



Student Handbook for Open University Validated Programmes

BA (hons) 3D Creative Practice

**Course code:
4/BACRF06H21**

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The main headings are:

 - Factual information (module title, module tutor, type, level, credit value, mode of delivery, notional learning hours)
 - Rationale and relationship with other modules
 - Aims of the module
 - Pre-requisite modules or specified entry requirements
 - Information on whether the module is compensatable
 - Any PSRB requirements
 - Intended learning outcomes/ teaching and learning strategy

- Indicative content
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9 Student support, guidance and advice

- York College Mission Statement
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- If you wish to pass on a Compliment
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- Rationale
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13 Facilities and Services

- Library/e-learning resources
- Internet searches
- Wikipedia
- Online Resources
- Online books
- Online Journal and Magazine
- Planet eStream
- Newspaper Articles
- Open Educational Resources (OERS and MOCCs)

- Futurelearn
- Coursera
- Computing facilities
- Technical support and helpdesk
- Catering services
- Equipment required to be provided by the student
- Multimedia
- Workshop, laboratory, studio or study areas and other specialist accommodation available to support the programme

14 Assessment and progression regulations

- Assessment
- First attempt (not a resubmission)
- Late and resubmissions
- Discretionary extensions
- Extenuating circumstances
- Assessment marking
- Formative feedback
- Summative feedback
- Non adherence to word count
- Marking bands
- Internal moderation
- Resit opportunities
- Level progression
- Compensation
- Level failure/repeat opportunities
- Progression with trailing assessments
- Final awards, classification and exit awards
- Recognition of prior learning (RPL)
- Aegrotat and posthumous awards
- Recording assessment decisions
- Publishing assessment decisions
- Related policies/procedures/documents

15 Academic integrity

- Avoiding plagiarism
- Academic misconduct
- Academic referencing and citation
- Appeals and complaints against an assessment decision

16 Other institutional policies and regulations (see York College website)

- Disability statement
- Safeguarding [+Prevent]
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- Equal opportunities statement
- Data protection
- Health and safety issues

17 Student participation and evaluation

- How can you engage
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- Higher Education Surveys

- Role of Development and Enhancements meetings
- Module Evaluation
- College Surveys
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- What happens with my feedback

18 General reading list (i.e. not module specific), including electronic resources

1 Welcome and introduction

Welcome from the Chief Executive and Principal

Thank you for choosing York College University Centre for your Higher Education (HE) programme – may I say you are very welcome!

Commencing a HE programme may be somewhat of a daunting experience; there will be much to take in as you study at a higher level. Don't worry though, every single York College colleague wants you to succeed and to get to wherever it is that you're intending to get to – so please do talk to us and make sure you have the support you need to be successful.

Getting to this point means you have already achieved a significant amount and that is something to be hugely proud of. In this next chapter, do make the most of all of the learning experiences you will have; connections to other academic institutions connections to employers; connections to new peers in your sessions, and of course the talented colleagues who will be facilitating your learning.

I look forward to learning more about your progress over the coming year.

Very best wishes for a positive and productive time with us.

Lee Probert

A handwritten signature in blue ink, appearing to read 'Lee Probert', with a stylized flourish at the end.

Chief Executive and Principal

Welcome from the Head of Higher Education

You, our HE students, consistently feedback that you are very satisfied with your tutors and the quality of the supportive teaching and learning that you receive. Your tutor's enthusiasm and passion for their subject area and their exceptionally supportive approach to teaching are the key strengths of our higher education provision. We pride ourselves on the way that we teach, advise and support you to be successful on your course and this shows in the excellent achievement rates for 2020/21.

This handbook is essential reading as it provides important information about what you can expect from College and what College will expect from you in return. Please familiarise yourself with its contents and, if you are unsure, feel free to ask questions of your tutor or any other member of HE staff about it. We will be happy to help you if we can.

I very much look forward to meeting you and hope your time at York College University Centre is rewarding and successful in helping you to achieve your goals.

Best wishes



Karen Robson
Head of Higher Education at York College



Welcome from The Award Leader

Welcome to York College and the Art, Design and Craft division. In particular, welcome to BA (Hons) 3D Creative Practice. This programme is validated by The Open University.

This handbook provides you with information about your programme including key contacts, your responsibilities as a student, college facilities, policies, assessment, regulations, and having your say.

I am looking forward to working with you and hope that your time at York College is both enjoyable and successful.

Charlie Barnes
Award Leader
BA (Hons) in 3D Creative Practice



Introduction to York College



At York College we value and respect all our students. We celebrate individual achievement and understand that our students are all different. Students should expect their time with us to be challenging, fulfilling, demanding and exciting. We work with our students to prepare them for further study and employment, and for the challenges ahead. Staff at York College work very hard to ensure that every student reaches their full potential and takes advantage of the opportunities available.

Mission Statement

The Mission of York College is:

‘Where everyone matters and a successful future begins.

York College's mission is to provide a life enhancing educational experience, through inspirational teaching, working in partnership and helping individuals to be the best they can.’

The College also holds a set of values, produced and agreed by staff and students, as follows:

As a way of fostering learning, York College values:

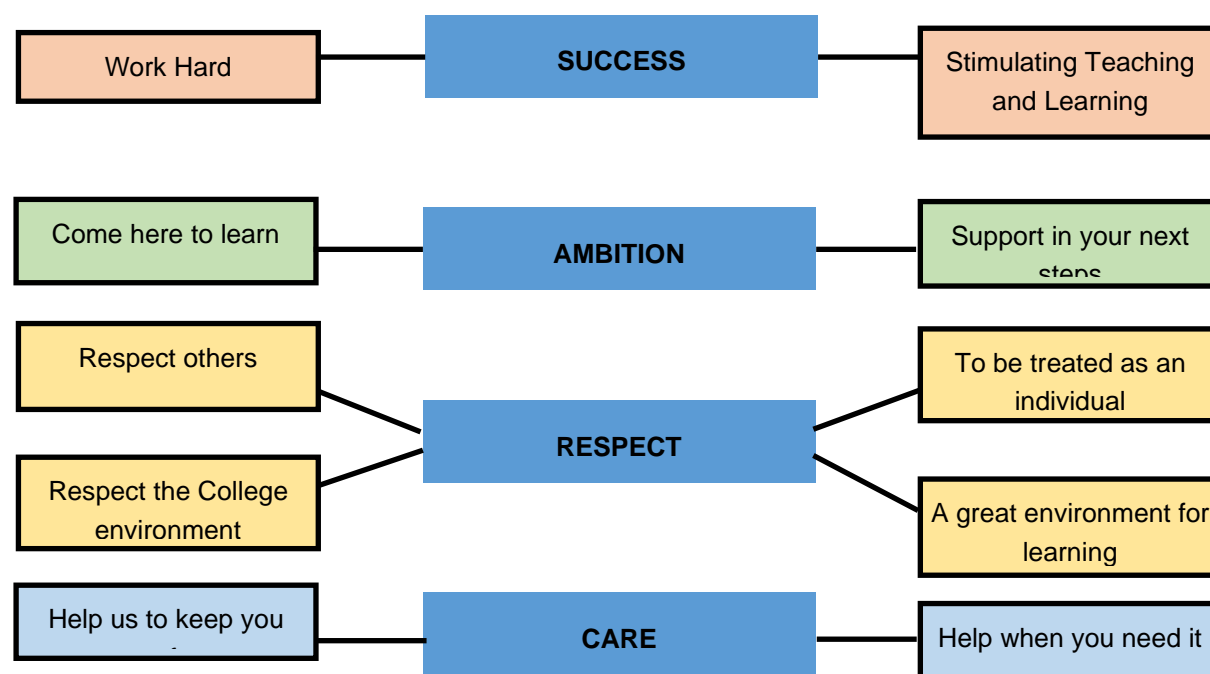
- All our students and their individual achievements.
- The commitment and professionalism of our staff.
- The highest standards in all that we do.
- Working together to meet the needs of our College and the wider community.
- Effective, efficient, and appropriate use of resources.
- Respect, equality, and honesty.

This mission and set of values drive all York College does, and feeds into high standards to

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which both staff and students are expected to ascribe.

York College has an important part to play in achieving the objectives of regional economic policy. The long-term planning for the College has a clear focus for expansion into a more eclectic approach to higher education.



Academic calendar (including term, assessment, and exam board dates)

2 Course dates

Semester 1

13 Sept 21 – 22 Oct 21

Half Term 25 Oct – 29 Oct

1 Nov 21 – 17 Dec

Christmas Break 20 Dec – 3 Jan 22

4 Jan 22 – 14 Jan

Inter Semester Week 17 Jan -28 Jan

Semester 2

31 Jan – 18 Feb

Half Term 21 Feb – 25 Feb

28 Feb – 8 April

Easter 11 Apr – 22 Apr

25 Apr – 27 May

Half term 30 May – 3 June

6 June – 10 June

Exam Boards take place after each semester in February and June.

College Calendar-2021-2022

STUDENT CALENDAR 2021 - 2022 YORK COLLEGE

| August 2021 | | | | | | | | February 2022 | | | | | | | |
|----------------|----|----|----|----|----|----|----|---------------|----|----|----|----|----|----|----|
| Week | M | T | W | T | F | S | S | Week | M | T | W | T | F | S | S |
| 1 | | | | | | 7 | 8 | 27 | | 1 | 2 | 3 | 4 | 5 | 6 |
| 2 | | 9 | 10 | 11 | 12 | 13 | 14 | 28 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 3 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 29 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 4 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 5 | 30 | 31 | | | | | | 31 | 28 | | | | | | |
| September 2021 | | | | | | | | March 2022 | | | | | | | |
| Week | M | T | W | T | F | S | S | Week | M | T | W | T | F | S | S |
| 5 | | | 1 | 2 | 3 | 4 | 5 | 31 | | 1 | 2 | 3 | 4 | 5 | 6 |
| 6 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 32 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 7 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 33 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 8 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 34 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 9 | 27 | 28 | 29 | 30 | | | | 35 | 28 | 29 | 30 | 31 | | | |
| October 2021 | | | | | | | | April 2022 | | | | | | | |
| Week | M | T | W | T | F | S | S | Week | M | T | W | T | F | S | S |
| 9 | | | | | 1 | 2 | 3 | 35 | | | | | 1 | 2 | 3 |
| 10 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 36 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 11 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 37 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 12 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 38 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 13 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 39 | 25 | 26 | 27 | 28 | 29 | 30 | |
| November 2021 | | | | | | | | May 2022 | | | | | | | |
| Week | M | T | W | T | F | S | S | Week | M | T | W | T | F | S | S |
| 14 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 39 | | | | | | | 1 |
| 15 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 40 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 16 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 41 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 17 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 42 | 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 18 | 29 | 30 | | | | | | 43 | 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| | | | | | | | | 44 | 30 | 31 | | | | | |
| December 2021 | | | | | | | | June 2022 | | | | | | | |
| Week | M | T | W | T | F | S | S | Week | M | T | W | T | F | S | S |
| 18 | | | 1 | 2 | 3 | 4 | 5 | 44 | | | 1 | 2 | 3 | 4 | 5 |
| 19 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 45 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| 20 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 46 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 21 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 47 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 22 | 27 | 28 | 29 | 30 | 31 | | | 48 | 27 | 28 | 29 | 30 | | | |
| January 2022 | | | | | | | | July 2022 | | | | | | | |
| Week | M | T | W | T | F | S | S | Week | M | T | W | T | F | S | S |
| 23 | 3 | 4 | 5 | 6 | 7 | 1 | 2 | 48 | | | | | 1 | 2 | 3 |
| 24 | 10 | 11 | 12 | 13 | 14 | 8 | 9 | 49 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 25 | 17 | 18 | 19 | 20 | 21 | 15 | 16 | 50 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 26 | 24 | 25 | 26 | 27 | 28 | 22 | 23 | 51 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 27 | 31 | | | | | 29 | 30 | 52 | 25 | 26 | 27 | 28 | 29 | 30 | 31 |

AUTUMN TERM: 8 September 2021 – 17 December 2021






Half Term: 25 October 2021 – 29 October 2021

SPRING TERM: 4 January 2022 – 8 April 2022

Half Term: 21 February 2022 – 25 February 2022

SUMMER TERM: 25 April 2022 – 1 July 2022

Half Term: 30 May 2022 – 3 June 2022

| | | | | | |
|------|---|---|---|---|---|
| Key: |  |  |  |  |  |
|------|---|---|---|---|---|

3 List of programme director and academic staff, their contact details and availability arrangements

| Higher Education | | | Role |
|--------------------|--|---|---|
| Karen Robson | Head of Higher Education and Professional | krobson@yorkcollege.ac.uk 3F102a 01904 770247 | Managing HE studies and the HE curriculum |
| Sharon Barrington | Deputy Head of Higher Education and Professional | sbarrington@yorkcollege.ac.uk 3F102a 01904 770254 | Acts as deputy managing in the Higher Education and professional curriculum |
| Lynne Mountford | Higher Education Co-ordinator | lmountford@yorkcollege.ac.uk | Working with partners, students and external bodies |
| Charlie Barnes | Award Leader & Progress Tutor | CBarnes@yorkcollege.ac.uk | Managing the teaching teams and quality assurance |
| Charlie Barnes | Module Leader & Tutor | CBarnes@yorkcollege.ac.uk | Development, planning, teaching and assessment of specific modules |
| Phil Simpson | Tutor | PSimpson@yorkcollege.ac.uk | Planning, teaching and assessment of specific modules |
| Beccy Ridsdel | Tutor | BRidsdel@yorkcollege.ac.uk | Planning, teaching and assessment of specific modules |
| Debi Wood-Saanaoui | Tutor | dwood@yorkcollege.ac.uk | Planning, teaching and assessment of specific modules |
| Reuben Witcherley | Tutor | rwitcherley@yorkcollege.ac.uk | Planning, teaching and assessment of specific modules |
| College Management | | | |
| | InfoZone | Tel: (01904) 770400 Email: info@yorkcollege.ac.uk | Managing Advice and Guidance and Student Finance Administration Team |

4 List of support staff (technical and administrative)

| Student Services | | | |
|--|--|--|---|
| | | | |
| Disabled Student Queries or Disabled Students' Allowance (DSA) | | www.gov.uk/disabled-students-allowances-dsas/overview | Queries relating to applications for DSA funding |
| Ellie Langley Or Dan Peacock | Student Services Funding Adviser | funding@yorkcollege.ac.uk | Applying to student finance Troubleshooting student finance applications Providing advice and guidance about the financial impact of changes in circumstances |
| Isla Beevers | Student data officer | ibeevers@yorkcollege.ac.uk | Processing change of circumstances on SLC and dealing with course corrections |
| Karen Gray | Credit Controller | kgray@yorkcollege.ac.uk | Confirming Attendance to SLC to release loan payments |
| Mike Saunders | Head of Quality Improvement | msaunders@yorkcollege.ac.uk | Quality Assurance Manager for York College |
| Printing Services | | | |
| Papercut | papercut@yorkcollege.ac.uk | | Located on G-Floor |
| Technical staff | | | |
| Chloe Black | CBlack@yorkcollege.ac.uk | | Learning Assistant, jewellery |
| Pete Bennison | PBennison@yorkcollege.ac.uk | | Learning Assistant, wood & metal |
| Beccy Ridsdel | BRidsdel@yorkcollege.ac.uk | | Learning Assistant, ceramics |
| Dawn Ridsdel | DRidsdel@yorkcollege.ac.uk | | Technician, ceramics |
| Reuben Witcherley | Rwitcherley@yorkcollege.ac.uk | | Learning Assistant Digital |

The Head of Higher Education with responsibility for HE programmes is Karen Robson and Sharon Barrington, Deputy Head of Higher Education. Karen and Sharon will visit groups in classes and in the HE faculty throughout the year, please do use these opportunities to pass on your feedback. Alternatively, email them krobson@yorkcollege.ac.uk/sbarrington@yorkcollege.ac.uk.

