

<b>1</b>	<b>Awarding Institution</b>	University of Newcastle Upon Tyne
<b>2</b>	<b>Teaching Institution</b>	As above
<b>3</b>	<b>Final Award</b>	BA (Hons)
<b>4</b>	<b>Programme title</b>	Fine Art
<b>5</b>	<b>Programme Accredited by:</b>	Not applicable
<b>6</b>	<b>UCAS Code</b>	W150 (Route A); E100 (Route B)
<b>7</b>	<b>QAA Subject Benchmarking Group(s)</b>	Art and Design
<b>8</b>	<b>Date of production/revision</b>	Nov 2004

<b>9</b>	<b>Programme Aims:</b>	
(i)	To recruit students of demonstrable potential who will benefit from the nature and provision of the course.	
(ii)	To deliver effective teaching of Fine Art within the School of Arts and Cultures and the University.	
(iii)	To develop in our students an informed interest in their subject, and enhance their confidence, creativity and independence of thought through the provision of a supportive and responsive learning environment which encourages collaborative and independent learning.	
(iv)	To produce graduates who are prepared for further creative and intellectual development through the provision of a varied learning experience that supports the development of individual potential and abilities.	
(v)	To produce graduates who have acquired a sound knowledge of practical and intellectual approaches to their subject at a general level, and who have progressed to develop learning and understanding in chosen questions.	

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**10(a) Programme Intended Learning Outcomes:**

**A Knowledge and understanding**

The programme provides opportunities for students to develop and demonstrate knowledge, understanding and skills in the following areas:

- 1 The acquisition of a foundation in and understanding of a range of approaches to Fine Art within the broadly defined areas of Painting, Sculpture, Printmaking and Art History.
- 2 Building upon this foundation by progressively developing learning and understanding in areas of specialist knowledge and practice (successful careers) in the cultural industry.
- 3 Improving our students' ability to investigate and present their ideas in both a written and visual context.
- 4 The development of skills to research, analyse and synthesise information and the ability to structure and evaluate material, both visual and written.
- 5 The development of skills known as professional and life skills that are transferable to a wide range of vocational fields that include those skills of visual and verbal presentation, time management and organisation, IT, analytical and critical skills.
- 6 An understanding of the synergies of Theory, Art History and Studio Practice and their relationship to the development of a creative contemporary art practice.

**B Subject-specific/professional skills**

The programme provides opportunities for students to develop and demonstrate knowledge, understanding and skills in the following areas:

- 1 Developing an understanding of the techniques and methods of Fine Art production
- 2 Acquiring a foundation in and understanding of a range of approaches to Fine Art within the broadly defined areas of Painting, Sculpture, Printmaking and Art History.
- 3 Improvement in the practical understanding of appropriate subject specific and key skills and the development 'transferable' skills including those of written and oral communication and presentation.
- 4 Instruction in the use of workshop equipment, in painting, photography, electronic media, IT, printmaking and sculpture.

5	Acquiring a sound understanding of professional practice in the chosen subject area and to develop the capacity to identify and develop careers in the visual arts and other related work environments.
<b>C</b>	<b>Cognitive skills</b> The programme provides opportunities for the development and demonstration of:
1	The ability to solve and find creative solutions to problems; aesthetic, practical and theoretical
2	The ability to apply appropriate critical knowledge and understanding of professional practice and its contexts
3	Skills in time-management, planning and organisation
4	The ability to assess key theories of contemporary practice, and to test and critically appraise them in regard to studio and written work
5	The ability to present and formulate ideas and understanding of a given subject
6	The ability to attribute and evaluate value and significance of research and studio work (self-assessment)
<b>D</b>	<b>Key (transferable) skills</b> The programme provides opportunities for students to develop and demonstrate the:
1	Capacity to work independently, with initiative and in teams
2	Communication and presentation skills
3	Ability to use Library, IT and other information resources skilfully and appropriately
4	Ability to apply appropriate research and research methods
5	Plan, organise and prioritise work activities in order to meet deadlines
6	Ability in problem solving
7	Critical, analytic and formative evaluation and judgement skills; formulate reasoned responses to the critical judgements of others
<b>10(b)</b>	<b>Programme Intended Learning Outcomes:</b>
	<b>Teaching and Learning Methods and Strategies</b>

