**Programme Specification**

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| **Please note:** This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

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| **BA (Hons) Art History** |

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| 1. **Awarding Institution/Body** | University of Kent |
| 1. **Teaching Institution** | University of Kent |
| 1. **School responsible for management of the programme** | School of Arts |
| 1. **Teaching Site** | Canterbury |
| 1. **Mode of Delivery** | Full-time or part-time |
| 1. **Programme accredited by** | N/A |
| 1. **Final Award** | BA (Hons)/ Fallback Diploma |
| 1. **Programme** | Art History |
| 1. **UCAS Code (or other code)** | V352 |
| 1. **Credits/ECTS Value** | 360 Credits (180 ECTS) |
| 1. **Study Level** | Undergraduate |
| 1. **Relevant QAA subject benchmarking group(s)** | History of Art, Architecture and Design (2008) |
| 1. **Date of creation/revision** | Created October 2012. Revised July 2014 |
| 1. **Intended Start Date of Delivery of this Programme** | September 2013 |

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| 1. **Educational Aims of the Programme**   The programme aims to: |
| **Aims which place the study of the discipline in context:**   * Provide students with an informed knowledge of the principles of art history, visual traditions, and traditions of art historical writing. * Enhance students’ awareness of sensitivity to the context of the production and reception of the arts over a range of historical periods.   **Aims in relation to the mission statement:**   * Produce graduates with a broad understanding of the history of art, as well as a critical and analytical approach to interpreting art. * Provide opportunities for the development of personal, communication, research and other key skills appropriate for graduate employment.   **Aims in relation to the learning and teaching strategy:**   * Provide teaching that is informed by current research and scholarship and which requires students to engage with aspects of art historical scholarship at the frontiers of knowledge. * To offer a range of module options that enable students to study some selected areas of art history in depth. * Foster students’ ability to be independent-minded and to be able to work in an independent manner. * Enhance students’ skills of interpersonal interaction and the development of critical reflexivity in individual and group work. * Encourage a distinctive approach to the teaching and learning of art history, including a focus upon interdisciplinary and practice-based learning. |

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| **16 Programme Outcomes**  The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for History of Art, Architecture and Design, 2008 (HAAD). |

1. **Knowledge and Understanding of:**
2. Particular forms of the visual arts and the way they can be interpreted. **(HAAD 4.2i and 2ii)**
3. The historical evolution of visual traditions, artistic movements, media and genres of art. **(HAAD 4.2i and 2ii)**
4. The works of a range of significant artists, with particular emphasis on the period from the Renaissance to the present day. **(HAAD 4.2ii)**
5. The cultural, social and historical contexts in which works of art are produced and the uses to which they are put. **(HAAD 4.2i and 2ii)**
6. The technique and processes through which artefacts are made and constructed in the cultures studied. **(HAAD 4.2iii)**
7. Modes, formal conventions and styles of representation in the fine arts, photography and related visual media. **(HAAD 4.2v)**
8. Critical tools, theories and concepts that have evolved for interpreting works of art. **(HAAD 4.2v** **and 2vi)**
9. Methodologies and approaches to the study of visual arts, including the terminology used in art history. **(HAAD 4.2v)**
10. Substantive areas of current research in history of art. **(HAAD 4.2vi)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

Acquisition of 1-9 is through a combination of lecture and seminars in the core and optional modules. Lectures delineate and communicate core knowledge, outlining key aspects of topics and raising issues about the interpretation of particular components of the module. Seminars are tutor and student-led and usually involve: following up the material in the lectures, discussing core readings, student presentations or coursework assignments, as well as group work. Concepts and theories acquired in modules in stage 1 are deepened and extended in the core and optional modules in stages 2 and 3. Practice-based modules and assessments enable students to deepen their understanding of contexts in which art is produced and exhibited through practical activities that complement lectures and seminars.

Assessment is through a combination of assessed coursework or project work. Most modules are 100% coursework. Progress is monitored through small group work and coursework assignments.

