**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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| **Degree and Programme Title**  BA (Hons) History & Philosophy of Art  BA (Hons) History & Philosophy of Art with an Approved Year Abroad |

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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** | Arts |
| 1. **Teaching Site** | Canterbury |
| 1. **Mode of Delivery** | Full-time  Part-time |
| 1. **Programme accredited by** | N/A |
| 1. **Final Award** | BA (Hons) |
| 1. **Programme** | History & Philosophy of Art  History & Philosophy of Art with an Approved Year Abroad |
| 1. **UCAS Code (or other code)** | V350 – History & Philosophy of Art  V351 - History & Philosophy of Art with an Approved Year Abroad |
| 1. **Credits/ECTS Value** | 480 Credits (240 ECTS) |
| 1. **Study Level** | Undergraduate |
| 1. **Relevant QAA subject benchmarking group(s)** | History of Art, Architecture and Design |
| 1. **Date of creation/revision** *(note that dates are necessary for version control)* | March 2010/revised version March 2013 |
| 1. **Intended Start Date of Delivery of this Programme** | From September 2013 |

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| 1. **Educational Aims of the Programme**   The programme aims to: |
| 1. Produce graduates who have an informed, critical and analytical approach to understanding the history and philosophy of art. |
| 1. Provide students with an informed knowledge of the principles of both the history and philosophy of art, as well as visual culture and aesthetics |
| 1. Provide teaching that is informed by current research and scholarship and which requires students to engage with aspects of art historical and aesthetics scholarship at the frontiers of knowledge. |
| 1. To offer a range of module options that enable students to study some selected areas of the philosophy of art and art history in depth. |
| 1. Foster students’ ability to be independent-minded and to be able to work and think independently |
| 1. Develop existing and new areas of teaching in response to current research and scholarship within the subject as well as to developments within the contemporary arts. |
| 1. . Encourage and consolidate a distinctive approach to the study of art, focusing upon the interdisciplinary study of art history, aesthetics and practice-based learning. |
| 1. Enhance students’ awareness of sensitivity to the context of the production and reception of the arts over a range of historical periods. |
| 1. Develop a critical and analytical approach to interpreting art and the ideas that have influenced its production and interpretation. |
| 1. Enhance students’ skills of interpersonal interaction and the development of critical reflexiveness in individual and group work. |
| 1. Provide opportunities for the development of personal, communication, research and other key skills appropriate for graduate employment. |
| 1. Develop employment-related skills, including an understanding of how one relates to the structures and functions in an organisation. |
| 1. The year abroad programme additionally aims to:   Offer students the opportunity to pursue the study of the history and philosophy of art within an international culture and context by undertaking Stage A of the programme at a European, Asian or American partner institution. |

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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  *.* |

**A. Knowledge and Understanding of:**

1. Particular forms of the visual arts and the way they can be interpreted. (HAAD 4.2i and 2ii)***)***

2. The historical evolution of visual traditions, aesthetics theories and ideas, artistic movements, media and genres of art. (HAAD 4.2i and 2ii)

3. The works of a range of significant artists and art theorists, with particular emphasis on the period from the Renaissance to the present day. (HAAD 4.2ii)

4. 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)

5. The technique and processes through which artefacts are made and constructed in the cultures studied. (HAAD 4.2iii)

6. Modes, formal conventions and styles of representation in the fine arts, photography and related visual media. (HAAD 4.2v)

7. Critical and philosophical tools, theories and concepts that have evolved for interpreting works of art (HAAD 4.2iv)

8. Methodologies and approaches to the study of visual arts, including the terminology used in art history and aesthetics. (HAAD 4.2v)

9. Substantive areas of current research in history and philosophy 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 stage1 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. The Independent Dissertation provides an opportunity for independent work, under the supervision of academic staff and enables students to undertake a research project.

