

**Programme Specification**

**Title of Course: BA (Hons) Art & Design History and Practice**

**Date Specification Produced: March 2015**

**Date Specification Last Revised: August 2019**

This Programme Specification is designed for prospective students, current students, This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each module can be found in the Course Handbook on Canvas and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Title:** | **BA (Hons) Art & Design History and Practice**  |
| **Awarding Institution:** | **Kingston University** |
| **Teaching Institution:** | **Kingston University** |
| **Location:** | **Department of Critical & Historical Studies,** **School of Critical Studies & Creative Industries, Kingston School of Art** |
| **Programme Accredited by:** | **N/A** |

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

*Why Art & Design History and Practice*

The BA (Hons) **Art & Design History and Practice** is a course that is tailored to the art school environment of the Kingston School of Art at Kingston University. The creative context of this course provides a vibrant and cross-disciplinary environment in which students will learn different ways of looking, thinking, and engaging with the history and theory of art and design in order to develop skills in communication, curating and writing as academic, intellectual and professional practices.

This course would be of particular benefit to students aspiring to work at a professional level in the creative and cultural industries, and would enable them to develop the skills and attributes valued by employers, as well as extending their knowledge of the history and theory of art and design and how this knowledge can be applied to professional contexts.

The course places explicit focus on employability and is specifically directed towards preparing students for a range of careers, such as research, marketing, project-management, criticism, curation and publishing in a range of sectors including media and cultural organisations, as well as in museum and galleries.

Students will also gain knowledge of histories and theories of art and design. They will learn about how and why images and objects have been produced and consumed and the role they play within culture and society. Throughout the course, students will acquire a broad understanding of historical and contemporary aspects of visual and material culture, and shifting interpretations of it. The curriculum is inclusive and open, aiming to encourage students to bring their own culture, experiences and interests into the classroom.

In order to gain the appropriate skills and knowledge, the course places emphasis on various methods of how the history and theory of art and design might be applied. It employs a project-led approach, rooted in research, problem-setting and problem solving activities which are grounded in visual and critical-thinking skills. Furthermore, the course encourages students to consider and address how these histories and theories might be realised or made manifest in a variety of forms, contexts, or platforms.

Throughout the course, students will be involved in activities such as curatorial and publication projects, through which they will apply their knowledge and gain valuable skills. These forms of applied practices exemplify, and will shape the needs of, professional contexts, also enabling the development of the student’s own understanding of themselves as a professional. With these practical, applied aspects, the course aims to appeal to diverse students who wish to acquire both transferable skills and specialist knowledge.

According to Creative Skillset research from 2011 there is a ‘skills gap’ when it comes to current graduates entering the creative and cultural industries, with employers identifying the need for graduates to have a combination of subject specific skills and core/generic ones. The course responds to these needs, particularly by providing students with a pertinent skill set. It also responds to the call from organisations like Nesta (2013) for the need to educate students in creative, critical and communication skills vital for the creative economy. Graduates will leave Kingston with skills in many forms of communication (including digital), be independent researchers, know how to work collaboratively and deploy their own individual skills within a team. They will have acquired these skills through the application of research in the history and theory of art and design in a variety of contexts, aware of genealogies of communication, curation and criticism and how they are articulated by way of ‘real world’ projects. Professional practice, including publication and curatorial projects, are central to this process giving students the opportunity to practise their skills and provide a forum through which they will be able to imagine their role within cultural organisations and institutions, as well as developing their entrepreneurial thinking.

The course reflects the current conditions of the sector; the restricting field of art and design history undergraduate degrees is being matched by growth of professionally-orientated degrees such as Central St. Martin’s Culture Criticism, Curation course. The BA (Hons) **Art & Design History and Practice** is distinct in a number of ways: firstly, its focus on research as a complex multi-faceted discourse engaged with the production of different kinds of knowledge; secondly, its emphasis development of communication skills which can then be transferred to a range of situations and forms and a thirdly, a concern with identifying problems and finding relevant solutions to problems presented. Students will be asked to come up with appropriate ways of representing and communicating their ideas and research in a wide range of forms (whether that is an exhibition, an app, a blog, a short film or a publication) to wider and professional contexts.

*Why Kingston?*

Kingston provides a great location for this course with its creative art school environment and closeness to central London, giving easy access to the city’s world-class museums and galleries and media and creative institutions, thus maximising the potential of this proximity in our teaching and learning activities.

