

UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

BA (HONS) FINE ART

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2020/21]

This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each unit can be found in the Unit Descriptors.

Section A – Material Course Information

Validating Body	University for the Creative Arts ¹			
Final Award Title and Type	BA (Hons)			
Course Title	Fine Art			
Course Location and Length	Campus: Farnham	Length: Full-time - 3 Years Part-time - 6 Years		
Mode of Study	Full-time	✓	Part-time	✓
Period of Validation	2016/17 to 2020/21			
Name of Professional, Statutory or Regulatory Body	Not Applicable			
Type of Accreditation	Not Applicable			
Accreditation due for renewal	Not Applicable			
<p>Entry criteria and requirements²</p> <p>As the UK's highest-ranking creative arts university, we want to attract the best and most creative minds in the country – so we take a balanced approach to candidate assessment, taking both individual portfolios and exam results into account.</p> <p>That's why your portfolio is an especially important part of your application to study with us – and we can help. Our academics can offer you expert advice on how to showcase your creative work and build a portfolio that will make your application stand out.</p> <p>More advice on how to create an exceptional portfolio is also available here, along with specific portfolio requirements for this course.</p> <p>Along with your portfolio, the standard entry requirements** for this course are:</p> <ul style="list-style-type: none"> • 112 UCAS tariff points from accepted qualifications*, or • Pass at Foundation Diploma in Art & Design (Level 3 or 4), or • Distinction, Merit, Merit at BTEC Extended Diploma, or • Merit at UAL Extended Diploma, or • 112 UCAS tariff points from an accredited Access to Higher Education Diploma in appropriate subject <p>& 4 GCSE passes at grade A*-C and/or grade 4-9 including English (or Functional Skills English/Key Skills Communication Level 2)</p> <p>Other relevant and equivalent level 3 UK and international qualifications are considered on an individual basis, and we encourage students from diverse educational backgrounds apply.</p> <p>If your first language is not English, you will need an IELTS score of 6.0 or equivalent. If you require a visa to study in the UK, you will also need a minimum score of 5.5 in each individual component.</p>				

¹ Regulated by the Office for Students

² This should be the standard University Criteria unless otherwise approved by the Academic Board and include UCAS entry profile for undergraduate courses.

**To see the accepted QCF qualifications, visit: <http://uca.ac.uk/study/accepted-qualifications/>
 ** We occasionally make offers which are lower than the standard entry criteria, to students who have faced difficulties that have affected their performance and who were expected to achieve higher results. In these cases, a strong portfolio is especially helpful.*

Overall methods of assessment ³	Written exams:	Practical exams:	Coursework:
Level 4	0%	7.5%	92.5%
Level 5	0%	0%	100%
Level 6	0%	0%	100%
Overall Learning & Teaching hours ⁴	Scheduled:	Independent:	Placement:
Level 4	39.1%	60.9%	0.0%
Level 5	469 hours	731 hours	0 hours
	40.8%	57.5	1.7%
Level 6	490 hours	690 hours	20 hours
	25.8%	74.2%	0.0%
	310 hours	890 hours	0 hours
General level of staff delivering the course ⁵	The University's current recruitment policy for Lecturers and Senior Lecturers states that they must have either an MA or equivalent professional practice in a relevant discipline or field. All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy and this is a requirement for Senior Lecturers. Senior Lecturers are required to be professionally active or engaged in research in their discipline. All Lecturers and Senior Lecturers undertake scholarship in their disciplines. There are also Sessional Staff to link courses with professional practice and Technicians to provide technical support.		
Language of Study	English		
Subject/Qualification Benchmark Statement: Art & Design			
Framework for Higher Education Qualifications (FHEQ)			

³ As generated by the most popular unit descriptors and calculated for the overall course stage data.

⁴ As generated by the most popular unit descriptors and calculated for the overall course stage data.