A	Knowledge and understanding	<p>Knowledge and understanding (A1-A6) in the subject area are communicated through lectures on Art and Art History (supported by handouts, archival and computer based reference). Two distinct and extensive lecture programmes support the teaching in the course: (a) The Visiting Lecture Programme (a series of lectures given by practising artists about their work, its production and exhibition) (b) Art History lectures. These programmes provide a professional and vocational context within which student knowledge and understanding of art and curatorial / exhibition practice is extended. Seminars, tutorials and student presentations, provide further dissemination of knowledge and understanding of (A1-A6). Throughout the taught component of the course, students are exposed to the language and practice of art through the use of group critique and feedback tutorials, exhibition and studio visits and international field trips. Individual student learning is supported through reading and archival research, gallery and museum visits, the writing of essays and a dissertation, and practical workshops / projects and seminars covering technical and professional practice and theory.</p>
B	Subject-specific/professional skills	<p>The teaching strategy instructs students in a range of approaches to the making of studio work, through key skills workshops which are strategically placed throughout the course. Methods of teaching relating to Studio Practice will include tutorials, seminars, group critiques and studio discussions, lectures, technical demonstrations (workshops) local, national and international gallery visits (B1-B4).</p> <p>LifeWorkArt is a professional development programme running throughout the four year degree programme (B3, B5). LWA integrates professional practice and studio practice.</p>

It is taught through projects, seminars, workshops and tutorials working with recent graduates, established artists, curators, other arts professionals, careers department, University Enterprise Centre etc. Through LWA, students develop subject specific skills (eg exhibition organisation), practical skills (eg building a website to document and disseminate a project) and generic skills valuable for career paths in the visual arts and related cultural fields. The teaching also emphasises the transferability of that knowledge and those skills. LWA has built upon and developed previous professional practice initiatives in the department – eg Fine Art Futures a conference based programme for final years which is now organised by final year students as a partnership project with other universities in the region and with a-n (the key organisation delivering professional development to artists nationally), Northern Cultural Skills Partnership (regional professional development agency) and the Arts Council. The students' production of a dissertation is assisted by writing workshops and individual tutorials with a tutor who is assigned to their individual project (B2, B3). This individual guidance is echoed in the studio/workshop where assigned group and individual projects as well as self-initiated projects and research are overseen by a personal tutor as well as the module leaders. Students are encouraged to acquire practical and professional skills (B1-B5) through coursework, practical demonstrations, projects, placements and complementary practice strands. Learning is reinforced by means of a Dissertation at Stage 3 (B4), and further developed in self-initiated and self directed studio practice.

C Cognitive skills

Dialogue and discussion in individual and group tutorials, in lectures and seminars

(C1-C6) and by specific modules related to Art History and Theory (C2-C5) and the requirement to research and write a dissertation (C3-C5). Demonstration of technical options/methods across media in photography, IT, electronic media, painting, sculpture, printmaking, drawing (C1-C3). Critical assessment of professional practice through the LifeWorkArt programme. There is a critical forum at (Stage 4) of the course where students present their work/ideas and is followed by a Forum where the work is discussed critically. Various opportunities and venues to exhibit student's studio work in and off campus provide a forum for critical discussion of work in a professional context. Two permanent project spaces where students can test and critically evaluate work outside of the normative studio environment are provided. These opportunities and facilities support the development of cognitive skills outlined in (C1-C6).

The students are encouraged to acquire cognitive skills (C1-C2) in the LifeWorkArt programme. Active participation in collaborative projects (group exhibitions) and seminars throughout the programme enables students to develop cognitive skills (C1, C2, C3, and C6). The research and testing of data and ideas required in writing a Dissertation also focus on cognitive skills (C1, C3, C5).

D Key (transferable) skills

Key skills are implicit within the structure and aims of the course curriculum, and opportunities are provided for specific skills teaching in the form of: key skills of communication and presentation are developed in both student-led seminars, peer review, group tutorials and critiques (D3, D4), and research skills and methods such as IT, library and subject specific research methods (D2-D3) are developed in practical inductions and workshops and

within the individual tutorial system. The context of the individual studio based learning environment develops and supports through individual tutorial and self-initiated projects the capacity to work independently and with initiative (D1). The group tutorial and seminar programme develops student experience of working with peers as a team. The modular structure of the Degree Programme, and its subject specific projects, seminars, lectures and tutorials, necessitate that individuals structure and manage time, materials and resources efficiently and effectively (D5). The nature of the subject area of Fine Art is generically structured around problem solving and the development of appropriate research methods (D4, D6) and is supported by a studio based learning and teaching strategy. The use of critique in both individual and group tutorial is central to the development of (D7) and is further supported by historical and critical studies (essays, forums, seminars, dissertation) (D3-D7).