Knights Park, where the course is located, is a vibrant and creative environment, populated by students on a wide range of practice-based courses including Photography, Film, Interior Design and Illustration Animation as well as Fine Art, Graphic Design, Fashion, and Architecture. There is always something going on, whether this is student exhibitions in our ‘Platform’ space, a host of activities at the Faculty’s Stanley Picker Gallery, private views and educational events at The Centre for Useless Splendour (an event space in a local converted pub gallery owned by the Faculty). Throughout the course, there will be many opportunities for students to get involved in thinking about how the spaces can be used. As part of assessments, students can pitch for the opportunity to curate a space, and work collaboratively with students on practice-based courses, deploying the skills learnt on the course.

Modules also make the most of the resources of London in various ways. Museum and galleries and media and creative institutions provide important learning environments for the experience and discussion of art and design. London also provides the historical context for today’s thriving scene and its creative presentation of the arts. There will be visits, on-site discussions, assessments designed in relation to such institutions, as well as talks from professionals in such organisations and opportunities to meet with them. Many of our alumni from the School of Critical Studies & Creative Industries work in these contexts and they will provide fruitful contacts in terms of students developing their own relationships to professional environments.

*The Course*

The course aims to develop students’ understanding of themselves as critical and creative practitioners through research in histories and theories of art and design as they are applied to communication, curation and critical writing as practices. The course emphasises the incremental development of a creative and critical skill-set. It encourages different ways of thinking about histories and theories of art and design and is inclusive in its approach. Three interrelated strands run through the course and define the modules at each level: Skills, Knowledge and Thinking.

The Skills modules are based around experimentation, collaboration and professional development. At level 4 the *Thinking Through Practice* module explores concepts of practice with the opportunity to experiment and test out a range of media in an immersive studio environment. In this context, students acquire foundational skills on which they build throughout the course. At level 5, the focus is on professional contexts and application of skills. Students are offered the opportunity to interrogate the professional context of art and design in relation to the creative and cultural industries, identify potential roles and demonstrate research and communication skills. Students’ creative and critical skill-set are showcased in the final year through the capstone project of the *Exhibition* module, the culmination of the course.

The Knowledge modules build student’s understandings of the histories and theories of art and design, as well as develop their research skills, and independent and critical thinking. Overall, the curriculum is rooted in contemporary understandings of the history and theory of art and design, which means that issues of the global, the political, the social as well as concepts of identity are at its core. At level 4, this consists of looking at key themes and issues in history and in the contemporary context of art and design. These provide an important foundational exploration of key contemporary concerns in the field, provide core subject knowledge and, importantly, place students in a co-learning environment with practitioners of art and design. Option modules at level 5 enable the students to further develop their knowledge of histories and theories of art and design and allow students to elect particular aspects of art and design in line with their own concerns and aspirations, concluding in the submission of a dissertation proposal. In the final year the Special Topics module and the Dissertation provide opportunities for in depth study and research through the pursuance of an individual, self-identified research project, supported through tutorial, allowing students to demonstrate the research skills and autonomous learning they have developed.

The Thinking modules *Key Concepts: Research, Interpretation & Communication* and *Researching the Contemporary* are focused around concepts of method and criticality: how one might go about utilizing history and theory of art and design for communication and curation and writing as practices. They are rooted in research in art and design and develop students’ critical abilities and awareness of history and theory.

Students’ demonstration of their creative skills, subject knowledge and critical thinking coalesce in the final year *Exhibition* module as all three strand meet.

*Features of the Course*

The degree is the only course of its kind in London and its geographic context is an important part of its identity. Modules make use of the resources of London and the surrounding area and furthermore, exploit the different learning environments of galleries, museums, media and creative institutions, public squares and historic buildings. Furthermore, the School of Critical Studies & Creative Industries has important partnerships with a variety of institutions in London. Teaching and assessment takes place in relation to these places as well as the cultural sites of historic Kingston. Our key partnerships include:

***Institute of Contemporary Arts***

In 2011 the School of Art and Design History became the first University Associate of the ICA. The Kingston School of Art is now an Associate and Affiliate Partner with the renowned London institution. In addition to participating in seminars and events that we organise at the ICA, the partnership offers our students free membership and the opportunity to become a Kingston/ICA intern.

***Stanley Picker Gallery***

The onsite Stanley Picker Gallery is dedicated to the commissioning, production and presentation of innovative new practice across art, design and architecture. Students will be able to participate in and propose events and projects at the Gallery to develop curatorial and programming experience.

