**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 [*either* by following the links provided *or* in the programme handbook *delete as applicable*]. 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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| **FD in Fine Art Practice** |

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| 1. **Awarding Institution/Body** | University of Kent |
| 1. **Teaching Institution** | K College |
| 1. **School responsible for management of the programme** | HE K College |
| 1. **Teaching Site** | Both Henwood campus and Tonbridge campuses |
| 1. **Programme accredited by** | University of Kent |
| 1. **Final Award** | Foundation Degree |
| 1. **Programme** | Fine Art Practice |
| 1. **UCAS Code (or other code)** |  |
| 1. **Relevant QAA subject benchmarking group(s)** | Art & Design and History of Art; Foundation Degree 2008 |
| 1. **Date of production/revision** | October 2012 |
| 1. **Applicable cohort(s)** | September 2012 |

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| 1. **Educational Aims of the Programme**   The programme aims to: |
| 1. Provide a high standard of higher education 2. Provide a teaching and learning environment that will facilitate the confidence and skills necessary to engage with fine art practice. 3. Be focussed on how the teaching and learning develops and builds the skills and attributes appertaining to the vocational possibilities associated with the subject. 4. Provide a teaching and learning experience that is inclusive to students from a range of backgrounds who would not normally be able to study this subject at HE level. 5. Provide a learning and teaching experience that allows students to use a practical engagement with material processes to build their critical, intellectual and professional skills. 6. Prepare students for progression to honours level or professional practice by facilitating a strong engagement with professional principles of fine art practice. 7. Provide a teaching and learning experience that is firmly located in the world of contemporary fine art practice, and encourage them to critically situate themselves within this milieu. 8. Provide learning opportunities that are enjoyable experiences, involve realistic workloads, are relevant and in line with the standards of the industry, allow students to experience first- hand what it is like to work in the industry and to offer support for students from a diverse range of backgrounds. 9. Enhance the students learning experience by offering specialist lectures and facilities at both the Henwood and Tonbridge campuses. 10. Provide high quality teaching in a suitable environment with industrial equipment and appropriately qualified and trained staff. 11. To provide flexibility, knowledge and skills, plus a range of personal qualities and attitudes essential for successful performance in professional working life. 12. Develop opportunities for K College students to access specialist subject resources at both Tonbridge and Ashford and encourage staff and student collaboration in this subject area and both sites 13. Apply good practice from the collaborative running of this programme across the newly merged college’s campuses to the rest of the HE curriculum 14. Continue to build on already strong industry contacts, partners and WBL providers to ensure a continued high standard of professional interaction and vocational relevance. |