**Skills and Other Attributes**

**B. Intellectual Skills:**

1. Engage critically with major thinkers, intellectual paradigms, scholarly literature and issues and debates within art history. **(HAAD 4.5iv)**
2. Understand the historical emergence of forms of visual culture and the discipline of art history. **(HAAD 4.4.3i and iv)**
3. Undertake informed examination of the social and historical context in which art is produced. **(HAAD 4.4.3i)**
4. Blend empirical and historical information with relevant concepts in the articulation of their knowledge and understanding of the discipline of art history. **(HAAD 4.5i-iv)**
5. Apply knowledge and experience to address problems within the subject. **(HAAD 4.4.3i-iii)**
6. Analyse and interpret works of art in a manner that demonstrates critical evaluation and contextual understanding. **(HAAD 4.5iv)**
7. Critically reflect upon their own work, and their understanding of the subject, in a manner that is open-minded and receptive to unfamiliar artefacts, issues and ideas. **(HAAD 4.4.3i-ii and 4.5i)**
8. Conduct various forms of research for essays, projects and seminar assignments involving independent enquiry. **(HAAD 4.5iv)**
9. Formulate appropriate research questions and employ appropriate methods and resources for exploring those questions. **(HAAD 4.5iv)**
10. Draw upon and evaluate a range of sources and the conceptual frameworks appropriate to researching in the chosen subject area. **(HAAD 4.5ii)**
11. Reflect upon the underlying cultural and epistemological assumptions that structure the understanding of the chosen subject. **(HAAD 4.2v)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

Intellectual skills are developed through the teaching and learning programme outlined below. Each module, whatever the format of teaching, involves critical reflection of key themes, verbal discussion and the written analysis and interpretation of the relevant material. Lectures and tutor led seminars promote the points outlined above. Students are introduced to ways in which art historical perspectives can be employed to understand a range of issues about the interpretation of visual artefacts and their wider cultural significance.

Lectures delineate and communicate core knowledge, raise an awareness of issues about the interpretation of particular components of the module and emphasise the role and significance of cognitive skills. They also encourage a critical awareness about art and an appreciation of the diverse traditions of art historical writing and ways of interpreting visual artefacts. Seminars are tutor and student-led and usually involve: following up the material in the lecture, discussing core readings, student presentations of coursework assignments and group work. Seminars provide an opportunity for further reflection on key aspects of a course, to develop skills of analysis and discrimination through discussion and debate of issues and to explore students’ problems with particular topics and concepts.

Essay work involves student-directed learning and research. Essays offer the opportunity for students to synthesise their understanding across their reading and seminar participation, and to produce structured and persuasive discussions of topics in a way that demonstrates a command of the technical language of the history and philosophy of art and the effective use of visual and written materials in support of their arguments. Cognitive skills are tested and assessed by coursework, seminar presentations and group discussions.

**C. Subject-specific Skills:**

1. Analyse and interpret visual artefacts with an informed knowledge of their conventions of visual traditions. **(HAAD 4.4i)**
2. Use critical skills of visual observation, description and analysis. **(HAAD 4.4ii)**
3. The effective deployment of terms and concepts specific to the history of art. **(HAAD 4.7 and 4.10)**
4. Locate and evaluate evidence from a wide range of primary and secondary sources (visual, oral or textual) and interpret it in relation to relevant issues and enquiries. **(HAAD 4.8 and 4.9)**
5. Draw upon and bring together ideas from different sources of knowledge from not only the subject area but from other academic disciplines. **(HAAD 4.4iii)**
6. Articulate an understanding of visual media orally and in writing. **(HAAD 4.10)**
7. Demonstrate the ability to marshal an argument, summarise and defend or critique a particular interpretation or analysis supported by relevant visual, textual or other evidence as appropriate. **(HAAD 4.4iii)**
8. Evaluate a range of different methodologies and approaches within the subject. **(HAAD 4.4iii)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

All learners receive initial guidance on how to identify, locate and use material in the library and online resources. Comprehensive reading lists are provided for each module at outset, as are guidelines for the production of essays. Discussion of theoretical and conceptual issues is integrated into all modules. Students are required to evaluate a comprehensive sample of art-historical and -philosophical texts and perspectives.