Assessment is through a combination of assessed coursework and project or dissertation 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 the history and philosophy of art. (HAAD 4.5iv)

2. Understand the historical emergence of forms of art and visual culture, as well as the theories of their nature and value. (HAAD 4.4.3i and iv)

3. Examine the social, historical, and intellectual context in which art is produced and experienced. (HAAD 4.4.3i)

4. Be able to blend empirical and historical information with concepts. (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, seminar assignments and dissertations 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 1-11. 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 and dissertation work involve 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. The independent dissertation module in stage 3 prepares students for independent research.Cognitive skills are tested and assessed by coursework, seminar presentations and group discussions.

The Coordinator of the Year Abroad programme regularly inspects the partner institutions and their programme content, and liaises with the partner institutions to ascertain the equivalent achievement of learning outcomes on suitable modules and programmes at the partner university

**C. Subject-specific Skills:**

1. Analyse and interpret visual artefacts with an informed knowledge of the 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 and philosophy of Art and aesthetics. (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 including 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 construct and critically evaluate an argument, as well as summarising, defending or evaluating 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 history and philosophy of art. (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. The core modules in the first year have a particular role in providing a solid foundation in the ideas, methods, terms and disciplinary contexts that inform the study of the history and philosophy of art. Subject specific skills are acquired in lectures, seminar discussions, independent study, work carried out in preparation of essays and other written assignments, and informal discussion. They are assessed through, discussion of issues in seminars, presentations in class, the completion of essays, projects and dissertation work. Written and oral feedback on assessed work is provided to students in time for them to make use of it in subsequent assignments.

The Year Abroad Coordinator and the Student’s Personal Tutor advise and review the modules students propose to study while abroad to ensure they contribute to the acquisition of subject specific knowledge, understanding and skills.

**D. Transferable Skills:**

1. 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)

2. Information Technology: produce written documents; undertake online research; communicate using e‑mail; process information using databases. (HAAD 4.14)

3. Working with others: define and review the work of others; work co‑operatively on group tasks; understand how groups function. (HAAD 4.11)

4. Improving own learning: explore personal strengths and weaknesses; time management; review working environment (especially student‑staff relationship); develop specialist learning skills (e.g. foreign languages); develop autonomy in learning. The ability to listen effectively and so to learn from and participate constructively in discussion. Organise and manage supervised, self-directed work. Work in flexible and independently minded ways, showing self-discipline and self-direction. The ability to update knowledge and skills, seek and use feedback, critically reflect on and improve performance. (HAAD 4.14)

5. 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 dissertation and 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 group situations. 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 BA Hons programme is divided into three stages, each stage comprising modules to a total of 120 credits, totalling 360 credits. 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>  The BA Hons with a Year Abroad is divided into four stages, each stage comprising modules to a total of 120 credits totalling 480 credits. Between Stages Two and Three, students on the Year Abroad programme take their study year abroad (Stage A). Stage A will be pass/fail only. Modules undertaken in Stage A must be approved by the School’s Year Abroad Coordinator to ensure they are appropriate to the overall aims of the History & Philosophy of Art programme. Currently, exchange schemes exists with the Universities of Amsterdam, Berlin (FU), Bologna, Paris, and the Universities of California and Indiana as well as Hong Kong University (our international contacts are permanently revised and expanded; this list is to be taken as indicative, not exhaustive).  The BA Hons with a Year Abroad is only available to students studying on a full time basis.  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.  Please note compulsory modules cannot be trailed, compensated or condoned.  A student who acquires 240 credits and is unable to complete the BA is eligible for a fallback award of a Diploma in History and Philosophy of Art. A student who acquires 120 credits and is unable to complete the BA is eligible for a fallback award of a Certificate in History and Philosophy of Art.  At stages 1, 2 and 3 students must take a minimum of 90 credits of HA coded modules at the appropriate level (C-level at Stage 1, I-level at Stage 2 and H-Level at Stage 3). There are two compulsory modules at Stage 1 that provide the basic knowledge understanding and skills to equip students for study at Stages 2 and 3. In line with the multidisciplinary nature of the programme, there are no compulsory modules at stages 2 or 3, though students should discuss their module choice with their academic adviser to encourage a balanced portfolio of modules. |

