

## PROGRAMME SPECIFICATION



1	<b>Awarding Institution</b>	Newcastle University
2	<b>Teaching Institution</b>	Newcastle University
3	<b>Final Award</b>	BA (Hons)
4	<b>Programme Title</b>	Fine Art
5	<b>UCAS/Programme Code</b>	W150 (Route A); E100 (Route B)
6	<b>Programme Accreditation</b>	Not Applicable
7	<b>QAA Subject Benchmark(s)</b>	Art and Design
8	<b>FHEQ Level</b>	6
9	<b>Date written/revised</b>	March 2009

### 10 Programme Aims

- 1 To recruit students of demonstrable potential who will benefit from the nature and provision of the course.
- 2 To deliver effective teaching of Fine Art within the School of Arts and Cultures and the University
- 3 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
- 4 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
- 5 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

### 11 Learning Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the benchmark statements for Fine Art.

#### A - Knowledge and Understanding

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

- A1** 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.
- A2** Building upon this foundation by progressively developing learning and understanding in areas of specialist knowledge and practice (successful careers) in the cultural industry.
- A3** Improving our students' ability to investigate and present their ideas in both a written and visual context.
- A4** The development of skills to research, analyse and synthesise information and the ability to structure and evaluate material, both visual and written.
- A5** 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.
- A6** An understanding of the synergies of Theory, Art History and Studio Practice and their relationship to the development of a creative contemporary art practice.

#### Teaching and Learning Methods

The School of Arts and Cultures teaching and Learning methods to enable knowledge and understanding are as follows:

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.

#### **Assessment Strategy**

Knowledge and understanding (**A1-A6**) 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

#### **B - Intellectual Skills**

The programme provides opportunities for the development and demonstration of:

- B1** The ability to solve and find creative solutions to problems; aesthetic, practical and theoretical
- B2** The ability to apply appropriate critical knowledge and understanding of professional practice and its contexts
- B3** Skills in time-management, planning and organisation
- B4** The ability to assess key theories of contemporary practice, and to test and critically appraise them in regard to studio and written work
- B5** The ability to present and formulate ideas and understanding of a given subject
- B6** The ability to attribute and evaluate value and significance of research and studio work (self-assessment)

#### **Teaching and Learning Methods**

Dialogue and discussion in individual and group tutorials, in lectures and seminars (**B1-B6**) and by specific modules related to Art History and Theory (**B2-B5**) and the requirement to research and write a dissertation (**B3-B5**). Demonstration of technical options/methods across media in photography, IT, electronic media, painting, sculpture, printmaking, drawing (**B1-B3**). 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 to be discussed critically. Various opportunities and venues to exhibit student's studio work on 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 normal studio environment are provided. These opportunities and facilities support the development of intellectual skills outlined in (**B1-B6**).

The students are encouraged to acquire intellectual skills (**B1-B2**) in the *LifeWorkArt* programme. Active participation in collaborative projects (group exhibitions) and seminars throughout the programme enables students to develop intellectual skills (**B1, B2, B3, and B6**). The research and testing of data and ideas required in writing a Dissertation also focus on intellectual skills (**B1, B3, B5**).

#### **Assessment Strategy**

Intellectual Skills (**B1-B6**) 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.

<b>C - Practical Skills</b>
<p>The programme provides opportunities for students to develop and demonstrate knowledge, understanding and skills in the following areas:</p> <p><b>C1</b> Developing an understanding of the techniques and methods of Fine Art production  <b>C2</b> 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.  <b>C3</b> Improvement in the practical understanding of appropriate subject specific and key skills and the development of 'transferable' skills including those of written and oral communication and presentation.  <b>C4</b> Instruction in the use of workshop equipment, in painting, photography, electronic media, IT, printmaking and sculpture.  <b>C5</b> 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.</p>
<b>Teaching and Learning Methods</b>
<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 (<b>C1-C4</b>).</p> <p><i>LifeWorkArt</i> is a professional development programme running throughout the four year degree programme (<b>C3,C5</b>). LWA integrates professional practice and studio practice. It is taught through projects, seminars, workshops and tutorials 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.</p> <p>The students' production of a dissertation is assisted by writing workshops and individual tutorials with a tutor who is assigned to their individual project (<b>C2,C3</b>). 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.</p> <p>Students are encouraged to acquire practical and professional skills (<b>C1-C5</b>) through coursework, practical demonstrations, projects, placements and complementary practice strands. Learning is reinforced by means of a Dissertation at Stage 3 (<b>C4</b>), and further developed in self-initiated and self directed studio practice</p>
<b>Assessment Strategy</b>
<p>Subject specific and practical skills and the ability to assimilate knowledge and apply skills appropriately (<b>C1-C5</b>) are demonstrated in the development of a body of art work, the production of a dissertation, in visual and written exams, in a portfolio of pieces of writing and in project reports. Peer review and studio crits facilitate formative assessment of studio work during the semester with summative assessment at the end of each semester: Semester 1 in the form of an assessment tutorial, Semester 2 through inspection of studio work by an exam panel. In Year 4 a mid-year review provides formative assessment, summative assessment takes place at the final exhibition, moderated by external examiners. The dissertation is marked by an internal exam panel at summative stage, moderated by the external examiner.</p>
<b>D - Transferable/Key Skills</b>