Lynne Mountford is the HE Co-ordinator and has overall responsibility of coordinating HE within college. She is also the point of contact for students who require support. Lynne can be contacted on lmountford@yorkcollege.ac.uk

5. Name, position and institution of the external examiner(s) involved in the programme

External Examiner

[Tbc](#)

Introduction to the Programme

The BA (Hons) 3D Creative Practice is a rich and diverse programme that introduces learners to a broad range of approaches to theory and practice before developing an informed area of specialism. Initially the programme introduces students to a wide variety of ways of working as a 3D maker and thinker at level 4. This exposes learners to a spectrum of ideas, theory and practice and forms a base to ongoing development. At Level 5 learners select areas of interest and begin to develop knowledge and expertise in through experimentation and investigation. This process allows learners to test out what they find valuable and how their concepts can be supported through a selection of processes before further refinement at level 6. This last stage of the course helps learners to focus and specialise to hone this skills and knowledge in a specific area of practice. The broad base to this degree provides learners with a diverse underpinning of knowledge and encourages students to challenge the boundaries of between the functional and sculptural, message and medium. We challenge our learners to be ambitious with practice and use a variety of creative, live and self-initiated briefs to push innovate approaches to material and process. Theory sits hand in hand in with practice: making interrogates concept and reciprocally thinking drives creativity. Aesthetic, ethical, functional, environmental and commercial debate informs the construction of project briefs and provides a critical aware landscape for creative practice to grow. This approach allows learners to explore the nuances between sculptural, craft or designer-maker based practices and allows individuals to recognise how to define for themselves their practice as a creative producer. Our learners become contemporary makers, critical thinkers and contribute to the social and cultural capital of their local, national, and creative communities. This programme fosters a culture of ambition and teaches students the skills and knowledge required to position themselves successfully and appropriately to their own aspirations within the Creative Industries.

The programme is delivered through three strands Studio Practice, Professional Development and Contextual Studies. An overview of each of these strands and the progression through these is detailed in the following:

Studio Practice Overview

Studio Practice 1-5 Modules:

Foundations of 3D Practice: (Level 4)

Experimental 3D Practice (Level 4)

Ideology into Practice (Level 5)

Audience Engagement (Level 5)

Independent Studio Practice (Level 6)

Thinking is stimulated through doing and this principle is at the centre of the programme. To reflect this Studio Practice is the biggest component of the degree. Studio practice fosters a rich dialogue between theory and practice through exploring concepts through making. Studio Practice is taught across level 4 and 5 as two 30 credit modules at each level and a 60-credit module at level 6.

- At level 4 the Studio Practice modules **Foundations of 3D Practice** and **Experimental 3D Practice** give learners the opportunity to explore a range of 3D processes through a carousel of skills. Introducing learners to workshops processes and materials through inductions into the following: Wood & Metal, Mixed Media, Ceramics, Fine Metal & Jewellery and Textiles. This experience is underpinned by an introduction to skills that inform learners abilities to think, express and present their ideas creatively and developed use of visual expression through Drawing, 3D making. Students are also introduced to creative digital skills: CAD and digital photography are taught to enhance the documentation and creative development of their work. The emphasis at level 4 is place on exploration and experimentation. Learners acquire a broad range of skills and knowledge through level 4 that will provide a foundation of learning for Levels 5 and 6.
- At level 5 the Studio Practice is delivered in **Ideology into Practice**, and **Audience Engagement**. Through these modules learners are taught the skills to become more analytical and critically aware through making. Through project briefs learners are challenged to consider the ideology and theory that underpins the work they make to critically question their works relationship with audience. Learners are given the opportunity to advance their technical skill set through creative and live briefs which require a more considered interrogation of materials and processes. Students explore and analyse a range of contexts to both inform and frame their creative responses. Toward the end of level 5 learners will have emerging threads of practice which will span specific media, medium and concepts. At level 6 these will be refined to form an area of focussed and consolidated study. For example, a student may choose to specialise in a material e.g porcelain, brass, beeswax, recycled plastic, and so on. Alternatively, learners can choose to develop their skills in a particular medium and way of making; ceramics and slab-building, Mixed Media and body-casting, jewellery and 3D printing, etc. Learners could also opt for a concept to lead their specialism and this will relate to their emerging practice, illustrative examples include; constriction, liminal space, chaos, entropy etc. At Level 5 we see a specialist skill set beginning to emerge. Generalist knowledge and skill sets are developed from Level 4 to ensure learners are advancing in their abilities to research, analyse, critique, analyse and think conceptually in relation to others as well as their own practice. Similarly, the acquisition and proficiency in use of visual language, aesthetic contemplation as well as an understanding of form and function is developed in a generalist manner whilst acknowledging the nuances of mediums and materials that are being employed.
- At Level 6 Studio Practice is delivered through the module **Independent Studio Practice**. This module allows for a consolidation of interests through a substantial clearly defined self-directed project. Demonstrating sophisticated engagement with process, materials, theory and concept learners will identify an area of practice in which they wish to focus at level 6. Students will be supported to create an extensive and sophisticated body of work that clearly responds to their chosen context and developing aspirations as a 3D Creative Practitioner. Learners will demonstrate high levels of skill, critical rigour, professionalism, and creative autonomy at this level. Expertise will be defined and developed by the learner and they will become a specialist in their chosen area through this body of study. Alongside the acquisition of skills and knowledge pertaining to their acute specialist area, it is expected learners to build on generalist creative skills in locating, discussing and interrogating their topic. Taught sessions will foster learning that situates practice within creative communities and challenges learners to seek interdisciplinary approaches to practice. Teaching will encourage the general awareness of theoretical, socio-political, economic and environmental narratives connected with creative practice. This will furnish learners with a generalist skill set in the ability to evaluate, critique, and intelligently discuss creative practice more broadly across a range of contexts. It is anticipated learners will also acquire high level practical specialist skills through their development that are transferrable more broadly to the wider area of 3D Creative Practice.

Professional Development Overview

The Professional Practice Modules are:

Introduction to Professional Development (Level 4)

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Advanced Professional Development (Level 5) Consolidated Professional Development (Level 6)

Professional development is made up of a 30-credit module at levels 4&5 and a 40 Credit module at level 6. A PDP (Personal Development Plan) runs throughout the three levels. This is used to identify and reflect upon learning opportunities as well as their academic skills, enrichment and wider learning.

- At Level 4 the Professional Development module is **Introduction to Professional Development**. This module develops personal and professional skills through a live project and reflection undertaken in the PDP. This opportunity allows the learner to gain experience in working for a client and with others professionally. Learners develop their skills to professionally present their work and collaborate.
- At level 5 Professional Development is focused and articulated through the module **Advanced Professional Development**. Learners demonstrate increased autonomy as they identify an area of professional interest and undertake relevant work-based learning. This affords them hands on experience in working with a professional or in a professional context. Learners are supported to develop the digital skills they need to promote their work and themselves in both digital and physical formats.
- At Level 6 through the module **Consolidated Professional Development** learners take a professional approach and take responsibility for their own career and personal development through the writing a comprehensive Professional Plan in the form of either a business plan or create a career plan. Learners also negotiate a creative live project that feeds into their Professional Plan. Ongoing learning is critically evaluated and reflected upon through the PDP. Learners create professional websites and personalised promotional materials to disseminate their practice effectively to identified audiences.

Contextual Studies Overview

The contextual studies modules situate making and thinking in relation to current and historical narratives and discourse. It teaches theoretical approaches to 3D Creative Practice to directly inform making and conceptual development of ideas and practice. These modules explore the erosion of boundaries between traditional and contemporary practice. Learning is structured to examine how digital, technological, political, economic, societal changes and advancements that all have shifted and shaped practice and its wider discourse. Through the three levels of the programme's learners will develop and understanding of how media and technology has redefined creative production and use this apply this knowledge to recognise the evolving relationship between creative practice and developing technology.

The Contextual Studies Modules are:

Contextual Influence (Level 4)
Contextual Integration (Level 5)
Dissertation (Level 6)

Across the three levels Contextual studies is a 30- credit module.

- At Level 4 Contextual Studies is taught through the module **Contextual Influence**. Learners are introduced to a range of relevant historical and contemporary makers and thinkers who have shaped, art, design, sculpture, and craft. Through the introduction of theory, research and seminal practitioners' learners begin to understand and analyse the context in which their own practice operates. In developing an awareness of the factors that have shaped Art and Design students build a broad academic knowledge base that also stimulates ideas and knowledge in their studio based and professional development modules. Through looking closely at the development of technology, developing media and digital advancement, historical change is linked with current progressive development.
- At Level 5 Contextual Studies is taught through the module **Contextual Integration**. This module allows learners to build academic skills through undertaking academic and practice-based research to better understand an area of 3D Creative Practice. A deeper understanding of cultural context is developed as the themes of cultural, social, economic, environmental, political digital and technology from level 4 are unpacked to analyse how

these have challenges and reframed ways of making and thinking. Taught delivery will scaffold enquiry and critical analysis through exploring how technology and digital advancement has shifted definitions of authorship, originality and dissemination as well as providing another landscape for creative practice to exist. Learners will individually critically engage with the discourse of one or more areas of context through their own focussed researched. In exploring a chosen area theory and practice are brought together as each learner utilises secondary research and their own primary enquiry to interrogate a relevant area of focus. This is either a material or process and is selected as the focus of the module based the learners developing interests in Studio Practice. Learning drives the development of critical rigour, through managing and analysing information from a range of sources.

- At Level 6 Contextual Integration is taught through the module **Dissertation**. In this module learners set a self-identified research question relevant to developing 3D Creative Practice. This question is extensively researched and investigated by the learner through conducting primary research and secondary research. In undertaking ethical primary research students manage and employ research with sophistication. Learners are supported to draw from relevant theory, practice and research to construct a range of arguments from the managing and synthesising or sources to present an articulate response to their research question in a written Dissertation. The articulation of this question along with its reasoned narrative should embed the implicit knowledge garnered across the degree and be employed to make pertinent and astute judgements that illustrate their sound understanding of cultural, social, economic, environmental, political, technological and digital discourse.

The programme is delivered by a team of experienced staff who all have their own professional creative practice. The York College and University Centre building is fully equipped with comprehensive workshops and studios.

Including:

- Wood and Metal Workshop
- Fine Metal and Jewellery Workshop
- Mixed Media Studio
- Ceramics Studio
- Glaze Room
- Damp room and Kiln room
- BA Studio (with designated studio space for each learner)
- Textile resources and facilities
- Mac Suites
- Institute of technology Centre: Laser Cutters and 3D Printers
- Photography Studio
- Print Studio

On completion of the course many graduates become self-employed working as a freelance design/maker, craftsperson, artist or sculptor. Graduates also become employed within the creative industries for their technical, creative and professional skill set. Others choose to a further academic route into an MA Programme or PGCE.

Period of registration for Open University awards

The period of registration will commence on the date the student registers on a Programme in September. The minimum and maximum periods within which a student will be expected to complete the programme of study and associated assessment, including the time period for any resit assessments, stated below.

The registration period is as follows:

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx) 3D Creative Practice

- Foundation Degree students will be registered on the programme at York College for two years full-time and up to four years part-time.
- Full time BA (Honours) Top-Up students will remain registered for one year and up to two years part-time.
- BA (Honours) students will remain registered for three years if full time or up to six years if part time (if applicable).

The period of registration for students may be extended or terminated.

A student will remain registered for the maximum period of the award or until they have achieved the award or the registration has been terminated, whichever comes first.

The period of registration may be extended if:

- the student has had to resit or retake parts of their programme of study
- the student has been unable to study or complete a year of study due to extenuating circumstances
- the student has been given permission to take a study break as described

7 Programme specification.

Overview/factual information

HE Essentials, you will have access to HE Essentials on BlackBoard, in this area, you will find a number of sources of information and resources to support you HE study.

- Announcements
- Academic Resources and Writing
- Ethics Committee
- Policies, Strategy and procedures
- HE Quality Improvement Documents
- NSS
- Student Association and HE student rep feedback
- Teaching Excellence Framework (TEF)
- Careers, employability and further study opportunities
- Awarding body information/handbooks

Programme aims and Learning Outcomes

The educational aims describe the nature and characteristics of the programme.

The programme aims to produce graduates who will be able to:

- Apply proficient self-management skills through responding to both independently devised and to set creative briefs. Use abilities to cope with uncertainty to proactively handle workloads and meet deadlines.
- Critical engage with historical and contemporary contexts relevant to and beyond 3D Creative Practice to inform ongoing through articulate analysis. Apply contextual awareness to make critically informed decisions in the development of work.
- Generate ideas, concepts, proposals, responses and arguments independently and/or

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collaboratively in response to set and self- initiated briefs. Autonomously lead creative activity by applying appropriate skills, knowledge, and understanding to present imaginative outcomes.

- Articulately evaluate, question and review the practice of their own and others work to form independent judgements that inform and shape making and thinking for self and professional development.
- Source and conduct relevant research effectively. Navigate and apply findings to the context of 3D Creative Practice to further academic and creative development.
- Embed digital skills to research, present, market, communicate and manage projects and practice professionally.
- Understand a creatives relationship with audiences, viewers, clients, users, consumers and/or participants and use this knowledge to effectively communicate concepts through the creative outcomes.
- Understand the ethical and societal implications as well as potential presented by the key developments in current times and in the field of 3D Creative Practice.
- Select and employ materials, media, skills, techniques, methods, technologies and tools associated with 3D Creative Practice, applying skill and imagination whilst observing personal responsibilities in professional practice.
- Identify strengths and needs to reflect on personal development, managing own requirements in order to improve professional practice both within and beyond the field of 3D Creative Practice.

Through studying the Level 4, 5 and 6 modules, students will be required to progressively take a high degree of responsibility for the planning, direction and management of their own learning.

Students must work with autonomy and independence, and demonstrate the ability to critically reflect on their own practice and output. The following knowledge, understanding and skills statements have been used to inform the development of the programme learning

Programme Learning Outcomes

Level 4

- A1 Apply core skills appropriately to a specified range of creative contexts.
- A2 Describe contexts and principles relevant to contemporary creative practice.
- B1 Research to inform the development of further practical and conceptual development.
- B2 Identify appropriate materials and technologies to produce a range of appropriate outcomes.
- B3 Demonstrate development of ideas when working both independently and collaboratively.
- C1 Demonstrate management through creative projects applying technical, practical and creative skills to achieve a satisfactory outcome.
- C2 Demonstrate planning through managing workload in relation to given specifications.
- D1 Begin to evaluate work to further ongoing development.
- D2 Communicate effectively in a range of mediums.

Level 5

- A3 Demonstrate increased expertise in the application of technique and skill appropriately to a specified range of creative contexts.
- A4 Analyse contexts, principles and theory relevant to inform own creative practice.
- B4 Analyse own collated research to form questions and arguments that lead to further practical and conceptual development.

B5 Demonstrate expertise in selection and employment of materials and technologies to produce considered outcomes.
 B6 Demonstrate professionalism and critical awareness when working both independently and collaboratively.
 C3 Manage creative project through applying technical, practical and creative skills appropriately to achieve a range of outcomes and responses.
 C4 Plan and organise a project in relation to given specifications.
 D3 Reflect upon ongoing work to inform developing approach to practice.
 D4 Communicate effectively to engage audiences through a range of mediums.

Level 6

A5 Demonstrate high levels of expertise and competence in the application of technique and skill appropriately to both set and self-identified creative contexts.
 A6 Critically analyse and articulate the relationship between theory and context in relation to developments in creative practice.
 B7 Utilise critical analysis and independent sourced research to form pertinent questions that lead to coherent arguments to inform sustained development.
 B8 Demonstrate technical expertise in the sophisticated employment of materials and technologies to produce high quality creative outcomes.
 B9 Demonstrate autonomy and high levels of professional practice in applying critical awareness when working both independently and collaboratively.
 C5 Self-direct and comprehensively manage independent creative projects with rigour to achieve sophisticated outcomes.
 C6 Plan professional projects and manage their progression with autonomy.
 D5 Critically reflect upon ongoing work to make ethical and responsible decisions to inform developing approach to practice.
 D6 Identify and apply effective strategies appropriately to communicate with a range of audiences in different contexts.