Students are encouraged to acquire Key Skills in the LifeWorkArt programme through active participation in field trips to galleries, museums and exhibitions where students view, discuss and write about archival materials and artworks (D1, D4, D7). The key skills of critical awareness and problem solving are learnt primarily through discourse and practice. Individual tutorial/critical discussion (critiques) with visiting lecturers (outstanding practitioners in the field), core academic staff and peer groups provide a critical vocational balance in the learning experience through ongoing engagement with critical issues and ideas central to the development of a contemporary and professional art practice (D6, D7). Students learn through the experience of attempting to make innovative art works in their dedicated studios and individual workspaces, the value of independent and self-initiated

practice (D1) which are then presented in an exhibition context for critique and assessment. Reflective learning is developed through tutorial report forms (D1-D7). Studio practice and peer critique support students' ability to work together to develop ideas and artwork. Collaborative projects are encouraged when appropriate (D1). Some key skills such as time management, are implicit in the course structure (timetables, deadlines, progress review), and are further developed in seminars and group tutorials as students prepare for exams and major exhibitions (D5). Presentation skills are supported by written work, essays and dissertation, and by project presentation, forum, group and individual tutorial. The production and mounting of individual and group exhibitions is central to student learning, as is the production and publication of attendant literature, posters, postcards and catalogues (D1-D6).

**10(c) Programme Intended Learning Outcomes:**

**Assessment Strategy and Methods**

A Knowledge and understanding

Knowledge and understanding (A1-A7) are assessed by written exams in Art History, a visual test in Art History and Art History coursework (essay and dissertation), regular review of studio coursework, by formative and summative assessment and discretionary viva voce (external examination) of studio coursework and the final exhibition.

B Subject-specific/professional skills

Subject specific and practical skills (B1-B5) are assessed by the demonstration and development of a body of art work and the ability to assimilate and apply appropriate knowledge and skills (B1-B5), and the production of a dissertation, and both visual and written exams. The body of studio work is assessed by an internal



		exam board at formative and summative stages, and by external examiners at a summative stage (at the examiners discretion, by viva voce) at the stage of final exhibition. The dissertation is marked by an internal panel at summative stage and by an external examiner at a summative stage (at the examiners discretion, by viva voce)
C	Cognitive skills	Cognitive Skills (C1-C6) are assessed by means of coursework (portfolio, final exhibition, essays, dissertation, fieldwork) and occurs at the end of each semester. Assessment involves examination (visual and written) peer review, staff critique, systematic and periodic portfolio review, and viva voce external examination.
D	Key (transferable) skills	Key skills are not usually independently assessed, but examined indirectly through coursework and assessment criteria. The skills in (D1, D2) are examined by a portfolio review system which checks on student progress at the end of each semester. Skills associated with IT and information resources (D2, D3) are assessed by dissertation, documentation and associated exhibition and publications, as well as by the assessment of artworks executed in various electronic media and in traditional media and disciplines of sculpture, painting, printmaking (D4, D5, D6). Critical and planning abilities are assessed by coursework, and by discussion in individual and group tutorial. All skills are assessed in the formative and summative assessment of portfolio and by the external examiners' discretionary viva voce.

<b>11 Programme Curriculum, Structure, and Features:</b>
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The Programme comprises of three elements, in which the practical studio work is studied alongside History of Art and LifeWorkArt. An innovative feature of the programme is that throughout the first two stages of study the balance of Studio Practice to History of Art is set at 80:40 credits. While in the Third and Final Stage, students have the option to change that balance according to their developed preferences and interests. An understanding of the synergies of Art History, Theory and Studio practice and their relationship to the development of a creative contemporary art practice is considered central to the nature of the course. This is augmented by the Visiting Lecture Programme which provides a weekly lecture and tutorials by a visiting practitioner, curator or theorist.

