

UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

BA (HONS) FINE ART

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2019/20]

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			
Teaching Body	University for the Creative Arts			
Final Award Title and Type	BA (Hons)			
Course Title	Fine Art			
Course Location and Length	Campus: Canterbury		Length: 3 years full-time 6 years part-time	
Mode of Study	Full-time	✓	Part-time	✓
Period of Validation	2016/17 – 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>And four 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>				

¹ Regulated by the Higher Education Funding Council for England

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

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.

**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:
Stage 1	0.0%	0.0%	100%
Stage 2	0.0%	0.0%	100%
Stage 3	0.0%	0.0%	100%
Overall Learning & Teaching hours ⁴	Scheduled:	Independent:	Placement:
Stage 1	60.0%	40.0%	0.0%
	720 hours	480 hours	0 hours
Stage 2	40.0%	60.0%	0.0%
	480 hours	720 hours	0 hours
Stage 3	30.8%	69.2%	0.0%
	370 hours	830 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.

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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				
CFAR4017 Studio Practice 1	4	30	Core	
CFAR4018 Studio Practice 2	4	30	Core	
CFAR4019 History and Theory	4	30	Core	
CFAR4020 Context and Display	4	30	Core	
Year/Stage 2				
CFAR5015 Contemporary Art Practice 1	5	60	Core	
CFAR5016 Contemporary Art Practice 2	5	60	Core	
Year/Stage 3				
CFAR6015 Degree Show Development	6	30	Core	
CFAR6017 Dissertation	6	30	Elective	Yes
CFAR6018 Combined Dissertation/ Critical Reflection	6	30	Elective	No
CFAR6019 Critical Contexts	6	30	Elective	No
CFAR6016 Degree Show	6	60	Core	

Section B - Course Overview

The ethos of Fine Art at Canterbury is founded on enabling students to develop a contemporary artistic practice over the course of a FT or PT programme, which culminates in them becoming a professional in the field.

The course starts in the studio. All tutors are practitioners. Our philosophy centres on making.

Learning and Teaching on the programme

- / is student-centred
- / facilitates innovative approaches to working with materials
- / tests habitual ways of seeing and depicting
- / questions established hierarchies of knowledge
- / develops professional expertise

Year 1 of the course tests discipline and material specificity and facilitates an initial positioning of practice.

In year 2 the course shifts increasingly towards professionalization and the establishment of a more in depth mode of practice. Students are offered a series of propositions (skills and

discourses) to develop their practice. Students are introduced to curatorial practice.

Year 3 of the course consolidates material and conceptual positions into professional, contemporary artistic practice culminating in a degree show. Alongside this, students produce a dissertation, extended contextual critical essay or a research project.

The staff members of Canterbury's Fine Art department reflect a diverse range of interests through their own established practices. Their work is presented nationally and internationally, and covers *Painting, Sculpture, Printmaking, Photography, Moving Image, Sound and Performance*.

The diversity of the staff body and spatial resources at Canterbury enables great multidisciplinary flexibility in the delivery of the course. Different technical skills can be pursued further in dedicated workshop areas, staffed by technicians whose valuable expertise is integral to the delivery of the course.

The course has extensive links with cultural partners in the region and internationally through which student placements can be facilitated. Students gain valuable professional expertise in the second year of the course where it is mandatory for students to plan and realise an off-site project.

The philosophy of the course is active and flexible, never static or inflexible. Students are made aware of, and indeed become part of, an organic evolution within a contextual framework, which always accommodates speculation and experimentation, in a course, which believes in making things. Through this process the relationship of art to nature, to the urban environment, to architecture, politics, design, craft and to specific audiences becomes a series of identifiable issues, which provide significant shifts in artistic practices.

The course recognizes the complex nature of these changing relationships and examines the different responses to them. It is the progressive construction of this understanding of creating an ability to question from the introductory experience through challenging projects to the final stage where students devise and follow their own individual work program, demonstrating a professional attitude and commitment, a capacity for self-evaluation and an effective synthesis of ideas.

