

PROGRAMME SPECIFICATION



1	Awarding Institution	Newcastle University
2	Teaching Institution	Newcastle University
3	Final Award	BA (Hons)
4	Programme Title	Fine Art
5	UCAS/Programme Code	W150 (Route A); E100 (Route B)
6	Programme Accreditation	Not Applicable
7	QAA Subject Benchmark(s)	Art and Design
8	FHEQ Level	Honours
9	Date written/revised	May 2010

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. (**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, seminars, 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, essays, dissertation and course-work portfolios in Art History; and, in studio modules, via studio-based assessment tutorials, examination of the submission of practical course-work and examination of Degree Show exhibition submissions. Formal assessment of studio work is supported by informal, formative assessment via peer review, student presentations and group studio critiques

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

Intellectual skills are developed through the dialogue and discussion demanded by individual and group tutorials, and seminars which are features of both studio and art history teaching (**B1-B6**). These skills are also developed by lectures in the Visiting Speaker programme and art history modules at Stages 1-3. (**B2-B5**), and by one-to-one supervision of the researching, thesis development and written resolution of the Stage 3 dissertation (**B3-B5**). Intellectual command of the implications of technical process is further assisted through workshops and demonstration of technical options/methods across a range of media including photography, electronic media, painting, sculpture, printmaking and drawing (**B1**). Critical evaluation of professional practice through the *LifeWorkArt* programme and a student-led critical forum at Stage 4 further enhance students' intellectual capacities. Various opportunities and venues to exhibit student's studio work on and off campus provide additional fora for critical discussion of both studio work and its professional context. Two permanent project spaces where students can test and critically evaluate work outside of the normal studio environment provide a distinctive location for individual and group learning methods to be delivered (**B1-B6**).

Participation in collaborative *LifeWorkArt* projects (such as group exhibitions) with their attendant group discussion sessions and evaluative report writing (**B1-B2**) enables students to develop intellectual skills (**B1, B2, B3, and B6**). The research and testing of data and ideas required in writing the Stage 3 Dissertation also provide learning opportunities designed to assist students develop their intellectual skills (**B1, B3, B5**).

Assessment Strategy
Intellectual Skills (B1-B6) are assessed by means of the examination of sit-down papers, essays, dissertation, and coursework portfolios in art history and by studio-based tutorial assessment of practical coursework, examination of the submission of practical course-work and examination of Degree Show exhibition submissions. Formal assessment of studio work is supported by informal, formative assessment via peer review, student presentations and group studio critiques
C - Practical Skills
The programme provides opportunities for students to develop and demonstrate knowledge, understanding and skills in the following areas: C1 Developing an understanding of the techniques and methods of Fine Art production C2 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. C3 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. C4 Instruction in the use of workshop equipment, in painting, photography, electronic media, IT, printmaking and sculpture. C5 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.
Teaching and Learning Methods
The teaching of a range of approaches to the making of studio work is embedded into the structure, content and delivery of the Stage 1 and 2 curricula: Stage 1 projects focussed on specific studio disciplines include practical skills teaching and learning via practical inductions, workshops, technical demonstrations and 1-1 tutorials; Stage 2 "Strands" encourage practical skills diversification taught via small group workshops, demonstrations and discussion groups. Further optional practical workshops (e.g. life-drawing, various printmaking sessions, casting demonstrations) are available to students at all year stages whilst 1-1 tutorials, group studio critiques and the Visiting Speakers programme (lectures, seminars & tutorials) further support teaching and learning of practical skills. Sign-up tutorials with both academic and technical studio staff offer students access to 1-1 expert instruction. (C1-C4). <i>LifeWorkArt</i> is a professional development programme running throughout the four-year degree programme LWA integrates professional practice and studio practice. It is taught through field trips, projects, seminars, workshops and tutorials delivered by Fine Art staff, recent graduates, established artists, professionals from the cultural sector, the careers service, University Enterprise Centre etc. Through LWA, students develop subject-specific practical skills relevant to the professional context of their own practice (eg exhibition organisation, building a website to document and disseminate a project, organisation of events such as conferences and self-help initiatives, eg Fine Art Futures a conference for final year art students which is now organised as a partnership project with other universities in the region, A-N, Northern Cultural Skills Partnership) and the Arts Council. (C3,C5). Practical skills in art history are supported through access to writing workshops, seminar presentations, feedback on written coursework and, at Stage 3, via 1-1 tutorial supervision by staff assigned to individual dissertation projects. This individual guidance is echoed in studio and workshop teaching where, for example, individual Stage 4 studio projects or Stage 2 "Strands" will be supervised by staff with relevant technical expertise. (C2,C3). A variety of coursework provides learning opportunities for students to develop their practical skills: portfolios of written work, essays, dissertation, projects of studio work, placements, complementary practice "Strands" (C1-C5).
Assessment Strategy
Subject specific and practical skills and the ability to assimilate knowledge and apply skills appropriately (C1-C5) are demonstrated in a variety of work submitted for assessment: bodies