Programme Structure Full-Time

Full-Time Level 4 2021-22

| Semester 1 | | | | | | |
|------------|--|---------|----------------------|---------------|--------------|---------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| VYC4001M | Foundations of 3D Practice | 30 | Debbie Wood-Saanaoui | 13/09/21 | 13/01/22 | 03/02/22 |
| VYC4004M | Contextual Influence | 30 | Charlie Barnes | 13/09/21 | 13/01/22 | 03/02/22 |
| Semester 2 | | | | | | |
| VYC4003M | Experimental 3D Practice | 30 | Beccy Ridsdel | 31/01/22 | 10/06/22 | 20/06/22 |
| VYC4002M | Introduction to Professional Development | 30 | Charlie Barnes | 31/01/22 | 10/06/22 | 20/06/22 |

Full-Time Level 5 2020-21

| Semester 1 | | | | | | |
|------------|-----------------------------------|---------|----------------|---------------|--------------|---------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| ADCSAE | Ideology into Practice | 30 | Phil Simpson | 13/09/21 | 13/01/22 | 03/02/22 |
| ADCENI | Advanced Professional Development | 30 | Charlie Barnes | 13/09/21 | 13/01/22 | 03/02/22 |

| Semester 2 | | | | | | |
|-------------------|------------------------|----|----------------|----------|----------|----------|
| ADCEXP | Audience Engagement | 30 | Phil Simpson | 31/01/22 | 10/06/22 | 20/06/22 |
| ADCTTC | Contextual Integration | 30 | Charlie Barnes | 31/01/22 | 10/06/22 | 20/06/22 |

Full-Time Level 6 2020-21

| Semester 1 | | | | | | |
|---------------------------|---------------------------------------|----------------|----------------|----------------------|---------------------|----------------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| ADCEPC | Consolidated Professional Development | 40 | Charlie Barnes | 13/09/21 | 13/01/22 | 03/02/22 |
| Semester 1 & 2 | | | | | | |
| ADCTMM | Independent Studio Practice | 50 | Phil Simpson | 15/11/21 | 10/06/22 | 20/06/22 |
| ADCDIS | Dissertation | 30 | Charlie Barnes | 13/09/21 | 28/03/22 | 29/04/22 |

Programme Structure Part-Time

Part-Time Level 4 Year 1 2021-22

| Semester 1 | | | | | | |
|-------------------|----------------------------|----------------|----------------------|----------------------|---------------------|----------------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| VYC4001M | Foundations of 3D Practice | 30 | Debbie Wood-Saanaoui | 13/09/21 | 13/01/22 | 03/02/22 |
| Semester 2 | | | | | | |
| VYC4003M | Experimental 3D Practice | 30 | Beccy Ridsdel | 31/01/22 | 10/06/22 | 20/06/22 |

Part-Time Level 4 Year 2 2021-22

| Semester 1 | | | | | | |
|-------------------|--|----------------|----------------|----------------------|---------------------|----------------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| VYC4004M | Contextual Influence | 30 | Charlie Barnes | 13/09/21 | 13/01/22 | 03/02/22 |
| Semester 2 | | | | | | |
| VYC4002M | Introduction to Professional Development | 30 | Charlie Barnes | 31/01/22 | 10/06/22 | 20/06/22 |

Part-Time Level 5 Year 1 2020-21

| Semester 1 | | | | | | |
|-------------------|------------------------|----------------|----------------|----------------------|---------------------|----------------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| ADCSAE | Ideology into Practice | 30 | Phil Simpson | 13/09/21 | 13/01/22 | 03/02/22 |
| Semester 2 | | | | | | |
| ADCTTC | Contextual Integration | 30 | Charlie Barnes | 31/01/22 | 10/06/22 | 20/06/22 |

Part-Time Level 5 Year 2 2020-21

| Semester 1 | | | | | | |
|------------|-----------------------------------|---------|----------------|---------------|--------------|---------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| ADCENI | Advanced Professional Development | 30 | Charlie Barnes | 13/09/21 | 13/01/22 | 03/02/22 |
| Semester 2 | | | | | | |
| ADCEXP | Audience Engagement | 30 | Phil Simpson | 31/01/22 | 10/06/22 | 20/06/22 |

Part-Time Level 6 Year 1 2020-21

| Semester 1 & 2 | | | | | | |
|----------------|---------------------------------------|---------|----------------|---------------|--------------|---------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| ADCEPC | Consolidated Professional Development | 40 | Charlie Barnes | 13/09/21 | 10/06/22 | 20/06/22 |

Part-time Level 6 Year 2 2020-21

| Semester 1 & 2 | | | | | | |
|----------------|-----------------------------|---------|----------------|---------------|--------------|---------------|
| Code | Unit | Credits | Tutor | Hand-out date | Hand in date | Returned work |
| ADCTMM | Independent Studio Practice | 50 | Phil Simpson | 15/11/21 | 10/06/22 | 20/06/22 |
| ADCDIS | Dissertation | 30 | Charlie Barnes | 13/09/21 | 28/03/22 | 29/04/22 |

Level 4 Modules

Contextual Influence

This module is designed to provide a contextual, historical and theoretical foundation to 3D Creative Practice, from which learners are able to develop their criticality and creativity. Students are introduced to influential ideas, practitioners and theory that has shaped art, design and craft across the twentieth and twenty-first century. Students will explore the ways in which 3D Creative Practice is influenced by technical, political, environmental, economic, and social changes. The module will look at how historical developments have shaped creative practice and in particular consider the impacts of developing technology and digital advancement upon creative practice and production. The following themes will be explored as learners develop a knowledge of the theory and context that underpins practice; Aesthetics, Gender and Patriarchy, Colonialism and Religion.

Looking at a broad range of practice students will begin to identify ideas and practitioners that may influence their own thinking and making. The module provides a set of key transferable skills to research and analyse sources effectively through the production of written work.

Foundations of 3D Practice

This module introduces 3D Creative Practice through an induction into workshop and studio practice. The teaching in this module provides an underpinning of key skills that act as a foundation to the rest of the degree. The module is organised to facilitate blocks of time in workshops and studios. This allows learners to build their knowledge, skills, processes and understanding of materials to make and develop work through a range of media. Through a carousel of teaching blocks, inductions to the following areas will take place: wood, metal, clay, textiles and mixed media. Learners will begin to assimilate the theories and histories that have informed both practical and conceptual approaches

and to each of these areas.

Alongside workshop and digital inductions learners will undertake studio- led sessions. These sessions will develop mark making, as well as drawing skills and techniques to support the creative and technical development of ideas. An introduction to digital technology for the use of creative development will provide learners with core essential skills to document, present and share work appropriately.

Experimental 3D Practice

Building on from the Foundations of 3D Practice this module extends the carousel of teaching blocks in wood, metal, clay, textiles, mixed-media, and digital skills. Each block offers the opportunity to develop and experiment with processes and media to generate creative responses. Experimental workshop practice will be informed and developed in relation to a creative studio-based project brief. Learners will engage with relevant concept history and design theory pertinent to the projects themes and individual investigation. Creative digital literacy is advanced through the introduction of CAD skills and learners can experiment with how digital technologies can lead creative thinking. Drawing and model-making will be used to explore and develop an understanding of form. This studio-based learning will then be translated into different materials through workshop processes to generate a range of creative responses.

Introduction to Professional Development

Considering how 3D Creative Practice operates in professional contexts is at the centre of this module. Exploring this discourse, the module develops the skills needed to be successful working in professional contexts. Work-based learning is provided through a live-brief, in which learners garner skills in professional practice and collaboration.

Through creative digital sessions learners will produce a PDP Blog as well as learn photography, CAD and social media skills needed to present work for professional contexts. The PDP (Personal Development Plan) blog will document their professional experience and ongoing development; this will stay with the learner up to the end of Level 6 and will be assessed at the end of each Professional Development module.

The live-project aspect of this module allows for an opportunity for this course to collaborate with the other level 4 creative degrees. Fashion Design & Garment Technology (Design Collaboration Module), and the Graphic & Communication Design (Print & Book Binding Workshops). As all three courses work with the same external live partner and complimentary briefs this situates practice within a wider field of professionals and stimulates professional practice. This presents learners with the opportunity to undertake peer review and critique within a larger more diverse creative group.

Level 5 Modules

Contextual Integration

Building on the skills and knowledge acquired through Contextual Influences this module develops and extends understanding. In critically considering the theory and ideology that underpins making and creative thinking, it offers the opportunity to look more deeply into an area of interest relevant to student ambition. Students will collectively engage with the following theories and bodies of knowledge through a practice led research perspective: Value and Worth, Materiality, Skill and Tacit Knowledge, Objecthood, Form and Function and Skeuomorphs, Fashion and Taste, Semiotics, Medium and Meaning. Learners will engage with primary and secondary as well as practice-based research to explore a chosen material or process in considerable depth. Research, analysis, and evaluation of a selected topic will be presented in form of an essay and research file. The module is designed to introduce students to a range of research approaches that are appropriate to an extended study in preparation for the dissertation studied in the final year of the course.

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Ideology into Practice

We all hold a set of beliefs and values that have come from our experience, heritage and education. These inform so much, from our personality to the choices we make that affect our lives and those around us. This module looks at how our beliefs and values structure and influence the work we make. Learners will be expected to unpack and challenge theory in relation to practice, analysing the discourse that connects ideas with concepts and investigate these relationships through making. The module is centred around a topical and contemporary matter. This is not limited to but may include environment, decolonisation, political agenda, human rights, health, economy, social inequality. Research and exploration of the subject matter will inform the use of appropriate visual language to respond to the subject matter creatively. The module will prompt critical reflection upon individual values and beliefs, this will be employed to development making. Learners will be expected to make informed decisions and creative use materials and techniques to produce sensitive creative outcomes.

Audience Engagement

During this module learners will critically engage with audience through considering a range of contexts. Exploring ways to make and present work for different consumers and viewers. Through which they will develop an understanding of curatorial practice and how the relationship between artist/maker changes in different contexts. Looking back over the history of exhibition practice and identifying how works are presented and curated in both traditional and contemporary settings will give learners a broad knowledge base they can draw from in showcasing their own work. Learners will interrogate how the shift from analogue to digital technologies has altered both how audiences engage with creative practice and how work is presented, market and shared.

This module requires work to be made for and presented in a real-life exhibition context.

Galleries and exhibition contexts worked with in the past include but are not limited to – York Museums Trust, St Marys Church, York City Art Gallery, Pyramid Gallery, The New School House Gallery, The Dutch House Gallery, Nunnington Hall, The National Trust, The Arts Market, York College Gallery, Axis Arts, The Basement Gallery Leeds, East Street Arts and York Open Studios. Exhibitions have also been held in “pop up” galleries such as vacant commercial premises and larger commercial business such as Aviva, York Theatre Royal and York Racecourse.

Advanced Professional Development

This module promotes the exploration career development in relation to 3D Creative Practice. It leads learners to explore where they may seek to place themselves within the Creative Industries. The PDP Blog will be developed to capture and critically reflect on their experience of work-based learning through this module. Learners will be supported to research and secure at least one of the following opportunities: work-experience, volunteering, competition, commission, or freelance work.

Digital skills learnt at level 4 are developed further in this module to inform a greater understanding of marketing, selling and generating a professional presence, to increase their network and professional skills. As part of this process learners will develop a C.V, Artist Statement, Professional Social Media Presence and a Digital Portfolio of developing work.

Students will also be taught how to cost both their work and time effectively. The module will guide learners through legislative and ethical considerations that need to be understood when working as a freelance or artist and sole traders.

Agencies that have previously supported learners with work-based learning include: Axis Arts, Craftsman Magazine, North Yorkshire Business and Enterprise Partnership (NYBEP), National Endowment for Science Technology and the Arts (NESTA) York Means Business, Creative Industries Development Agency (CIDA) and Science City York (Creative York).

Level 6 Modules

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Dissertation

This module provides students with the opportunity to interrogate the history, theory, contexts, and concepts that inform a specific, self-selected topic relevant to the field of 3D Creative Practice. Learners are required to challenge and critically analyse established discourse through writing a comprehensively researched and argued dissertation. In situating their chosen discourse in relation to current critical debates, learners will demonstrate and advance their garnered knowledge through their research and enquiry. Questioning and curiosity will drive enquiry as a rigorous approach to research should be applied throughout the dissertation. Although it may be implicit learners should illustrate their understanding of the evolving role of digital and contemporary technology, as well as its shifting impact upon creative practice to soundly locate arguments within contemporary rhetoric. Building on prior knowledge approaches to concept, design and making should be critically analysed and investigated through the module. Learning will be in wider creative practice and critically theory. The taught content will engage learners with the following themes: ensuring ethical practice, locating work through developing a community of practice, the role of dissemination, building cultural capital as well as addressing environmental responsibility.

An area self-selected for study will be considered in great depth through critical and rigorous research and should have relevance to the learner's developing studio practice. Learners will form a set of clear research questions and objectives to independently direct their enquiry. Research into the chosen area will connect arguments with appropriate theory, historical context, and contemporary discourse. Through this module students will conduct research to professional and ethical standards. Rigorous primary and secondary research will be conducted. Learners will present their findings and arguments through a 5000-word dissertation.

Independent Studio Practice

This is the final practice-based module of the degree in which learners will self- direct and produce an extensive body of work. This will be devised in relation to a set of self-selected research questions considered in response to their chosen medium and/or subject matter.

Students will use this module to refine their practice by planning an ambitious project that addresses a self-identified area of specialism. This can be defined by choosing to work with a particular material, way of working or concept and the choice should be made considering current critical discourse and context. Through the module learners should question, challenge, and seek to push the technical, aesthetic, material and intellectual aspects of making. Students will research and integrate pertinent theory into practice to form innovative, hybridised, and provoking responses. Learners will work toward producing a substantial body of work to a professional standard relevant to the level of study. Through rigorous experimentation and development learners should generate creative solutions to questions and problems. Practice should be soundly located through academic research to demonstrate breadth and depth of enquiry stemming from a clear and well-articulated set of research questions. Learners are asked to consider how they can conduct their practice with environmental awareness, ensuring they manage their project in a way which is mindful of waste and ecological impact. Students will appropriately exhibit a resolved body of work in an exhibition open to the public. This will be an opportunity to launch their career as a creative professional and collaborate with their peers to showcase a resolved cohesive body of level 6 work.

Consolidated Professional Development

At level 6 learners will have started to develop their own creative practice and will have gained an understanding of how they want to position themselves within the creatives industries. Building on from their experience throughout the degree and in particular the Professional Development at levels 4 and 5 learners should have started to form clear ambitions and intentions for their creative professional futures. This module will utilise each learners' future ambitions to create a personalised and rigorous Progression Plan as well as undertake a relevant Negotiated Professional Live Project. The PDP Blog will be continued and developed to document the learner journey through the module.

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All learners will analyse and critique areas for personal and professional development and seek ways to enhance their skills and knowledge.

The Progression Plan will take the form of either a Career Plan or Business Plan. This document will extensively engage with the financial, academic, and creative challenges they may face. Through conscientious research and learners will demonstrate strategies, resilience and problems solving in planning their professional pathway. This will include a personal professional website that showcases a portfolio of practice.