The course is concerned with those things that are produced and received as art. Concepts of art, their history, shifting meanings, and their place within works, institutions, cultural expectations and social orders are explored through practice, theory, research and discussion.

Learning trajectory

Teaching is student-centred.

By joining independent thinking with creative production and the development of individualised practices, Canterbury Fine Art creates a programme of student-centred teaching beyond that found in other disciplines. Each student will be offered to consider a variety of artistic and intellectual propositions and with the support of a tutor the student will draw from these to develop and take responsibility for the progression of their studio practice.

Facilitating innovative approaches to working with materials

In year 1 of the course material specificity is tested through a series of workshops where one discipline is explored through another (*Studio Practice 1* and *Studio Practice 2*).

In year 2 of the course specialized workshops are offered alongside open workshop access and self-driven specialization of technical skills (*Contemporary Art Practice 1* and *Contemporary Art Practice 2*)

In year 3 of the course development and refining of technical skill is open access and self-driven (*Degree Show Development* and *Degree Show*)

Testing habitual ways of seeing and depicting

In year 1 of the *Studio Practice 1* and *Studio Practice 2* units continue to offer individual and group tutorial feedback and critique across a multitude of disciplines within the context of testing discipline specificity. Students are required to engage in acquiring skills and knowledge that are needed to make art that is both manipulative and conceptual.

In year 2 of the course the *Contemporary Art Practice 1* and *Contemporary Art Practice 2* units enable specialized studio tutor groups to form and these continue to offer individual and group tutorial feedback and critique within the context of a specializing art practice and curatorial decision making.

In year 3 of the course students are encouraged to focus and consolidate a body of work based upon the practice they have developed.

Questioning established hierarchies of knowledge

In year 1 of the course the unit *History and Theory* looks at contested notions of contemporary and past art as well as continuing to provide deeper insights into ideological constructs.

In year 2 of the course the studio practice units *Contemporary Art Practice 1* and *Contemporary Art Practice 2* offer a series of critical seminars where understandings of key texts and ideas relevant to contemporary artistic discourse are discussed and developed to greater depth.

In year 3 of the course students are expected to initiate, develop and present theoretical research findings either in a dissertation or equivalent format.

Gathering of professional expertise

In year 1 of the course students are engaged in a series of test installations of their work in the *Context and Site* unit. Professional documentation of studio work, artist statement writing, time-management, self-sufficiency and the ability to interact constructively with others are core components of year 1 delivery.

In year 2 of the course students are required to initiate, develop and realize an off-site project within the *Contemporary Art Practice 2* unit. Professional documentation of artwork, artist statement writing, time-management, self-sufficiency and the ability to interact constructively with others continue to be core components across both year 2 units.

In year 3 of the course a series of professional practice seminars and the creation of a professional portfolio prepare students for graduation. The year culminates in the degree show, a public exhibition of work at a very high level. Students are required to demonstrate professional attitude and commitment.

Section C - Course Aims

The course aims to:

- A1 provide a specialist fine art education which enables students to develop skills of independent and speculative thinking and learning, discourse and materially based practice
- A2 develop understanding of the international, historical, and theoretical aspects of the subject including a grasp of the ways in which art tests the limits of knowledge
- A3 foster effective skills of visual, oral and written communication
- A4 develop the student's understanding of and competence in the use of a variety of subject specific skills including current and emerging media and technologies
- A5 engage students with the skills and competencies necessary for further study, employment or working as an independent artist

Section D - Course Outcomes

Upon successful completion of the course students are able to:

Knowledge

1. Demonstrate an extensive breadth of knowledge of contemporary fine art in its cultural, historical, international and intellectual contexts
2. Demonstrate the relationship between their independent practice and contemporary fine art

Understanding

3. Communicate in a way that is articulate, informed and accessible to specialist and non-specialist audiences and collaborators
4. Evaluate evidence, arguments and assumptions in terms of prior knowledge in order to reach sound judgements
5. Demonstrate and ability to communicate, employ and extend subject specific skills, abilities and understanding in the contexts of independent practice, further study, employment and research.