### **Curriculum and Structure**

Modules in the University of Newcastle are classified as core, compulsory and optional. All Fine Art modules are core, which means that they must be passed for students to progress to the next stage of the Degree Programme. In Stage 1 of the Degree Programme all modules are compulsory, which means that students must study all set modules. In other years however, students are offered a combination of compulsory and optional modules to allow them to select their own particular programme of study. The course aims to lead the student systematically through aspects of Art History and Fine Art practice.

The History of Art component provides a framework of art historical training which whilst self-sufficient also supports the study of Studio Practice by contextualising visual arts practice. In the First Year a Preliminary Studies course introduces students to some of the essentials of the study of the History of Art, including key aspects of chronology, methodology and approaches to looking at artefacts and objects. In subsequent years students select from the specialist courses on offer and research and present a dissertation on an art historical subject in the Third Year. There is an increasing choice as students progress through the degree programme with the option to begin to specialise in Art History from Stage 3. In Final Year students can take up to 80 credits in Art History (out of a total requirement of 120) and can select from a range of modules on offer. Methods of teaching will include lectures, seminars, working with the collection of the Hatton Gallery, film showings, and other events. All lectures, seminars, workshops, and the tutorial system provide students with opportunities and contexts to further improve and develop in some or all of the areas outlined in intended learning outcomes (A1-A7) and to further enhance their subject specific practical skills (B1-B5) and the cognitive skills (C1-C6).

Key Skills (D2, D3) are taught throughout the programme in specific IT workshops. Dissertation seminars and tutorials, writing and presentation skills, the LifeWorkArt programme, the Final Year Forum, projects, group and individual tutorials all support and promote presentation skills in public speaking, debate and visual presentation (D1, D2, D3). The major requirement of the Final Exhibition which is both a public exhibition and a final exam, promotes and supports the key skills of presentation through the organisation and promotion of an exhibition. This in turn generates key skills in time management, teamwork, and problem solving.

Stage 1 of the Programme provides an introductory, project-based course which forms a foundation for student understanding of the principles of making art in a variety of

media (A1-A3; B1-B4). It introduces students to a range of approaches to the making of studio work, consolidating the skills and understanding which will be required at all stages to support their further development of a body of resolved studio work for exhibition and examination (A4-A7; B1-B7). The LifeWorkArt programme is introduced at this stage.

Stage 2 students are encouraged to work in a range of studio disciplines before opting to base themselves in a particular media specific studio for the final two years of study (A4, B3). In the first semester of Stage 2 the studio based discipline is complemented by an elected complimentary praxis strand. These strands extend the range of contemporary Fine Art Practice and provide opportunity to learn new skills and methods of making work. Strands are focussing on subject specific issues. In the second semester, the life work art programme covers the complementary praxis strand. Students are encouraged and supported in developing their placement programme and develop and lead art projects outside the University.

Throughout stage 2 students engage in a period of experimentation and change leading to an understanding of the synergies of Theory, Art History and Studio Practice and their relationship to the development of a contemporary art practice.

In the first semester of Stage 3 students start to research and write a Dissertation (10,000-12,000 words), which is usually related to the students' individual practice and its contexts (A3, A4, A6, A7). Studio work and related seminars continue during this period (A2, A5). In the second semester, work proceeds in the studio context with seminars and Art History lectures. The Test Site programme helps to develop critical and contextual awareness, and this is further extended through the tutorial system and other exhibition opportunities such as TIC space and Project Space. Students are further encouraged and supported to seek outside venues to present and publish their work (A2, A3, A5, B3). A sustained visual research practice is supported by use of libraries, museums and exhibitions at all stages of the course. The Dissertation in semesters one and two (Stage 3) enables students to apply subject specific skills and understanding (A1-A7) and apply both practical (B1-B5) cognitive (C1-C6) and key skills (D1-D7) during the taught practice-based component to a fine art research programme. There are opportunities to be placed on international student exchanges to America, Slovakia, Germany and Australia, and to other countries through the Socrates/Erasmus programme at this stage of the course.