The Negotiated Live Project will see a professionally focussed, high-quality body of practice produced in relation to one of the following: a commission, a competition brief, freelance work, or negotiated brief with external company. The work undertaken should clearly link to learner ambitions and produce a resolved body of work within the timeframe of the module. *

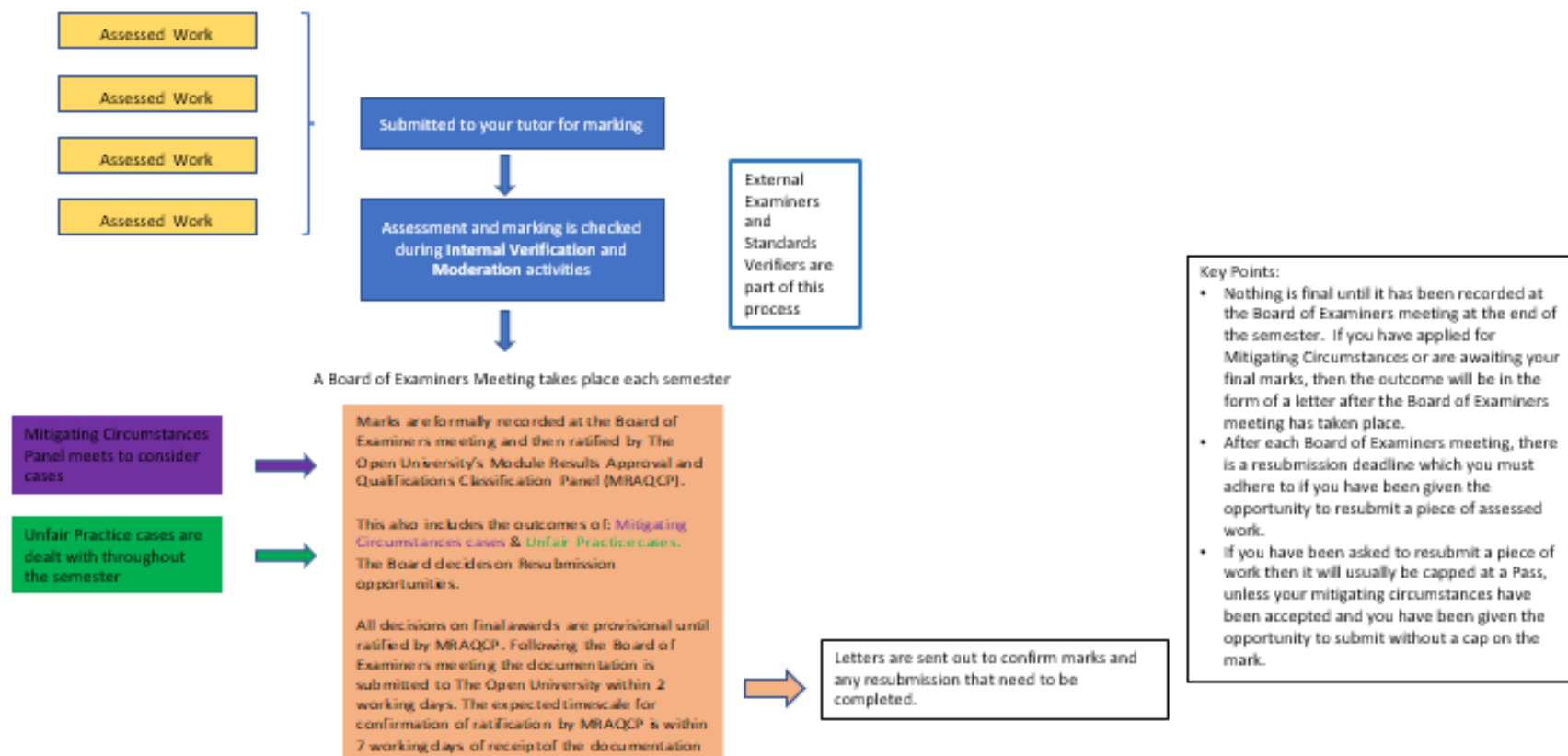
(*Although live nature of work may extend beyond the end of the module)

What Is A Reading List?

Your tutor will give you a reading list for each module. It has been put together to give you a guide to what you should be reading in preparation for the classes and the assessment you will be undertaking. There will probably be a mixture of books, journal articles, key documents (such as legislation) and other media (such as videos, radio and tv programmes, etc.).

Usually this forms a minimum level of reading, with some ideas for extended reading, so you should ask your tutor if you are unsure which texts to read

Please see the assessment flow chart below for guidance.



8 Module specifications - see module handbook

The main headings are:

Factual information (module title, module tutor, type, level, credit value, mode of delivery, notional learning hours)

Rationale and relationship with other modules

Aims of the module

Pre-requisite modules or specified entry requirements

Information on whether or not the module is compensatable

Any PSRB requirements

Intended learning outcomes/ teaching and learning strategy

Indicative content

Assessment strategy, assessment methods, their relative weighting and mapping of assessment tasks to learning outcomes

Teaching staff associated with the module

Key reading list and other indicative texts.

9 Student support, guidance and advice

York College's mission is to provide a life enhancing educational experience, through inspirational teaching, working in partnership and helping individuals to be the best they can.

'York College: Where everyone matters and a successful future begins. '

York College's ambition [vision] is to be truly outstanding in all that we do The College wishes to become outstanding for students, employers, its community and staff; we wish to stand out from the crowd for the quality of our provision. The aim is for York College to be an outstanding place to learn and work.

Student Charter

While you are a student at York College you can expect:

| | |
|---|--|
| Helpful advice and guidance about which courses to study | Interesting and stimulating classes with a variety of learning activities |
| Information about support services available to you, e.g.: <ul style="list-style-type: none">– Learning Support– Counselling and Well-being– Careers Information, Advice and Guidance– Welfare and Finance | Assessed work returned with helpful comments within an agreed timescale |
| Simple and clear guidelines about what you will need to do to be successful | Regular opportunities to discuss your progress |
| Facilities and equipment to support your individual learning needs | Opportunities to express your views about the course and college and be represented on appropriate committees including the Board of Governors |
| An induction that helps you to get to know the college, your course, key staff and other students | To be treated and respected as an individual |
| Friendly, caring, well qualified and supportive staff | A clean, pleasant and safe college environment |

As part of our commitment to continuous improvement, we welcome your feedback. So, during your time at York College we will ask if you think we have kept these promises.

However, whilst you are a student at York College, we will expect you to:

| | |
|---|---|
| Work hard | Complete work on time and to the best of your ability |
| Respect others, whoever they are | Help us to keep the college tidy |
| Come to college prepared to learn | Avoid offending others by using appropriate language at all times |
| Turn up to classes on time | Take care of the college buildings, furniture and equipment |
| Attend all classes, but let us know in advance if you can't | |

Induction arrangements-at the start of your course you will have an induction process. This will involve, meeting your tutors, familiarising yourself with the college and university centre, timetables, expectations, and navigation of our VLE.

Personal tutoring-you will have a personal tutor whilst studying here with us at the college. Your personal tutor will provide pastoral support and set clear targets to support your achievements on the course. See below for further guidance of the personal tutor role.

Study skills-our staff will support you and help to develop your study skills. There is also a section on HE Essentials with links to study skills, referencing, academic integrity, research and more.

Role of personal tutor

Small class sizes mean our students receive more contact time with expertly trained tutors and receive outstanding student support both in sessions and outside of class.

Tutorials are a key part of the tutor-student relationship. They should help you to gain a closer understanding of your tutor's expectations of you and your coursework and help your tutor to gain an understanding of your feelings and progress. You can discuss your thoughts on your own development and your strengths and weaknesses, addressing them specifically to see what can be done about them.

Your tutor will clearly outline during induction how tutorials will be scheduled throughout the year, and most tutors will arrange one-off tutorials if you need to meet with them for a particular purpose (to discuss a particular assessment task, for example).

HE Students

Students will have regular opportunities to discuss progress with their allocated Progress Tutor. This will, ordinarily be 4 times per year - 1 at the start of the academic year, 1 towards the end of semester 1, 1 after the February Exam Boards and 1 towards the end of

Semester 2. Part-time programmes include tutorial time before/after classes and/or electronic conversations. Students will also have access to the centralised programme of College Events activities.

1:1 Tutorials

The main purpose of the 1:1 tutorial is to ensure that students are successful at College and that they know how they are doing with their work/studies and what they need to do to improve. Careful progression planning, support and guidance including UCAS/ Careers/ Employability/ Target Grades also form an important part of the tutorial programme.

Students will have regular 1:1 tutorials with their allocated Progress Tutor (usually at least once every six weeks).

Careers guidance at both institutional and programme level

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https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

Qualified careers advisers are readily available to help you reach your future career goals. From quick questions via email or one-to-one guidance to discuss your longer-term career goals, the Careers Service at York College is here to enable all students to plan for their future and make informed decisions. Our service is free, confidential and supports your individual journey.

Have a conversation with your tutor about what progression routes are available for you at College and make sure you consult with Student Services to see what fees and funding apply to you.

Counselling and student welfare

There may be occasions during your time at college when you experience problems, feel under pressure and find it hard to cope. Our counselling and mental health service can help.

You Feel Anxious, Stressed or Worried

It is quite normal to feel anxious at the start of your course. You may have feelings of inadequacy or low confidence. These will generally subside as you discover what the course entails and what your strengths and weaknesses are. You may not notice it, but by the end of the year, you will see things very differently.

The College understands that students have personal and professional lives. You may be a parent, carer or grandparent, or have other caring responsibilities. You may have a part-time or full-time job. You may be a parent or carer, have a work experience and a job! As your course progresses your workload will start to build up and you may feel that it is difficult to fit everything in around these other lives.

You may begin to worry about a topic or module/unit that you can't understand or a particular piece of assessed work that you are struggling to get to grips with. This is normal. Every student has one or two 'gremlins' that they struggle with. You may feel that your worry is silly or trivial, but it isn't. Sharing this worry with your fellow students or your tutor usually reveals that you're not the only one who's worried!

Please talk to your tutor about these feelings at any stage during your course during a tutorial.

- Further support is available from Student Services:
- Advice and guidance if you struggling financially or need support with living costs
- Counselling with personal issues and problems (self-referral)
- Academic skills support if you feel that you need to develop your skills
- Mentoring if you are struggling to get organised or need some help with time management.
- We regularly post information to HE essentials to keep you informed and ahead

York College welcomes those of all faiths and none. It has a designated room 'Oasis' set aside for personal reflection and prayer. The College hosts a number of well attended 'Oasis' lectures exploring a range of ethical and spiritual issues.

Support for students with disabilities

Many students find that there are times when they need additional support at College. Please let us know if you want support because you have learning difficulties and/or a disability.

You can find out more about the kind of support the College can offer by asking for a copy of the booklet 'Able to Learn' or by arranging to talk to somebody about additional learning support.

If you have Dyslexia, or another specific learning difficulty, you can request a specialist assessment as you may qualify for access arrangements, e.g., 25% extra time, reader, laptop in exams. However,

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx) 3D Creative Practice

you are advised to declare this at the start of your course, and it must be your evidenced normal way of working.

Contacting Learning Support:

Call: 01904 770438 In person: room 1F038 (in the Learning Centre)

- Financial advice and support
- DSA

How to see if you are eligible for Disabled Students Allowance (DSA). You may be able to get personal support or equipment through DSA. More information can be found in the booklet 'Bridging the Gap' available on the Direct Gov website at www.direct.gov.uk/studentfinance

Phone: 0845 300 50 90

Textphone: 0845 604 44 34

email: dsa_team@slc.co.uk

If you wish to discuss your support needs please contact us. We can provide you with up to date information and talk to you about applying for DSA.

Financial Advice and Support

https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

There is a commitment from York College to provide a £600 bursary for all eligible Higher Education students.

In line with OFS, the college prioritises students from groups who are under-represented in higher education or disadvantaged:

students with mental health problems, Specific Learning Difficulties and/or an autism spectrum disorder such as Asperger Syndrome

carers

estranged young people

students from gypsy and Traveller communities

refugees

care leavers

students living in a household under £25,000

You can get support with sorting out your student finance arrangements

If you are in receipt of DSAs and you are moving onto a top-up you need to arrange the transfer of your support to your new HEI or college. Changing course or university may mean that you need to have slightly different support in place, so you may have to have a top-up needs assessment. Ask about the HEI or college's disability advisor: they will be the best person to discuss this with.

Any student who needs financial support can also apply for hardship funds-see HE Essentials for more details

Guide to the Virtual Learning Environment (VLE)

The College VLE is Blackboard. There is a central HE Blackboard page which contains a course that is assigned to you as a student which has notices and regulatory information (HE Essentials). You will be sent a link and a welcome to this site in the first few weeks of the academic year and will receive updates throughout the year as new information is added. This page includes regulations, policies and forms that you will need as you go through your programme.

There is also a section of Blackboard that relates specifically to the BA (hons) 3D Creative Practice programme. This contains course resources, assessment and other programme specific resources. You will be shown how to access this.

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA%20(hons)%203D%20Creative%20Practice.docx) 3D Creative Practice

Turnitin

https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

Turnitin is an external system that checks your writing against millions of other pieces of writing including all others submitted through safe assign previously. It will highlight where there are matches with the other writing in its database and give you a match percentage based on the number and length of those matches. For example, a piece of work with a couple of small matches might return a percentage of 5%, but a piece of work with several large matches might return a percentage of 50%.

You will be required to submit all your written assignments through Blackboard, and these will then pass through Turnitin to be checked for originality and then for grading. Your tutor may use Turnitin to give feedback, including comments on your grade; why you received it; and what you can improve for the next assignment. Because this is hosted on Blackboard, you can access this feedback wherever you have an internet connection. However, your tutor will still expect to have tutorials with you to discuss your progress and to give you feedback on your assignments.

Matches will occur for common phrases that have been used by other writers and students, and also Turnitin may find a match where quote marks or referencing have not been used correctly.

Student Services

HelpZone

We will try to help you with any query, no matter how big or small.
What can we do? We are here to help and support all students in need, we can:

Make appointments with Head of Higher Education (for example – if you wish to change courses or subjects).

Provide information and access to internal and external services:

- Transport
- Counselling, Intensive Personal Advisors and Learning Support
- Funding
- Careers
- Substance Misuse
- Carers and Parenting
- Accommodation and Homelessness
- College drop in services
- Safeguarding issues; e.g. abuse, domestic violence, social services
- Supporting the Sexual Health Clinic and condom distribution

Worried about another student? We can help with that too
Where are we? Room 1F096, First floor social area, by the Atrium

Contacting us: Email Helpzone@yorkcollege.ac.uk, or
call in between 8.30 am and 4.30 pm
Telephone 01904 770405/455

InfoZone

Whether you are a student, member of staff or visitor to the College you can access Student Services via the InfoZone which is situated behind Reception near the main entrance. We offer impartial

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx) 3D Creative Practice

Information, Advice and Guidance on a full range of services, including (but not limited to):

Course Information & Enrolment
Travel & Transport
Health
Welfare & Funding
Careers
Counselling
Personal Support

Confidential appointments with specialist advisors are also available and can be arranged by telephone or in person at the InfoZone

In addition to your Award Leader and Progress Tutor, there are a range of specialist advisors available at College. Appointments with them can be made through the InfoZone. These services include careers, welfare, and financial advice, health and personal support. The advisors may also contact external services and make appointments if this is felt necessary.

Visible ID Policy

The College operates a visible ID policy for all staff, Governor, students, contractors, commercial and professional visitors to the College. This helps the College to ensure that only authorised persons are admitted to the buildings to maintain a safe and secure environment. All students and staff must wear their College lanyards around their necks at all times to confirm at a glance that they are a registered member of the College community.

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Visible_ID_Policy_and_procedures.pdf

You Wish to Pass on a Compliment

<https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Complaints-and-Compliments-Procedure.pdf>

Many good things will happen throughout your time at College and we love to hear about them. If you feel like you want to say 'thank you' to a tutor, a manager, a cleaner, another student or absolutely anyone for something they have done to make your life at College better, then please let us know and we can pass on your thanks to that person. It can be something as small as brightening your day with a smile, or something as large as inspiring you to successfully complete your course.

You can send in a compliment via the College website
or
Hand it in at InfoZone who will send it to the Quality Improvement Team.

You Have a Concern or Want to Make a Complaint

<https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Complaints-and-Compliments-Procedure.pdf>

If you have a serious issue with the College or your course, and need to raise your concerns, then you should:

Contact your tutor or another member of staff to discuss your situation. Discussing issues is the best way to resolve things before problems become serious and the College will do everything to find a solution where one is available.

If your issue has not been satisfactorily addressed at that stage, then you can register a formal complaint on the College website www.yorkcollege.ac.uk and download a copy of the complaints

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx) 3D Creative Practice

form. This is directed to the Quality Improvement Team for recording and disseminating as appropriate.

What happens next:

We aim to send you an acknowledgement letter within 3 working days of receiving the complaint confirming who will carry out the investigation along with contact details

Investigating staff aim to meet with you within 10 working days in order to investigate raised concerns.

Final response will be sent by letter within 20 working days of first receiving it. This is our target for all complaints. If we need more time to investigate, we will explain why and when you can expect our response.

Appeals

If you remain dissatisfied, you have the right of appeal, in writing to the College Principal, within 10 working days of the date on the final response letter being issued

The Principal or designated Deputy/Vice Principal (depending on who conducts the appeal) will respond within 10 working days and arrange an appropriate time to meet with you to discuss your appeal

An appeal hearing letter is sent within 10 working days of appeal hearing

After hearing your appeal, the Principal or Deputy/Vice Principal's decision will be final.