Application

6. Position their practice in relation to contemporary fine art
7. Sustain and develop an individual practice that utilises the materials and processes of fine art.
8. Speak with confidence about their work and ideas
9. Demonstrate analytical and problem solving skills that can be applied in many types of employment.

Section E - Learning, Teaching and Assessment

Learning, Teaching and Assessment Overview

The course provides an inclusive learning environment delivered through a diverse range of teaching methods to support different learning styles, including lectures, seminars, technical and studio workshops, critiques, formative feedback and summative assessments, group and individual tutorials, external visits and both guided and self-directed study.

Learning and Teaching Strategy

Tutorials; individual and group

The tutorial, both individual and group, is one of our central learning strategies. The function of the tutorial is to help identify characteristics of each student that are strong and that need improving upon in the context of the aims of the course. The organisation of tutorial functions according to the tutor group structure in place at different points on the course, and to the requirements of the unit. Generally individual tutorials provide the student with the opportunity to receive feedback and direction on their work and progress. The group tutorial, in line with the student-centred ethos of the course, puts a greater emphasis on to opinions of the students than to that of the tutor who plays a secondary role in guiding the discussion, enabling peer learning. The relationship of the student to the course is one of partnership as opposed to that of client/provider

Lectures

The lecture format is used throughout the course, as part of unit delivery within Levels but also more generally; for example we have an Open Lecture programme where a variety of practitioners are invited to talk about their work.

Workshops

Workshops as a means of delivery have greatly expanded in recent times. There is an extensive programme of technical workshops delivered by the technical support team, where students are introduced to and extend chosen areas of skill. In Level 4 these skills are developed and enhanced. Alongside these are studio workshops where academic and technical staff work with students, exploring different approaches to creative production that is the development of ideas into material form and vice versa. Along with tutorials these develop students' capacity for interpretive and reflective responses to work made.

Independent Learning

It is an important principle of the delivery of Fine Art that students have adequate time dedicated to independent learning, mostly developing their individual studio practices, but also researching and preparing for events such as presentations. Each unit will have within it clearly timetabled blocks of independent study, listed as 'Studio Days' and directed learning, listed as 'Tutorial Days'. Time listed as independent study increases as the student moves through the course.

Virtual Learning Environments and Online Learning

MyUCA is a central presence in the organisation and delivery of the course. All students have access through the units they are completing and also through their particular cohort. All briefs, timetables, learning materials etc. are routinely uploaded.

Communication

As we have such a large and diverse student body the need for clear, accurate and timely communication is paramount. We use three types of communication platforms; myUCA, notice boards and text messaging. All relevant information for each Level, 4 to 6, Full-time (FT) and Part-time (PT) is uploaded onto myUCA. There are also dedicated notice boards for each level where all relevant information is posted. In addition we have the capacity to text students, which we use to remind students of events, such as an open lecture, or an upcoming deadline. We find this form of communication extremely effective, and something that students appreciate.

International Exchange

The course has an International Exchange programme open to all students, allowing them to study abroad in Europe and also the USA and New Zealand. We also welcome a diverse range of Exchange students from partner institutions each year.

Placement and Live Projects

The course enables students to experience and operate within a range of contexts that support their personal and professional development. Placements may not function for Fine Art in the way they do for other more vocationally orientated disciplines, but opportunities to engage with audience, location and site are vital, and skills in curation, collaboration and exhibition making are developed throughout the course. We have had a long standing strand of course delivery that focuses students on the world beyond the University environment; this is contained within 'Contemporary Art Practices 1' (Level 5, term 2 FT, Level 5, year 4, term 2 PT). Students are supported as they develop exhibition projects, take up placements, assist with project management, and work under commission or residency conditions. Additionally projects and opportunities with, for example, Cass Sculpture Foundation, Turner Contemporary Margate, Canterbury Cathedral, Kingswood Sculpture Forest Ashford, Whitstable Biennale, Folkestone Triennial, DAD Dover, CRATE Margate, LIMBO Margate, , Pines Calyx St Margaret's Bay, Deal Pier Arts Festival, Strange Cargo Folkestone, Theatre Royal Margate and many more, expand the experience and ambition of our students; staff research projects also enable students to work directly with artists in innovative ways.

