



# UNIVERSITY OF LINCOLN

## Programme Specification

Title:

### Fine Art

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:

**Certificate of Higher Education (CertHE)**

**Diploma of Higher Education (DipHE)**

**Bachelor of Arts with Honours (BA (Hons))**

To be delivered from: 19 Sep 2016

<b>Level</b>	<b>Date</b>
Level 1 or Certificate of Higher Education (CertHE)	2019-20
Level 2 or Diploma of Higher Education (DipHE)	2020-21
Level 3 or Bachelor of Arts with Honours (BA (Hons))	2021-22

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## **1. Introduction**

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

## 2. Basic Programme Data

<b>Final Award:</b>	Bachelor of Arts with Honours (BA (Hons))
<b>Programme Title:</b>	Fine Art
<b>Exit Awards and Titles</b>	Certificate of Higher Education (CertHE) Diploma of Higher Education (DipHE) Bachelor of Arts with Honours (BA (Hons))
<b>Subject(s)</b>	Fine Art
<b>Mode(s) of delivery</b>	Full Time
<b>Is there a Placement or Exchange?</b>	No
<b>UCAS code</b>	W101
<b>Awarding Body</b>	University of Lincoln
<b>Campus(es)</b>	Lincoln Campus
<b>School(s)</b>	School of Fine and Performing Arts
<b>Programme Leader</b>	Conan Lawrence (clawrence)
<b>Relevant Subject Benchmark Statements</b>	
<b>Professional, Statutory or Regulatory Body Accreditation</b>	
<b>Programme Start Date</b>	2019-20

## 3. Programme Description

### 3.1 Overview

B.A. (Hons) Fine Art at Lincoln is founded on the principle that contemporary art and society are enriched by their engagement with each other.

The University of Lincoln's School of Fine and Performing Arts, within which the programme is situated, offers its students the opportunity to explore dialogues across five disciplines: Fine Art, Dance, Drama, Fashion and Music. As the School's programmes evolve, opportunities to study shared Modules and create work with students from other disciplines will emerge, allowing Fine Art students to be at the heart of the School's creative development. The programme will take full advantage of the School's shared technical resources and rehearsal facilities, as well as accessing teaching staff from across its disciplines. Fine Art therefore focuses primarily on Live Art, performance, installation and digital media as its examined modes of practice and anticipates pathways for future convergence within the School's disciplines.

The University of Lincoln's 2016-21 Strategic Plan, aimed at supporting the University's Top 40 ambitions, emphasises the benefits to its students and graduates of being confident, digitally innovative producers of knowledge in their respective fields. Combined with the University's forthcoming adoption of Graduate Attributes, which this programme takes a lead in testing and developing, Fine Art is well placed to experiment and innovate within the developing creative ecology of the College of Arts and take advantage of the growing importance it places on convergence and collaboration with other programmes, Schools and Colleges.

In mentoring the development of their public projects Fine Art at Lincoln will prepare its graduates for professional practice. The programme will attract ambitious, dynamic and proactive students who want to create contemporary art to the highest standards, and be leaders in their chosen field, whether as artists, makers, researchers, writers or curators, or professionals in other arts careers. Combining the structure of theme-driven projects with the freedom of self-directed studio and off-campus opportunities students will develop a breadth of skills and approaches to the making of contemporary art.

Accordingly the programme is designed to prepare students for professional life by emphasising the production of Finished Artworks and dissemination of their practice through documentation. With academic study also tailored to aspire to professional expectations Graduates of Fine Art at Lincoln have the opportunity to possess the following Attributes:

- Understanding and applying their practice in its interdisciplinary, local, national and international contexts
- Capable of independent and collaborative enquiry: self-starters and team workers
- Rigorous in their analysis, critique and reflection
- Able to apply their knowledge and skills to solving goal-directed problems
- Ethical, digitally aware practitioners
- Enterprising, innovate and creative
- Capable of initiating and embracing change
- Capable of developing, managing and evaluating Codes of Practice
- Culturally aware, respecting diversity and the role of publics in the production of knowledge.

Distinct from other programmes, Fine Art at Lincoln focusses on the artist as a socially responsive,

publically-aware practitioner operating within physical, intellectual and digital networks and local, national and global artistic platforms.

The Programme focuses on the following bodies and ideas of public: students and staff from other programmes or Schools in the University; participants in and leaders of external partnerships; ambient citizens and populations; residents, inhabitants and members of social communities, geographies and organisations; audiences; passersby; remote interlocutors; self-creating and organising bodies of action or thought concentrating on specific issues. Samuel Mateus's definition of the public as, "the result of the social activities made by individuals sharing symbolic representations and common emotions", provides a useful starting point for discussion of the public's identity and role in the programme. Collaborations and artworks informed by and examining situational and non-situational publics are examined in the taught content of most modules. While engagement with ideas and practices related to the public realm is demanded, the programme does not prescribe the nature, form or content of their artistic outcomes, allowing students the autonomy to create new dialogues, frames and outputs in their encounters with contemporary art's significant publics.