If you wish to appeal the decision as above, then this will then be referred to the awarding organisation/validating partner.

Cut-off Limits

The College cut-off is 3 months after the date of an incident to accept a complaint. The College is willing to consider exceptions only where a valid reason is presented, with clear evidence, that the complaint could not be made within the time limit.

Referral

The Office of the Independent Adjudicator(OIA) is an independent body who may review a complaint in certain circumstances. More information is available on the OIA website: <http://www.oiahe.org.uk/>
The OIA will generally only consider taking a case after the awarding body/validating partners decision has been exhausted.

The Higher Education Funding Council for England (HEFCE) will only investigate certain issues, and only after the complaints procedure has been completed here at College. For more information, please see HEFCE's website: <http://www.hefce.ac.uk/reg/forstudents/Student,complaints/>

For more information about the College Complaints and Compliments Procedure please go to:
Blackboard HE Essentials

You are Ill or Absent

Students have access to a new product called Student Advantage whereby they can report absences. If and only if, they are unable to access this online or someone is reporting on behalf of someone else, they can still call the absence line on 01904 770399.

The link to the online portal is

<https://studentadvantage.yorkcollege.ac.uk>

It can be found on the general contact page on our website.

Safety Net-Support for Students

Should you have any concerns or questions about your College experience, you should talk to your Personal Tutor. Tutors can be emailed by typing roleary@yorkCollege.ac.uk

Support is also available through the Helpzone (Room 1F096, First floor social area, by the Atrium), Email Helpzone@yorkCollege.ac.uk, or call in between 8.30 am and 4.30 pm, telephone 01904

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx) 3D Creative Practice

770405/455.

You can also contact York College by phone on 01904 770200 or visit the website at www.yorkCollege.ac.uk

College Facilities

Sports & Fitness Centre

The £60 million York College building offers state-of-the-art sports facilities for hire to the public. We have the following facilities available to hire: Synthetic turf pitch (STP), Sports hall and Multi-use games area (MUGA).

For more information contact the Facilities Manager

Sports Department

York College

Sim Balk Lane

York

YO23 2BB

Tel: 01904 770482

Email: sportsfacilities@yorkcollege.ac.uk

Inspired - Salons

This is located on the ground floor off the main college atrium. Relax and enjoy our range of hair, beauty and natural holistic therapies. Our modern facilities include a sauna and steam capsule. We only use professional products such as Dermalogica, Wella and CND Vinylux.

To book an appointment or to find out more, please call the salon on 01904 770254. More information is available on the College website.

10 Opportunities for personal development planning

The York College 3D Art and Design team are highly trained and experienced practitioners who have close links with professional craftspeople, resulting in a wide range of opportunity for study and a varied guest speaker programme.

Staff and students also work closely with the local creative Industries, providing live projects and opportunities for learners to get involved with. These have included Art&, York Open Studios, which celebrates the local craft industry and hosts a two-weekend. We work with local artist makers and businesses to provide opportunities and experiences for students, recently working with 'Paragon', 'Stage one' and 'CoCa'. Live projects include researching, organising and contributing to an exhibition of current works for sale. Students are supported to apply for student craft showcases, for example, 'Ones to Watch', 'Top Drawer' and 'Collect' among others. Off-site activities include visits to museums, galleries and craft shows where you will be encouraged to engage with makers and organisers and have the opportunity to analyse and study current practice.

Your course of study will culminate in a final show to which gallery owners and prominent arts professionals, alongside the general public, will be invited to attend.

11 Opportunities and support for study abroad

Not applicable

12 Work Placement Information

Inter Semester Week 17 Jan -28 Jan 2022

During the inter-semester break, we strongly recommend you complete a voluntary work experience at an organisation of your choice. This would give you the opportunity to gain invaluable experience in the workplace and allow for the application of knowledge gained on your course. This would enable you to provide examples in the workplace and gain relevant skills relevant to future opportunities and to promote on a CV.

Rationale

Our provision for work based learning and personal development has been designed in alignment with the QAA Benchmarks. We embed professional development opportunities throughout all levels of the BA (Hons) 3D Creative Practice degree. We provide learners with opportunities to undertake professional development through live projects, freelance work, work based-learning, cross-course collaboration. We lead learners in developing a professional skill set to work with a range of audiences, clients and context, through a range of technical demonstrations, site visits, live projects, talks and workshops by industry professional and external exhibitions. Ongoing professional development is supported through the creation of reflective diaries, action plans, proposals, technical logs and professional portfolios that document learners progress in.

Each learner undertakes an Individualised Learning Plan at the beginning of each academic year which they discuss this with their course tutor. This is designed to act as diagnostic and supportive process that allows the learner to identify their goals and opportunities for self and academic development. This enables the tutor to support and facilitate each learner's progression in a bespoke and responsive manner.

Work based learning is integrated at all levels of the programme is developed in particular through Professional Development and Studio Practice modules. Through studio practice learners are supported to develop their practice in professionally equipped workshops and studios that reflect industry. Technical skills and knowledge are taught to foster best practice through technical based sessions. Learners are required to complete technical logs at level 4 which document the technical skills and safe practice required to work professionally. Through level 5 learners will choose to learn more about specific processes and ways of working advancing skills and techniques, so that with specialist tutor support they are able to assimilate professional best practice through their own making. Learners will be supported to advance their knowledge and skills by selecting which technical demonstrations they want to attend to develop and hone their practice. By Level 6 learners will utilise the knowledge garnered from industry professionals, live projects, technical demonstrations and through focussed research to develop professional skills that demonstrate expertise and aim to push the boundaries of their chosen area of practice. Our rich ADC environment and the programmes is situated in a large college and we have many staff that all have different specialisms and areas of expertise. This allows to support a diverse range of learner interest and ensures each student can specialise with support of experienced professionals.

The Professional Development modules run through all levels of the programme and formalises the acquisition of professional skills as well as their professional and personal development. Students undertake a PDP through these modules in which they can explore the creative industries and career options. At level 4 this is an introduction to the skill sets and live project that gives them the opportunity to experience working for a client and working with others professionally. At level 5 learners will identify an area of professional interest and undertake relevant work-based learning that affords them hands on experience in working with a professional. At Level 6 learners take a professional approach and take responsibility for their own career and personal development through the writing of a business plan or create a professional action plan. Level 6 learners also undertake a Negotiated Live Project that feeds into their ongoing practice. The PDP is used to identify and reflect upon learning opportunities as well as their academic skills, enrichment and wider learning. Learners are supported to create action plans, Websites, personal promotional material, development plans, C.Vs, Artists Statements, Business Plans, and learning logs through these modules to ensure as graduates they transition into their chosen

professional with ease.

Please refer to the following table to see where work-based learning is embedded and what format it takes.

| Level | Module Title | Work based learning |
|-------|--|--|
| 4 | Foundations of 3D Practice | <ul style="list-style-type: none"> • Professional workshop practice • Technical demonstration • Technical Logs • Trips/visits |
| 4 | Introduction to Professional Development | <ul style="list-style-type: none"> • Live Project with external partner and cross course collaboration • PDP • External Professionals |
| 4 | Experimental 3D Practice | <ul style="list-style-type: none"> • Professional workshop practice • Technical demonstrations • Technical Logs • External Professionals |
| 5 | Ideology into Practice | <ul style="list-style-type: none"> • Professional workshop practice • External Speakers • Trips/visits • Reflective Journal |
| 5 | Advanced Professional Development | <ul style="list-style-type: none"> • Students will undertake one of the following: work-experience, volunteering, competition, commission, or freelance work. • External Professionals • PDP • Portfolio |
| 5 | Audience Engagement | <ul style="list-style-type: none"> • External Exhibition • Trips/Visits • Collaborative Working • Professional workshop practice • Portfolio |
| 6 | Independent Studio Practice | <ul style="list-style-type: none"> • Professional workshop practice • Action Plan • Collaborative working • Trips/Visits • Portfolio • Proposal |

| | | |
|---|---------------------------------------|---|
| | | <ul style="list-style-type: none"> • Reflective Journal |
| 6 | Consolidated Professional Development | <ul style="list-style-type: none"> • Professional workshop practice • External Professionals • Website including Portfolio • Progression Plan • PDP • Negotiated Live Project |

In addition to the above learners are encouraged to undertake relevant experiential and work-based learning during the inter-semester break. This can take the form of: live projects, work placements, internships, commissions, voluntary and freelance work.

Inter Semester Week 17 Jan -28 Jan 2022

13 Facilities and Services

The Learning Centre and The Learning and Research Team

The Learning Centre extends to 3 floors overlooking the atrium at the heart of the college. Each floor offers a Help Desk where friendly experienced staff can be located. Floors 2 & 3 of the Learning Centre are occupied by the Learning and Research Team (Library). They are there to answer both library and IT enquiries and provide support and advice with research, study skills, locating books and eBooks, journals, magazines, websites and databases both on and off campus. Resources can be borrowed, returned or reserved on both floors.

What is the Learning and Research area? Within the Learning and Research area there are 29500 books, 96 journals and access to over 1000 eBooks and various journal databases, plus online newspapers. The area offers a study environment to suit all needs, group or individual study spaces, a relaxed or more formal feel can be achieved. Both floors have a Library catalogue for you to search for relevant resources, the catalogue can also be obtained from our Portal page, allowing you to search any time, any place.

To access the portal: [Learning Centre - Home \(sharepoint.com\)](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx)

If you cannot find the article or book on the catalogue but it is something you really need to support your studies here in York College, then we have an interlibrary loan service, where we can request specific items from the British Library or another institution.

The area also offers printers, copiers and scanners, a number of networked computers with internet access and a wide range of software including Windows applications, Adobe Creative Suite and MS Office.

Floor 3 of the Learning Centre is home to the University Centre which provides a pleasant working environment for private, group or class study. It houses a number of networked computers including some Apple Macs. The University Centre also incorporates a recreational area and kitchen, study zones, plasma screens and learning pods.

Who can help? You will learn much more about getting the best from the Learning and Research Team by consulting them.

All subject areas have a dedicated Learning and Research advisor to support you with research and study skills. All the advisors are on hand to help and welcome you to introduce

yourself, this will ensure you get the best direction and support for your individual study requirements.

The Team and their Responsibilities

| Name | Subjects | Email |
|------------------|---|--|
| Diane Green | Learning & Research Team Leader | dgreen@yorkcollege.ac.uk |
| Heather Mitchell | Art & Design (3D Design, Graphic & Communication Design, Fashion Design) / Construction | hmitchell@yorkcollege.ac.uk |
| Jane Dersley | Media & Performing Arts (Acting for Screen and TV) / Sport & Public Services / Hair, Beauty & Holistic Therapies (Media Make-Up Special Effects) | idersley@yorkcollege.ac.uk |
| Jane Miller | Health & Social Care / Humanities & Social Sciences / English & Foreign Languages / Mathematics & Science | jmiller@yorkcollege.ac.uk |
| Jayne Jubb | Early Years and Children's Development (Leading Children's Development & Learning) / Engineering / Education / Business (with Management) / Hospitality & Catering / Digital Technologies (with Cybersecurity) / Foundation English & Maths | jjubb@yorkcollege.ac.uk |

Internet Searches

The internet is a wonderful resource with articles, videos, blogs and podcasts on every topic. However, it is also congested with social media traffic and lots of unsupported comment and opinion.

On one hand the internet is a great democratic space, with a universal opportunity for everyone with an internet connection to contribute to it. On the other hand – because it is so open – it is the place where people blurt-out unedited and unchecked ‘stuff’ that hasn’t been carefully and rigorously published. The ease with which anything can be published online means that the quality of the things you come across might vary dramatically.

Therefore, the main problem with online resources is knowing who has written what you are reading and how it has been produced. Authorship and quality can be a real issue, especially when you are thinking about trying to reference something in your written work. If the author or producer of the stuff you have found is difficult to identify, then you should be wary of its quality and how valuable it might be to you in your assessed work. A good question to ask yourself would be:

‘If I can’t easily find who has written this then is it completely credible...?’

Wikipedia

Wikipedia has its uses, but it is not designed to be an academic resource. It has articles about every topic that you can think of, with lots of interesting stuff, however, it simply provides information based on what’s available from other sources, just as a normal paper-based encyclopaedia does. The main difference is that anyone with an internet connection can contribute to Wikipedia, so that it offers articles on a wider range of topics, depending on its contributors’ interests.

“...the readers, not the encyclopedia, are ultimately responsible for checking the truthfulness of the articles [on Wikipedia]”
(Wikipedia’s ‘Wikipedia’ Page)

Wikipedia is really good if you want a quick read to gain an overview of a topic, but its real strength is that it provides you with a reference list. When you scroll down to the bottom of an article on Wikipedia you can see all the sources that have been used to put together the article. This can be a good starting point for your own research in preparation for an essay or written piece. Wikipedia itself, however, should not be listed or referenced as an academic source in your own work.

Online Resources

The Learning and Research Team are continually investigating new and credible online resources to support students and staff with their Teaching and Learning, we are frequently updating these on the Portals, where access to these resources can be found. Clicking on the HE box and then on your course will allow you to reach eBooks, online journals and magazines, audio and visual resources, databases and external websites and useful links.

eBooks

We currently have 3 platforms that provide access to a range of eBooks. Browns VLE hosts eBooks we as a team have purchased, therefore these books have been specifically requested by your tutors to support your course needs. Our other 2 platforms, ProQuest and Gale eBooks supply us with a varied collection of eBook material. All can be found on the our Portal page [Learning Centre - Home \(sharepoint.com\)](#)

Online Journals and Magazines

Journal access can be very expensive if you are subscribing individually, so the access that the College has purchased for you is potentially very valuable. Check your course area on the Portal page to see what’s available.

There should be a good selection of journals which are peer-reviewed and very worthwhile reading, from which you can find articles on a range of topics.

Newspaper Articles

Using the internet to search for newspaper articles is very easy as several newspapers now have an online version with a full archive. You might want to use newspaper articles if you’re searching for commentary or different perspectives for a piece of writing.

Access is often free. However on Gale Research databases (Found on our Portal page) access to The Economist, Financial Times, The Times and The Independent historical archives can be found.

Open Educational Resources (OERS) And MOOCs

Institutions such as the Open University and other universities have shared some of their resources online for anyone to access. These tend to be good, as they are backed-up by research and based on good academic principles, and they are free to use.

MOOCs are Massive Open Online Courses and are an interesting way to learn independently. They are available on a wide range of subjects and topics and they are produced by academic institutions such as universities. You can’t gain a qualification through this type of online learning but you can gain an insight into a specific aspect of a topic, or undertake part of a university’s module.

[https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA \(hons\) 3D Creative Practice.docx](https://yorkcollegeuk-my.sharepoint.com/personal/cramsey_yorkcollege_ac_uk/Documents/Downloads/OneDrive_1_30-09-2021/BA (hons) 3D Creative Practice.docx) 3D Creative Practice

Learning online usually means that you become part of a learning community with individuals from a range of countries and situations. This can be an interesting part of the learning, as you can gain access to a range of perspectives which might challenge your views and assumptions and help you to develop a critical outlook.

Places to find interesting MOOCs:

Futurelearn <https://www.futurelearn.com/>

Coursera <https://www.coursera.org/>

Computing facilities

You will get an IT Account – Office 365. Information about logging into this will be given at the start of the year.

Only your nominated e-mail address will be used by academic and administrative staff for contacting you, you are advised to check your College and nominated e-mail account regularly. You can forward these e-mails to another account.

Technical support and helpdesk

If you have any issues with using College IT systems please contact us via:

The [IT Helpdesk](#) (follow the link and click the "new ticket" button at the top-right of the page) Phone: 01904 770411

Catering services

Our Mission: 'To provide wholesome and healthy food and drink that is affordable and represents value for money. To provide a friendly and helpful service in an environment that is clean, safe and relaxed.'

Food and Drink

The refectory services at the College provide a wide range of food including cooked breakfasts, lunches, sandwiches, snacks and hot and cold drinks. Halal options and dietary requirements are catered for. Please ask a member of refectory staff if you need any help.