***Dorich House Museum***

The modernist design and art collections of Dorich House Museum has seen it described as ‘one of Kingston’s hidden treasures’. Students will be able to participate in and propose events and projects at the Museum and apply for a range of volunteering opportunities to develop museum experience.

Other distinctive features of the course include:

* An immersive first year module, developing students’ problem-raising and problem-solving skills through a range of research-based methods;
* Collaboration with art and design students on a variety of projects;
* Participation in curatorial and publishing projects throughout the three years;
* A final year Exhibition module show-casing students’ team-working, research, writing and creative skills;
* Building a portfolio of different forms of the history and theory of art and design as articulated by communication, curation and writing as practices;
* Opportunities for internships and live projects to develop industry experience.

*Teaching team*:

As teachers we aim to inspire, encourage and create learning environments in which students can achieve their potential. In the School of Art and Design History, we have a close relationship with practitioners, and are active practitioners too: we research, think, talk, write, curate and create ideas around art and design. This means that:

* Our teaching is based on our position at the forefront of academic research in art and design history and theory. The recent REF (Research Excellence Framework) judged our Faculty’s research as “world leading” and “internationally excellent”.
* Students will benefit from our experiences as active members in the international creative and research communities. We’re involved in activities including organising conferences, art market consulting, curating exhibitions, publishing books, working as journalists and many more of the exciting opportunities our field offers.
* We can offer assistance with professional placements, work experience and establishing contacts in the arts and the cultural and creative sector.

We aim to attract curious and critical students, who would love a professional career in the creative and cultural industries. Students will acquire a unique mix of skills in research, visual and written communication, curation, and creative and critical thinking and other practice-informed approaches that will open them up to the growing opportunities of in the creative economy. Students will have experience of autonomous learning and will be able to demonstrate the ability to work collaboratively. They will have the ability to apply knowledge and skills to the wider world and also be able to identify how they can contribute to society more broadly. (These ideas are further developed in the Employability and Contribution to Society Sections further on in this document.)

1. **Aims of the Programme**
* To produce ambitious, critical and creative researchers and communicators who know how to utilize the history and theory of art and design through practices of communication, curation and writing.
* To equip students with a combination of skills, the ability to apply them to professional contexts, and an awareness of their potential roles within the creative and cultural industries.
* To develop in students a critical and creative understanding of key aspects of the history and theory of art and design and the cultural, historical and political contexts out of which they emerge.
* To encourage students willingness to experiment, and develop their problem solving skills and entrepreneurial thinking..
* To encourage team-working and collaboration.
* To foster independent learning and self-reliance.
1. **Intended Learning Outcomes**

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the QAA subject benchmarks for History of Art, Architecture & Design and Art & Design and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student. The programme provides opportunities for students to develop and demonstrate knowledge and understanding, and intellectual, creative, practical and key (transferable) skills and other attributes desirable to employers, both general and specifically within the cultural and creative industries.

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| **Programme Learning Outcomes** |
|  | **Knowledge and Understanding**On completion of the course students will be able to: |  | **Intellectual Skills**On completion of the course students will be able to |  | **Subject Practical Skills**On completion of the course students will be able to |
| A1 | Demonstrate and apply their knowledge of histories and theories of art & design within global historical, contemporary and cultural settings | B1 | Critically analyse and contextualise examples of visual and material culture and be able to present them in appropriate forms | C1 | Use a variety of media platforms to present ideas  |
| A2 | Utilise multiple research methodologies in a range of situations | B2 | Creatively apply and think through ideas in relation to particular contexts and audiences | C2 | Work collaboratively in multi-disciplinary teams |
| A3 | Communicate an understanding of the nature of art & design practice | B3 | Develop and communicate an argument or position using appropriate research approaches | C3 | Be self-sufficient researchers and communicators and employ entrepreneurial thinking |
| A4 | Identify potential roles and career possibilities in the creative industries | B4 | Transfer relevant research and critical skills to diverse situations, including professional contexts | C4 | Respond creatively to a brief and choose a relevant and imaginative response or solution |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow students to develop a range of Key Skills as follows:

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| **Key Skills** |
| **Self-Awareness Skills** | **Communication Skills** | **Interpersonal Skills** | **Research and information Literacy Skills** | **Numeracy Skills** | **Management & Leadership Skills** | **Creativity and Problem Solving Skills** |
| Take responsibility for own learning and plan for and record own personal development | Express ideas clearly and unambiguously in writing and the spoken work | Work well with others in a group or team | Search for and select relevant sources of information | Collect data from primary and secondary sources and use appropriate methods to manipulate and analyse this data | Determine the scope of a task (or project) | Apply scientific and other knowledge to analyse and evaluate information and data and to find solutions to problems |
| Recognise own academic strengths and weaknesses, reflect on performance and progress and respond to feedback | Present, challenge and defend ideas and results effectively orally and in writing | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Present and record data in appropriate formats | Identify resources needed to undertake the task (or project) and to schedule and manage the resources | Work with complex ideas and justify judgements made through effective use of evidence |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen and respond appropriately to ideas of others | Discuss and debate with others and make concession to reach agreement | Apply the ethical and legal requirements in both the access and use of information | Interpret and evaluate data to inform and justify arguments | Evidence ability to successfully complete and evaluate a task (or project), revising the plan where necessary |  |
| Work effectively with limited supervision in unfamiliar contexts |  | Give, accept and respond to constructive feedback | Accurately cite and reference information sources | Be aware of issues of selection, accuracy and uncertainty in the collection and analysis of data | Motivate and direct others to enable an effective contribution from all participants |  |
|  |  | Show sensitivity and respect for diverse values and beliefs | Use software and IT technology as appropriate |  |  |  |

1. **Entry Requirements**

The minimum entry qualifications for the programme are:

Applicants will preferably have both of the following:

* A minimum of 112 tariff points from recognised level 3 qualifications such as A-levels, BTECs, 14–19 Diplomas, IB.
* GCSE (score 9-4) or comparable grades in five subjects including English and Maths (Key Skills and Functional Skills Level 2 may be used in lieu of GCSE English and Maths).
* Offers will be made on the basis of your UCAS application and interview for selected applicants.

A minimum IELTS score of 6.0 in each category, or equivalent, is required for those for whom English is not their first language.

All application forms and personal statements will be read and considered and selected candidates invited for an interview. We are looking for creative, critical and ambitious students. We are keen to encourage students from a diverse range of backgrounds. Mature students and those with non-standard qualifications are welcome to apply and will be given the opportunity to meet with the course team to explore suitability and expectations. We are also looking for potential and applicants who do not meet the formal entry criteria may be considered if the course team judges the application demonstrates additional strengths or alternative evidence, for example related academic or work experience, the quality of the personal statement, a strong academic or professional reference, or a combination of these.

1. **Programme Structure**

This programme is offered as a full field in full-time & part-time mode, and leads to the award of BA (Hons) **Art & Design History and Practice**. Entry is normally at Level 4 with A-level or equivalent qualifications (See section D). Transfer from a similar programme is possible at Level 5 with passes in comparable Level 4 modules – but is at the discretion of the course team. Intake is normally in September.

**E1. Professional and Statutory Regulatory Bodies**

N/A

**E2. Work-based learning**

Work placements are actively encouraged – although it is the responsibility of individual students to source and secure such placements. This allows students to reflect upon their own personal experience of working in an applied setting, to focus on aspects of this experience that they can clearly relate to theoretical concepts and to evaluate the relationship between theory and practice. The *Professional Practice* module at level 5 provides a context whereby students can document and reflect on their work-based experience, if undertaken.

**E3. Outline Programme Structure**

Level 4 and 5 is made up of four modules each worth 30 credits. At Level 6 there are two 30-credit modules and one 60-credit capstone project. Typically a student must complete 120 credits at each level. All students will be provided with the University Undergraduate Regulations and the Course Handbook. Full details of each module will be provided in module descriptors and student module guides.

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| **Level 4** (all core) |
| **Compulsory modules** | **Module code** | **Credit** **Value** | **Level**  | **Teaching Block** |
| Contextualising Contemporary Practice: Fine Art | HA4106 | 30 | 4 | 1&2 |
| Materials and Making: Themes in Design History | HA4102 | 30 | 4 | 1&2 |
| Key Concepts: Research, Interpretation & Communication | HA4201 | 30 | 4 | 1&2 |
| Thinking Through Practice | HA4202 | 30 | 4 | 1&2 |

This course permits progression from Level 4 to Level 5 with 90 credits at Level 4 or above. The outstanding 30 credits from Level 4 can be trailed into Level 5 and must be passed before progression to Level 6.