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| 1. **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. | |
| **Knowledge and Understanding** | **Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated** |
| **A. Knowledge and Understanding of:** |  |
| 1. A critical understanding of the well-established principles in the field of fine art practice and the way in which those principles have developed **(SB 41)** | Active learning through practical enquiry is a critical feature of the fine art foundation degree. The course initially begins with skills based workshop style inputs that allow the student to develop a differentiated and unique response to the material, skill, ideas, brief being studied.  **Practical Workshop Sessions.**  These take the form of lecturers and demonstrators showing a variety of techniques and relevant skills to students and supervise student learning through observation and question and answer. Students are introduced to a range of materials, technologies and tools associated with fine art practice. Workshop based projects can have an experimental agenda where students learn to recognise the interactive relationship between materials, media and processes and between ideas and |
| 1. Ability to apply underlying concepts and principles of fine art practice outside of the context in which they were studied and apply them within the forum of professional practice **(SB 41)** |
| 1. Use a range of techniques appropriate to fine art practice to critically analyse and practically situate their art work **(SB 42)** |
| 1. Understand the fine art practitioners relationship to a variety of audiences, both specialist and non-specialist **(SB 42)** |
| 1. Engage with and develop practical skills that will enable a broader, critical engagement with fine art in a professional context **(SB 42)** | issues which reflect the students focus on a relevant fine art media. Experimental projects encourage students to experiment and explore the potential traditional media (2-D, 3-D) as well as digital imaging and other non-traditional means of expression as a means of visual communication. Formative assessment and particularly the group critique, where students present and discuss their work with their peers and tutors, provide the vehicle for in-depth discussion of the subject, particularly key issues such as the relationship between concepts and the practical means by which these are visually realised. |
| 1. Reflect upon and engage with professional and personal development through an engagement with vocational possibilities associated with fine art practice. **(SB 44)** |
| 1. Show an enhanced confidence in dealing with practical and theoretical processes associated with fine art. **(SB 45)** |
| 1. Develop a contextual grasp of how fine art practice has developed and the relationship to contemporary practice **(SB 41)** |
| **Skills and Other Attributes**  **B. Intellectual Skills:** |  |
| 1. The building on knowledge and understanding, attributes and skills in effective ways in the contexts of creative practice, employment, further study, research and self-fulfilment. **SB 4.6** | The outcomes of fine art practice predominantly seek to address the student’s intention and how this maps to the practical outcomes produced. Investigative practical enquiry is always supplemented with seminar situations exploring the ideas amongst peers and led by tutors.  **Independent practical research** in the studio to gather a range of related ideas and responses and formulated effective ways of articulating these concerns within their practice.  **Independent and tutor assisted contextual research** is rigorous critical enquiry/research project that tests their academic and intellectual skills through verbal, written and research skills. The assessment takes the form of both academically rigorous essays and research presentations to the group. |
| 1. Research and building on learning in different contextual frameworks and situations, both within and beyond the traditional fields fine art practice **SB 4.6** |
| 1. The investigation, analysis, interpretation, development and articulation of ideas and information through the use of visual languages. **SB 4.6** |
| **C. Subject-specific Skills:** |  |
| 1. Build confidence and ability to become increasingly independent in their study. **(SB 4.6)** | Seminars aligned to a specific brief allow the students to explore the ideas behind their work further and experiment with sometimes radical lines of investigation. As their confidence and independence grows they are asked to set their own briefs and take responsibility for continued research. This process demands high levels of self-motivation, intellectual curiosity, speculative enquiry, imagination and divergent ‘lateral’ thinking skills.  Seminars, group critiques, one to one tutorials are the forum whereby students manage, exploit and reflect upon the interaction between intention, process, outcome, context  and the methods of dissemination in their studio based practice.  Studio-based practical work based on set briefs as well as self -directed study, allow students to test, use and exploit materials, processes and environment that are relevant to situating their developing concepts, interests and identity in fine art terms.  Self -directed practical work forms a structured framework which supports students and allows them to explore and develop their own ideas. They respond to the development of concepts through to material outcomes in the studio. Prioritising the process of investigation over product based resolutions creates room for students to take creative risks build confidence, and explore new avenues of practical and conceptual interest. |
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| 1. Develop an independent and individualised response to concepts, skills and materials inherent to their practice **(SB 6.3)** |
| 1. Start to position their developing practice in relationship to the professional realm and creative industries, including an understanding of various commercial and non-commercial outcomes of practice **(SB 6.6)** |
| 1. Demonstrate a proficiency in using the process of open ended investigation to strengthen resolved outcomes. **(SB 6.4)** |
| 1. Begin to understand how the process of practically exploring concepts can enable an increasingly complex relationship towards areas of professional practice. **(SB 6.4)** |
| **D. Transferable Skills:** |  |
| 1. Successful application in a workplace environment of the range of knowledge and skills learnt through the programme. **(SB 41)** | The curriculum is designed to encourage effective management and planning skills in students. Work based learning centred units give them an overview of various vocational outcomes within the creative sector. Learning occurs through reflective responses and practical engagement outside of purely academic contexts. The act of assessment sets a structure by which transferrable skills can be extracted.  Working in response to a brief set by an external client obliges students to collaborate and interact effectively with different types of people in a range of situations. They also use a variety of digital media to enhance these outcomes where necessary.  Group trips and lectures by industry experts encourage students to manage themselves independently away from the college environment and to consider a variety of vocational options associated with fine art.  Students develop skills in communication and presentation by presenting their ideas, work and their independent research in oral and visual forms to a range of peer groups.  Independent research requires information skills and the ability to select and employ information from a range of sources. As well as effective use of ICT.  Taking responsibility for a public solo exhibition of their work at the conclusion of the course gives students a strong insight into the realities of exhibiting professionally, this ranges from health and safety, logistics of materials, time management, effective use of publicity (including websites, invite design, photographic documentation), pricing and selling work as well as understanding a target audience. |
| 1. Acquire competences and skills that will enable them to work within the creative industries **(SB 42)** |
| 1. Communicate information in both practical and theoretical contexts using subject specific terminology **(SB 42)** |
| 1. Show independence of thought in setting and maintaining personal targets **(SB 41)** |
| 1. Utilise practical skills and consider their application in other creative contexts **(SB 42)** |
| 1. Information skills – the ability to use information technology in a variety of ways. The ability to source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources. |
| 1. Management and problem solving skills, the ability to solve problems and to use information sources, deal with a combination of routine and non-routine tasks, to identify and solve routine and non-routine problems. |
| For more information on which modules provide which skills, see the module mapping | |