⁵ Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Course Leader, Senior Lecturer

The course structure

The structure of all of the University's awards complies with the University's [Common Credit Framework](#). The Common Credit Framework includes information about the:

- Rules for progression between the stages of a course;
- Consequences of failure for reassessment, compensation and exit awards;
- Calculation and classification of awards;

Unit codes and titles	Level	Credit value	Elective/ Core	If elective is this the most popular student choice?
Year/Stage 1				
FFAR4005 Contemporary Art Practice	4	30	Core	
FFAR4007 Spatial Practices	4	30	Core	
FFAR4006 Critical Dialogues	4	30	Core	
FFAR4004 Research and Analysis	4	30	Core	
Year/Stage 2				
FFAR5006 Studio Practices	5	60	Core	
FFAR5002 Critical Theory	5	30	Core	
FFAR5003 Contemporary Exhibition Practice	5	30	Core	
FFAR5007 Studio Practices (Study Abroad)	5	30	Elective	No
FFAR5005 Critical Theory (Study Abroad)	5	30	Elective	No
Study Abroad with Host Institution	5	60	Elective	No
Year/Stage 3				
FFAR6001 Practice Resolution	6	60	Core	
FFAR6003 Dissertation	6	30	Core	
FFAR6004 Realising Professional Practice	6	30	Core	

Section B - Course Overview

This is a contemporary Fine Art course. It is centred on the evolving and fluid notion of the subject of Fine Art. Its structure reflects the generic 'broad based' ethos of contemporary art practice. Throughout, students are encouraged to adopt an open and speculative approach to media practices and to conceptual approaches to making. Critical and theoretical contexts influencing the history of the Fine Art are seen as key to students developing their own critical language.

Throughout the entirety of the course and at each stage students have the opportunity to consider the role of audience and the many potential spaces within which to activate their work. Professional practice forms a large part of the course in the shape of onsite and offsite curatorial events, work experience and units that explore the ways in which artists sustain a profile by applying live projects and workshops whilst on course to bridge the transition from graduate to practitioner.

Throughout the course you will experience two fundamental strands alongside formal study. Firstly the externalising of your work and ideas beyond the institution and secondly the development of a professional practice that will be activated whilst on the course itself.

Stage One of the course is a dynamic and challenging introduction to thinking and making. The Stage is seen as time of speculative and expansive enquiry where students should both move between disciplines whilst applying the potential of interdisciplinarity. Throughout you will consider how the role of subject may be located and evolve. You will consider how artists and theorists have framed making within contemporary art.

The approach to teaching and learning that students should experience on Stage One will be responsive to the reflexive context students find themselves in. A key aspect of the Stage will be the building of individual confidence and developing responsibility for your own development as an artist.

Stage Two supports students in reflecting upon the previous stage and beginning to consider how subject can be defined to begin establishing a long term independent investigation that will sustain students throughout Stage Three. Across the Stage students will begin positioning within relevant theory and practice though this is a process that is acknowledged as open ended as the stage progresses. Towards the close of this period students will be expected to begin consolidating and disseminating ideas. As with one of the central themes of the course students will be required to extend beyond the institution through work experience and curation with student's beginning to achieve greater autonomy.

Stage Three is fundamentally about establishing synthesis through theory and practice. You will be focusing throughout on resolving studio practice to professional standard. You will be guided to strategically exploit networks to achieve professional aspiration and to articulate theoretical positions. Throughout and particularly towards the end of the stage you will be making the transition from student to graduate.

The course will orientate students through introductory, formative and conclusion stages providing a learning experience that connects students understanding at all stages leading towards a practice based articulation of ideas and concepts towards professional standing.

Section C - Course Aims

- A1 Develop a range of technical skills within disciplinary areas of fine art practice.
- A2 Develop your critical, perceptive and analytical skills through fine art practice.
- A3 Develop your understanding of the historical and theoretical aspects of the art.
- A4 Develop your ability to critically analyse, select and apply relevant contexts to inform individual fine art practice.
- A5 Develop a range of skills that equip you for professional practice within a range of cultural contexts.

Section D - Course Outcomes

Upon successful completion of the course students are able to:

Knowledge

- LO1 Interpret and analyse theoretical and critical texts.
- LO2 Select appropriate methodologies to locate historical, theoretical contexts for own work.

Understanding

- LO3 Develop a clear intellectual insight into your own and others practice.

LO4 Develop an individual visual language and creative identity.

Application

LO5 Understand how knowledge and experience can be utilised within a given professional context.