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Certificate of Higher Education in **Art & Design History and Practice**

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| **Level 5** |
| **Compulsory modules** | **Module Code** | **Credit** **Value** | **Level**  | **Teaching Block** |
| Researching the Contemporary | HA5201 | 30 | 5 | 1&2 |
| Professional Practice  | HA5202 | 30 | 5 | 1&2 |
| **Option modules** |
| **Group A** |
| [Critical Issues in Fine Art - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5101%20-%20Critical%20Issues%20in%20Fine%20Art%20-%20Research%20%2B%20Practice%20%28v2%202013-14%29.doc)  | HA5101 | 30 | 5 | 1&2 |
| [Critical Issues in Photography - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5102%20-%20Critical%20Issues%20in%20Photography%20-%20Research%20%2B%20Practice%20%28v1%202013-14%29.doc)  | HA5102 | 30 | 5 | 1&2 |
| [Critical Issues in Filmmaking - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5103%20-%20Critical%20Issues%20in%20Filmmaking%20-%20Research%20%2B%20Practice%20%28v1%202013-14%29.doc)  | HA5103 | 30 | 5 | 1&2 |
| **Group B** |
| [Critical Issues in Product & Furniture Design - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5104%20-%20Critical%20Issues%20in%20Product%20%2B%20Furniture%20Design%20-%20Research%20%2B%20Practice%20%28v1%202013-14%29.doc)  | HA5104 | 30 | 5 | 1&2 |
| [Critical Issues in Graphic Design - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5105%20-%20Critical%20Issues%20in%20Graphic%20Design%20-%20Research%20%2B%20Practice%20%28v1%20%E2%80%93%202013-14%29.doc)  | HA5105 | 30 | 5 | 1&2 |
| [Critical Issues in Illustration and Animation - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5106%20-%20Critical%20Issues%20in%20Illustration%20and%20Animation%20-%20Research%20%2B%20Practice%20%28v1%202013-14%29.doc)  | HA5106 | 30 | 5 | 1&2 |
| [Critical Issues in Fashion - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5107%20-%20Critical%20Issues%20in%20Fashion%20-%20Research%20%2B%20Practice%20%28v1%202013-14%29.doc)  | HA5107 | 30 | 5 | 1&2 |
| [Critical Issues in Interior Design - Research & Practice](https://staffspace.kingston.ac.uk/teams/fada/qae/qa/Module%20Descriptors/Art%20and%20Design%20History/Undergraduate/HA5108%20-%20Critical%20Issues%20in%20Interior%20Design%20-%20Research%20%2B%20Practice%20%28v1%202013-14%29.doc)  | HA5108 | 30 | 5 | 1&2 |

This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above. The outstanding 30 credits from Level 5 can be trailed into Level 6 and must be passed before consideration for an award or progression to Level 7 (if appropriate).

Students exiting the programme at this point who have successfully completed 240 credits are eligible for the award of Diploma of Higher Education in **Art & Design History and Practice.**

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| **Level 6** |
| **Compulsory modules** | **Module code** | **Credit** **Value** | **Level**  | **Teaching Block** |
| Dissertation: Research and Reflection | HA6101 | 30 | 6 | 1&2 |
| Exhibition | HA6201 | 60 | 6 | 1&2 |
| Special Topics in Art and Design History | HA6005 | 30 | 6 | 1&2 |

Level 6 requires the completion of the compulsory modules.

1. **Principles of Teaching, Learning and Assessment**
2. *Academic Coherence*

BA (Hons) **Art & Design History and Practice** is conceived as an integrated programme in a number of ways. **Three strands** run through the course at each level, and modules in each strand incrementally build on each other and create increasing opportunities for students to apply their knowledge and skills.

The **Skills** strand, aims to develop problem-solving skills and students’ ability to apply histories and theories of art and design by way of communication, curation and critical writing as practices. At Level 4 this is rooted in an immersive skills-based module. At Level 5 students work together to produce a publication. At Level 6 all these aspects (as well as material and skills learnt in other modules in the other strands) come together in the *Exhibition* module which showcases student achievement.

The **Knowledge** strand is rooted in contemporary understandings of the history and theory of art and design and their application by way of communication, curation and critical writing as practices. At Level 4 two modules each engage with aspects of histories and theories of art and design respectively. At Level 5, students learn key critical issues in art and design and develop their research skills, leading to the final year demonstration of research and knowledge through the *Dissertation*.

The **Thinking** strand coalesces around notions of method and criticality. This is first introduced at Level 4 through the *Key Concepts: Research, Interpretation & Communication* module and then developed through Level 5 *Researching the Contemporary* module, which explores key methodological aspects of art and design. The *Exhibition* module is designed synoptically to exhibit the combination of these methodological skills, the communication of knowledge and research through the histories and theories of art and design as they are manifested through communication, curation and critical writing as practices.