The programme provides opportunities for students to develop and demonstrate the:

- D1** Capacity to work independently, with initiative and in teams
- D2** Communication and presentation skills
- D3** Ability to use Library, IT and other information resources skilfully and appropriately
- D4** Ability to apply appropriate research and research methods
- D5** Plan, organise and prioritise work activities in order to meet deadlines
- D6** Ability in problem solving
- D7** Critical, analytic and formative evaluation and judgement skills; formulate reasoned responses to the critical judgements of others

### **Teaching and Learning Methods**

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 tutorials 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**).

### **Assessment Strategy**

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, essay writing, documentation and associated exhibitions 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.

## **12 Programme Curriculum, Structure and Features**

### **Basic structure of the programme**

The programme is studied full time over 4 years.

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-A6) and to further enhance their subject specific practical skills (C1-C5) and the intellectual skills (B1-B6).

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; C1-C4). 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; C1-C6). 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, C3). In the first semester of Stage 2 the studio based discipline is complemented by an elected complementary practice strand. These strands extend the range of contemporary Fine Art Practice and provide opportunities to learn new skills and methods of making work. Strands are focused on subject specific issues. In the second semester, the life work art programme replaces the complementary practice 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 (8,000 to 10,000 words), which may be related to the students' individual practice and its context (A3, A4, A6). 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.

LifeWorkArt external projects help 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, C3). 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 (C1-C5) cognitive (B1-B6) 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 focused on the production of a body of work for exhibition. Most students concentrate on a single studio module but there are options to complement smaller studio practice modules with modules in art history, professional practice and career development (Students into Schools). The skills and understanding they have acquired in Stages 1-3 are consolidated and developed in bringing a body of studio work towards resolution, and in the management and delivery of projects and coursework in non-practical modules. They will also:

Further develop their ability to be rigorous in critical assessment of their studio work (B2).

Further develop their knowledge and understanding of professional practice (C5).

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; C1-C5). 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. Studio tutorials and 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. Stage 4 culminates in the planning, organisation and hanging of the Final Exhibition, and submission of course work and project reports.

The Pattern of study over the degree programme is as follows:

Module	Module Title	Type	Credits
<b>STAGE 1</b>			
FIN1007	Preliminary Studies: History of Art I	Comp	20
FIN1008	Preliminary Studies: History of Art II	Comp	20
FIN1011	Preliminary Studies in Studio Practice I	Comp	40
FIN1012	Preliminary Studies in Studio Practice I	Comp	40
<b>STAGE 2</b>			
FIN2011	From Modernism to Postmodernism:	Optional	20
FIN2013	Studio Practice I	Comp	40
FIN2014	Studio Practice II	Comp	40
FIN2017	Arts Since 1945: Post War to Protest	Optional	20
FIN2020	Art Since 1945: Post Modern	Optional	20
FIN2025	Exhibiting Art	Optional	20
FIN2032	Art in the Public Context	Optional	20
<b>STAGE 3</b>			

FIN3014	Studio Practice I	Optional	40
FIN3015	Studio Practice II	Optional	40
FIN3016	Studio Practice A	Optional	20
FIN3017	Studio Practice B	Optional	20
FIN3020	Art since 1945: Post-Mod to Present Stage	Optional	20
FIN3021	From Modernism to Postmodernism:	Optional	20
FIN3022	Issues in Portraiture (Stage 3)	Optional	20
FIN3027	Art since 1945: Post War to Protest Stage	Optional	20
FIN3029	Exhibiting Art - Stage 3	Optional	20
FIN3031	Extended Study	Optional	20
FIN3032	Art in the Public Context	Optional	20
FIN3097	Art History Dissertation	Comp	40