Stage 4 is focussed on the production of a body of work for exhibition. Most students concentrate on a single studio module with a few taking a mixture of art history and practical options. The skills and understanding they have acquired in Stages 1-3 are consolidated and developed in bringing a body of studio work towards resolution. They will also:

- Further develop their ability to be rigorous in critical assessment of their studio work (C2).
- Further develop their knowledge and understanding of professional practice (B5).
- Progressively enhance their capacity to work independently (D1).

Through developed skills in presentation, planning and organisation (D5), students will have initiated and developed a programme of sustained, intensive studio work which

reflects individual interests and concerns. They will have produced a body of work for exhibition which derives from the application of acquired skills, understanding and critical judgement (D1-D6; B1-B5). They will have extended their knowledge of professional practice and be more aware of a range of visual arts opportunities. In addition, The Final exhibition fosters skills of professional presentation and the application of key skills in its planning and organisation (D1-D7).

Students choose to base themselves in one studio area but may work across the disciplines. They undertake a self-initiated programme of intensive studio work supervised by a tutor individually assigned to them for the duration of the Final Year. A programme of cross-studio tutorials ensures that students encounter a range of studio staff. The Final Year Forum creates a climate to test ideas and progress in both semesters. In addition students will receive teaching from visiting artists and fellows and participate in group tutorials. Aspects of professional practice, postgraduate and career opportunities are covered in group sessions, the Visitors Programme and a Fine Art Futures conference. Group and individual tutorials provide a continuing critical framework. The module culminates in the planning, organisation and hanging of the Final Exhibition.

1. Stage 1

Code	Module	Credits	Comp	Core
FIN107	Preliminary Studies: History of Art I	(20)	Y	Y
FIN108	Preliminary Studies: History of Art II	(20)	Y	Y
FIN111	Preliminary Studies in Studio Practice I	(40)	Y	Y
FIN112	Preliminary Studies in Studio Practice II	(40)	Y	Y

2. Stage 2

Code	Module	Credits	Comp	Core
FIN213	Studio Practice I	(40)	Y	Y
FIN214	Studio Practice II	(40)	Y	Y

*All candidates shall select one module from the following*

FIN208	Painting and History in France 1774-1830	(20)	N	Y
FIN217	Art since 1945 - Postwar to Protest	(20)	N	Y
FIN225	Exhibiting Art	(20)	N	Y

*All candidates shall select one module from the following*

FIN211	Modernism to Postmodernism: Theories, Practices & Criticisms	(20)	N	Y
FIN220	Art since 1945 - Postmodern to the Present	(20)	N	Y
FIN222	Issues in Portraiture	(20)	N	Y

3. Stage 3

<b>Code</b>	<b>Module</b>	<b>Credits</b>	<b>Comp</b>	<b>Core</b>
FIN397	Art History Dissertation	(40)	Y	Y
<i>All candidates shall select one module from the following</i>				
FIN314	Studio Practice I	(40)	N	Y
FIN316	Studio Practice A	(20)	N	Y
<i>All candidates shall select one module from the following</i>				
FIN315	Studio Practice II	(40)	N	Y
FIN317	Studio Practice B	(20)	N	Y
<i>Candidates shall select additional modules, if required, from those listed below to bring their total credits for Stage 3 to 120. Candidates shall not be able to take any of the following modules if the equivalent was studied at Stage 2:</i>				
FIN329	Exhibiting Art (Stage 3)	(20)	N	Y
FIN327	Art since 1945 - Postwar to Protest (Stage 3)	(20)	N	Y
FIN328	Painting & History in France, 1774-1830 (Stg 3)	(20)	N	Y
<i>and/or one of the following:</i>				
FIN320	Art since 1945-Postmodern to the Present (Stg 3)	(20)	N	Y
FIN321	Modernism to Postmodernism: Theories, Practices & Criticisms (Stg 3)	(20)	N	Y
FIN322	Issues in Portraiture (Stg 3)	(20)	N	Y
4. Stage 4				
<b>Code</b>	<b>Module</b>	<b>Credits</b>	<b>Comp</b>	<b>Core</b>
All candidates shall select one of the following optional modules:				
FIN411	Studio Practice I	(40)	N	Y
FIN412	Studio Practice II	(60)	N	Y
FIN413	Studio Practice III	(80)	N	Y
FIN414	Studio Practice IV	(100)	N	Y
FIN415	Studio Practice V	(120)	N	Y
Candidates shall select additional modules, if required, from the following list so that they take a total of 120 credits at Stage 4.				
FIN419	Art History Special Project	(20)	N	Y
FIN420	Art History Special Project	(40)	N	Y
FIN421	Art History Special Project	(60)	N	Y
FIN422	Art History Special Project	(80)	N	Y

## 12 Criteria for Admission:

### **GCSEs required**

NA

### **A-Level Subjects and Grades**

BBC/CCC from 18 units including a minimum of 12 units from 6-12 unit qualifications. An 'A' level in Art or History of Art or an AVCE in Art and Design is desirable.