1. *Assessment*

In line with the three strands articulated above, the assessment strategy encompasses a diverse range of activities, some of which are professionally-oriented such as proposals, ‘pitches’, reports, verbal presentations, short articles, and plans.

In the **Skills** strand the focus is on problem-setting and problem-solving, which may be through a brief set in response to a ‘real-world’ situation. For example, the question might be to ask how students might find a solution to how a particular aspect of art or design might be visualised, communicated or made manifest in an appropriate platform to a particular audience.

In the **Knowledge** strand, the students are asked to convey their understanding of key issues in art and design and demonstrate their research skills in written form.

In the **Thinking** strand, presentation and argument development take on a key role in demonstrating how students understand key debates and their ability to locate themselves in relation to important theories of art and design. Underpinning the development of the student as reflective learner is a series of formative assessments, which provide opportunities for them to consider their work in the light of peer and tutor feedback. Journals at each level also play a key role in reflective learning and the Personal Development Planning of each student. The *Exhibition* project is a culmination of each of the strands and the specific form of the collaborative project is determined by the cohort. It is both representational of the learning process and a forward/outward looking vehicle for the display and celebration of achievement.

1. *Learning and Teaching*

The overarching ethos is one of participation and involvement with students encouraged to take responsibility for their learning. Underpinning this is the commitment to inclusive and flexible provision within the curriculum in order to help all students succeed. The programme makes full use (technology–enhanced learning and in particular of a Virtual Learning Environment (VLE)/Canvas as a central site for communication and accessing course materials. Various forms of learning environments from classroom, studio, museums and gallery and public spaces provide the context and framework for the course. As befits a course with three key strands with differing emphases, the teaching and learning is designed to provide an appropriate and effective mix. Task-based teaching, with briefing, followed later with presentation, forms one of the key delivery patterns. These tasks will be both individual and collaborative. Lectures and seminars provide the forum for the presentation and discussion of subject themes and ideas within the history and theory of art and design.

All courses based in the Kingston School of Art offer students free access to the online video tutorial platform LinkedIn Learning. This provides a wide range of subjects to choose from, many with downloadable exercise files, including software tutorials covering photography, graphics, web design, audio and music, CAD and Microsoft Office software, as well as courses on Business and Management skills. Some of these are embedded in the curriculum and offer additional self-paced learning, others may be taken at will by students wishing to broaden their employability skills in other areas.

1. *Student Centred*

Our ethos is to encourage students to bring their diverse social and cultural experiences into the course as a way of them developing their own position in relation to it. The course addresses the needs of students as learners in a variety of ways. The personal tutor system supports students on their journey through the course and aims to help them join up their learning. From induction onwards the idea of a cohort is central to the ethos fostered through collaboration within the group. Visits to museums and galleries and media and cultural institutions play an important role in team-building as do collaborative assessments. The Personal Development Planning process helps students prepare for employment and career development and is integrated throughout the course. PDP helps students recognise transferable skills – indeed the idea of transference is embedded in the course. However, PDP is explicitly engaged with in the first strand of learning at each level. Critical and reflective journals play a key role in helping students join up their learning across modules and improve their capacity to understand how and what they are learning to help them review and plan as well as take responsibility for their learning.

1. *Development of Academic skills*

Academic and practice-based skills are developed throughout the programme. In particular, different forms of research practices and how they are communicated are of central importance. The programme supports students developing KU key skills and the ten graduate attributes.

1. *Research and practice-led Teaching*

The course aims to develop students’ understanding of themselves as critical and creative practitioners though research in histories and theories of art and design as they are applied to communication, curation and critical writing as practices. Research underpins the core aim of the programme and is deeply embedded in all aspects of the course. Our teaching team bring their own research and professional experiences and knowledge to the course, whether that is writing for a range of contexts, curating exhibitions, designing new ways of communicating art and design. The *Special Topics* module also provides an opportunity for research-informed teaching, through the development of an individual tutor-led project or team taught thematic approach. The dissertation will demonstrate student’s highly developed research skills and their ability to assess the appropriate methods and approaches for a particular topic.