Throughout the programme students will reflect on ethical issues that inform the making, placing and exhibiting of work in public venues, as well as dialogues emerging from public involvement in Live Brief projects. Students will be trained to safely, ethically and effectively work with peer and public collaborators and participants, whether as contributors to or viewers of their art. Teaching and learning across the programme enables students to investigate and develop strategies for the production of art and its public encounters.

Artists of the last hundred years whose practices have explicitly or implicitly engaged with ideas and realities of the public, whether combatively or in collaboration -from Dada and Happenings to Lone Twin and ASSEMBLE, Minujin to Ambramovic to Salcedo- form the main subject of study on the programme. Artists who have interrogated and challenged the nature of the gallery -from Buren and Broodthaers to Sehgal- are studied for the possibilities of transforming the institutions of art and its public reception.

Live Art, Performance, installation and digital media are the main focus of the programme, but it also welcomes and supports students who want to work in and across other media and disciplines, including sculpture, print and painting.

During their three years, students will have the opportunity to develop and exhibit a significant body of practice, and personalise a range of documentary forms with which to record and evaluate it. Documentation here is not regarded as a passive form, but one of creative release, capable of producing secondary artistic outputs at the same time as providing marketing material for artistic practice. The Statement of Process, which accompanies Finished Artworks, builds an archive of a student's development of methodology, practice and critical skills, as well as producing new stimuli for their future artwork.

Students may work individually or in collaboration on the production of artworks in response to Live Briefs. If working collaboratively students will be graded on their individual contribution to artworks, assisted by their personal Statement of Process.

The programme emphasises digital exploration, enabling students to effectively document, communicate and publicise their practice, as well as claim an Artist's identity within a globalised

community of practitioners, viewers and commissioners. Although this emphasis will result in most work submitted for assessment being digitised (Essays, Critical Report, Statements of Process, Catalogues, Artist's Evaluation, Producer's Portfolio), it does not expect students to produce their Finished Artworks in digital form, although digital content may form a significant element of their output (in video, audio and/or photographic media).

The programme explores the production of creative, public knowledge, its processes and practices, embodied through experimentation within and across studio, gallery and non-traditional exhibition environments. Supported by external projects that encourage its students to locate their work in local, national and international contexts the programme will provide the opportunity for students to effectively manage their development in preparation for professional life.

Students will practice the skills to approach their work as producers, and take an active role in how documentation and critical enquiry reflects and advances their creative, output-driven practice.

Transferable skills, vitally important in the twenty-first century, also lie at the heart of Fine Art at Lincoln, equipping students to apply their local connections in global directions. Partnerships with employers, galleries and cultural networks in the City of Lincoln and beyond provide students with a range of skills and spaces to develop and exhibit their innovative practice.

Professional contemporary art practice presents options to continue as a maker after graduation, requiring excellent written and verbal communication, as well as self-confidence, business acumen and the ability to self-promote and network. Understanding how the professional contemporary art world operates -funding, evaluation, residencies, commissions, open exhibitions, approaching galleries with proposals and businesses for sponsorship- is as important as the acquisition of skills of craft and technique. Study trips and Visiting Speakers provide access to the professional contemporary art world while modules develop the awareness and understanding of how artists must manage and innovate their practice to ensure its continuing audience or public.

Coupled with market-ready documentation of their art, the programme will provide the opportunity for students to graduate with the knowledge, confidence and vision to become enterprising leaders of creativity and artistic change.

### **3.2 Aims and Objectives**

B.A. (Hons) Fine Art aims:

- To enable Undergraduates to make the transition from student to a practically equipped, critically reflective artist capable of creating, producing and framing exhibition-ready contemporary art, contributing to public discourse about the ethics, roles and functions of art, and producing digital documentation of their artwork to a professional standard.
- To develop each student's awareness of themselves, their artistic practice and graduate attributes as connected to local, national and international dialogues, advancing their public identity as creative, global citizens in the work they study, make and share.
- To take advantage of the programme's location to provide students with the opportunities to develop a commission-aware contemporary art practice. As the City of Lincoln continues its dynamic growth the programme will aim to lead and access established and emerging opportunities for the

creation and showing of contemporary, public-facing art as the visibility of its cultural offer increases.

- To identify, find common ground and collaborate with publics for the mutual benefit of all participants.

Objectives.

The programme seeks to:

- Provide students with the practical, technical and intellectual abilities to make contemporary art in and for public sites and audiences.
- Foster the ability to read, analyse and evaluate contemporary art and its texts from the perspectives of both maker and viewer.
- Provide students with equal support in pursuing alternative careers to that of practitioner.
- Equip students with the critical, cultural and intellectual skills with which to reveal and expand dialogues and relationships between artist and public.
- Expand the capacities of digital documentation for creating new art works through its manipulation and postproduction.
- Explore dialogue-driven art practices and methodologies.
- Strengthen students' understanding of the creative importance of interdisciplinary skills and practices.
- Give students the confidence to find and engage new publics, creating contemporary art for and in non-gallery spaces and organisations.
- Empower students to see their practice as socially responsive, informed by dialogues with its potential public audiences.
- Equip students with an advanced understanding of the field of publically-engaged contemporary art and critical awareness of its knowledge-producing outcomes.
- Explore a range of methodologies applicable to established, emerging and experimental contemporary art practices and allow students to construct the public framework with which to develop their own practice-specific methodology.
- Facilitate originality and innovation in students' creation of contemporary art, in both form and content.
- Enable students to critically evaluate practice and research in the field of contemporary art.
- Support students in navigating complex practical and research material and making confident aesthetic and critical judgements.
- Provide opportunities for students to exhibit, articulate and contextualise their art to specialist and non-specialist audiences and publics.
- Inspire students' self-direction, independent learning and originality in defining the identity of their practice and their subsequent professional development.
- Prepare students for the standards demanded by competitive markets for arts funding and commissions.
- Encourage students to collaborate across disciplines in the College of Arts and identify new forms, audiences and platforms for contemporary art in the developing cultural fabric of the University.
- Empower students to identify, propose and begin new external partnerships and opportunities for the benefit of their practice, the programme and University.

### **3.3 Variations to Standard Regulations and Guidance**

No variations -standard University regulations and guidance apply.





## 4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

### 4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

- 1 Methodologies informing relevant historical and contemporary art practices.
- 2 Artists whose work forms and informs key debates in the study of contemporary relational art.
- 3 The public, historical, cultural and digital contexts in which contemporary art operates.
- 4 Contemporary art as an interdisciplinary, creative field: its complexities, expectations and ethics.
- 5 The role of the contemporary relational artist as socially-connected producer and curator of knowledge.

### 4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

- 6 Evidence rigour in modes of analysis of contemporary art.
- 7 Communicate practice and critical enquiry in different contexts (academic, peer, employer, public).
- 8 Contextualise the artwork within its field of practice.
- 9 Apply creative, digital skills to academic enquiries and outputs.
- 10 Locate, access and employ relevant research frameworks and resources.
- 11 Demonstrate appropriate academic writing and referencing.

### 4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

- 12 Demonstrate artistic development in the form, content, subject composition and finish of their artworks.
- 13 Navigate process, including an understanding of how to generate ideas, frameworks and public engagement.
- 14 Digitally document process to confidently and effectively represent artistic practice.
- 15 Operate and produce work in and for studio, gallery and non-gallery public spaces.
- 16 Produce and employ a range of secondary outputs (Statements of Process, Artist's Evaluation, Catalogues, Producer's Portfolio) to represent their artistic practice.
- 17 Study independently, determining future professional development and learning requirements

and solutions.

- 18 Direct and promote their practice to engage appropriate audiences and publics.
- 19 Explore and experiment with their process, practice and artworks.

#### **4.4 Transferable Skills and Attributes**

On successful completion of this programme a student will be able to:

- 20 Expand the art of the public presentation of self by cogently and articulately evaluating practice and research in digital formats.
- 21 Demonstrate confidence and rigour in report writing by accurately communicating complex ideas, processes and solutions.
- 22 Operate as an enterprising, problem-solving member of a team through collaboration and partnership towards shared goals and outcomes.
- 23 Build an independent, self-directed and fully functioning creative product from concept to delivery.
- 24 Reflect on, evaluate and plan their future learning and professional development.
- 25 Negotiate and define codes of practice with agreed roles and responsibilities to generate ethical outcomes, both independently and collaboratively.
- 26 Appreciate and respect cultural, intellectual and social diversity, as an active, responsible global citizen.
- 27 Understand and situate their practice in local, national, international and interdisciplinary contexts.

For details of each module contributing to the programme, please consult the module specification document.

## 5. Learning, Teaching and Assessment Strategies

### 5.1. Learning and Teaching Strategy

This practice-based programme places contemporary art making and thinking at its core, with students' artwork and/or critical study being instrumental to progress on all modules on the programme. Students are welcome to work individually or in collaboration to produce their Finished Artworks, and will negotiate and self-select roles and responsibilities for group work (Group Seminar, Group Catalogue, Public Exhibitions). The University's Student as Producer principle drives the programme, providing students with guidance and support for their creative, output-driven projects that combine specific and transferable skills with professional experience.

Delivered with the principles of the Teaching Excellence Framework the programme is designed to ensure students receive:

\*An excellent teaching experience that encourages original thinking, drives up engagement and prepares them for the world of work

\*The information they need to judge teaching quality

\*Clear, outcome-focused criteria and metrics.