Catering outlets operate Monday to Friday with the following opening hours:

Duets Grab & Go Shop: 08:30am – 05:00pm

Duets Coffee Bar: 08:30am – 06:30pm (closing at 03:00pm on Fridays)

Duets Express Food: 08:30am – 02:30pm

There are vending machines at various locations around the College, and a cash machine located in the canteen for your convenience.

The Professional Cookery School runs a restaurant named Ashfields which offers food at various times of year, including Christmas dinner.

Equipment required to be provided by the student

Equipment, tools and personal protective equipment, including aprons,(PPE) are provided for use on College premises, but we encourage students, as they progress, to build up a personal kit of essentials to enable progress through independent study time and to support post-graduation progression.

Students may borrow on an ad-hoc basis, if they are available, a pair of sturdy boots with steel toe caps, but we highly recommend that you provide your own.

Please also bring hair bands/clips if you have long hair (when using machines, hair must be tied back for Health & Safety reasons).

Please do not bring in electrical equipment or chemicals without discussing it with a member of staff first for health and safety reasons.

We will provide you with a starter kit of sketchbooks, drawing materials and paper etc.

Any queries on buying equipment, please ask a member of the 3D team.

Don't forget to name all your equipment.

14 Assessment and progression regulations

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/Assessment-Policy/Assessment_Policyv4.pdf

Assessments

The type of assessment, its weighting and its timing are approved through the Open University at the point of validation and also by the relevant External Examiner(s).

Where reasonable adjustments are required to be made to assessments i.e. for disability, this must also be approved by the External Examiner(s).

The programme handbook is updated annually to include up to date and approved assessment details (such as after minor modifications have been requested and approved). Submission dates are also published.

A viva voce is used as an assessment method on some programmes. However, the regulations also allow for a viva voce as an additional measure in some circumstances. This must be agreed by the Board of Examiners and the external examiner:

Exceptionally, viva voce examinations may be required by a Board of Examiners (with the approval of external examiners):

- (a) to confirm the progression/result status of a student;
- (b) to determine the result status of unusual or borderline cases;
- (c) when there is conflicting evidence from the various assessment components;
- (d) as an alternative or additional assessment in cases where poor performance in assessment is the result of exceptional circumstances verified through due processes.

(Regulations for validated awards of The Open University)

<https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university>

First Attempt (not a resubmission)

All written work must be submitted via Turnitin to check its authenticity and confirm its submission date. Where authenticity is doubted, the process detailed within the Cheating, Plagiarism and Other

Forms of Unfair Practice Policy must be initiated.

The submission procedure for other assessment formats such as posters, plans, recordings etc. must be confirmed by the module tutor at the start of the module.

Late and Resubmissions

The penalty for late submission (without registered Extenuating Circumstances) is a deduction of 10% for every working day that the work is late (excluding weekends, Bank Holidays and College shut down dates). The mark may be reduced down to the Pass mark but no further. On the seventh day, the submission is refused and a mark of zero must be applied.

The next working day following a deadline begins one minute after the time of the agreed deadline. For example, for a submission deadline of 16.00 on Friday 13th, the next working day begins at 16.01 on Friday 13th.

Discretionary Extensions

A discretionary extension of up to five working days may be granted which must be documented by the award leader on the student/group's Promonitor record and Markbook with a clear justification. The extension gives an exemption from the late penalties ordinarily imposed up to the date that the extension expires:

The extension may be applied to an individual student where circumstances warrant, for example, a short-term health issue or urgent family or work commitment.

The extension may be applied to a whole group, for example, where adverse weather or an/other external factor/s have had a negative impact on the time available for the teaching to be delivered in the scheduled way.

If work is submitted after the expiry date of the extension then normal late penalties will apply.

If a student is experiencing very serious or severe circumstances which would not be mitigated by a discretionary extension then the arrangements for Extenuating Circumstances should be applied.

Extenuating Circumstances

The University Centre's policy and process for registering Extenuating Circumstances (ECs) are outlined in the college's assessment policy and suspension of studies procedure.

All applications for ECs will be considered by the ECs Panel which meets prior to the Board of Examiners meeting. The Panel's recommendation will be reported to the Board of Examiners.

A successful application for ECs usually allows the student to submit the assessment as a first attempt at a nominated later date and receive the full marks available. If required, a subsequent resit opportunity is allowed.

If a student has ECs applied, but does not submit at the resit opportunity or fails the resit attempt and does not request to have further Extenuating Circumstances taken into account, then this first submission attempt will be recorded as a Non- submission or Fail and the subsequent resit attempt will then be capped at a Pass.

A student may apply for ECs against a resit attempt, depending on their circumstances at the time of the resit. However, if the first submission attempt was a Non-submission or Fail with ECs not granted, then the second resit attempt – given after ECs are granted – would be capped at a minimum Pass mark (40%). In this case, the successful application of ECs provides a further resit submission under the same conditions as for the first resit.

If a student's Extenuating Circumstances are on-going (such as through long- term illness) or affect a considerable number of assessments, then the Board of Examiners may decide to put a longer

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deferral in place - such as extending the period of registration for the level or allowing the student to attend part-time. This may lead to a Suspension of Studies/Interruption of Studies.

Further guidance on Extenuating Circumstances is available in the Assessment policy. Students can also be referred to Learner Services for independent support.

Assessment Marking

All assessment components for all modules are required to be completed to achieve the award. A student who passes the module will be awarded the credit for that module (as determined within the programme specification).

Students who do not submit an assessment component or who submit and do not achieve a Pass mark will be required to undertake a resit.

The minimum aggregate pass mark for all undergraduate awards is 40% at assessment, module, level and qualification point.

Where there are options available within programmes and modules are identified as pre-requisites or co-requisites then module tutors/award leaders should ensure that the student pathway meets these requirements.

Students should be informed that their marks are provisional (and subject to second marking/internal moderation and external moderation) until the Board of Examiners has met to confirm the marks. Students are then notified of outcomes in writing, following the Board of Examiners meeting.

Formative feedback

Formative feedback is that given during the formative stage of assessment. While students are in the process of developing drafts, an opportunity should be given for feedback in order that a student can check that their work-to-date meets the requirements of the brief.

Students should be given a formative feedback opportunity for every assessment, where practical. For written work this should be submitted and feedback given via Turnitin. Using Turnitin for written work will allow the student to see their originality report – highlighting any Unfair Practice issues that may be present.

All formative feedback should be clearly responding to the student's draft submission in terms of how it addresses the brief and how it may be developed further. At this stage, a mark should not be given, as the work is likely to substantially change between this stage and the final submission.

Where required, a one-to-one tutorial opportunity can be made available to talk through the feedback.

Peer-review can be an excellent tool for formative feedback and should be considered, where appropriate.

In order to avoid grade-polishing, sensible limits should be placed on the work seen during the formative stage. Students have their own part to play in drawing attention to the parts or elements of the work on which they would particularly like feedback. A brief guide is shown below:

| Component | Suggested formative feedback |
|--------------|---|
| Presentation | It may be practical to use peer-review or a short one-to-one tutorial to discuss the presentation, rather than a full presentation rehearsal. |

| | |
|--|--|
| Practical art/design work | Peer-review may be used. For example, a group-critique. One-to-one tutorials may also be used. |
| Practical performance work | Peer or tutor review may be used. For example, the students or tutor observe and give feedback on an excerpt of a rehearsal, dress-rehearsal or performance. One-to-one tutorials may also be used. |
| Short essay or written piece | A complete draft may be submitted via Turnitin and feedback given. Alternatively, a plan may be discussed in a one-to-one tutorial. |
| Extended essay or longer written piece (2,500 words or more) | A plan or outline may be discussed in a one-to-one tutorial. A draft may be submitted to Turnitin but with an agreed limit, such as 500-1,000 words. In this case, the student will have responsibility for selecting the extract that they particularly want feedback on. This will depend on what is practically possible, and should be agreed by teaching teams. |
| Research Project | It is expected that there will be a number of formative feedback opportunities as the group moves through each section of the project. However, these should be limited and made clear to students in advance. |
| Dissertation (usually 8,000 words or more) | Supervisors will give a limited number of appointments or hours to each student during the formative stage. There may also be limits on the number of times a particular section/chapter can be discussed in a formative opportunity. |

Summative feedback

Summative feedback is that given to a student after the final submission according to the assessment schedule. This feedback will be based on the assessment of the work in terms of whether it has met the learning outcomes, has passed or not, what mark it has therefore been awarded, and will include commentary on other characteristics as detailed in the marking criteria or grading scheme.

Students will be given summative feedback on every assessment. Marking, internal moderation and feedback should be completed within three working weeks (15 working days). As with formative feedback, for written work this should be submitted and feedback given via Turnitin.

As a minimum it is expected that written summative feedback includes:

A mark as a percentage (0-100%);

Comment on whether each learning outcome has been met, and how well;

Comment on the work as-a-whole that enables a student to understand how their mark has been calculated. This will refer closely to the marking criteria or grading scheme;

Development points that, if successfully acted on, will enable a student to gain a better mark at the next submission.

Non-adherence to word counts

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A word count attached to a component is used as a guide to how much work needs to be produced, according to the requirements of the module specification. It is not an expectation that the word count in a submission exactly matches the specified word count for the component, but where a student deviates from the word count by +/- 10% then, as a minimum, this should be noted in the summative feedback and, ideally, discussed with the student in a one-to-one tutorial.

Where a student has produced work significantly over the word count this may affect their ability to gain credit for conciseness, editing and proof-reading, construction of argument and/or other relevant qualities that are being assessed according to the rubric or mark scheme. These points should be highlighted in the feedback given.

Where a student has produced work significantly under the word count this may affect their ability to adequately meet the learning outcomes applicable to the assessment, or to gain credit for an appropriate level of detail, knowledge and understanding, analysis and/or other relevant qualities that are being assessed according to the rubric or mark scheme. These points should be highlighted in the feedback given.

If, after marking, doubt arises about the validity of any mark then it should be included in sampling for Internal Moderation.

Certain elements of a student's written work should not be included in the calculation of the total word count, including:

Contents page (where used)

Reference list

Appendices

Abstract, where included in Dissertation or Research Project reports

All other elements of a student's written work are included, such as – but not limited to:

Footnotes

Citations

Tables

There are no penalties that apply where non-adherence to word counts has been identified.

Marking Bands

All assessments are marked as a percentage (0-100%)

| % Score | Performance Standard |
|---------|----------------------|
| 70+ | Excellent Pass |
| 60-69 | Very Good Pass |
| 50-59 | Good Pass |
| 40-49 | Pass |
| 0-39 | Fail |

Rounding

Rounding may occur after weighted percentages have been calculated. No half marks can be given for an assessed component. Half marks that do arise are rounded by ProMonitor after being calculated according to the weighting of components within modules. Where a final aggregated mark includes half marks, the following shall apply:

Where the result of the assessment calculation creates a mark of 0.5% or greater this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

<https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university>)

Where examinations are used, module tutors should be aware that consistent use of half marks can cause 'double rounding'. Assessment components may be rounded up or down and rounding up or down may then occur at the classification level. For example a student can be working at a 2:2 level yet achieve a 2:1 (without any clear exit velocity) and the same can happen with rounding down, where a student may receive a lower classification than their marks suggested to date.

Internal moderation

Arrangements for Internal Moderation (IM) exist to ensure that first marking is fair and consistent with the marking criteria or grading scheme and to ensure comparability of assessment across a cohort. A moderator should be appropriately qualified, with experience of assessing in the subject area and at the level of study and be suitably impartial (i.e. there are no conflicts of interest).

For new members of teaching staff IM can be a key learning experience in the development of an appropriate approach to marking on OU-validated programmes. During their first semester conducting assessment a new member of teaching staff may have all work sampled for IM to support this learning. This may be reviewed and extended if appropriate.

For each moderated piece of work the moderator needs to complete an IM pro- forma, indicating whether, and on what grounds, they agree or disagree with the original mark. Moderators should consider and confirm whether they agree that:

The learning outcomes have been met;

The marking criteria or grading scheme has been applied appropriately;

After taking 2.24.1. and 2.24.2. into consideration, the original mark is correct.

Although not required, the moderator may also comment on any additional development points not highlighted by the original marker.

A sample of work for each assessed component should be selected according to the following:

| For small groups with six or fewer students | For groups of seven or more students |
|--|--|
| All work should be sampled for internal moderation (including any College staff undertaking the programme) | All Firsts/Distinctions All Fails (39 or lower) A representative sample from the middle range (3rd – 2:1/Pass – Merit) Any College staff undertaking the programme must be included |

Where there is a variance of within +/-2pp between the original and the moderator's mark the original

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mark should stand, except if the moderator's mark moves the original mark across a grade boundary. If the moderator recommends moving the mark across a grade boundary then a rationale for the new mark must be provided. The final mark must be agreed in discussion between the original marker and the moderator.

If a final mark cannot be agreed during discussion between the original marker and moderator then a second moderator may be appointed to review the work and give their recommendation, guided by paragraph 2.24.

If IM of a component highlights significant or widespread discrepancies between the original and the moderated marks, then the sample should be extended to include the remainder of the cohort for moderation of that component.

Only after sampling of the whole cohort for IM, according to 2.24., should amendments be applied to the marks of the whole cohort.

After IM has been completed, any updates to marks should be applied on Turnitin.

Resit opportunities

If a student does not submit or fails a component of a module then they are eligible for a resit opportunity. However,

17.3.1 Resit provision is subject to all the following conditions:

- (a) A student may resit the failed assessment components of a module only once. Where there are extenuating circumstances, the Board of Examiners has discretion to decide whether a further assessment opportunity shall be permitted, unless explicitly prohibited in the rules for the programme, as approved in the validation process and programme specification.
- (b) A student who does not complete the resit by the date specified shall not progress the programme, except in cases where the process for allowing extenuating circumstances has been followed.
- (c) Resits can only take place after the meeting of the Board of Examiners or following agreement by the Chair and the External Examiner of the Board.
- (d) A student who successfully completes any required resits within a module shall be awarded the credit for the module and the result for the individual assessment component capped at the minimum pass mark for the module.
- (e) A student shall not be permitted to be reassessed by resit in any module that has received a pass mark, or in a component that has received a mark of 40% or above.
- (f) The resit will normally be carried out by the same combination of written examination, coursework etc. as in the first attempt.

<https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university>)

Students should always have the opportunity and be encouraged to resit rather than rely on compensation. If they receive a compensated pass this is shown on their transcript and diploma supplement and is included in the calculation of the overall classification.

The minimum aggregate pass marks for all undergraduate awards is 40% at assessment, module, level and qualification point.

Level progression

For a student to be eligible to progress to the next level (if applicable), then 120 credits at the current level must have been achieved (whether through assessment or recognition of prior learning) at the aggregate pass mark of 40%.

Compensation

In some cases level or stage compensation may be applied, allowing a student to progress with an overall module mark below 40% but over 35% (up to a total of 20 credits), if their overall aggregate mark for the level is 40% or greater and provided that all learning outcomes are met.

In-module compensation may also be applied, allowing a student to gain credit for a module with one component with a mark of below 40% but over 35%, where the module has an overall Pass mark (40%) and all learning outcomes are met.

Unless otherwise stated in the approved programme specification, compensation will be applied when the following conditions are met:

No more than 20 credits, or one sixth of the total credits, whichever is greater, can be compensated in any one stage of an undergraduate or postgraduate programme.

Compensation is not permitted for modules within awards of less than 120 credits in total.

It can be demonstrated that the learning outcomes of the qualification level have been satisfied. The process for evaluating cases will be identified in the programme specification.

A minimum mark of no more than 5 percentage points below the module pass mark has been achieved in the module to be compensated.

Taking the module mark to be compensated into account, an aggregate mark of 40% has been achieved for the qualification level of the undergraduate programme.

No compensation shall be permitted for any core project/dissertation module, as defined in the programme specification.

A student who receives a compensated pass in a module shall be awarded the credit for the module. The original component mark(s) (i.e. below the pass mark) shall be retained in the record of marks and used in the calculation of the aggregate mark for the stage or qualification.

