites where students, Academic Support, PPD, LLR and technical staff can access the material.
- Include a Glossary of Key Terms at the end of every Brief to contextualise the content and embed the use of appropriate art language and concepts.
- Use the CCA Brief Pro-forma/Template.
- Internally verify briefs within course teams.
- Introducing a brief; where possible, introduce a new brief in the morning or early afternoon, allowing time for students to read through and 'decipher' the contents and ask questions before leaving for the day.

Writing Briefs
- The first essay in year one should outline a question/s
- Set questions around agreed themes; from the lecture series, seminar discussions, Key Ideas.

- Writing briefs should be emailed to PPD and Academic Support for comment prior to students being given them.

- Reading lists should be sent to LLR and PPD prior to brief hand out (min of 6 weeks) to allow ordering and duplicating where necessary.

- Essays should not be scheduled to take place predominantly during holiday periods as this limits student access to support; revise schedule and plan hand- ins for <u>end</u> of the first week back.

25 minute group task strategy

After the tutor-led read through of a new Brief, the students are put into groups of 4-6 to discuss.

- 5 minutes: Groups to identify and bullet point any aspects of the brief that are unclear.

- 5 minutes: Identify 4-5 key things that they understand the brief is asking them to do.

- 3 minutes: One representative feeds back to the whole group.

- Allow 10-15 minutes for a tutor led discussion of the points arising from the task.

This task should allow the student to problem solve ambiguities in a group setting rather than individually and is especially beneficial for a large cohort, when declaring that you are not sure of something or need clarification, might be daunting. Often the issues are shared by others in the group. It will also tell you whether your students have understood what you have asked them to do.

> Because there's like, I think there's maybe XX students on the course, and then we're all sat there in silence staring at [tutor] and no-one really wants to put their hand up and be like 'I don't understand' even if they are standing there for five minutes saying you know 'does everyone understand?' and we're all looking at him and we're all "yeah" [chuckle] (Interview 5, First year student)

Brief Checklist

The following details should be contained on all Briefs given to students.

- Date given and hand-in date
- Level
- Course
- Unit/s being covered
- Deadline dates and location of hand -in if appropriate
- Background - *explaining the project, written to suit each course.*
- Brief – *explains what is expected, written to suit each course.*
- Learning and Teaching
- Learning outcomes
- Assessment Evidence
- Recommended reading list and texts with page numbers (these should be short and widely available through prior communication with the LLR)
- Additional reading list
- Key terms (linked to Glossary)

You will find a Brief Template, populated with this information on the last page of this section. It can be pasted from the PDF on the 'S' drive > Inclusive Induction Staff Handbook.

Camberwell College of Arts
Date:
Hand-in Date and Time:
Location:

LEVEL 1   Defining the Subject UNIT 2

Background

Brief

Learning and Teaching

Learning Outcomes

On satisfactory completion of this unit you will be able to demonstrate:

- Knowledge of **underlying concepts and debates** associated with your course and an ability to evaluate and interpret these within the subject

- A developing **approach to research** in accordance with theories and concepts of the subject.

- An ability to evaluate the appropriateness of **processes and skills** in order to realise, select and present your intentions

Assessment evidence

Essay (800-1000 words, word processed) with bibliography using Harvard conventions.

The **Academic Writing Guidelines** handbook gives you all the information you need to start using Harvard, citations and write essays to academic conventions. It is available on the Blackboard Induction site under *Need a Hand* and paper copies can be found in the Library and your course studio.

Checklist

Spellchecked

Double line spacing

12 point font size

Correct presentation of citations/quotations; aim for around 4 to 6 citations and/or quotations to evidence your research for this word count.

LLR (Library and Learning Resources)

As part of this unit, you will attend a timetabled LLR workshop session.

Recommended reading list

3-5 titles with highlighted short texts, which are used in the theory lectures or seminars. *Should be widely available through the UAL libraries, correctly presented using Harvard <u>with page numbers</u>.*

Key Terms and Glossary

Key terms that support theme and develop critical vocabulary.

Camberwell College of Arts
Date:
Hand-in Date and Time:
Location:

LEVEL 1   *[Course Name]*   Essay Brief UNIT 4

Background *explains the project, written to suit each course*

Brief *explains what is expected- written to suit each course*

Learning and Teaching *Lectures, outside visits and seminars written to suit each brief*

Learning Outcomes

On satisfactory completion of this unit you will be able to demonstrate:

- Knowledge of **underlying concepts and debates** associated with your course and an ability to evaluate and interpret these within the subject
- A developing **approach to research** in accordance with theories and concepts of the subject.
- An ability to evaluate the appropriateness of **processes and skills** in order to realise, select and present your intentions

Assessment evidence

Essay (1,600 - 2,000 words, word processed) with bibliography using Harvard conventions.

The **Academic Writing Guidelines** handbook gives you all the information you need to start using Harvard, citations and write essays to academic conventions. It is available on the Blackboard Induction site under *Need a Hand* and paper copies can be found in the Library and your course studio.