1. *Employability*

The course seeks to produce agile, flexible practitioners able to collaborate with people from other backgrounds, adept at learning new skills, able to adapt their skills to different situations and understand the demands of different professions – for example, that they can move between the demands of different professions. The course explicitly foregrounds employability and the combination of skills needed for students to pursue careers in the creative and cultural sector, which has been made evident throughout this document. In the *Professional Practice* module, ‘real world’ scenarios and live projects, career events and the opportunity to foster industry links are some of the ways in which we encourage students to identify with their future pathways. Further articulation of this is in the Employability Statement below.

1. *Contribution to Society*

The QAA Benchmark statement for Art and Design notes: “The study of art and design as an academic and intellectual pursuit develop a range of cognitive abilities related to the aesthetic, the moral, ethical and social contexts of human experience.” We would argue that **Art & Design History and Practice** places students in a position where they can think about and actualise ways of responding to problems and find ways of critically engaging with and contributing to the success of our culture - thereby producing new aesthetic, the moral, ethical and social contexts of human experience. Furthermore, as the statement later articulates: “The capacity to visualise the world from different perspectives is not only intrinsically worthwhile as a personal life skill, but is also an essential part of the human condition. The engagement in the study of art and design is therefore a commitment to improving the quality of one's own and others' cultural experiences.” We would also concur with the view that: “The outcomes of the study and practice of art and design in HE contribute to both the cultural development and the economic wellbeing of the individual and of society” and that **Art & Design History and Practice** been specifically tailored to furnish students with the relevant combination of skills and knowledge to allow them to be able to identify their own pathways and future careers.

1. *Student Engagement*

The ethos of collaboration and participation is central to the course. We value the idea of a learning community – both within the School and Kingston School of Art – and University wide. We aim to encourage entrepreneurial thinking and confidence; we do this through the kinds of project work students are involved in and by students working closely with the staff team.

1. *Key Skills*

These are embedded within modules and synoptically formatively assessed.

1. **Support for Students and their Learning**

Students are supported by:

* A Course Director
* Personal Tutors at all three levels (see below)
* Module Leaders
* The staff team also supervise individual projects at Level 6, offering a series of one-to-one tutorials

Personal Tutor Scheme

Students are allocated a Personal Tutor on their arrival at Kingston. The tutor’s role is to support the student throughout their study at University. At Level 4, students have a series of one-to-one meetings throughout the year (a minimum of 5). The aim of these meetings is to ensure a good transition to University and also to allow the student to have an identified tutor whom they know are there to encourage and support them as individuals. At Levels 5 and 6 Personal Tutors welcome their students back and ensure they are aware of the requirements and expectations of the year. Tutors are then available via appointment and in Office Hours.

Students are also supported in their option module choices by briefing sessions which present each choice and offer an opportunity for students to discuss this in line with their own interests and aspirations.

Students are encouraged to become a part of the wider culture of the School of Critical Studies & Creative Industries, and are invited to School events including exhibitions and book launches. The annual (sometimes twice-yearly) staff/student social provides an opportunity to meet – and network with - students across the School. Further, regular year meetings provide a forum for the discussion of issues. The School blog, to which all staff and students contribute, is a platform for the dissemination of news, events and recommendations and reviews of books, articles and exhibitions. It will also play a role in assessments in the communication of ideas on art and design.

Wider Faculty and University-level support for students and their learning comes from:

* Academic Success Centre, which provides support and advice to UG and PG students
* Student Achievement Officer who provides additional pastoral and practical support, especially to students new to higher education studies
* VLE/Canvas – a versatile online interactive intranet and learning environment accessible both on and off-site;
* LinkedIn Learning – an online platform offering self-paced software tutorials
* Information Services and LRC
* Language Support
* Union of Kingston Students
* Student Office, with a dedicated Course Administrator
* Staff Student Consultative Committee and Board of Study
* Faculty aligned Careers Advisers who run workshops, weekly drop-ins and 1:1 appointments

Orientation to the course, School and Faculty-level support is provided in the student year guides.

1. **Ensuring and Enhancing the Quality of the Course**

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

* External Examiners
* Boards of Study with student representation
* Annual Monitoring and Enhancement
* Periodic review undertaken at subject level
* Student evaluation including Module Evaluation Questionnaires (MEQs), Level Surveys and the National Student Survey (NSS)
* Moderation policies
* Feedback from employers
1. **Employability Statement**

As the QAA benchmark statement articulates: “The creative and cultural industries sector continues to expand at a fast rate. Increasing demand for visual communication, rapid developments in technology, expanding public interests in the visual arts and media, and a growing awareness of what creativity and innovation can bring to many different industrial, commercial and service sectors, all contribute to the demand for education in the subject.” We aim to equip students with critical understanding and subject knowledge alongside key skills of resourcefulness and teamwork. Graduates of **Art & Design History and Practice** will have a distinctive combination of skills, attributes and behaviours and readiness to work within the broader cultural sector. Specifically **Art & Design History and Practice** graduates will bring their research and problem-solving skills. Having worked on publication, events, and curatorial projects they will be highly equipped and experienced.