<b>STAGE 4</b>			
FIN4012	Studio Practice II	Comp	60
FIN4013	Studio Practice III	Comp	80
FIN4014	Studio Practice IV	Comp	100
FIN4015	Studio Practice V	Comp	120
FIN4019	Art History Project I	Comp,	20
FIN4020	Art History Project II	Comp	40
FIN4021	Art History Project III	Comp	60
FIN4022	Art History Project IV	Comp	80

#### **Key features of the programme (including what makes the programme distinctive)**

The Programme comprises of three elements, in which 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.

The Visiting Speaker Programme provides a diverse package of weekly lectures, seminars and tutorials delivered by a visiting practitioner, curator or theorist. The programme also includes a website with material on all the speakers with a link to a student forum of a blog.

#### **Programme regulations (link to on-line version)**

[http://www.ncl.ac.uk/regulations/programme/2009-2010/documents/FineArtBAHonours\\_000.pdf](http://www.ncl.ac.uk/regulations/programme/2009-2010/documents/FineArtBAHonours_000.pdf)

### **13 Criteria for admission**

#### *Entry qualifications*

#### **A Levels**

BBB/BCC preferably including Art, History of Art, or Applied Art and Design.

#### **Scottish Qualifications**

AABB at Higher Grade, preferably including Art or Art History. Combinations of Highers and Advanced Highers accepted.

#### **International Baccalaureate**

A minimum of 28-30 points, including 3 grade 5 passes at Higher Level. Art or Art History is desirable at Higher Level.

#### **Irish Leaving Certificate**

ABBBB/BBBCC at Higher Level, preferably including Art.

#### **Access Qualifications**

Applicants offering Access to HE courses are welcomed and considered on an individual

basis.

**BTEC National Diploma**

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 DDM/MMM.

**BTEC Higher National Diploma**

Applicants offering a BTEC Higher National Diploma will be considered on an individual basis.

**Other Information**

Candidates are selected primarily on the basis of a portfolio of studio work and subsequent interview. The portfolio should demonstrate an aptitude for visual enquiry, understanding of formal principles, evidence of sustained study and a real sense of engagement and interest in art. Please consult the UCAS Directory for details of the Route A and Route B application systems.

**PARTNERS - A Levels**

CCC preferably including Art, History of Art, or Applied Art and Design.

**PARTNERS - BTEC National Diploma**

BTEC National Diploma in a relevant subject at overall MMM/MMP.

*Admissions policy/selection tools*

Fine Art 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.

*Non-standard Entry Requirements*

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

*Additional Requirements*

NA

*Level of English Language capability*

Applicants for whom English is not a first language must provide evidence of a satisfactory command of English, preferably with an IELTS score of 6.5 or greater

**14 Support for Student Learning**

*Induction*

During the first week of the first semester students attend an induction programme. New students will be given a general introduction to University life and the University's principle support services and general information about the School and their programme, as described in the Degree Programme Handbook. New and continuing students will be given detailed programme information and the timetable of lectures/practicals/labs/ tutorials/etc. The International Office offers an additional induction programme for overseas students (see [http://www.ncl.ac.uk/international/coming\\_to\\_newcastle/orientation.phtml](http://www.ncl.ac.uk/international/coming_to_newcastle/orientation.phtml))

Meetings in the School of Arts and Cultures during the first week will include:

- 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*

Students will learn a range of Personal Transferable Skills, including Study Skills, as outlined in the Programme Specification. Some of this material, e.g. time management is covered in the appropriate Induction Programme. Students are explicitly tutored on their approach to both group and individual projects.

Stage 1: Introduction to basic essay writing skills  
 Stage 2: Study support is provided through seminars  
 Stage 3: Dissertation workshops and surgeries.

#### *Academic support*

The initial point of contact for a student is with a lecturer or module leader, or their tutor (see below) for more generic issues. Thereafter the Degree Programme Director or Head of School may be consulted. Issues relating to the programme may be raised at the Staff-Student Committee, and/or at the Board of Studies.