In addition to the methods used in A and B (above), subject specific skills are given special emphasis in the modules in stage 1 and stage 2. These include specific assignments designed to enhance knowledge of the conceptual base of the subject and the acquisition of appropriate research techniques.

Subject specific skills are acquired and assessed through guided assessment, discussion of issues in seminars, presentations in class, the completion of essays, and project work.

1. **Transferable Skills:**
2. Communication: organise information clearly; respond to written sources; present information orally; adapt style for different audiences; use of images as a communication tool. Present arguments cogently and effectively in written, spoken or other form, with the appropriate use of visual aids. **(HAAD 4.10)**
3. Information Technology: produce written documents; undertake online research; communicate using e mail; process information using databases. **(HAAD 4.10)**
4. Improving own learning: including exploring personal strengths and weaknesses; critical and analytical skills; time management; development of specialist learning skills (e.g. foreign languages); development of skills in autonomous learning; enhanced listening and discussion skills; self-discipline and self-direction; independence of thought; the ability to update knowledge and skills, seek and use feedback, critically reflect upon and improve performance. **(HAAD 4.14)**
5. Working with others: define and review the work of others; work cooperatively on group tasks; understand how groups function. **(HAAD 4.11)**
6. Problem solving: identify and define problems; explore alternative solutions and discriminate between them. Focus and apply attention to detail. The ability to work diligently, to fulfil briefs and deadlines, and to take responsibility for one’s own work. Gather, organize and deploy ideas in order to formulate arguments formulate arguments cogently and express them effectively orally and in written form. **(HAAD 4.12)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated.**

Transferable and key skills are developed in all modules, with particular skills fostered through specific forms of learning and teaching. All modules require regular written work and regular feedback is given to the learner to help develop their power of presentation, analysis and communication. Lecture and seminar participation develop listening, attentiveness and ability to focus. Self-directed essay writing assignments develop skills of expression, communication, problem solving, time management, organisation and research. The development of subject specific skills requires a correlative development of generic skills of analysis, discrimination and evaluation. Seminars and group work develop interpersonal skills and the ability to interact effectively in situations of group working. The knowledge base of the subject promotes the understanding of wider cultural issues. Informational technology skills are learnt through coursework assignments and developed through individual learning.

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| For information on which modules provide which skills, see the module mapping. |

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| **17 Programme Structures and Requirements, Levels, Modules, Credits and Awards**  This programme is offered on both a full-time and part-time basis and is studied over three years full-time or six years part-time.  The programme is divided into three stages, each stage comprising modules to a total of 120 credits. The Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>    Each module is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html>  To be eligible for the award of an honours degree students must obtain 360 credits, at least 210 of which must be Level I or above, and at least 90 of which must be level H or above.  Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>  Where a student fails a module(s), but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework.  Compulsory modules cannot be compensated, trailed or condoned.   * HA355 Introduction to the History of Art   If a student obtains an average mark of 60 or above at Stage 1, they may be eligible to undertake a Faculty Placement Year or a year or term abroad.  Any student who obtains 240 credits is eligible for a fallback award. |

If a module is available at **both** I and H level then **Stage 2** students should take the I level and **Stage 3** the H level. Students **cannot** take the I and H level version of the same module.