### **Alternative entry qualifications**

Scottish Qualifications – AABB/BBBB at Higher Grade with Art or History of Art desirable. Combinations of Highers and Advanced accepted.

Art & Design Foundation Course Qualifications - Successful completion at overall pass grade of a two year BTEC National Diploma in art-related subject in addition to two 'A' levels or equivalent. Other BTEC National Diplomas in a relevant subject at overall DMM/MMM. Applicants offering a BTEC Higher National Diploma will be considered on an individual basis.

International Baccalaureate - 28/30 points with three subjects at Higher Level grade 5 with Art or History of Art desirable.

Overseas Students - Appropriate overseas qualifications will be considered. Applicants for whom English is not a first language should provide evidence of adequate English language skills, typically a TOEFL score of 575 or greater, or IELTS score of 6.5 or greater.

Irish Leaving Certificate – ABBBB/BBBBC at the Higher Level, preferably including Art

Partners Offer – CCD/DDD from 18 units including a minimum of 12 units in 6- or 12-unit qualifications, and preferably including A level Art or History of Art, or AVCE Art and Design. BTEC National Diploma in Foundation Studies in Art and Design – overall pass grade in addition to two 'A' levels or equivalent. Other BTEC National Diplomas in a relevant subject at overall MMM/MMP.

### **Admissions policy**

The Department operates a thorough selection procedure aimed at selecting students with the qualities, achievements and ambitions to be successful on our programme. Selection is made through consideration of a portfolio of practical work, the written application and an interview. The interview, which takes place with two members of academic staff, aims to draw out the candidates aptitude through discussion of their work and our programme. Written comments and marks for the portfolio and interview are recorded and tabled at a round-up meeting when offers are finalised.

### **Arrangements for non-standard entrants**

We welcome applications from non-standard candidates including mature

students. Applications are carefully considered on individual merit taking into account qualifications, employment, relevant experience and recent practical studio work

**Any Additional Requirements**

NA

**13 Support for Students and their Learning:**

**Induction**

The induction programme in the first week aims to assist students' orientation through introduction to the department's principal resources and student support mechanisms. The induction programme includes:

- Welcoming briefing with the First Year Co-ordinator and introduction to First Year staff.
- Tour of the Fine Art Building and introduction to the facilities including studios, wood, metal and print workshops, project spaces and darkroom, the Fine Art shop, Fine Art library and introduction to technical staff.
- Health and Safety briefing with departmental safety officer.
- Introduction to the Hatton Gallery by gallery staff.
- Slide presentations by First Year staff.
- Provision of information on the programme and the School through handbooks and the School website
- Provision of e-mail access to relevant members of staff
- Offer of foundational sessions in key skills such as it and library
- Provision of access to careers, counselling and IT services

**Study skills support**

Stage 1: Introduction to basic essay writing skills

Stage 2: Study support is provided through seminars

Stage 3: Dissertation workshops and surgeries.

**Academic support**

All students are allocated to a personal supervisor who provides assistance with the academic programme.

**Pastoral support**

All students are allocated to a personal supervisor who helps with any personal problems

**Support for Special Needs**

All special needs are addressed following advice from the University's disability unit.

### **Learning resources**

The main learning resources are the studios, workshops in woodwork and metalwork (induction courses are compulsory) and the pint workshop and IT suite.

Fine Art has its own library which, in addition to books, houses a variety of current periodicals.

## **14 Methods for evaluating and improving the quality and standards of teaching and learning:**

### **Module reviews**

Modules are reviewed internally through:

- Subject review June/July 1998
- Taught Programme Review 1999
- Annual Monitoring & Review 2004

### **Programme reviews**

The course has been reviewed internally through:

- Subject review June/July 1998
- Taught Programme Review 1999
- Annual Monitoring & Review 2004

The course has been reviewed externally through:

- QAA Subject Review November 1999

### **External examiner reports**

External examiners are required to submit reports with comments and advice to Faculty Teaching Committee on an annual basis.