of creative studio work, the Stage 3 dissertation, essays, written exams, seminar presentations, portfolios of pieces of writing and in project reports. Peer review and studio crits facilitate informal 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 a vehicle for formative assessment whilst summative assessment takes place at the Degree Show exhibition which is a central component of finals examination.

D - Transferable/Key Skills

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 learning: key skills of communication and presentation are developed in student-led seminars, peer review, group tutorials and studio critiques (**D3, D4**); IT skills, library and subject specific research methods (**D2-D3**) are developed in practical inductions, workshops, and individual tutorials. The context of the student-centred, studio-based learning environment develops and supports the capacity to work independently and with initiative (**D1**). The group tutorial and seminar programmes develop student experience of working with peers as a team (**D1**). Opportunities are provided for collaborative projects when appropriate (e.g. Stage 2 "Strands", Stage 4 Art History) (**D1**). The structure of the Degree Programme and its mix of projects, exhibition presentation, seminars, lectures, studio crits, larger group fora and tutorials, require students to 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 and technical methods is supported by a studio-based learning and teaching strategy (**D4, D6**). The use of critique in both individual and group studio tutorials is central to the development of skills in evaluation (**D7**) and is further supported by historical and critical studies (essays, forums, seminars, dissertation) (**D3-D7**).

The LifeWorkArt programme provides students with further learning opportunities in relation to key skills: for example by participating in field trips to galleries, museums and exhibitions where students view, discuss and write about archival materials and artworks (**D1, D4, D7**). Students learn, through the experience of attempting to make and to exhibit innovative art works, the value of independent and self-initiated practice (**D1**). Reflective learning is further supported by tutorial report forms which ask students to review project progress and to plan its next stage (**D1-D7**). Presentation skills are developed via: essays, dissertation and other written work; project and exhibition submissions; student-led fora and seminars, and group and individual tutorials. 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: all skills that are transferable beyond the subject (**D1-D6**).

Assessment Strategy

Key skills are not usually independently assessed, but regarded as integrated features which contribute to the quality of all coursework. The formal assessment of studio work, essays, seminar presentations, dissertation, portfolios of other written work, reflective reports and the degree show exhibition covers **D1-D6**, **In addition, transferable skills (D 2, D4, D5, D6, D7) are considered as part of** informal formative assessment sessions such as Stage 2 peer review, studio crits at all year stages and Final Year forum.

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 in order to gradually identify, and to work in depth with, the media and processes most appropriate to their interests and choices of theme **(A4, C3)**. In the first semester of Stage 2 the students main studio practice is complemented by an elective complementary practice "Strand". These Strands extend the range of the students' hands on experience 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 projects, often group or collaborative, that happen away from the Fine art building. A key element of both Strands and Life Work Art is the student's reflective report that documents and evaluates their experience.