Accordingly, the Programme's Teaching Strategy offers:

- Tutorials: individual discussions in office, studio or off-campus venue.
- Group Tutorials: small group discussions to encourage dialogue between students and staff while addressing work in progress and developing confidence in presenting and articulating knowledge to peers and Supervisors.
- Work in Progress Reviews: small or whole group discussions based around the sharing of artwork to offer developmental feedback.
- Lectures: formal presentations by staff or Visiting Speakers, providing context, information, analysis and provocations.
- Student-led Reading Groups across all three levels of the programme, designed to reinforce peer support and sharing of seminar preparation.
- Seminars: led by staff and students, discussing issues relating to lecture content and student work.
- Demonstrations: materials, processes, methods, health and safety, risk assessment.
- Workshops: group sessions covering practical or conceptual material.
- Formative Exercises: included in all modules, designed to reinforce learning of key technical, academic and practical skills.
- Visiting Lecturers/Artists: lectures or tutorials with professional arts practitioners.
- Studio Projects: focusing on technical skills or knowledge acquisition in the first year of the programme.
- Fieldwork, particularly in Site-based work, through formative exercises, ethnographic enquiries and guided reconnaissance into place and publics.
- Live Brief projects: working to a brief to produce definite outcomes for public exhibition. Designed to simulate professional working conditions and timescales.
- Peer Tutoring: sessions of independent study, without staff supervision, where students are encouraged to work as a group with the specific intention of engaging in dialogue and producing codes of conduct for group processes.
- Self-directed Study: defined by individual and mentored student interests, processes and ambitions.
- Peer Assessment Exercises, designed to explain grading criteria and demonstrate feedback and its

expectations.

Organised Gallery Visits and Field Trips will be considered at significant points during the Programme, as appropriate.

For every hour of contact time students are expected to undertake two hours of independent study. The nature of independent study will differ according to the Module's content and assessment outcomes, but should include: readings for Modules and independent research, development of artworks, preparation of seminar material, participation in reading groups for seminars, essay writing, preparation for presentation, independent gallery visits, documentation of process development, preparation for Statements of Process, preparation for tutorials and assessment. With twelve hours contact time per week students should therefore complete twenty-four hours independent study per week.

Support for Student Progression.

In order to support their progression the following will be offered to students:

- Formative verbal feedback on each practical assessment component (through regular individual and group tutorials)
- Individual Tutorials for each written assessment providing detailed commentary and written responses designed to highlight strengths and identify measures to improve weaknesses
- Work in Progress Reviews that offer students oral diagnostic feedback on the direction, process and finish of their practical work
- Individual Progress Meetings: these personalised reviews occur in the two Reading Weeks per academic year (midway through each Semester) and are designed to measure, evaluate and support each student's progress across assessment components, Modules and Levels of study
- Summative written feedback for each written and practical assessment component designed to highlight strengths, identify room for improvement and provide solutions.

Feedback Week Tutorials occur at the beginning of each Semester where each student meets with their Personal Tutor to review their progress across a whole Semester. Areas for improvement will be identified and advice designed to improve student performance offered, as well as the celebration of student success.

Level 1 of the programme is designed to support students in experimenting with form, content and process in their exploration of practice, and is driven by Live Brief projects. These provide clear schedules, key themes and assessment targets and provide structured experiences of production and exhibition, with formative exercises and work in progress reviews and tutorials.

Level 1 Essays are a maximum of 1,500 words, Statements of Process 1,500 words and Finished Artworks concentrate on exploration of form, content and finish.

Level 1 students are expected to:

- Identify, locate and produce appropriate academic and practice-based material within the University
- Begin to evaluate primary source material

- Articulate awareness of contemporary art, its histories, publics and related theories
- Identify arguments in secondary material
- Identify appropriate forms of analysis and enquiry
- Employ practical and technical skills in the creation and documentation of artworks
- Progress in their digital, research, group work, presentation and written work.

As well as Live Brief projects, Level 2 of the programme introduces the self-directed project (in Bodies of Practice), designed to foster the student's independence and development of practice. Critical and theoretical material in Bodies of Practice focuses on the artist's identity and may provide stimuli for finished artworks in the programme's mid-point exhibition.

Level 2 Essays are a maximum of 2,000 words, Statements of Process 2,000 words and Finished Artworks concentrate on development of form, content and finish.

Level 2 students are expected to:

- Gather, assimilate, interpret and produce artwork and critical material from a wider variety of stimuli and sources
- Deepen their critical analysis of primary sources and use them more extensively
- Identify and analyse key themes and arguments in secondary sources
- Recognise, appraise and employ a range of theoretical, public and practitioner-based perspectives
- Design and manage more complex practice-based and research projects
- Demonstrate independent learning and reflection
- Demonstrate enhanced skills in production of artwork, documentation, group work, presentation and written work.

Level 3 of the programme sees students engage in self-directed projects. These consolidate student ownership of their independent, emerging practices through a Critical Report, Artist's Evaluation, Public Exhibition and Producer's Portfolio, assisting their transition to the beginnings of professional practice, Postgraduate study and a range of arts careers.

The Level 3 Critical Report is a maximum of 5,000 words, Statements of Process 2,500 words and Finished Artworks concentrate on ownership and consolidation of form, content and finish.

Level 3 students are expected to:

- Manage complex amounts of information in the development of their practice, its representation and contextualisation
- Be aware of new practice and media-based enquiries
- Acquire an intercultural perspective on their practice
- Develop cogent arguments of their own in relation to issues and debates, and support these arguments thoroughly
- Demonstrate a high standard of critical reflection on and documentation of their own practice
- Evaluate and apply theoretical frameworks themselves
- Demonstrate a high standard of communication skills in writing and presentation
- Work as a highly effective group member or group leader.