Checklist

Spellchecked

Double line spacing

12 point font size

Correct presentation of citations/quotations; and illustration/analysis; aim for around 10 to 14 citations, quotations and/or exploration of visual analysis to evidence your research for this word count.

LLR (Library and Learning Resources)

As part of this unit, you will attend a *Developing skills for finding and retrieving information through LLR resources* timetabled Library workshop session.

Recommended reading list

5-7 examples, of varying lengths i.e. 3 pages, 10 pages, 15-20 pages; Should be widely available through the UAL libraries, correctly presented using Harvard <u>with page numbers</u>. Journals, periodicals and links to e-library resources

Supplementary reading list

Additional reading list <u>with page numbers</u> etc.

Key Terms and Glossary

Key terms that support theme and develop critical vocabulary.

Induction Blackboard site
and
Visual Glossary

Induction Blackboard and Contents

Screen shots and link to site

Visual Glossary

First Year Blackboard Site

Context

The Induction Blackboard site The **MA-ZE**, was developed after discussions with students on the availability of information about academic and student services after the initial introduction talks in the first weeks of term. Students voiced appreciation at the breadth of information but were often not able to recall, four weeks later, who did what and lived where.

The aim was to create a repository site to provide a range of information to help students familiarise themselves with academic and student life and enable them to access resources and services to support their learning throughout the year. The site was created by two Second year Graphic Design students working closely with me as project co-ordinator.

A very early suggestion from the focus group was the inclusion of a **'Who's Who'** image gallery of key members of staff; where they 'live', their role and timetable. You may have been asked to take part in the 20 second video clip or photograph session for this purpose.

There is also an academic resource section *'Need a Hand?'* where students can find and print the materials currently provided by Academic Support and PPD, workshop notes etc. plus contents buttons for Local Information, Gallery, Calendar and a Links section.

The intention is that the site contains supplementary information for students and does not replace course sites. It is in **My Organisations** in the Blackboard contents page. All First Year Camberwell undergraduates will be centrally enrolled onto it and introduced to the site during the first LLR induction workshop. Camberwell staff will also have access to it, but on the occasion that you are not enrolled, please email a request to s.clay@camberwell.arts.ac.uk

Induction Blackboard site pilot 2009-10

The following is a guide to the Induction Blackboard site contents,

The **MA-ZE**. The aim is to review and update the contents throughout the year

with ongoing student involvement in the project to ensure its currency and

usability.

Opening page with Logo/Brand and clear visual layout Welcome and brief description of the purpose of the Blackboard site.
Buttons
About the Place *The college* *The Area;* Where to eat/drink Where to get supplies Hidden gems in the area…..museums, shops, theatre etc This section could be linked to a Forum to add information/comments
Staff Profiles 20 second video clip; name, role, where to find, t'table if relevant.
Academic Support Materials (Need a hand?) How to Guides; Research effectively, Write an Essay, Reference- Harvard and Plagiarism, Do a presentation, Take part in a Crit, Reflective writing Tips, Art Glossary etc.
Opening times/Timetables for; *****LLR, Student Services, Counselling, Finance, Bar, Art Shop, Canteen, Study Support, International office, Resource Workshops- 3D, Photography, Printshop, Printmaking etc, Students Union, Admin at Wilson Road.
Visual Gallery Student work on a rolling basis/flickr
Calendar Populated with Key dates at Camberwell/UAL- similar format to Outlook Express calendar

Links
*To all of the listed above if they have a blackboard site/webpage
   UAL 'my arts' web page
   Galleries, museums, theatres, cinemas etc
   Students Union

FAQ's What I wish I had known at the start of the year…. How do I find…. Who do I ask about…. Post your comments/questions option
Noticeboard section College and UAL info and links Student requests

Visual Glossary

Context

During the Focus groups we touched on the language used in Art and Design Education. It came up when we talked about the Crit, tutorials and written feedback.

This is an area of art and design education which has been a discussion point for some time and is given significant focus by Blythman, M., Blair, B., & Orr, S (2005) and in a current UAL fellowship by Bowmaker, C., & Bishop, C. (2009).
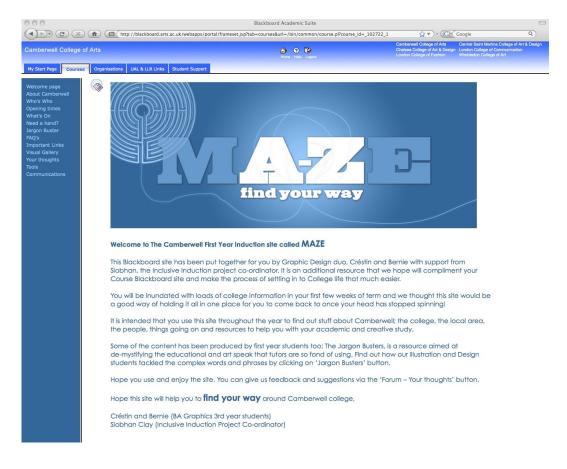
The creation of a Visual Glossary of Art Terms was considered a great opportunity to unpick the language used in everyday Art and Design Education and more importantly, enable students to identify the words that had confused them during the year and *negotiate* the interpretations and visual translations with staff and peers.
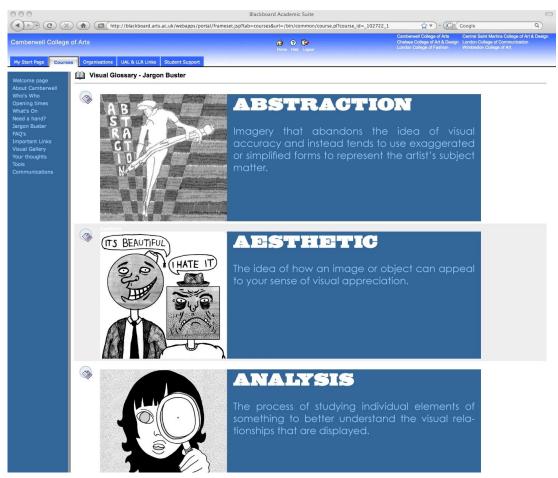
The list of words and visuals were created by two first year FdA Illustration students who undertook the project as part of their Live work placement. They also 'tendered' some of the words out to course peers to give the project relevance and reflect the experience of the wider student community. The Glossary will live on the Blackboard Induction site The **MA-ZE**.