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| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** | | | | |
| **Compulsory Modules** | | | | |
| HA355 | Introduction to the History of Art | C | 30 | 1 |
| HA319 | Now That is Art: Aesthetics and the Visual Arts | C | 30 | 1 or 2 |
| **Optional Modules** Students must select at least 30 creditsfrom the following. Student **cannot** take the 15 and 30 credit version of the same module | | | | |
| HA314 | Shock of the Now: Themes in Contemporary Art | C | 15 | 1 or 2 |
| HA315 | Shock of the Now: Themes in Contemporary Art | C | 30 | 1 or 2 |
| HA316 | Thinking About Photography and Its Histories | C | 15 | 1 or 2 |
| HA317 | Thinking About Photography and Its Histories | C | 30 | 1 or 2 |
| **Stage 2** | | | | |
| **Optional Modules** Students must select a minimum of 90 creditsfrom the following: | | | | |
| HA6XX | Art and Architecture of the Renaissance | I | 30 | 1 or 2 |
| HA662 | French Painting | I | 30 | 1 or 2 |
| HA656 | Reading the Image | I | 30 | 1 or 2 |
| HA6XX | Contemporary Art From Warhol to Whiteread | I | 30 | 1 or 2 |
| HA669 | Study of a Single Artist | I | 30 | 1 or 2 |
| HA650 | Russian Painting | I | 30 | 1 or 2 |
| HA661 | Art and Film | I | 30 | 1 or 2 |
| HA663 | Abstraction and Construction | I | 30 | 1 or 2 |
| HA6XX | Print Collecting and Curating | I | 30 | 1 or 2 |
| HA671 | Beauty in Theory, Culture and Art | I | 30 | 1 or 2 |
| HA657 | Photographic History and Aesthetics 1: Realism in Theory and Practice | I | 30 | 1 or 2 |
| HA660 | Dialogues: Art in a Global Context | I | 30 | 1 or 2 |
| HA6XX | Visual Arts Writing | I | 30 | 1 or 2 |
| HA664 | The Sublime, the disgusting and the Laughable | I | 30 | 1 or 2 |
| HA6XX | High Art and Low Life | I | 30 | 1 or 2 |
| HA648 | Drawing on History | I | 30 | 1 or 2 |
| HA653 | Exposed: The Aesthetics of the Body Sexuality and Erotic Art | I | 30 | 1 or 2 |
| HA6XX | Transatlantic Dialogues: British and American Art c. 1900-1970 | I | 30 | 1 or 2 |
| **Stage A – Optional 120 credits**  **See Regulations in the Faculty Year Abroad Programme Specification** | | | | |
| **FI514 – Film Year Abroad Mark 1 H Level – 60 credits (30 ECTS) Autumn and Spring Terms** | | | | |
| **FI515 – Film Year Abroad Mark 2 H Level – 60 credits (30 ECTS) Autumn and Spring Terms** | | | | |
| **Stage 3** | | | | |
| **Optional Modules** Students must select a minimum of 90 creditsnot already taken at Level I from the following: | | | | |
| HA502 | Art and Architecture of the Renaissance | H | 30 | 1 or 2 |
| HA503 | Historiography of Art | H | 30 | 1 or 2 |
| HA505 | French Painting | H | 30 | 1 or 2 |
| HA507 | Reading the Image | H | 30 | 1 or 2 |
| HA511 | Patronage and Cultural Organization | H | 30 | 1 or 2 |
| HA554 | Contemporary Art From Warhol to Whiteread | H | 30 | 1 or 2 |
| HA570 | Study of a Single Artist | H | 30 | 1 or 2 |
| HA551 | Russian Painting | H | 30 | 1 or 2 |
| HA556 | Art and Film | H | 30 | 1 or 2 |
| HA559 | Abstraction and Construction | H | 30 | 1 or 2 |
| HA573 | Print Collecting and Curating | H | 30 | 1 or 2 |
| HA575 | Beauty in Theory, Culture and Art | H | 30 | 1 or 2 |
| HA579 | Visual Arts Internship | H | 30 | 1 or 2 |
| HA580 | Camera, Light and Darkroom | H | 30 | 1 or 2 |
| HA586 | Photographic History and Aesthetics 1: Realism in Theory and Practice | H | 30 | 1 or 2 |
| HA587 | Photographic History and Aesthetics 2: Photographic Idealism from Pictorialism to Postmodernism | H | 30 | 1 or 2 |
| HA591 | Dialogues: Art in a Global Context | H | 30 | 1 or 2 |
| HA592 | Philosophy in the Studio | H | 30 | 1 or 2 |
| HA594 | Photography and Intuition | H | 30 | 1 or 2 |
| HA595 | Visual Arts Writing | H | 30 | 1 or 2 |
| HA597 | The Sublime, the disgusting and the Laughable | H | 30 | 1 or 2 |
| HA598 | High Art and Low Life | H | 30 | 1 or 2 |
| HA648 | Drawing on History | H | 30 | 1 or 2 |
| HA649 | Exposed: The Aesthetics of the Body Sexuality and Erotic Art | H | 30 | 1 or 2 |
| HA668 | Transatlantic Dialogues: British and American Art c. 1900-1970 | H | 30 | 1 or 2 |