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| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** | | | | |
| **Compulsory Modules** | | | | |
| HA355 | Introduction to the History of Art | C | 30 | Autumn or Spring |
| **Optional Modules**  Students must choose at least 60 credits from the optional modules below | | | | |
| HA314 | Shock of the Now: Themes in Contemporary Art | C | 15 | Autumn or Spring |
| HA315 | Shock of the Now: Themes in Contemporary Art | C | 30 | Autumn or Spring |
| HA316 | Thinking About Photography and Its Histories | C | 15 | Autumn or Spring |
| HA317 | Thinking About Photography and Its Histories | C | 30 | Autumn or Spring |
| HA318 | Now That is Art: Aesthetics and the Visual Arts | C | 15 | Autumn or Spring |
| HA319 | Now That is Art: Aesthetics and the Visual Arts | C | 30 | Autumn or Spring |
| HA361 | Introduction to Aesthetics and the Philosophy of Art | C | 15 | Autumn or Spring |
| HA362 | Introduction to Aesthetics and the Philosophy of Art | C | 30 | Autumn or Spring |
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| **Stage 2**  Students must take between 180 and 240 Credits of History and Philosophy of Art modules across Stages 2 and 3. | | | | |
| **Compulsory Modules** | | | | |
| HA507 | Reading the Image | I | 30 | Autumn or Spring |
| **Optional Modules**  Students must take between 180 and 240 Credits of HPA modules across Stages 2 and 3. | | | | |
| HA677 | Art and Architecture of the Renaissance | I | 30 | Autumn or Spring |
| HA662 | French Painting in the 19th Century | I | 30 | Autumn or Spring |
| HA507 | Reading the Image | I | 30 | Autumn or Spring |
| HA679 | From Warhol to Whiteread: Postmodernity & Visual Art Practice | I | 30 | Autumn or Spring |
| HA669 | Study of a Single Artist | I | 30 | Autumn or Spring |
| HA650 | Russian Painting from the Academy to the Avant-Garde c. 1797-1932 | I | 30 | Autumn or Spring |
| HA661 | Art and Film | I | 30 | Autumn or Spring |
| HA663 | Abstraction and Construction | I | 30 | Autumn or Spring |
| HA573 | Print Collecting and Curating (H Level which I level students can take) | H | 30 | Autumn or Spring |
| HA671 | Beauty in Theory, Culture and Art | I | 30 | Autumn or Spring |
| HA657 | Photographic History and Aesthetics 1: Realism in Theory and Practice | I | 30 | Autumn or Spring |
| HA660 | Dialogues: Art in a Global Context | I | 30 | Autumn or Spring |
| HA664 | The Sublime, the Disgusting and the Laughable | I | 30 | Autumn or Spring |
| HA678 | High Art and Low Life | I | 30 | Autumn or Spring |
| HA666 | Drawing on History | I | 30 | Autumn or Spring |
| HA653 | Exposed: The Aesthetics of the Body Sexuality and Erotic Art | I | 30 | Autumn or Spring |
| HA676 | Transatlantic Dialogues: British and American Art c. 1900-1970 | I | 30 | Autumn or Spring |
| HA654 | Philosophy in the Studio: The Theory and Practice of Drawing | I | 30 | Autumn or Spring |
| HA680 | Classicism and Baroque: 17th Century European Art and Architecture | I | 30 | Autumn or Spring |
| HA655 | Surrealism and Photography | I | 30 | Autumn or Spring |
| HA659 | Contemporary Cultures of Display: The Museum and the Art World | I | 30 | Autumn or Spring |
| HA681 | Pixelated World: The Digital Revolution | I | 30 | Autumn or Spring |
| HA684 | Genius: Perspectives on Artistic Creation | I | 30 | Autumn or Spring |
| HA686 | Thinking About the Arts: Problems and Debates in the Philosophy of the Visual and Performing Arts | I | 30 | Autumn or Spring |
| HA688 | Painting in Central Italy 1440-1520 | I | 30 | Autumn or Spring |
| HA690 | The Print in Modern and Contemporary Art | I | 30 | Autumn or Spring |
| **Stage 3** | | | | |
| **Optional Modules**  Students must take between 180 and 240 Credits of History and Philosophy of Art modules across Stages 2 and 3. | | | | |
| HA502 | Art and Architecture of the Renaissance | H | 30 | Autumn or Spring |
| HA503 | Historiography of Art: Selected Texts from Winckelmann to Greenberg | H | 30 | Autumn or Spring |
| HA505 | French Painting in the 19th Century | H | 30 | Autumn or Spring |
| HA667 | Reading the Image | H | 30 | Autumn or Spring |
| HA511 | Patronage and Cultural Organization in 20th Century Britain | H | 30 | Autumn or Spring |
| HA554 | From Warhol to Whiteread: Postmodernity & Visual Art Practice | H | 30 | Autumn or Spring |
| HA670 | Study of a Single Artist | H | 30 | Autumn or Spring |
| HA551 | Russian Painting from the Academy to the Avant-Garde c. 1797-1932 | H | 30 | Autumn or Spring |
| HA556 | Art and Film | H | 30 | Autumn or Spring |
| HA559 | Abstraction and Construction | H | 30 | Autumn or Spring |
| HA573 | Print Collecting and Curating | H | 30 | Autumn or Spring |
| HA575 | Beauty in Theory, Culture and Art | H | 30 | Autumn or Spring |
| HA579 | Visual Arts Internship | H | 30 | Autumn or Spring |
| HA580 | Camera, Light and Darkroom | H | 30 | Autumn or Spring |
| HA586 | Photographic History and Aesthetics 1: Realism in Theory and Practice | H | 30 | Autumn or Spring |
| HA587 | Against Realism: Varieties of Photographic Pictorialism | H | 30 | Autumn or Spring |
| HA591 | Dialogues: Art in a Global Context | H | 30 | Autumn or Spring |
| HA592 | Philosophy in the Studio: The Theory and Practice of Drawing | H | 30 | Autumn or Spring |
| HA594 | Photography and Intuition | H | 30 | Autumn or Spring |
| HA595 | Visual Arts Writing | H | 30 | Autumn or Spring |
| HA597 | The Sublime, the disgusting and the Laughable | H | 30 | Autumn or Spring |
| HA598 | High Art and Low Life | H | 30 | Autumn or Spring |
| HA648 | Drawing on History | H | 30 | Autumn or Spring |
| HA649 | Exposed: The Aesthetics of the Body Sexuality and Erotic Art | H | 30 | Autumn or Spring |
| HA668 | Transatlantic Dialogues: British and American Art c. 1900-1970 | H | 30 | Autumn or Spring |
| HA504 | Classicism and Baroque: 17th Century European Art and Architecture | H | 30 | Autumn or Spring |
| HA599 | Surrealism and Photography | H | 30 | Autumn or Spring |
| HA658 | Contemporary Cultures of Display: The Museum and the Art World | H | 30 | Autumn or Spring |
| HA682 | Pixelated World: The Digital Revolution | H | 30 | Autumn or Spring |
| HA685 | Genius: Perspectives on Artistic Creation | H | 30 | Autumn or Spring |
| HA687 | Thinking About the Arts: Problems and Debates in the Philosophy of the Visual and Performing Arts | H | 30 | Autumn or Spring |
| HA689 | Painting in Central Italy 1440-1520 | H | 30 | Autumn or Spring |
| HA691 | The Print in Modern and Contemporary Art | H | 30 | Autumn or Spring |
| ART500 | Independent Project | H | 30 | Autumn or Spring |