> I think with regards to language and how you put it, its just keeping the language simple. There are certain words which get used which aren't simple words at all and I didn't understand those words so you do have to ask. Maybe a breakdown of certain terms that crop up repeatedly on the course?

When asked by the Interviewer: Like a Glossary?

> …..Especially when there's people on the course who have never read a book in their life, and they find it so difficult to read a book and if you're in that position you're not going to understand and you're not necessarily going to read the questions right. A glossary of words and terminology might be quite helpful I think. (Interview 7, First year student)

Additional Reading on Widening Participation and the First Year Experience.

The First Year Experience

[Report]
Yorke, M., & Longden, B., (2008) The First Year Experience of Higher Education in the UK Final Report: York: HEAcademy

Hudson, C (2009) Art from the Heart: The perceptions of students from widening participation backgrounds of progression to and through HE Art and Design. London: NALN (National Arts Learning Network)

[Report]
Hagger, J and Scopa, K. (2007) The Art of Smooth Transition: A qualitative study evaluating non traditional students' experiences of the transition from Further Education to Higher Education Art and Design degree courses. FACE

[Journal Article]
McManus, J. (2006) 'Every word starts with 'dis': the impact of class on choice, application and admissions to prestigious higher education art and design courses' pp.73-84 in Reflecting Education, vol. 2 (1)

[CLIP CETL project]
Finnigan, T. (2008) 'Tell us about it': Diverse student voices in creative learning practice London: UAL CLIP CETL

Admissions Practices

[Report]
Sinclair, E and Connor, H (2008) Two Years on: University Admissions and Vocational Qualifications Action on Access

Other

[Journal Article]
Bennett, T. (2006) 'United Kingdom- Divided Culture?' Cultural Trends, vol. 15 (2/3)

This Handbook can downloaded as a PDF document on the '**S' drive >**

Inclusive Induction Folder. For further enquiries about the Handbook or

Inclusive Induction Project please contact Siobhan Clay on **020 75146394**

s.clay@camberwell.arts.ac.uk

Interview Bibliography

All interviews conducted by Siobhan Clay with Camberwell students or staff unless otherwise stated.

1 First year *Group*: 4 weeks in   5:11:08

2 First year *Group*: 4 weeks in   6:11:08

3 Second year *Group*: Reflecting on the First year   19:11:08

4 First year *1:1*: Personal background and aspirations   14:12:08

5 First year *1:1*: Personal background and aspirations   14:12:08

6 First year *1:1*: Personal background and aspirations   14:12:08

7 First year *1:1*: First Assessment   5:2:09

8 First year *1:1*: First Assessment   5:2:09

9 First year *Group*: First Assessment   18:2:09

10 First year *1:1*: First Assessment   4:3:09

11 First year *1:1*: First Assessment   4:3:09

12 Third year *1:1*: Reflecting on the First year   4:3:09

13 First year mixed UAL (Newvic) *Group*: The First year   12:3:09

14 Staff *1:1*: The First year   12:3:09

15 Staff *1:1*: The First year   19:3:09

16 Staff *1:1*: The First year   24:3:09

17 Staff *1:1*: The First year   25:3:09

18 Foundation *Group*: On the year and HE aspirations   21:4:09

19 First year *Group*: Discussion on unit's 3+4   29:4:09

20 First year *Group*: Discussion on unit's 3+4   30:4:09

21 First year *1:1*: Reflection on the first year   25:6:09

22 First year *1:1*: Reflection on the first year   2:7:09

*informal non recorded meetings.

With thanks

I would like to thank all those who contributed to this *Handbook* including; course teams in 3D Design, Illustration, Painting, Photography, FdA Design for Sequencing and Illustration; colleagues from PPD and Academic support who collaborated on many of the resource and support initiatives; colleagues *interviewed from across the university and special thanks to the students who took part in interviews and group discussions with enthusiasm, energy and good humour.   Siobhan Clay Inclusive Induction project Co-ordinator