Throughout Stage 2 students engage in a period of experimentation and change leading to a developing 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**). The Dissertation enables students to apply subject specific skills and understanding (**A1-A7**). It also assists the development of both practical (**C1-C5**), cognitive (**B1-B6**) and key skills (**D1-7**).

In the studio students proceed to develop a distinctive, individual practice focussed on the examination of themes of their choice, and the application of appropriate technical means. This is supported by a programme of tutorials, crits, seminars and visiting speakers lectures (**A2, A5**). In the second semester, the students studio programme continues alongside their art history dissertation. A LifeWorkArt external project is carried out in order to assist the development of critical and contextual awareness, and this is further extended through the tutorial system and exhibition opportunities provided by the TIC and Long Gallery project spaces. 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.

At this stage of the course there are opportunities to be participate in Fine Art's International Exchange programme: semester-long exchanges are available to Austria, Belgium, Germany, Poland, Slovakia, or Turkey through the Socrates/Erasmus programme, or to Australia,

Stage 4 is focused on further specifying and developing a rigorous individual practice which will enable 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. 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**).

In defining the nature of their own practice students may choose to specialise in a single studio discipline or to work across and/or between disciplines – this reflects the nature of contemporary fine art practice in the professional sector. 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, a sign-up surgery tutorial system and a programme of studio-based crits ensure that students encounter a range of studio staff. From October to March the Final Year Forum programme, in which students present their current work to their peers in the lecture theatre, creates a platform to test ideas, engage in debate and to receive feedback. In addition students will receive teaching from visiting artists and fellows. Aspects of professional practice, postgraduate and career opportunities are covered in group sessions, the Visitors Programme and a LWA 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.

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

There are a number of key features which make the programme distinctive.

1. The relationship between the study of Studio Practice and Art History.

An understanding of the synergies of art history, theory and practice and their relationship to the development of a creative contemporary art practice is considered central to the nature of the course. Throughout the first two stages of study the balance of Studio Practice to History of Art is set at 80:40 credits, while in Stages 3 and 4, students have the option to change that balance according to their developed preferences and interests. The four-year structure allows an art history dissertation to be delivered at Stage 3: this enables students to apply the knowledge and understanding obtained through their dissertation research to their studio practice in Stage 4. It also allows the programme to offer a distinctive Stage 4 art history option focussed on critical writing that builds on the student's experience of the dissertation, and provides a further means of contextualising practice through historical and theoretical research.

2. The studio programme includes two innovative features:

a. The LifeWorkArt programme which is a feature of the studio programme throughout the course. Through a lively and diverse series of innovative field trips, professional artists workshops, exhibition and other visual arts projects, visual arts careers training and collaborations with those in the cultural sector LWA provides students with hands-on experience that prepares them for the kind of opportunities they will encounter as Fine Art graduates.

b. Complementary practice "Strands" in Stage 2 are group taught workshops which are designed to encourage students to approach the making of studio work from new and less familiar directions, both conceptually and technically. Strands are led by staff with specialist expertise and are focused on their particular field of practical research.

3. The Visiting Speaker Programme. This provides a diverse package of weekly lectures and tutorials delivered by a visiting practitioner, curator or theorist. Each visit also includes a student-led seminar with the visiting artist, open to all students. In addition the programme generates a website that publicises information on the forthcoming programme, and holds an archive of all past visitors complete with a range of weblinks to associated material and to a student blog forum. This programme therefore works on a number of levels: from being an archive of diverse material on contemporary fine art practitioners, to being a weekly forum for debate, individual tutorial support, and, over the course of a year, a snap shot of 20 different career paths in the visual arts.

4. The structure of the four year programme allows for distinctive options at Stage 4 which allow students to work to their strengths, specialise in areas of greatest interest and to engage with learning opportunities and experience that prepare them for a range of future graduate pathways.

Programme regulations (link to on-line version)

<http://www.ncl.ac.uk/regulations/>

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)

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

- Welcoming briefing with the Head of Fine Art and 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/ 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/aqss/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

	Honours	Non-honours
<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)

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