Employability and employer engagement

Employer engagement is considered the interface with a contemporary art context, which is regional, national and international. The course recognises and supports the portfolio careers often developed by contemporary fine artists, with graduates moving into curation, art criticism, project management, technical support, gallery and museum roles, and education.

Fine Art at Canterbury values its distinctive position within a regional network of contemporary art spaces and resources, the international scope and ambition they demonstrate, and the supportive and innovative environment this provides for our students and graduates. Many significant projects and organisations in the region have been initiated by UCA Fine Art graduates.

Inclusivity

The design of the course structure with its emphasis on individualised learning is central to providing an inclusive learning environment for students from diverse educational backgrounds. Canterbury Fine Art is student centred, focussed on the development of individual practices within the context of contemporary art through innovative and individualised programmes of learning and teaching. The course is one that balances self-directed working and staff-led teaching.

Course Organisation – Full and Part-time Modes of Study

Levels 4 to 6 can be studied in either a FT or PT mode of attendance. Level 4 to 6 PT is completed over 6 years as detailed in the course diagram.

The proposed structure for the PT provision constitutes one day of attendance, which is fixed for the 6-year period.

On the one day of attendance each day would have three functions- studio provision- research provision and workshop- these periods have flexibility of delivery depending on staff and resource availability.

Each student would be following the validated full time course units by fulfilling the studio

and research unit provision. In year one for example students would attend for studio tutorials usually in the morning with a workshop experience pm- the twilight period would be an opportunity to engage with the lecture [online] followed by a task set for the part time student- the lecture is made available to p/t on MyUCA.

PT students would then continue to attend on the same day of attendance for the 6-year duration- each year the same daily mode of delivery is offered to the student- with each day having distinct functions.

The course is anticipating government funding for part time students to change in the coming 2 years and, with this in mind, seeks to develop its recruitment for the part time student's in fine art having a rich tradition of very successful cohorts graduating from Canterbury. We are therefore offering this distinct but fully integrated course to develop in the validated period

Historically employers will release a part time student for 1 day a week – our current provision demands that a p/t student change days over the 6-year provision- not an attractive mode of attendance for families of employers - the 6 year 1 day per week with home study creates a more attractive period of study for the p/t student.

To ensure PT students remain attached and focussed on their study route we will timetable Progression Tutorials towards the end of each year, where the year gone will be reviewed and the year to come confirmed. The Level just completed will be reviewed and the one to come outlined and discussed. This is also an opportunity for issues particular to the PT route of study to be discussed.

Planning

Planning and delivery in terms of pedagogic approach and resource allocation, including the appointment of Unit Leaders, is overseen by the Course Leader. Level and unit delivery is planned in detail through Teaching Teams, one for each Level. These Level Teaching Teams are composed of unit leaders and identified teaching staff, made up of Studio and History/Theory staff. Unit planning is led by Unit Leaders, and is focussed on agreeing the thrust of teaching and on creating detailed timetables for students and staff. There is constant dialogue between unit leaders, staff and the Course Leader, ensuring pedagogic coherence and balance in delivery and effective use of resources. The aim is to ensure clear, accurate and stable semester and unit timetables are available to all students at the launch of each unit.

The course itself is organised to be as open and as simple as possible, with a minimum number of units and summative assessment points. Level 4 of the course has the general aim of introducing students to practices of thinking and making in contemporary art, theorised as a multi-faceted, speculative and experimental field rather than a skill or knowledge based field of emulation. The Level 5, Year 2 of the course is dedicated to the development of students' independent thinking and creative production. Second year students are organised into groups, formed according to their interests and/or according to the suitability of a particular teaching team, encouraging the student to discover their own material and ways of working. Level 6 focuses on the development of individualised practices towards graduation in the context of their research informed by alignment with tutor groups.

Personal Development Planning (PDP)

Personal Development Planning is currently built into all aspects of course delivery, and is derived from the learning and teaching practices of Fine Art at Canterbury, focussed on improving the capacity of students to take responsibility for their own learning. This is done through helping students create an interface between their individual practice and the collective needs of units expressed through unit learning outcomes. Examples include in Level 4 presentations that are made to students on how formative feedback and peer review sessions will function. Also within this Level, tutors run a 'Translation Exercise' aimed at

enabling students to understand the relationship between unit learning outcomes and assessment criteria and their work.