#### *Pastoral support*

All students are assigned a personal tutor whose responsibility is to monitor the academic performance and overall well-being of their tutees. Details of the personal tutor system can be found at <http://www.ncl.ac.uk/undergraduate/support/tutor.phtml>

In addition the University offers a range of support services, including the Student Advice Centre, the Counselling and Wellbeing team, the Mature Student Support Officer, and a Childcare Support Officer, see <http://www.ncl.ac.uk/undergraduate/support/welfare.phtml>

#### *Support for students with disabilities*

The University's Disability Support Service provides help and advice for disabled students at the University - and those thinking of coming to Newcastle. It provides individuals with: advice about the University's facilities, services and the accessibility of campus; details about the technical support available; guidance in study skills and advice on financial support arrangements; a resources room with equipment and software to assist students in their studies. For further details see <http://www.ncl.ac.uk/disability-support/>  
 A member of Fine Art staff is designated as the Fine Art disability liaison tutor.

#### *Learning resources*

The University's main learning resources are provided by the Robinson and Walton Libraries (for books, journals, online resources), and Information Systems and Services, which supports campus-wide computing facilities, see <http://www.ncl.ac.uk/undergraduate/support/acfacilities.phtml>

Fine Art provides well designed studios. A lecture theatre and a seminar room are used for group teaching.

Workshops and workshop areas are provided for specialist work and fabrication in most major media. The woodwork shop is equipped with table and jig saws, lathes and power hand tools. The metalwork shop is equipped with saws, lathes, a milling machine, power guillotine, welding equipment etc. Printmaking workshops contain equipment for the realisation of work in etching, stone lithography, silkscreen printing and various photographic techniques. Networked IT facilities are available in clusters throughout the University and the IT suite in the Fine Art building is available for the digital manipulation of images and for video editing. There is a small darkroom for black and white photographic processing.

The Robinson Library holds an extensive book and magazine stock on all aspects of art history and art theory. Access to electronic journals extends the range of book and magazine material. Fine Art provides two temporary exhibition spaces, one of which can be blacked

out for the development of students' exhibition design and management skills.

All new students whose first language is not English are required to take an English Language test in the Language Centre. Where appropriate, in-session language training can be provided. The Language Centre houses a range of resources for learning other languages which may be particularly appropriate for those interested in an Erasmus exchange. See <http://www.ncl.ac.uk/undergraduate/support/facilities/langcen.phtml>

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

### *Module reviews*

All modules are subject to review by questionnaires which are considered by the Board of Studies. Changes to, or the introduction of new, modules are considered at the School Teaching and Learning Committee and at the Board of Studies. Student opinion is sought at the Staff-Student Committee and/or the Board of Studies. New modules and major changes to existing modules are subject to approval by the Faculty Teaching and Learning Committee.

### *Programme reviews*

The Board of Studies conducts an Annual Monitoring and Review of the degree programme and reports to Faculty Teaching and Learning Committee.

### *External Examiner reports*

External Examiner reports are considered by the Board of Studies. The Board responds to these reports through Faculty Teaching and Learning Committee. External Examiner reports are shared with institutional student representatives, through the Staff-Student Committee.

### *Student evaluations*

All modules, and the degree programme, are subject to review by student questionnaires. Informal student evaluation is also obtained at the Staff-Student Committee, and the Board of Studies. The National Student Survey is sent out every year to final-year undergraduate students, and consists of a set of questions seeking the students' views on the quality of the learning and teaching in their HEIs. Further information is at [www.thestudentsurvey.com/](http://www.thestudentsurvey.com/) With reference to the outcomes of the NSS and institutional student satisfaction surveys actions are taken at all appropriate levels by the institution.

### *Mechanisms for gaining student feedback*

Feedback is channelled via the Staff-Student Committee and the Board of Studies.

### *Faculty and University Review Mechanisms*

The programme is subject to the University's Internal Subject Review process, see [http://www.ncl.ac.uk/agss/qsh/internal\\_subject\\_review/index.php](http://www.ncl.ac.uk/agss/qsh/internal_subject_review/index.php)

### *Accreditation reports*

n/a

### *Additional mechanisms*

Whilst the programme is not accredited by an external body, Fine Art at Newcastle benchmark themselves against developments in 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.