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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 may opt to take a 120 credit placement module between their 2nd and 3rd year of study. This module involves spending a minimum of 24 weeks working full-time in an industrial or commercial setting, applying and enhancing the skills and techniques they have developed and studied in the earlier stages of their degree programme. The work students undertake is under the direction of their Industrial Supervisor, but support is provided via a dedicated Placement Coordinator within the department. This support includes ensuring that the work they are being expected to do is such that they can meet the learning outcomes of the module.  Note that participation in the programme is dependent on students obtaining an appropriate placement, for which guidance is provided through the department in the year leading up to the placement. Students who do not obtain a placement will be required to transfer to the appropriate programme without a year in industry.  Students’ learning is directed by their industrial supervisor, depending on the requirements of the role they take in the organisation. The Placement Coordinator will usually make at least two visits to the student during the year. The first near the start of the placement to check that integration into the workplace is proceeding, and that the work being required of the student is appropriate, the second at a later stage to assist both the student and the organisation with the requirements of the assessment process.  Students taking the module will be assessed on a pass/fail basis only. The module will not count towards a student’s final degree classification. In order to receive a pass, two components must be satisfactorily completed: (i) An assessment by the Placement Coordinator, reporting that the student has satisfied the module’s subject-specific and generic learning outcomes. The Placement Coordinator will take into account the perspectives of the Industrial Supervisor and the student in making this assessment. (ii) A reflective report on the placement, written by the student. |

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| **19 Support for Students and their Learning** |
| * The PASS (Personal Academic Support System) provides integrated academic support for students. * Every student has a personal academic adviser * 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 * Library tours and skills training * 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 * The Counselling Service and the Disability and Dyslexia Support Service * The Student Learning Advisory Service * Careers Advisory Service * Kent Union (including Advice and Information Services) |

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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 and aesthetics, including the scrutiny of visual artefacts alongside the close analysis of relevant critical, historical and theoretical writing on art. * The opportunity to combine specialist study or art history, aesthetics and the philosophy of art. * 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 including curating, drawing, photography, and arts criticism * Opportunities for interdisciplinary study, study abroad, internship and placement year studies. * The opportunity to acquire a body of knowledge about the arts, as well as a wide range of skills that equip students for working within the creative industries or for postgraduate study. * The development of a broad range of valuable generic and transferable skills. * 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. * The opportunity to undertake a year of study in a university in Europe, the Americas, Asia or the Far East. |
| 20.3 **Personal Profile** |
| * A strong interest in art and visual culture. * 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** |
| * Staff/Student Liaison Committee * School Learning and Teaching Committee * School Enhancement Group * History & Philosophy of Art Board of Studies and Board of Examiners * Faculty Learning and Teaching Committee * Faculty Board * Learning and Teaching Board |
| 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 * Annual appraisal * 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 * School and Faculty plan * University Plan/Learning and Teaching Strategy * Staff research activities |