This is built upon in all subsequent unit launches and 'Pre-assessment Meetings' when the unit leader interprets the relationship between the learning outcomes/assessment criteria and the unit's submission requirement for students completing that unit. The development of understanding is continued in tutorials when the focus is on the student's work and its relationship to the unit being completed.

Assessment Strategy

The Common Credit Framework

The Common Credit Framework renders the assessment process explicit and transparent. It is designed to recognise achievement rather than penalise failure, with progressive and incremental sanctions for poor performance within and across units. It also forms the basis for standard practice throughout the University for the calculation of progression and recommendation of awards. The range of assessment methods and criteria deployed across the Fine Art are designed to serve the following purposes:

- to measure the performance over a specified part of the course in relation to the learning objectives, assessment requirements and project outcomes
- to provide feedback about performance, helping students to identify strengths and areas for further development
- to determine the suitability to progress to the next level of the course
- to determine the award of an appropriate qualification

Summative Assessment

The unit summative assessment is the basic component of assessment through which students are awarded credits. The credit value of each unit is proportional to its study time, providing weighting for the unit and allowing each unit mark to contribute proportionately to the level mark. Units are summatively assessed within the unit duration, at a date specified in the unit brief.

Each unit brief contains an assessment deadline, stated 'assessment requirement' and assessment criteria. The composition of the assessment requirement will vary depending on the nature of the unit, but will consist of no more than two separately assessable elements. The assessment criteria allow us to measure students' achievement of the unit's Learning Outcomes. The level at which a student achieves these Learning Outcomes is measured through the University Grading Descriptors. Assessment results and written feedback are provided to students online via myRecords.

For the summative assessment we employ two modes of assessment; assessment with the student present and assessment without the student being present. This is varied according to the point in the course at which the assessment is taking place, the latter normally happens at the end of a semester rather than a level. This variety is important allowing students to understand how their work needs to speak for itself rather than relying on their spoken commentary. From Level 4 onwards we ask that each studio unit assessment include a written statement about the work and ideas informing it.

Formative Feedback

In addition to summative assessments, formative feedback points are built into each unit. This is where feedback from tutors and peers is given at midpoints in the unit, and are designed to help the student evaluate their developing work. We have two types of formative feedback, formal and review.

Formal formative feedback is where the feedback references the unit's learning outcomes, for

example in 'Contemporary Art Practice 2' a dissertation proposal is developed which is subject to formal formative assessment feedback, and this will include written feedback and an indicative grade.

Review formative feedback places emphasis on peer feedback. These not only reference the unit's assessment criteria, but also what might be termed aesthetic criteria, i.e. they speak to the work itself on its own terms allowing for a broad dialogue about art between participants. Where appropriate an indicative grade will be ascertained through peer feedback.

We have developed particular approaches to review-based formative feedback. For example the 'Studio Exhibition' in which students are asked to put up and take down an exhibition; receiving peer and tutor feedback. 'Discursive Forums' are formats in which small groups of students exhibit their work, group members other than the author of the work discuss it in detail, guided by a tutor, following which the student whose work has been discussed reads out a prepared statement on the work's intention, developing further dialogue and debate.

Internal Verification

Internal verification serves to maintain parity of marking. Fine Art utilises a variety of approaches to internal verification in line with UCA regulations, governed by the assessment requirement. In level 4 of the course units are single marked but are then sample marked to ensure parity. Studio units in level 5 of the course are double marked and studio units in level 6 of the course are triple marked. In certain units we have responded to external examiner recommendations and instigated moderation on top of triple marking, i.e. in the Degree Show Exhibition unit.

Level Progression

Level progression at the end of each academic year allows students to move to the next level of the course and beyond. The purpose of the progression board is to:

- consider the overall performance of learners within a level of the course
- award credit where appropriate
- set conditions for progression or retrieval of failed units

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 Representatives