Section E - Learning, Teaching and Assessment

Learning and Teaching Strategy

The educational ethos of the BA (Hons) Fine Art is to be inclusive and reflexive enabling all students to progress to the absolute best of their abilities at any given time during the course. Units are designed to contain a range of approaches to learning with a strong emphasis upon active learning and the role of shared conversations, where peers support each other. The course employs a range of taxonomical strategies in response to the wide range of student abilities, prior education and expectations.

Consistently the course has ensured high numbers of students establish careers within the arts or within a relative industry, or to continue to Masters level education. The course fully subscribes to the Universities' Creative Education Strategy. All the staff are trained at Masters level in both their specialist subjects and teaching practice. A great deal of emphasis in the planning of the course is to reflect on student experience from the previous year. This is to ensure that delivery as previously stated is reflexive and consistent with the times in which students study ensuring a currency to learning.

Students are encouraged to be politically and socially aware of their times in order to ensure criticality and relevance to projects and practice. Whether within the context of considerations around conceptual thinking and consideration of the use, application and ethics of material and non-material use throughout the course.

Throughout the course students have a balanced curriculum providing independent studio, research and scholarly time concurrent with the expectation of an artist. However this process is managed and students are progressively supported in developing confidence and autonomy throughout. All Stages are taught, and support does not diminish in Stage Three for instance it adapts to the changing needs of the student at this level. Characteristic of this encouragement for autonomy is the live project components from Induction to all stage practice units, Stage Two curatorial units, Stage Two work experience, and additionally requirements to network externally. Components of the course that are seen as added value, London exhibitions, Black Box Project, Open Submission and Competition opportunities, Overseas study, Study visits and artist talks/workshops.

As the course is concerned with ensuring currency, students are encouraged though mandatory aspects of units are directed to engage with online forms of promotion, commentary and sourcing of opportunities. From Stage One all students have a blog, this then is developed into a website by Stage Three.

The BA (Hons) Fine Art at Farnham is very much a community of practitioners with the culture of open and mixed studios, large scale crit exhibitions and importantly external group projects reinforcing the sense of collective identity across all stages.

Assessment Strategy

Assessment throughout the course is managed in a number of ways with an emphasis upon a diverse set of mechanisms that reflect the need to comprise the role of the student in the process of assessment.

Peer review takes place throughout the course being viewed as a key part of small and large scale crit presentations for instance. The methods of assessment are designed to be transparent with its role emphasised as supportive as opposed to purely judgemental. Assessment is seen as part of the process of long term learning as opposed to recognition of short-term competencies and achievements acquired for units alone. The assessment process has always been responsive to students with learning difficulties and flexibility can be made to accommodate where necessary.

Across the course students engaged in activities of research, promotion and resolving works online. A number of students each year develop practice that is focused entirely upon our means of communication online. Staff use online contexts for assessment whether through student blogs, websites and Turnitin. Online presence is central any serious practitioner within the contemporary art sphere. As a consequence efforts are made to ensure that students working online is seen as part of the syntax of experiences expected from a contemporary fine art award.

Peer learning alongside the encouragement of collaborative learning emphasises the role of dialogue throughout the course. Throughout critique is a continuous mode of practice, as are seminars as part of a varied approach to theoretical subject delivery. Group external projects as part of Contemporary Exhibition Practice or other external exhibitions or curatorial activities clearly demonstrate the value of the group dynamic on-course. Encouraging students to enter in to dialogue builds confidence and gradually the ability to apply skills such as networking within a professional context.

The course has a consistent record of supporting students in establishing professional practice or related employment opportunities. The interdisciplinary ethos of the course provides students with an array of potential skills and knowledge that can purposefully conclude in either artistic practice or and with alternative vocational careers.

Section F - Enhancing the Quality of Learning and Teaching

The course is subject to the University's rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This process ensures that the course engages with the applicable national Subject Benchmarks and references the Framework for Higher Education Qualifications.

All courses are monitored on an annual basis where consideration is given to:

- External Examiner's Reports
- Key statistics including data on retention and achievement
- Results of the Student Satisfaction Surveys
- Feedback from Student Course Representative