<https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university>)

Level failure/Repeat opportunities

If, having exhausted all permitted resit and compensation opportunities, a student is still unable to pass; the Board of Examiners may at its discretion permit one of the following repeat options:

Partial repeat as fully registered student:

The student is not permitted to progress to the next stage of the programme but must repeat the failed modules and/or components in full during the following academic year,

The student has full access to all facilities and support for the modules and/or components being repeated,

The marks that can be achieved for the modules and/or components being repeated will be capped at the module and/or component pass marks,

The student retains the marks for the modules and/or components already passed,

No further resit opportunities are permitted.

Partial repeat for assessment only:

As in paragraph 17.5.1(a) except that access to facilities and support will be limited to certain learning resources for the module(s) and/or component(s) being repeated. Participation will only be allowed for relevant revision sessions and assessments.

Full repeat:

This is only permitted where the student has extenuating circumstances;

The student does not progress to the next stage of the programme but instead repeats all the modules in the current stage during the following academic year,

The student has full access to all facilities and support,

The marks that can be achieved are not capped, and the student is normally entitled to the resit opportunities available. However, a student is not able to carry forward any credit from previous attempts at the stage.

<https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university>)

If a student is offered a repeat opportunity then award leaders/Board of Examiners should advise the student to seek further guidance from Student Services before they accept the option to repeat - repeating can have considerable financial implications, particularly if study is funded through Student Finance England.

Progression with trailing assessments

There is provision for a student to progress without having gained the required number of credits. The Open University regulations relating to a student progressing with trailing assessments can be found in section 17.5.3 below:

17.5.3 With the approval of the Board of Examiners students may be eligible to progress to a higher stage of a programme without having completed the requisite 120 points of the lower stage, may exceptionally be allowed to do so provided that each of the following conditions are met:

- (a) A minimum of 80 points at the lower level have been successfully completed including passes in all designated core modules;
- (b) All requirements for academic prerequisites for the higher level modules are met;
- (c) The Examination board have approved progression following a successful application for extenuating circumstances, and results are still pending in the student's profile;

<https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university>)

Final awards, classification and exit awards

BA Honours Degree (3 years full-time)

For the award of an Honours Degree, a student will have met the programme learning outcomes, achieved 120 credits at FHEQ Levels 4, 5 and 6 and achieved an aggregate pass mark of at least 40% across all levels.

Classification is based upon the mean mark across Level 6 and Level 5 at a ratio of 2:1 respectively.

| Aggregate % Score | Grade |
|-------------------|--------------------------|
| 70+ | First Class (1st) |
| 60-69 | Upper Second Class (2:1) |
| 50-59 | Lower Second Class (2:2) |
| 40-49 | Third Class (3rd) |
| 0-39 | Fail |

Like assessment/module marks, rounding up (0.5% or greater to the next full point) or rounding down (0.4% or below) occurs if a half mark arises at the classification point.

As detailed within programme specifications, a student withdrawing after successful completion of Level 4 may request the award of a Certificate of Higher Education, or after Level 5, a Diploma of Higher Education. A student may also be eligible to withdraw before completion of the project/dissertation component of an Honours degree and be eligible for the award of an Ordinary Degree. (successful completion of Levels 4 and 5 and 60 credits at Level 6, from completing the modules Independent Studio Practice and Consolidated Professional Development)

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Recognition of prior learning (RPL)

As detailed within the Student Guide to Recognition of Prior Learning (RPL) there are limits on the use of RPL, some of which impact upon classification:

No more than 50% of a programme's credit can be awarded through the RPL process, i.e. 180 credits of a Bachelor's Degree or 120 credits of a Foundation Degree, with the exception of an Honours Degree (Top-up), in which applicants must complete all 120 credits at Level 6.

Modules/levels for which RPL is granted cannot be granted marks or used toward final classification unless an Open University approved articulation/credit transfer agreement is in place with the named institution.

No credit can ever be awarded for the dissertation/major project element of any programme.

Modules/levels that are granted RPL should be designated a 'Pass' on the transcript of results. No marks can be awarded for a module that RPL has been granted for unless the applicant is transferring programmes internally and some modules are core and studied across all programmes. The calculation of the final classification will not include modules for which RPL has been granted.

For further information about the use of RPL within assessment please refer to the Student Guide.

Aegrotat and posthumous awards

Under exceptional circumstances, an Aegrotat award may be made by the Board of Examiners. This is only if a student is unable to complete their studies, such as through serious and permanent illness or other circumstances.

If an Aegrotat award is made, the Board must be confident that if the circumstances had not arisen, the student would have passed the award.

The Board of Examiners can also apply to the Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP) to request an award for a student who passes away before study is completed.

For further information on Aegrotat and Posthumous awards please see 21.0 in the Regulations for validated awards of The Open University.

Recording and Publishing assessment decisions General Information

All decisions on final awards are provisional until ratified by The Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP). Following the Board of Examiners meeting the documentation is submitted to The Open University within 2 working days. The expected timescale for confirmation of ratification by MRAQCP is within 7 working days of receipt of the documentation.

Recording assessment decisions

After marking and internal moderation (IM) have been completed, results for individual components are recorded in the ProMonitor system. Students may see these marks via ProPortal and should be advised that all marks are provisional at this stage.

Prior to the Board of Examiners Meeting a sample of assessed work is reviewed by the external examiner (EE). This sample should be agreed between the EE and programme leader and should include all assessed work by any College staff undertaking the programme. The regulations relating to EEs can be found in section F2 of the Handbook for Validated Awards.

Outcomes other than numerical marks will be added in lieu of marks to the mark sheet presented at the Board of Examiners meeting, using the codes shown in the table below. These outcomes will be confirmed to students in an outcome letter following the Board of Examiners meeting.

| Description of outcome | Code used on ProMonitor | Code on outcome letter |
|--|-------------------------|-------------------------|
| Non-submission of component | NS | NS Resit |
| Extenuating circumstances applied | EC | EC Resit |
| Unfair Practice – Penalty 1 applied | UP1 | UP Penalty 1 |
| Unfair Practice – Penalty 2 applied | UP2 | UP Penalty 2 |
| Unfair Practice – Penalty 3 applied | UP3 | UP Penalty 3 |
| Suspension of Studies/Interruption of Studies | INT | Interruption of Studies |
| Exempt from undertaking the component due to RPL | EX | Exempt |

Outcomes with final marks may result in other outcomes, including Fail (for marks below 40%) or Compensation (according to the regulations for Compensation – see section 5.). These outcomes will be confirmed and minuted at the Board of Examiners meeting and confirmed to students in their outcome letter following the meeting, using the following codes:

| Description of outcome | Code on outcome letter |
|------------------------------------|------------------------|
| First failure to gain a Pass mark | Fail Resit |
| Second failure to gain a Pass mark | Fail Retake |
| Compensation has been applied | Comp |

Publishing assessment decisions

Following the completion of all internal and external moderation and having been reported and agreed at the Board of Examiners meeting, marks are final and may be confirmed to students.

Students can view their confirmed marks using ProPortal – the student- facing part of the ProMonitor system. During the assessment process ProMonitor will be updated to reflect agreed marks.

Following each Board of Examiners meeting a letter will be sent to every student:

To confirm that – where work has been completed and a Pass gained, this has been agreed at the Board of Examiners meeting, and that the marks shown on ProPortal are now final;

To confirm that – where work has been completed and not gained a Pass, work has not been completed, or Extenuating Circumstances, Unfair Practice or Suspension of Studies/Interruption of Studies applies –the outcome has been reported and agreed at the Board of Examiners meeting and is now final;

To give – in the case of the various outcomes listed in 10.8.2 – a brief explanation of the applicable outcome(s) and the action(s) required;

To confirm that should a student wish to appeal an assessment decision they should do so within 10 working days of receipt of the letter.

After ratification of final award decisions from MRAQCP has been given, certificates are sent from the Open University. An Open University-approved diploma supplement is produced by the University Centre to accompany the certificate. The diploma supplement is signed by the Head of Higher Education and bears the College stamp. The diploma supplement includes the following information:

| Section | Information |
|---------|---|
| 1 | Information regarding the holder of the qualification |
| 2 | Information identifying the qualification |
| 3 | Information on the level of the qualification |
| 4 | Information on the contents and mode of study (including the transcript of results – see 10.10) |
| 5 | Information on the function of the qualification |
| 6 | Additional information |
| 7 | Certification of the supplement |
| 8 | Information on the national higher education system |

The transcript of results – includes the following information:

| Student | Notes |
|--|--|
| Name | Student's name |
| Date of birth | Student's date of birth |
| Registration Number | OUVS ID number |
| Student ID | University Centre student number |
| Date of Award Assessment Board | Date that the Board of Examiners meeting was held to confirm the student's results |
| Academic Year | The academic year in which the diploma supplement has been produced |
| Language of instruction | English |
| Language of assessment | English |
| Institution responsible for programme delivery | University Centre York College |
| Programme | Notes |
| Module ref | Reference code for the module |
| Module title | The title of the module |

| | |
|---------|---|
| Level | This will be either 4, 5 or 6, depending on the programme |
| Credits | The number of credits awarded for the module |
| Grade % | Expressed as a percentage in whole numbers. Where compensation has been applied, an asterisk '*' is shown next to the applicable mark on the transcript of results. Where RPL has been applied and a module has not been undertaken then the grade will be shown as 'Pass'. |
| ECTS | European Credit Transfer and Accumulation System equivalent (each credit equals 0.5 as ECTS) |

| | | |
|------------------|-----------------------------------|---|
| Credits achieved | Total number of credits achieved: | |
| | CertHE | A minimum of 120 credits at Level 4 |
| | FD | 240 credits (120 at Level 4 and 120 at Level 5) |
| | BA (Hons) | 120 credits at Level 6 |
| | BA | A minimum of 60 credits at Level 6 |

| | |
|----------|--|
| Result % | The aggregated percentage mark when all applicable module marks have been taken into account across the programme. |
|----------|--|

| | | |
|-------|------------------------|--|
| Award | The name of the award: | |
| | CertHE | Certificate of higher education (an approved combination of 120 credits at Level 4) |
| | FD | Foundation degree |
| | BA (Hons) | Degree with Honours |
| | BA | Ordinary degree (an approved combination of 60 or more credits at Level 6 gained from completing the module Independent Studio Practice and Consolidated Professional Development) |

| | | |
|----------------|-----------|--------------------------------|
| Classification | CertHE | Unclassified – a Pass is given |
| | FD | See section 7.2. |
| | BA (Hons) | See section 7.10. |
| | BA | Unclassified – a Pass is given |

Related policies/procedures/documents (<https://www.yorkcollege.ac.uk/university-centre/policies-and-procedures>)

[Academic Appeals Policy](#)

[Academic Misconduct Policy](#)

[Assessment Policy including Suspension of Studies](#)

[Internal Quality Assurance Procedure](#)

[Recognition of Prior Learning HE Programmes](#)

[Malpractice Policy Malpractice and Maladministration Policy](#)

15 Academic integrity refer to policy

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/Higher-Education-Policies/Academic_Misconduct_HE_Procedure.pdf

Avoiding Plagiarism

Plagiarism is defined in the Academic Misconduct Procedure (HE) as “the action of attempting to pass off another’s original work as the student’s own original work”. You might think that taking someone else’s work or ideas by accident is not classed as plagiarism, but it is viewed as unfair practice and will be included as an offence. You have the responsibility for your own research, so you are also in control of the way that you include that research in your own writing. The College will give you information and support to help you to avoid plagiarism, so if your written work does come back with a high percentage on Turnitin then it is likely that you will be the subject of a suspected unfair practice case.

The main way that you can avoid any confusion about what you have and have not written is to reference correctly all source material that you are using

Academic Misconduct

As a student you are expected to know how to go about your studies in an appropriate way. Your academic conduct is as important as your personal conduct. Cases of academic misconduct– are taken seriously by the College.

You are responsible for most of your own learning outside of the classroom, so you need to know how to make the best use of your time. You don’t want to spend a lot of time working in a way if it’s not going to get you the results you need. When you submit a piece of work for assessment you should know what’s acceptable and what’s not acceptable. Your tutor will give you clear instructions about submissions: how they should be presented and how you should go about submitting them.

The level of penalty you can expect depends on how serious the offence is. At the lowest level you will be asked to resubmit the work; at the highest level you may be withdrawn from your course without a qualification.

However, there are certain basic academic standards that you need to be aware of, and the most important of these is plagiarism. The penalties for academic misconduct can be severe, so it is worth taking the time to understand the information on this page.

A copy of the Academic Misconduct Procedure (HE) is available on see York College Blackboard HE Essentials.

Acceptable forms of academic referencing and citation

When writing for assessment, you need to do everything you can to make sure that your tutor knows what parts of the writing aren’t yours. You are expected to do research in preparation for writing, and your tutor needs to be able to see this research to give you marks for it. The main way to successfully show your research and to clearly set out the difference between what you have and have not written is to use referencing.

When you’re in conversation, you might refer to something that someone else said as evidence to underpin your own position: “I know this won’t happen because she said she wouldn’t let it happen”. Obviously, you would only trust someone’s word when they are in a position of authority. Without any trust you wouldn’t use their word as evidence.

When you’re writing, the principle is the same. You need to show where you have used someone else’s writing as evidence for your own position. There needs to be trust that the evidence you are using is valid. Using someone else’s writing word-for-word needs to be indicated with “quote marks”. You don’t need quote marks if you’re simply referring to an idea or perspective that another writer has put forward – you can summarise or paraphrase this in your own words. However, in both of these cases, you do need to provide a citation, which is made up of two or three key bits of information that show your tutor where the information has come from.

Appeals and complaints against an assessment decision

<https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Appeal-procedures- HEv2.pdf>

You can appeal against an assessment decision if you believe and have evidence that any of the following apply:

a) There were relevant exceptional circumstances (for example, illness), and you have a good reason for failing to notify the examiners of these sooner. Normally you must inform your Progress tutor by the assessment deadline (or up to five days after the deadline in the case of examinations), by using the exceptional circumstances procedure. A 'good reason' means that circumstances beyond your control prevented you from disclosing the relevant circumstances at the appropriate time. Personal embarrassment or unwillingness to disclose personal circumstances are not considered 'good reason' for the purposes of an appeal.

b) You did notify the examiners earlier about exceptional circumstances or some other disruption of the assessment process, but there is clear evidence that the exceptional circumstances procedure was not correctly followed. The fact that you disagree with the way in which your exceptional circumstances were considered is not in itself grounds for appeal.

c) A procedural irregularity has occurred; the assessment was conducted unfairly or improperly; the assessment was biased.

You must complete a FQ10 form, more information can be found in the HE Assessment Appeals Policy and Procedure see York College Blackboard HE Essentials

As a student you are expected to know how to go about your studies in an appropriate way. Your academic conduct is as important as your personal conduct. Cases of academic misconduct– are taken seriously by the College.

You are responsible for most of your own learning outside of the classroom, so you need to know how to make the best use of your time. You don't want to spend a lot of time working in a way if it's not going to get you the results you need. When you submit a piece of work for assessment you should know what's acceptable and what's not acceptable. Your tutor will give you clear instructions about submissions: how they should be presented and how you should go about submitting them.

The level of penalty you can expect depends on how serious the offence is. At the lowest level you will be asked to resubmit the work; at the highest level you may be withdrawn from your course without a qualification.

However, there are certain basic academic standards that you need to be aware of, and the most important of these is plagiarism. The penalties for academic misconduct can be severe, so it is worth taking the time to understand the information on this page.

A copy of the Academic Misconduct Procedure (HE) is available on see York College Blackboard HE Essentials

16 Other institutional policies and regulations

Link <https://www.yorkcollege.ac.uk/university-centre/policies-and-procedures>

Some of the information below may be given in the form of general brief statements (ideally with links included) that refer students to separate generic institutional policy document.

Disability statement

The College is committed to equality for all and widening participation for disabled students and ensuring that all students have access to a high quality learning experience.

To help us achieve this please make sure that you let us know what you need so we can make reasonable adjustments to help you succeed.

Safeguarding

“The safeguarding of young people and vulnerable adults is fully embraced by all York College staff and underpins the College’s values”

Staying Safe at York College

We want all students at York College to feel safe and not to feel threatened by their environment or other people in it. To keep you free from harm, we carry out all that is necessary within these key areas:

Prevent at York College

An essential part of York College’s safeguarding duty includes protecting vulnerable people from the risk of radicalisation and extremism. This is called the ‘Prevent Duty’; this is a government initiative aimed at stopping people becoming involved with (radicalised) or support violent extreme behaviour (extremism).