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| **18 Work-Based Learning**  Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements. |
| Students will have the opportunity to take the Faculty Placement Year.  For further details regarding the Faculty Placement Year please see the programme specification at <http://www.kent.ac.uk/humanities/studying/placement/> |

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| **19 Support for Students and their Learning** |
| * The School of Arts’ Student Support Office * The School of Arts’ Senior Tutor Office * Continuous monitoring of student progress and attendance * Student are provided with a detailed induction, and extensive programme and module documentation * Embedded skills training at each level of study * The summer term skills and employability workshops * The programme makes extensive use of Moodle, the University’s virtual learning environment, with every module having a dedicated Moodle site. * Students are encouraged to develop personal development plans and document their learning through the use of MyFolio, with support provided in the use of MyFolio * School and University induction programme * Programme/module handbooks * Library services, see <http://www.kent.ac.uk/library/> * Student Support and Wellbeing, see [www.kent.ac.uk/studentsupport/](http://www.kent.ac.uk/studentsupport/) * Centre for English and World Languages, see <http://www.kent.ac.uk/cewl/index.html> * Student Learning Advisory Service, see <http://www.kent.ac.uk/uelt/about/slas.html> * PASS system, see <https://www.kent.ac.uk/uelt/quality/code2001/annexg.html> * Academic Adviser system * Kent Union, see [www.kentunion.co.uk/](http://www.kentunion.co.uk/) * Careers and Employability Services, see [www.kent.ac.uk/ces/](http://www.kent.ac.uk/ces/) * Counselling Service [www.kent.ac.uk/counselling/](http://www.kent.ac.uk/counselling/) * Information Services (computing and library services), see [www.kent.ac.uk/is/](http://www.kent.ac.uk/is/) * Undergraduate student representation at School, Faculty and Institutional levels * International Office, see [www.kent.ac.uk/international/](http://www.kent.ac.uk/international/) * Medical Centre, see [www.kent.ac.uk/counselling/menu/Medical-Centre.html](http://www.kent.ac.uk/counselling/menu/Medical-Centre.html) |