Guidance on appropriate methodologies for research through practice is provided in Modules on all Levels of the Programme. Tutorial and seminar dialogue, critical, analytical and self-reflective expression within lecturer-led and peer-group discussions are the foundation of the programme's learning and teaching.

The programme's emphasis on public engagement enables students to spend periods of their study off-campus, working in and with venues for making and exhibiting their work. Accordingly students receive clear guidance and training on the ethics and organisation of public dialogue and exhibition throughout the programme, as well as training and supervision in Risk Assessing their work and the venues it is exhibited in. Students also receive technical support for off-campus work from the School of Fine and Performing Arts' dedicated technicians.

Students have access to Studio space at the heart of the University campus in Brayford Wharf. Supported by technicians in materials workshops and with access to the School of Fine and Performing Arts' extensive technical stock students can work across media, including 3D Video. As well as Fine Art Studios students on the programme can also book Performance Studios in the neighbouring Lincoln Performing Arts Centre for Live Art, performance, audio and performance installation work.

A wide range of subject-specific approaches to teaching and learning are employed throughout the programme. Reflective practice and critical reflection are the primary modes of learning. Teaching and learning is delivered through lectures, seminars, specialist workshops, practice-based laboratories, demonstrations and supervised production of artwork.

These teaching modes are supplemented by Live Brief Projects, designed to give students the experience and confidence to create work for commissions and work to deadlines, individually or in collaboration as their practices determine.

Guest artists and practitioners will be invited to share their practice with students throughout the programme. Group and individual tutorial support is available at specified times throughout every Module, and each student is assigned a Personal Tutor who they meet regularly to discuss their progress and continuing development.

Assessment evaluates Finished Artworks for solo and group Exhibitions, Statements of Process, Exhibition Catalogues, Presentations, an Artist's Evaluation, Group Seminar contributions, Essays, a Producer's Portfolio and Public Degree Show.

Critical and creative understanding of different forms, materials, methodologies and processes in the field of socially-engaged contemporary art is delivered through lectures, work in progress reviews, the presentation of readings for seminars and their staff and student-led feedback.

Student work is supported by formative and summative feedback throughout the Programme. The evaluation and development of the individual student's production and the ability to define and refine their practice are achieved through tutorial dialogues on developmental projects, with commentary on works in progress across a variety of media accompanied by critically supportive oral and written feedback. Informing and connecting these evaluation strands is the creation of a critical community of peers through studio and off-campus work, as well as engagement with external partners and publics.

Evaluation of Teaching by students occurs mid-way and at the end of each Module, and teaching staff feed back on student evaluations face to face with module groups.

Through the Personal Tutor system, students are supported throughout their studies, enabling Tutors to offer holistic advice and identify actions needed to further develop learning and self-directed study.

The programme will make full use of the University's Blackboard virtual learning environment in addition to technologies such as web publishing, Skype and pervasive media in teaching and assessment contexts where appropriate.

## **5.2. Assessment Strategy**

Student progress is subject to successful assessment on all Modules in the Programme.

The Programme's Principles of Assessment are that:

- Clear deadlines are contained in the assessment brief for each submission of work, and within its accompanying Module Guide.
- Learning Outcomes and Grading Criteria are available to students at the start of each Module through its accompanying Guide, and clearly relate to progress towards overall programme outcomes.
- Clear links are made between assessments within modules, across modules and across the programme to help students to reflect on feedback across and throughout their studies.
- All submitted work is assessed with programme Grading Criteria and clear qualitative descriptors, available to students in Module Guides and Assessment Briefs at the beginning of teaching each Semester.
- All submitted work receives detailed feedback on Grading Sheets tailored to each assessment output. This allows students to benefit from a rounded appraisal of their strengths as well as identifying areas of improvement and the advice needed to address weaknesses.
- Students receive written feedback on tailored Grading Sheets for each assessed coursework component fifteen working days after submission.
- Assessment Criteria and Grading Sheets are supplied in a standardised format throughout the programme's modules and included in all Module Guides.
- Grading feedback is submitted and returned to students electronically.
- Students can clarify assessment feedback face to face with the assessing module tutor on request.
- Students receive formative and summative feedback for each assessment component on the programme.

Tutorials form an important element of the programme and support students in each assessment



component on the programme. These are individual or group-based, depending on the process, brief or output being assessed. Tutorials for written work (Essays, Proposals, Artist's Evaluation Statements of Process and the Critical Report) require students to send drafts of their work in word processed form five working days before tutorial. Lecturers will read and comment on drafts and return them to students the day before the tutorial, allowing students time to reflect on feedback and bring their response to the tutorial.

Group Tutorials extend this provision to small groups of students working on collaborative projects and processes, whether practical (for Finished Artworks, Site-based briefs or Exhibition roles) or theoretical (Group Seminar for assessment).