Link <https://www.yorkcollege.ac.uk/student-life/safeguarding.html>

Equal opportunities statement

York College is committed to equality of opportunity. The aim is to create an environment in which people treat each other with mutual respect, regardless of age, disability, family responsibility, marital status, race, colour, ethnicity, nationality, religion or belief, gender, gender identity, transgender, sexual orientation, trade union activity or unrelated criminal convictions.

Link <https://www.yorkcollege.ac.uk/about-us/equality-diversity/685-legislation.html>

Data protection

The College needs to keep certain information about its employees, students and other users to allow it to monitor performance, achievements, and health and safety, for example. It is also necessary to process information so that staff can be recruited and paid, courses organised and legal obligations to funding bodies and government complied with. To comply with the law, information must be collected and used fairly, stored safely and not disclosed to any other person unlawfully. To do this, the College must comply with the Data Protection Principles which are set out in the General Data Protection Regulations [GDPR].

Link https://www.yorkcollege.ac.uk/images/pdf/pdfs_2020/Data_Protection_Policy.pdf

Link https://www.yorkcollege.ac.uk/images/pdf/pdfs_2018/Data_Protection_Policy_Appendices.pdf

Health and safety issues

York College, as a requirement of the Health and Safety at Work etc Act 1974 must produce a Health and Safety Policy. The policy document outlines the College’s responsibilities to staff, students and visitors to our buildings and gives our arrangements for health and safety.

York College sees the promotion of health and safety as a team effort, it is intended that the policy (linked below), and the teamwork it promotes should enable the College Community to work in partnership to achieve a safe working environment where hazards are controlled, risks to the health and safety of staff and others are reduced to a minimum and the safeguarding of students is maintained at all times.

Link <https://www.yorkcollege.ac.uk/about-us/233-health-and-safety.html>

17 Student participation and evaluation

As a student you are not a passive consumer of learning, but an active participant, so the College wants you to engage with it about all aspects of your experience and is committed to listening to you and your ideas. Your tutor will usually be your first point of call when you want to feed something back (what is working and what is not!), but there are other ways you can share your thoughts, outlined below.

How Can You Engage?

There are many opportunities for you to share your perspective, ideas and knowledge as a student at the College. More details of how you can get involved with feedback and engagement can be found on Blackboard.

Student representation on Committees

The College is committed to ensuring that the views of students are heard and responded to. This is partly achieved through Programme-level representatives who are recruited across all Programmes. More information about this and the link with the HE student forum will be given in the cross college induction. Student reps will be contacted and meet throughout the year to give feedback on their course and make suggestions as to how we can make improvements to our student experience.

Higher Education Surveys

Throughout the academic year there will be an opportunity to feedback through online surveys. Feedback from HE students is collated and where actions have been met you will find this information in the University Centre and on HE Essentials via "You Said We Did"

Role of Development and Enhancement Meetings

Each Programme will set up a development and enhancement meeting to ensure that the academic experience of students on the Programme is as good as it can be. These meetings take place twice per academic year, one per semester. There will also be two student focus groups to allow students to contribute to Programme monitoring, review and development.

The meeting is important as your feedback will be passed on to relevant managers for their attention, and your tutor will take on board your comments and combine them with feedback from module evaluations, external examiner reports, the Student Submission and other sources to help them to evaluate and review the course and how it might be run differently.

At the end of the year your tutor completes an Evaluation & Review; your feedback plays an important role in this process. Each Evaluation & Review is shared with management and therefore has an impact on the way that the College evaluates its annual performance.

Module Evaluation

We value your feedback. Each Programme should undertake module evaluations to give you the opportunity to tell us what you think about module delivery, assessments, and the learning resources available to you. We are interested in hearing about areas that have exceeded your expectations as well as those that have not met your needs or requirements. There is also a free text comments section where you can submit additional remarks and suggestions.

Module evaluations are confidential and completed anonymously. This feedback is used at Programme level so that the student experience can be continuously improved. By undertaking module evaluations, you can help us to refresh and revise our module delivery to enhance the learning experience and continue to improve upon our academic provision.

College Surveys

We ask students to complete surveys at different stages of their programme to provide us with feedback on how things are going. Again, these results are used by staff on your Programme to make improvements and to share good practice. Your feedback matters – so take these opportunities to get involved.

National Student Survey

If you are entering into your final year you will also be invited to participate in the National Student Survey. This is a survey for all final year students in all universities in England and the results are made public to help prospective students make choices about where and what to study.

What Happens with My Feedback?

We take your comments very seriously and you can find out what actions have been taken in response to your feedback through your Programme representative or your tutors.

18 General reading list (i.e. not module specific), including electronic resources

| Key reading list | | | |
|--|------|---|--------------------------|
| Author | Year | Title | Publisher |
| Adamson. G | 2018 | Fewer, Better, Things: The Hidden Wisdom of Objects | Bloomsbury |
| Adamson. G, Lind. M, & Zamecznik. M | 2015 | Documents on Contemporary Crafts Series1-5: Index Documents on Contemporary Crafts no 1: Museum for Skills Documents on Contemporary Crafts no 2: Materiality Matters Documents on Contemporary Crafts no 3: Crafting Exhibitions Documents on Contemporary Crafts no 4: On Collecting Documents on Contemporary Crafts no 5: Material Perceptions | Norwegian C |
| Adamson, G | 2007 | Thinking through Craft | Berg |
| Adamson, G | 2010 | The Craft Reader | Berg |
| Baudrillard, J | 1996 | The System of Objects | Verso |
| Black A, Burisch, N | 2020 | The New Politics of the Handmade Craft, Art and Design | Bloomsbury |
| Bone, E | 2011 | Silversmithing for Jewellery Makers | Search Press |
| Buszek, M | 2011 | Extra/Ordinary: Craft and Contemporary Art | Duke Univers |
| Cane, K. | 2019 | Making and Drawing. | Bloomsbury |
| Casson, D | 2020 | Closed on Mondays: Behind the Scenes at the Museum | Lund Humph Publishers |
| Carroll,H. | 2014 | Read This if You Want to Take Great Photographs | Lawrence Kir |
| Chouinard, Y | 2016 | Let My People Go Surfing | Penguin |
| Clare, C | 2016 | Subversive Ceramics | Bloomsbury |
| Clay, R | 2009 | An Introduction to Design | Berg |
| Cohen, D | 2012 | A Visual Language: Elements of Design | A&C Black |
| Crawford, M | 2011 | The Case For Working With Your Hands | Penguin |
| Daintry. N | 2007 | Breaking the Mould: New Approaches to Ceramics | Black Dog pu |
| Demos, T. J | 2016 | Decolonizing Nature: Contemporary Art and the Politics of Ecology. | Sternberg Pr |
| Felcey, H | 2013 | Collaboration Through Craft | Berg |
| Frayling, C | 2012 | On craftsmanship: Towards a new Bauhaus | Consortium B Dis. |
| Fridsma, L. & Gyncild, B. | 2019 | Adobe After Effects Classroom in a Book (2020 Release) | Pearson Edu |
| Gauntlett, D | 2011 | Making is Connecting | Polity Press |
| Guffey, E | 2018 | Designing Disability: Symbols, Space and Society | Bloomsbury |
| Greer, B | 2014 | Craftivism: The art of craft and activism. | Arsenal Pulp |
| Gyncild, B. and Team, A.C. | 2013 | Adobe Photoshop CS6 classroom in a book | Adobe Press |
| Harrison, R | 2020 | Sustainable Ceramics: A Practical Guide | Bloomsbury |
| Harrod, T | 2018 | Craft (Whitechapel Gallery, Documents of Contemporary Art Series) | Whitechapel |
| Hooson, D Rowntree, J | 2018 | Clay in Common | Triarchy Pres |
| Howes, P.,Laughlin, Z | 2012 | Material Matters: New Materials in Design | Black Dog P |
| Johnston, L | 2017 | Digital Handmade: Craftsmanship and the New Industrial Revolution | Thames & H |
| Kantrowitz, A., Brew, A., & Fava, M., (eds.) | 2011 | Thinking Through Drawing: Practice into Knowledge. | Teachers Co |
| Kleon, A | 2012 | Steal like an artist: 10 things nobody told you about being creative | Workman Pul Company |
| Knott, S | 2015 | Amateur craft: History and theory | Bloomsbury A |

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|--|-------------|--|---------------------------------------|
| Korn.P | 2015 | Why we make things and why it matters: The education of a craftsman. | Square Peg |
| Lipson, H. and Kurman, M. | 2013 | The sustainable design book. | Laurence King |
| Miodownik, M | 2014 | Stuff Matters: The Strange Stories of the Marvellous Materials that Shape Our Man-made World Paperback | Penguin |
| Parker, R. | 2012 | The Subversive Stitch: Embroidery and the Making of the Feminine | I.B. Tauris |
| Paterson, E.C. and Surette, S. (eds.) | 2015 | Sloppy craft: Post-disciplinarity and the crafts | Bloomsbury |
| Pedrosa, A, Hoptman, L & Hoffmann, J | 2014 | Vitamin 3-D: New Perspectives in Sculpture and Installation | Phaidon |
| Phaidon Editors | 2013 | The Design Book | Phaidon |
| Phaidon Editors | 2021 | Vitamin C: Clay and Ceramics in Contemporary Art | Phaidon |
| Porter, J | 2019 | Vitamin T: Threads and Textiles in Contemporary Art | Phaidon |
| Pullen, F | 2014 | Craft a creative business: Making & marketing a successful creative business. | Search Press |
| Puman, L | 2014 | Contemporary Jewellery Design | CYPI Press |
| Raizman, D | 2010 | History of Modern Design | Laurence King |
| Risatti, H. | 2013 | A theory of craft: Function and aesthetic expression. | University of Carolina Press |
| Sennett, R | 2009 | The Craftsman | Penguin |
| Shillito, A.M | 2013 | Digital crafts: Industrial technologies for applied artists and designer makers | A & C Black |
| Staubach, S | 2013 | Clay: The History and Evolution of Humankind's Relationship with Earth's Most Primal Element | University Press of England |
| St. Claire, K | 2015 | The Golden Thread: How Fabric Changed History | John Murray |
| Tickoo Purdue, S. | 2017 | Autodesk 3ds Max 2018 for Beginners: A Tutorial Approach, 18th Edition | Cadcam Tech |
| Walker, S | 2006 | Sustainable by design Exploration in theory and practice | Earthscan Publications |
| Zilber.E | 2015 | Crafted: Objects in Flux | MFA Publications, Museum of Fine Arts |
| Professional Development Resources | | | |
| Author | Year | Title | Publisher |
| Anderson, C. | 2012 | Makers: The new industrial revolution | Crown Publishers, Creative |
| Branagan, A. and Dyson, J | 2011 | The essential guide to business for artists and designers: An enterprise manual for visual artists and creative professionals. | Bloomsbury Academic |
| Kara, H. | 2020 | Creative Research Methods 2e: A Practical Guide. | Policy Press |
| Kwon, M | 2004 | (2004) One Place After Another: Site Specific Art and Locational Identity | MIT |
| Jayne, T. | 2014 | How to show & sell your crafts: How to build your craft business at home, online, and in the marketplace. | St. Martin's Griffin |
| McDonough, W. and Braungart, M | 2010 | Cradle to cradle: Remaking the way we make things. | Farrar, Straus and Giroux |
| McDonough, W., Braungart, M. and Clinton, P.B. | 2013 | The Upcycle: Beyond sustainability - designing for abundance. | Farrar, Straus and Giroux |
| Ploszajski, A. | 2021 | Handmade: A Scientist's Search for Meaning through Making | Bloomsbury Sigma |
| Michael, E. | 2014 | Etsy empire: Proven tactics for your Etsy business success, including Etsy Seo, Etsy shop building, social media for Etsy and Etsy pricing tips. | Createspace |
| Marincola, P | 2006 | What makes a Great Exhibition? | Reaktion Books |
| Mosley, P | 2011 | Make your creativity pay: How to earn your living from the things you love to do. | PSB Design Consultants |

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|-------------------------------|------|--|--------------------------|
| Mosley, P | 2015 | The art of shouting quietly: A guide to self-promotion for Introverts and other quiet souls. | PSB Design Consultants |
| O' Doherty, B | 1999 | Inside the White Cube: Ideology of the Gallery Space. | University of |
| O'Neill, P. | 2012 | The Culture of Curating and the curating of culture(s) | MIT Press |
| Perry, G | 2014 | Playing to the Gallery: Helping Contemporary Art in Its Struggle to Be Understood. | Penguin Boo |
| Pullen. H. | 2014 | Online marketing for your craft business: How to get your handmade products discovered, shared and sold on the Internet. | Writer's Dige |
| Raqs Media Collective, et al. | 2018 | OnCurating Issue 35: Decolonizing Art Institutions. | CreateSpace Publishing P |
| Richard, D | 2013 | How to start a creative business: The jargon-free guide for creative entrepreneurs. | David & Cha |
| Ruston, A | 2013 | The artist's guide to selling work. 2nd edn | Bloomsbury |
| Richard, D | 2013 | How to Start a Creative Business | D&C |

Contextual Studies and Dissertation and academic writing resources;

| Author | Year | Title | Publish |
|----------------------------------|------|--|-----------|
| Dixon, P. | 2015 | The Future of Almost Everything: The global changes that will affect every business and all our lives. | Profile I |
| Black, A. & Burisch, N. | 2019 | The New Politics of the Handmade: Craft, Art and Design | Black, A |
| Bell, J. 6 th ed. | 2014 | Doing Your Research Project. | Open U |
| Chatfield, T. | 2017 | Critical Thinking: Your guide to effective arguments, successful analysis and independent study. | SAGE P |
| Cottrell, S | 2014 | Dissertation and Project Reports: A Step by Step Guide, | Palgrav |
| Harman. G | 2019 | Art and Objects | Harman |
| Harrison,C. Gaiger,J. & Wood,P. | 1998 | Art in Theory 1815-1900: An Anthology of Changing Ideas | Wiley |
| Harrison,C. Gaiger,J. & Wood,P. | 2003 | Art in Theory 1900-2000: An Anthology of Changing Ideas | Wiley |
| Hewison, R | 2014 | Cultural Capital: The Rise and Fall of Creative Britain | Verso |
| Fisher. T (Ed), & Gamman. L (Ed) | 2018 | Tricky Design: The Ethics of Things | Blooms |
| Greetham, B | 2019 | How to Write Your Undergraduate Dissertation, | Palgrav |
| Procter, A | 2020 | The Whole Picture: The Colonial Story of the Art in Our Museums & why we Need to Talk about it | Octopus |
| Reiss, J. (Ed) | 2019 | Art, Theory and Practice in the Anthropocene | Vernon |
| Williams, K | 2018 | Planning Your Dissertation | Palgrav |

Other indicative text (e.g. websites)

www.artscouncil.org.uk
www.artmonthly.co.uk

www.artrabbit.com
www.artsandculture.google.com
www.axisweb.org
www.businesslink.gov.uk
www.ceramic-review.co.uk
www.craftscouncil.org
www.craftanddesign.net
www.curatorspace.com
www.designboom.com
www.designmuseum.org
www.designnation.co.uk
www.dezeen.com
www.ethicalmetalsmiths.org
www.elephant.art
www.Frieze.com
www.thegoldsmiths.co.uk
www.royalacademy.org.uk
www.sculpture.org
www.vam.ac.uk
www.vads.ac.uk

Journals

Journal for artistic research www.jar-online.net
Crafts
American Craft
Ceramic Review
Crafts
Sculpture
Elle Decoration
Embroidery
Selvedge
Artist Blacksmith
Ceramics Art & perception
Craft & Design
Fiberarts
Neues Glas/New Glass
Object
The Goldsmiths' Company Technical Journal

Planet eStream

A wealth of programmes related to the course
<https://estream.yorkcollege.ac.uk/>

E-Books

Surface Decoration 9781350006515
New Directions in Ceramics 9781474264679
Ceramic, Art & Civilisation 9781474239721
Special Effect Glazes 97819147239721