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| 1. **Programme Structures and Requirements, Levels, Modules, Credits and Awards**   The FdA is a full time and part time certificate and intermediate, staged programme. Full time over 6 terms and part time over 9 terms; with 2 days contact per week. 12 hours taught time per week plus 60 minutes per year student Pastoral Tutor time.  The full time programme consisting of 5 modules in stage 1 and 4 modules in Stage 2 (a module is one element of a complete programme of study); The total credits for the award is 120 credits at C level and 120 credits at I level. The Part time programme will consist of 80 credits per year over three years, 120 credits at C level and 120 credits at I level.  Module *Research and References* will run ‘long’ throughout stage 1 and *Critical Study* will run ‘long’ throughout stage 2.  Credits will be awarded for each successfully completed module. Stage 1 must be passed before students may progress to Stage 2. | | | | |
| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1 FULL TIME** | | | | |
| ***Required Modules*** | | | | |
| HA3XX | 2-D Processes | C | 20 | 1 |
| HA3XX | 3-D processes | C | 20 | 1 |
| HA3XX | Research and references | C | 20 | 1,2,3 |
| HA3XX | Making and Meaning | C | 40 | 2,3 |
| HA3XX | WBL Professional and Vocational Engagement | C | 20 | 2,3 |
|  |  | Total | 120 |  |
| ***Stage 2 Required modules*** | | | | |
| HA5XX | WBL Site Referenced Exhibition | I | 30 | 1,2 |
| HA5XX | Develop Fine Art Practice | I | 40 | 1,2 |
| HA5XX | Critical Study | I | 20 | 1,2,3 |
| HA5XX | WBL Summative Exhibition | I | 30 | 2,3 |
|  |  | Total | 120 |  |
| ***Part Time Stage 1*** | | | | |
| HA3XX | 2-D Processes | C | 20 | 1 |
| HA3XX | 3-D processes | C | 20 | 1 |
| HA3XX | Making and Meaning | C | 40 | 2,3 |
|  |  | Total | 80 |  |
| ***Stage 2*** | | | | |
| HA3XX | Research and references | C | 20 | 1,2,3 |
| HA5XX | Develop Fine Art Practice | I | 40 | 1,2 |
| HA3XX | WBL Professional and Vocational Engagement | C | 20 | 2,3 |
|  |  | Total | 80 |  |
| ***Stage 3*** | | | | |
| HA5XX | WBL Site Referenced Exhibition | I | 30 | 1,2 |
| HA5XX | Critical Study | I | 20 | 1,2,3 |
| HA5XX | WBL Summative Exhibition | I | 30 | 2,3 |
|  |  | Total | 80 |  |