With the Programme's emphasis on digital documentation of practice, and excepting Finished Artworks in non-digital form, the following assessment material will be submitted solely through Blackboard: Statements of Process, Essays, Artist's Evaluation, Catalogue (PDFs), Critical Report and Producer's Portfolio. Presentations and Group Seminars will be videoed for External Examiners' oversight of the programme's assessment.

Essays are expected to demonstrate academic rigour, correct Harvard referencing and critical analysis appropriate to the Level of study, but students are encouraged to experiment with the visual form and content of essays.

Level 1 Essays are 1,500 words, Level 2 Essays are 2,000 words and Level 3's Critical Report is 5,000 words in length.

Each practical Module assesses students on the artistic and production quality of their artwork(s) as well as a brief Statement of Process that critically contextualises the artwork and extends the student's digital documentary skills. Each Module's Statement of Process will ask students to visually curate and critically evaluate significant moments in the production of their artwork, supported by high-quality imagery and an edited critical commentary.

The Statement of Process accompanies each Finished Artwork or collection of artworks throughout the programme, and will be submitted in PDF (or equivalent) format. Containing self-curated video, audio and/or photographic material as appropriate, it will present and critically frame key formative process events in the production of its accompanying artwork. The style, functionality, rationale for inclusion and subject content will be determined by the student according to their individual process. The self-curation of media, process events and their critical commentary will be supervised and mentored by lecturers throughout the programme, beginning in Frameworks. The Statement of Process will be further framed by a maximum of 1,500 words of critically-informed student content in Level 1, 2,000 words in Level 2 and 2,500 words in Level 3, the academic standards, placement and presentation of which will form part of its assessment, and will also be mentored by lecturers.

The Statement of Process does not define documentation as a passive trace of the making of art, but an active, secondary output, as well as a historical record of its maker and their work. It emphasises the importance of digital documentation skills, and provides students with the ability to critically and visually reflect on their practice as a means to generate new stimuli and ideas for future work. Statements of Process are submitted for assessment online, creating a readily-accessible archive of student process and development, as well as providing valuable examples of working practices for professional opportunities.

Students are welcome to work in traditional sketchbooks and journals to support and record their process, but practical assessments will exclusively examine the output of Finished Artworks alongside their digital Statements of Process.

In the programme's Fine Art Research modules students are assessed on their written or presented outputs, and are encouraged to experiment with the visual form of their media of presentation.

Students are free to consider working collaboratively on Finished Artworks in pairs or larger groups (the ambition and production of collaborative artworks will need to increase in proportion to the size of the collaborative group). Individual contributions will be graded according to the Statement of Process and continual Tutor observation of work in progress.

#### Formative Assessment.

In order to support student progression across assessment components, Modules and Levels (and complementing and informing Summative Assessment components) the following will take place across the programme:

- A Proposal for Artwork (submitted on a standard proforma) which will generate written Tutor feedback and form an iterative document for tracking project progression and student development.
- A formal Work in Progress Review of all practice-based projects, where each student or (where applicable) collaborative group will present to Tutors and peers the progress of their development of artworks and associated assessment outputs.
- Draft reviews of all Essays, Statements of Process, Presentations, Critical Reports, Catalogues, Artist's Evaluations and Producer's Portfolios will be submitted to Tutors and receive oral or written feedback as appropriate to the assessment component they prepare for.

Formative assessment exercises will benefit from the formative feedback framework outlined in the Learning and Teaching section and by the Personal Tutorial system.

The programme offers formative and summative feedback for and assesses:

- Self-production: the student's understanding of contemporary art and its processes, evidencing a multiplicity of materialities, revisions, narratives and contexts (Statement of Process, Artist's Evaluation, Catalogue, Critical Report).
- Demonstration of practical engagement with research and publics (Public Seminar, Site and Context modules' Finished Artworks and Statements of Process, Producer's Portfolio).
- Articulation and demonstration of a wide range of artistic enquiries and their digital documentation.
- Development of practice through refinements of form, style and content.
- Critical analysis contextualising students' work within the field of contemporary art practice, their cultural identities and publics.
- The research or development in process of practical projects with supervisors and other sources of

feedback through public showings of work in progress.

- Evidence of an appropriate and contextually responsive range of dialogic strategies applied to the making of art.
- Critical reading, analysis and manifestations in practice of field-leading research into contemporary art.
- Self-reflection: recognising formative development and response to the professionalising of emerging, innovative practices, in particular those that engage or collaborate with public participants.

All assessed outputs are in accordance with the University's tariff of assessments and Student as Producer principles.