1. **Approved Variants from the Undergraduate Regulations**

None

1. **Other sources of information that you may wish to consult**

**QAA Subject Statement: Art & Design**

[*http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-art-and-design-17.pdf?sfvrsn=71eef781\_16*](http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-art-and-design-17.pdf?sfvrsn=71eef781_16)

**QAA Subject Statement: History of Art, Architecture and Design**

[*http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-history-of-art-architecture-and-design-17.pdf?sfvrsn=dc98f781\_14*](http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-history-of-art-architecture-and-design-17.pdf?sfvrsn=dc98f781_14)

**Course Page**

<http://www.kingston.ac.uk/undergraduate-course/art-design-history-practice/>

**Development of Programme Learning Outcomes in Modules**

This map identifies where the programme learning outcomes are summatively assessed across the modules for this programme. It provides an aid to academic staff in understanding how individual modules contribute to the programme aims, a means to help students monitor their own learning, personal and professional development as the programme progresses and a checklist for quality assurance purposes.

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| --- | --- | --- | --- |
| **Module code** | **Level 4** | **Level 5** | **Level 6** |
| HA4106 | HA4102 | HA4201 | HA4202 | HA5101 | HA5102 | HA5103 | HA5104 | HA5105 | HA5106 | HA5107 | HA5108 | HA5201 | HA5202 | HA6005 | HA6101 | HA6201 |
| **Knowledge & Understanding** | A1 | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S |
| A2 | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S | S |
| A3 | S | S |  | S | S | S | S | S | S | S | S | S | S | S |  |  | S |
| A4 |  |  |  | S |  |  |  |  |  |  |  |  |  | S | S |  | S |
| **Intellectual Skills** | B1 | S | S | S | S | S | S | S | S | S | S | S | S | S |  | S | S | S |
| B2 |  |  | S | S |  |  |  |  |  |  |  |  | S | S | S |  | S |
| B3 | S | S | S |  | S | S | S | S | S | S | S | S |  |  | S | S | S |
| B4 |  |  | S |  |  |  |  |  |  |  |  |  | S | S | S |  | S |
| **Practical Skills** | C1 |  |  |  | S |  |  |  |  |  |  |  |  |  | S | S |  | S |
| C2 |  |  |  | S |  |  |  |  |  |  |  |  |  | S |  |  | S |
| C3 |  |  |  | S | S | S | S | S | S | S | S | S | S | S | S | S | S |
| C4 | S | S | S | S |  |  |  |  |  |  |  |  | S | S | S | S | S |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**

**COURSE DIAGRAM**

**FULL TIME**

 **Level 4 Level 5 Level 6**

 **TB1 TB2 TB1 TB2 TB1 TB2**

HA6101 Dissertation: Research and Reflection

60 credits

HA6201 Exhibition

30 credits

HA5202 Professional Practice

30 credits

HA5201 Researching the Contemporary

30 credits

1 OPTION – from Group A

(see table in Section E3)

HA6005 Special Topics in Art and Design History

30 credits

HA4106 – Contextualising Contemporary Practice: Fine Art

30 credits

HA4102 – Materials & Making: Themes in the History of Product & Furniture Design

30 credits

HA4201 – Key Concepts: Research, Interpretation & Communication

30 credits

1 OPTION – from Group B

(see table in Section E3)

30 credits

HA4202 – Thinking Through Practice

30 credits

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):**  | BA (Hon) Art & Design History and Practice  |
| **Intermediate Award(s):** | Cert HE, DipHE, Ordinary degree |
| **Minimum period of registration:** | FT = 3 years PT = 6 years |
| **Maximum period of registration:** | FT = 6 years PT = 12 years |
| **FHEQ Level for the Final Award:** | Honours (Level 6) |
| **QAA Subject Benchmarks:** | History of Art, Architecture & Design Art & Design |
| **Modes of Delivery:** | Full-time and Part-time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Critical Studies & Creative Industries |
| **Department:** | Critical & Historical Studies |
| **UCAS Code:** | V3U8 |
| **Course/Route Code:** | FT = UFHCC1HCC01 PT = UPHCC1HCC01  |
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