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| 1. **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. |
| Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students. |
| |  |  |  |  |  | | --- | --- | --- | --- | --- | | WBL Learning Element | Employer details  Current for 12/14 cohort | Delivery | Assessment | Student Support | | WBL Professional and Vocational Engagement  (20 credits) | Tate Modern, London  MOMART art handlers  Sevenoaks Visual Arts Forum  Freelance Curator of national and international group shows of contemporary art. | 5 sessions delivered by employers  Students must use these employer led sessions to identify and then engage in a professional and vocational engagement.  Professional and Vocational engagement will require the students to make as many visits to a selected work place(s) as are necessary and to reflect on this experiential learning via written work. | Written Reflection to employer interactions (500 words) (30%)  Essay based on the first hand experience of a professional and vocational engagement. (1000 words) (50%)  Portfolio evidence of first hand vocational research work place visits and any related professional development (20%) | Employer interactions  Teaching team support through seminars, tutorials and feedback.  Teaching team will support students to find a relevant work place/ employer to visit.  full range of ICT  The library has relevant literature to assist with research.  Teaching team will monitor where and when work place visits occur ensuring no clash with other course work. | | WBL Site Referenced Exhibition  (30 Credits) | Maidstone Museum  Stour Valley Arts- Ashford | Students will engage in a work placement with the aforementioned employers  The Employer/Client is integrally involved in the delivery of this module. Setting briefs and having a key role in selection.  All practical work is framed within its relevance to how acquisition of these skills can be used within a vocational context | Practical Exhibition.  Pitch to employer  Professional development portfolio. | | WBL Summative Offsite Exhibition  (30 Credits) | Sevenoaks Library Gallery.  Angel Centre Tonbridge.  Knole House, Sevenoaks.  Edenbridge Valley Arts centre.  Stour Valley Arts  County Square shopping centre venues | Site visits to Venue.  Liaising with employer and being aware of institution’s policies.  A placement in the workplace to research, install, invigilate and promote final exhibition.  Tutorials, lectures and seminars that relate practical learning to professional/vocational skills. | Investigative practical portfolio (30%)  Research and planning for exhibition including short reflective summary and understanding of process as well as links to professional/vocational expertise. (30%)  Offsite Exhibition of work developed from investigation and in response to offsite venue. (40%) |   Throughout the non-WBL practical and theoretical modules the teaching team will foreground and (where appropriate) make links with how the learning outcomes relate to WBL skills and competences. |

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| 1. **Support for Students and their Learning** |
| * Excellent staff/student ratio provided for lectures, demonstrations and seminars. * Specialist art resources at both sites include: Generous provision of individual studio spaces, printmaking, glass work, kiln, welding, photographic dark room, digital imaging software, bookable laptops, technical support in the form of demonstrators/technicians. Students will be encouraged to visit other campuses to utilise their facilities. * Specialist IT and technical support * Specialist computer resources at Ashford (Henwood and Jemmett) and Tonbridge campuses including: Apple-Mac suites each complete with CPU’s, scanners, laser and inkjet printers, internet access, industry standard software. * Students receive academic support through verbal and written formative and summative feedback on assessment during each module. Students also have access to academic and creative support through tutorials, workshops, critiques of their work and seminars. * Learning support is available for students with learning difficulties and special requirements. Students will be tested so that we can respond to their individual needs. * Each student is provided with a student handbook which informs them as to College policies and procedures as well as where to get help should they have any problems. Students will also receive a Course Handbook at the start of the course. * The College also has a VLE- foundation degree courses running at both sites. FdA pages contain a range of course materials including handbooks, programme and module specifications, timetables and details on assessments. Students can also access HE student pages, student services and LRC facilities through the site. * Library and Learning resources are available through the University of Kent relevant book stocks (including e-books and journals) at both campuses. Overseas students can obtain language support through the University of Kent, and study skills support is provided at both the University of Kent UELT and K College. At the start of the term there is an induction programme which lasts a week and is for all HE students which includes introductory talks from senior managers and a visit to the Kent campus. * Student tutorials take place throughout the year and focus on pastoral as well as academic issues. There is a specialist HE pastoral tutor covering both sites. * Central support services at K College include counselling, education/career guidance, and welfare at all campuses. The College also administers its own internal bursary accessible to all HE students experiencing financial hardship. * Language and study skills support is provided by both West Kent College and University of Kent. * Dyslexia and disability support is provided by K College/University of Kent. * Access to Kent Union resources and facilities. The Kent Union Outreach worker typically visits both sites around once a fortnight. |