## **16 Regulation of assessment**

### *Pass mark*

The pass mark is 40 (Undergraduate programmes)

*Course requirements*

Progression is subject to the University's Undergraduate Progress Regulations (<http://www.ncl.ac.uk/calendar/university.regs/ugcont.pdf>) and Undergraduate Examination Conventions (<http://www.ncl.ac.uk/calendar/university.regs/ugexamconv.pdf>)

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

*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*

The University employs a common marking scheme, which is specified in the Undergraduate Examination Conventions, namely

	<b>Honours</b>	<b>Non-honours</b>
<40	Fail	Failing
40-49	Third Class	Basic
50-59	Second Class, Second Division	Good
60-69	Second Class, First Division	Very Good
70+	First Class	Excellent

*Role of the External Examiner*

External Examiners, distinguished members of the subject community, are appointed by Faculty Teaching and Learning Committee, after recommendation from the Board of Studies.

External Examiner are expected to:

- See and approve examination papers
- Moderate examination and coursework marking
- Attend the Board of Examiners
- Report to the University on the standards of the programme

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

The University Prospectus (see <http://www.ncl.ac.uk/undergraduate/>)

The School Brochure (contact [enquiries@ncl.ac.uk](mailto:enquiries@ncl.ac.uk))

The University Regulations (see <http://www.ncl.ac.uk/calendar/university.regs/>)

The Degree Programme Handbook

Please note. 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.

## Mapping of Intended Learning Outcomes onto Curriculum/Modules

Module	Module Title	Type	Intended Learning Outcomes			
			A	B	C	D
FIN1007	Preliminary Studies: History of Art I	Comp	A1-6	B1-6	C1-5	D1-7
FIN1008	Preliminary Studies: History of Art II	Comp	A1-6	B1-6	C1-5	D1-7
FIN1011	Preliminary Studies in Studio Practice I	Comp	A1-6	B1-6	C1-5	D1-7
FIN1012	Preliminary Studies in Studio Practice I	Comp	A1-6	B1-6	C1-5	D1-7
FIN2013	Studio Practice I	Comp	A1-6	B1-6	C1-5	D1-7
FIN2014	Studio Practice II	Comp	A1-6	B1-6	C1-5	D1-7
FIN2017	Arts Since 1945: Post War to Protest	Optional	A1-6	B1-6	C1-5	D1-7
FIN2018	Issues in Modern British Art	Optional	A1-6	B1-6	C1-5	D1-7
FIN2020	Art Since 1945: Post Modern	Optional	A1-6	B1-6	C1-5	D1-7
FIN2022	Issues in Portraiture (Stage 2)	Optional	A1-6	B1-6	C1-5	D1-7
FIN2025	Exhibiting Art	Optional	A1-6	B1-6	C1-5	D1-7
FIN2035	Art and War	Optional	A1-6	B1-6	C1-5	D1-7
FIN3014	Studio Practice I	Optional	A1-6	B1-6	C1-5	D1-7
FIN3015	Studio Practice II	Optional	A1-6	B1-6	C1-5	D1-7
FIN3016	Studio Practice A	Optional	A1-6	B1-6	C1-5	D1-7
FIN3017	Studio Practice B	Optional	A1-6	B1-6	C1-5	D1-7
FIN3018	Issues in Modern British Art	Optional	A1-6	B1-6	C1-5	D1-7
FIN3020	Art since 1945: Post-Mod to Present Stage	Optional	A1-6	B1-6	C1-5	D1-7
FIN3022	Issues in Portraiture (Stage 3)	Optional	A1-6	B1-6	C1-5	D1-7
FIN3027	Art since 1945: Post War to Protest Stage	Optional	A1-6	B1-6	C1-5	D1-7
FIN3029	Exhibiting Art – Stage 3	Optional	A1-6	B1-6	C1-5	D1-7
FIN3036	Art and War	Optional	A1-6	B1-6	C1-5	D1-7
FIN3097	Art History Dissertation	Optional	A1-6	B1-6	C1-5	D1-7
FIN4012	Studio Practice II	Optional	A1-6	B1-6	C1-5	D1-7
FIN4013	Studio Practice III	Optional	A1-6	B1-6	C1-5	D1-7
FIN4014	Studio Practice IV	Optional	A1-6	B1-6	C1-5	D1-7
FIN4015	Studio Practice V	Optional	A1-6	B1-6	C1-5	D1-7
FIN4016	LifeWorkArt External Project		A1-6	B1-6	C1-5	D1-7
FIN4023	Contemporary Art: Critical Contextual Writing	Optional	A1-6	B1-6	C1-5	D1-7