## 6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

### Level 1

<b>Title</b>	<b>Credit Rating</b>	<b>Core / Optional</b>
The Gallery 2019-20	30	Core
The Fine Art Body 2019-20	30	Core
Provocations and Imaginations 2019-20	30	Core
Frameworks 2019-20	30	Core

### Level 2

<b>Title</b>	<b>Credit Rating</b>	<b>Core / Optional</b>
Beyond the Gallery 2020-21	30	Optional
Cultures and Atmospheres 2020-21	30	Core
Bodies of Practice 2020-21	60	Core
Public Project 1 2020-21	30	Optional
Fine Art Study Abroad 2020-21	60	Optional

### Level 3

<b>Title</b>	<b>Credit Rating</b>	<b>Core / Optional</b>
Illuminations: Public Practice and Exhibition 2021-22	60	Core
Ingenuities and Originalities 2021-22	30	Core
Locating Practice 2021-22	30	Core

## Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

**Key:**  Delivered and Assessed     Delivered     Assessed

### Level 1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Frameworks 2019-20							✓		✓			✓
Provocations and Imaginations 2019-20			✓			✓	✓	✓	✓		✓	
The Fine Art Body 2019-20			✓			✓		✓				✓
The Gallery 2019-20			✓		✓			✓				✓

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Frameworks 2019-20		✓		✓				✓			✓	
Provocations and Imaginations 2019-20								✓	✓			
The Fine Art Body 2019-20		✓	✓	✓				✓	✓		✓	
The Gallery 2019-20		✓	✓	✓				✓			✓	

	PO25	PO26	PO27
Frameworks 2019-20			
Provocations and Imaginations 2019-20			
The Fine Art Body 2019-20			
The Gallery 2019-20			

### Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Beyond the Gallery 2020-21							✓	✓				✓
Bodies of Practice 2020-21						✓		✓				✓

Cultures and Atmospheres 2020-21						✓	✓	✓	✓		✓	
Fine Art Study Abroad 2020-21												
Public Project 1 2020-21					✓		✓				✓	

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Beyond the Gallery 2020-21		✓	✓	✓				✓		✓	✓	
Bodies of Practice 2020-21		✓	✓	✓				✓	✓		✓	
Cultures and Atmospheres 2020-21								✓	✓	✓		✓
Fine Art Study Abroad 2020-21												
Public Project 1 2020-21				✓					✓			

	PO25	PO26	PO27
Beyond the Gallery 2020-21			
Bodies of Practice 2020-21			✓
Cultures and Atmospheres 2020-21	✓		
Fine Art Study Abroad 2020-21			
Public Project 1 2020-21	✓		✓

### Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Illuminations: Public Practice and Exhibition 2021-22					✓		✓	✓				✓
Ingenuities and Originalities 2021-22						✓		✓	✓		✓	
Locating Practice 2021-22					✓	✓		✓				✓

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Illuminations: Public Practice and Exhibition 2021-22		✓	✓	✓		✓	✓	✓			✓	
Ingenuities and Originalities 2021-22								✓	✓			
Locating Practice 2021-22		✓	✓	✓				✓	✓		✓	

	PO25	PO26	PO27
Illuminations: Public Practice and Exhibition 2021-22			✓
Ingenuities and Originalities 2021-22		✓	✓
Locating Practice 2021-22			

## Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

### Level 1

	01	02	03	04	05	06	07	08	09	10	11	12	
Frameworks 2019-20													
Provocations and Imaginations 2019-20											50		
The Fine Art Body 2019-20													
The Gallery 2019-20													
	13	14	15	16	17	18	19	20	21	22	23	24	
Frameworks 2019-20	100												
Provocations and Imaginations 2019-20		50											
The Fine Art Body 2019-20													
The Gallery 2019-20													
	25	26	27	28	29	30	31	32	33	34	35	36	
Frameworks 2019-20													
Provocations and Imaginations 2019-20													
The Fine Art Body 2019-20								70		30			
The Gallery 2019-20									100				
	37	38	39	40	41	42	43	44	45	46	47	48	
Frameworks 2019-20													
Provocations and Imaginations 2019-20													
The Fine Art Body 2019-20													
The Gallery 2019-20													
								49	50	51	52	EP 1 (Wk)	EP 2 (Wks)



												16)	33, 34, 35)
Frameworks 2019-20													
Provocations and Imaginations 2019-20													
The Fine Art Body 2019-20													
The Gallery 2019-20													

## Level 2

	01	02	03	04	05	06	07	08	09	10	11	12
Beyond the Gallery 2020-21												
Bodies of Practice 2020-21												30
Cultures and Atmospheres 2020-21												
Fine Art Study Abroad 2020-21												
Public Project 1 2020-21												

	13	14	15	16	17	18	19	20	21	22	23	24
Beyond the Gallery 2020-21												
Bodies of Practice 2020-21		70										
Cultures and Atmospheres 2020-21												
Fine Art Study Abroad 2020-21												
Public Project 1 2020-21												

	25	26	27	28	29	30	31	32	33	34	35	36
Beyond the Gallery 2020-21									30	70		
Bodies of Practice 2020-21												
Cultures and Atmospheres 2020-21								50		50		
Fine Art Study Abroad 2020-21												
Public Project 1 2020-21									50		50	

	37	38	39	40	41	42	43	44	45	46	47	48
Beyond the Gallery 2020-21												
Bodies of Practice 2020-21												
Cultures and Atmospheres 2020-21												
Fine Art Study Abroad 2020-21	100											
Public Project 1 2020-21												