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| 1. **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. |
| **Entry Route**  For fuller information, please refer to the University prospectus |
| * All applicants will be interviewed. * Students should typically hold an appropriate Level 3 qualification, such as A-Levels including one or more relevant subjects, a BTEC Level 3 Diploma in a relevant subject, or a Foundation Diploma in Art and Design. * Mature applicants (those over 21 years of age at the start of the course) who may not have formal qualifications are assessed by portfolio inspection, prior experience in the field and interview. |
| **What does this programme have to offer?** |
| * Strong links with and input from employers enabling students to move more smoothly from higher education to work. Many staff are continue to practice within the industry and have internationally recognised levels of industry experience. * Tuition and guidance from a broad team of dedicated industry professionals both in the lecturing team and visiting speakers. * A suitable progression route for students studying BTEC level 3 at Tonbridge and Ashford campuses. * The opportunity for cohorts of students taught at Ashford and Tonbridge to mix. * The opportunity for students studying primarily at either Ashford or Tonbridge to access resources and staff at other campuses- particularly specialist Fashion and Textiles equipment. * Access to specialist galleries, museums and project spaces in London through dedicated visits. There is a rigorous schedule of contemporary spaces and relevant exhibitions visited every year, these include Tate Modern, Whitechapel art gallery, and various private gallery spaces. * An opportunity for students to situate their developing practice within contemporary, relevant debates in fine art practice. * An opportunity for students to expand their expectations, intellectual engagement and practical outcomes with regards to professional fine art practice. * An excellent standard of education that will enable students to raise their existing qualification to a higher level of academic study. * WBL engagement links are enhanced by the close developing relationships with local arts organisations. Currently Stour Valley Arts organisation. This organisation can offer ‘live’ opportunities for students concerning curation, gallery organisation, exhibition practice and live support with the practicalities of fundraising. |
| **Personal Profile** |
| * The students on this programme will be intending to pursue a career as a practicing artist or another closely related role within the creative industries. * Students will primarily be intending to work as a practicing artist in a commercial, personal or public context. They may also pursue related occupations such as curating, arts administration, teaching, technical assistance or fabrication of art works. * Students will have a creative, inquisitive mind and want to expand their knowledge and understanding of fine art in its contemporary, professional and historical context * Students will be motivated to undertake learning which will expose them to new and exciting experiences and situations in order to develop as their practical, intellectual and theoretical skills * Students will be research orientated and use written research to critically inform and develop their practical and conceptual ideas * Students will be enabled to combine rigorous skills based learning with academic and critical study. * Potential students will come from a wide range of educational backgrounds, previous experiences, and age groups. * Students will have a desire to take the next step following their study at FE or related adult education level. * Students will have the skills knowledge and understanding equivalent to a level 3 qualification in this subject. |

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| 1. **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Termly programme meetings. * Student evaluations via questionnaires, personal tutorials and learner voice groups. * Annual reports * External examiners’ reports * Periodic programme review * IQER * Annual staff appraisal * Peer observation and College Internal Inspection * Employer Advisory Committee |
| **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Staff/Student Liaison Committee * Departmental Learning and Teaching Committee in association with University of Kent * Faculty Learning and Teaching Committee * Learning and Teaching Board * Board of Examiners * K College Boards of study |
| **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Student evaluations via questionnaires, personal tutorials and learner voice groups. * Staff/Student Liaison Committee * Student representation at termly meetings. |
| **Staff Development priorities include:** |
| * Minimum expected qualification for appointment * Certificate in Education and first degree/appropriate professional qualification * Staff appraisal scheme * Staff development courses, both at K College and UKC * Programme team meetings. |

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| 1. **Indicators of Quality and Standards** |
| * Reports of external examiners and external advisers and responses to these reports. * Working with employers on setting and assessing live briefs. * Established links with employers that offer several opportunities for work placements ensuring these parts of the curriculum can always be realised. * Involvement of employers’ input in designing a model of WBL relevant to professional fine art practice. * Current industry experience and links of the teaching team * Programme annual monitoring reports * K College HE department action plans and QIPs. * Student Evaluations * Internal verification and moderation at the College * Teaching staff and manager team meetings * Achievement, retention and success measures. |
| The following reference points were used in creating these specifications: |
| * Benchmarking statements * Consultations with employers in the Fine Art and creative industries. * Consultation with the quality and partnerships manager and head of HE, particularly in terms of reducing the number of assessment points and transitioning to a foundation degree based on the success of the one currently offered at the Tonbridge campus. * Consultation with existing foundation degree programmes at all College sites. |