### **Accreditation reports**

Whilst the programme is not accredited by an external body we do benchmark ourselves against developments within the field of Fine Art. Reference can be made also to student attainment and progression rates, first destination statistics, regular selection of degree show work for inclusion in the annual Northern Graduates exhibition at the New Academy Galleries, London and Arts Council placements in schools and industry.

### **Student evaluations**

Programme and module questionnaires, and informal feedback.

### **Feedback Mechanisms**

The Staff-Student Committee provides a forum whereby elected student representatives from each year stage can raise issues of concern including those pertinent to teaching and learning. Issues can be taken forward to the Board of



Studies or other relevant committee. Staff-Student Committee also provides representatives for the Board of Studies.

Year Stage meetings provide an opportunity for the programme, including proposed changes, to be discussed by students and the Year Co-Ordinator / Programme director. Student opinion can be 'sounded out' by the Year co-ordinator and taken forward to inform discussion at Board of Studies or Studio Teaching and Learning Committee

### **Faculty and University Review Mechanisms**

The course has been reviewed externally through QAA Subject Review November 1999  
Oversight by FTLC and UTLC

## **15 Regulation of Assessment**

### **Pass Marks**

Minimum pass mark is 40% for each module.

### **Course Requirements**

All modules are core requiring each module to be passed in order to proceed.

Studio practice modules at Stages 1-3 are examined by submission of a portfolio of practical work in May. Stage 4 studio practice honours are examined by presentation of a degree show exhibition in June.

Art History lecture course modules at Stages 1-3 are examined 50% by coursework and 50% by sit-down or take-away examination papers. The Stage 3 art history dissertation module (FIN397) is a compulsory honours module examined by submission of a dissertation of 10,000-12,000 words by the end of the Epiphany Term. Stage 4 Art History honours modules are examined by coursework.

### **Weighting of Stages**

Degree classification is determined by averaging marks in 160 credits worth of modules: all final year modules (120 credits) and the Stage 3 Art History Dissertation FIN397 (40 credits) count towards the final degree mark. Marks from Stage 3 therefore account for 25% and Stage 4 75% of the degree mark.

### **Common Marking Scheme**

All marks used correspond to the University scale:

> 70%	First
60-69%	2.i Upper Second
50-59%	2.ii Lower Second
40-49%	Third
< 40%	Fail

**Role of the External Examiner**

Three external examiners are appointed by FTC: one in Painting and Printmaking; one in Sculpture; and one in ART HISTORY. Each external examiner is a distinguished member of the academic and artistic community and a practitioner in their respective discipline.

Over the course of two days the external examiners join the Exam Board to finalise marks and to ensure that the examination procedure has been carried out properly and fairly. On arrival each external examiner will make independent inspections of the work of students in his/her particular subject area, and familiarise themselves with the studio work of all the students. The external examiner in Art History will also review samples of examination questions. Subsequently the full board of examiners meets to tour Degree Show presentations. External examiners may advise that some marks be moderated. Finally the Board meets to conflate the marks for Studio work with those for Art History in order to arrive at a final degree classification. External examiners sign the official mark sheets to indicate they agree the marks and the veracity and fairness of the examination procedure. At the conclusion of the Exam Board each external examiner is invited to speak to the Board and their comments are minuted. External examiners are required to submit reports with comments and advice to Faculty Teaching Committee on an annual basis.

**16 Indicators of Quality and Standards:**

**Professional Accreditation Reports**

NA

**Internal Review Reports**

Subject review June/July 1998

Taught Programme Review 1999

Annual Monitoring & Review 2004

**Previous QAA Reports**

QAA Subject Review November 1999

This specification provides a concise summary of the main features of the programme and of the learning outcomes that a typical student might reasonably be expected to achieve if she/he takes full advantage of the learning opportunities provided. The accuracy of the information contained is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

In addition, information relating to the course is provided in:

The University Prospectus

The Departmental Prospectus

The University and Degree Programme Regulations

The Degree Programme Handbook

QAA Subject Review Report