							49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Beyond the Gallery 2020-21												
Bodies of Practice 2020-21												
Cultures and Atmospheres 2020-21												
Fine Art Study Abroad 2020-21												
Public Project 1 2020-21												

### Level 3

	01	02	03	04	05	06	07	08	09	10	11	12
Illuminations: Public Practice and Exhibition 2021-22												
Ingenuities and Originalities 2021-22												
Locating Practice 2021-22												

	13	14	15	16	17	18	19	20	21	22	23	24
Illuminations: Public Practice and Exhibition 2021-22												
Ingenuities and Originalities 2021-22												
Locating Practice 2021-22	70	30										

	25	26	27	28	29	30	31	32	33	34	35	36
Illuminations: Public Practice and Exhibition 2021-22											70	30
Ingenuities and Originalities 2021-22					100							
Locating Practice 2021-22												
	37	38	39	40	41	42	43	44	45	46	47	48
Illuminations: Public Practice and Exhibition 2021-22												
Ingenuities and Originalities 2021-22												
Locating Practice 2021-22												
							49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Illuminations: Public Practice and Exhibition 2021-22												
Ingenuities and Originalities 2021-22												
Locating Practice 2021-22												

## Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

### Knowledge and Understanding

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO1		✓	✓	✓	✓	✓	✓	✓	
PO2		✓	✓	✓	✓	✓	✓	✓	
PO3				✓	✓	✓	✓	✓	
PO4				✓	✓	✓	✓	✓	
PO5				✓	✓	✓	✓	✓	
	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17	
PO1		✓	✓		✓				
PO2									
PO3									
PO4									
PO5				✓					

### Subject Specific Intellectual Skills

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO6	✓	✓	✓						
PO7	✓	✓	✓			✓			
PO8	✓	✓		✓	✓		✓	✓	
PO9	✓	✓	✓				✓		
PO10	✓	✓	✓					✓	
PO11	✓			✓	✓				
	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17	

PO6		✓			✓	✓		
PO7		✓			✓	✓		
PO8		✓			✓	✓		
PO9					✓	✓	✓	✓
PO10		✓			✓		✓	✓
PO11		✓			✓	✓	✓	✓

## Subject Specific Practical Skills

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO12	✓	✓	✓	✓			✓		✓
PO13	✓			✓	✓	✓			✓
PO14	✓	✓	✓			✓	✓		
PO15		✓	✓		✓	✓			
PO16	✓	✓	✓		✓		✓		✓
PO17		✓		✓		✓			✓
PO18				✓		✓	✓		
PO19	✓	✓	✓	✓					

	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17
PO12					✓	✓		
PO13	✓				✓			
PO14		✓			✓	✓		
PO15	✓			✓	✓	✓		
PO16		✓			✓	✓	✓	✓
PO17	✓	✓						
PO18	✓			✓	✓	✓		
PO19	✓				✓			

## Transferable Skills and Attributes

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO20	✓	✓			✓		✓		✓
PO21	✓	✓			✓	✓			✓
PO22	✓		✓			✓		✓	✓
PO23	✓	✓	✓	✓	✓				✓
PO24			✓		✓	✓	✓		✓
PO25	✓		✓			✓			✓
PO26				✓	✓	✓		✓	
PO27	✓	✓	✓	✓	✓	✓		✓	

	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17
PO20			✓	✓			✓	✓
PO21		✓			✓	✓	✓	✓
PO22	✓		✓	✓	✓		✓	
PO23	✓		✓	✓	✓	✓		
PO24	✓		✓	✓				
PO25	✓		✓	✓	✓	✓		
PO26	✓			✓				
PO27	✓	✓		✓	✓	✓	✓	✓

## **Appendix IV: Benchmark Benchmark Statement(s)**

**Art01** - *Present evidence that demonstrates some ability to generate ideas independently and/or collaboratively in response to set briefs and/or as self-initiated activity.*

**Art02** - *Demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making.*

**Art03** - *Develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments.*

**Art04** - *Make connections between intention, process, outcome, context, and methods of dissemination.*

**Art05** - *Knowledge and understanding of the broad critical and contextual dimensions of the student's discipline(s)*

**Art06** - *Knowledge and understanding of the issues which arise from the artist's or designer's relationship with audiences, clients, markets, users, consumers, and/or participants.*

**Art07** - *Knowledge and understanding of major developments in current and emerging media and technologies in their discipline(s)*

**Art08** - *Knowledge and understanding of the significance of the work of other practitioners in their discipline(s)*

**Art09** - *Exercise self-management skills in managing their workloads and meeting deadlines.*

**Art10** - *Accommodate change and uncertainty.*

**Art11** - *Analyse information and experiences, and formulate reasoned arguments.*

**Art12** - *Benefit from the critical judgements of others and recognise their personal strengths and needs.*

**Art13** - *Apply interpersonal and social skills to interact with others.*

**Art14** - *Communicate ideas and information in visual, oral and written forms.*

**Art15** - *Present ideas and work to their audiences.*

**Art16** - *Apply information skills to navigate, retrieve, and manage information from a variety of sources.*

**Art17** - *Select and employ communication and information technologies.*