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| **20 Entry Profile**  The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit. |
| 20.1 **Entry Route**  For fuller information, please refer to the University prospectus |
| Five GCSE passes, including English and at least three subjects at A-level.  Mature students are considered on individual basis. Overseas Students must provide evidence of proficiency in English, such as 6.5 in the IELTs test and a minimum 6.0 in reading and writing. |
| 20.2 **What does this programme have to offer?** |
| * The opportunity to undertake a broad study of art history, including the scrutiny of visual artefacts alongside the close analysis of relevant critical, historical and theoretical writing on art. * The opportunity to specialise, to a degree, in some areas of art history. * A distinctive portfolio of modules reflecting the diverse research expertise of teaching staff. * Teaching that is consistently informed by research. * Opportunities for practice-based learning in areas relevant to the development of art historical understanding and skills, including curating, drawing and photography, or arts criticism. * Opportunities for interdisciplinary study, study abroad, internship and placement year studies. * The opportunity to acquire a body of art historical knowledge and research skills that equip students for working within the creative industries or for postgraduate study. * The development of a broad range of generic skills which are valuable to employers. * The opportunity to study original art works in major galleries and museums in London and Europe as an integral part of the course. * A friendly and safe learning environment with excellent results in the NSS. * Excellent learning resources including a gallery that stages museum standard exhibitions, a substantial print collection, an extensive slide library and other library holdings. |
| 20.3 **Personal Profile** |
| * A strong interest in visual culture, particularly fine arts and photography. * An interest in the ideas that shape and emerge from art. * A willingness to engage in informed debate about works of art, art criticism, structural features of the production of art and art historical writings. * Good oral and written skills and a willingness to develop these.. |

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| 21 **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| 21.1 **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Student module evaluations * Annual programme and module monitoring reports, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html> * External Examiners system, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html> * Periodic programme review, <http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html> * Annual staff appraisal * Peer observation * Quality Assurance Framework, <http://www.kent.ac.uk/teaching/qa/codes/index.html> * QAA Institutional Review, see <http://www.qaa.ac.uk/InstitutionReports/types-of-review/IRENI/Pages/default.aspx> |
| 21.2 **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Student module evaluations * Staff/Student Liaison Committee * Student rep system (School, Faculty and Institutional level) * Undergraduate Survey * Annual NSS results |
| 21.3 **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Student module evaluations * Staff/Student Liaison Committee * Student rep system (School, Faculty and Institutional level) * Undergraduate Survey * Annual NSS results |
| 21.4 **Staff Development priorities include:** |
| * PGCHE requirements * HEA (associate) fellowship membership * Annual appraisals * Institutional Level Staff Development Programme * Academic Practice Provision (PGCHE, ATAP and other development opportunities) * Professional body membership and requirements * Programme team meetings * Research seminars * Conferences * Study leave |

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| 22 **Indicators of Quality and Standards** |
| * Results of periodic programme review in 2008 * QAA Institutional Audit 2008 * Annual External Examiner reports * Annual programme and module monitoring reports |
| 22.1 **The following reference points were used in creating these specifications:** |
| * QAA UK Quality Code for Higher Education * QAA Benchmarking statement/s for History of Art, Architecture and Design (2008) * School and Faculty plan * University Plan/Learning and Teaching Strategy * Staff research activities |