

Template C4



Programme Specification

Title of Course: *BA (Hons) Fine Art and Art History*

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Faculty	Kingston School of Art
School	School of Creative and Cultural Industries
Department	Department of Creative Industries
Delivery Institution	Kingston University

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 learning outcomes and content of each modules can be found in the course VLE site and in individual Module Descriptors.

SECTION 1: GENERAL INFORMATION

Award(s) and Title(s): <i>Up to 10 pathways</i>	BA (Hons) Fine Art and Art History
Intermediate Awards(s) and Title(s): <i>There are 4 Intermediate awards for each pathway</i>	Cert HE Ordinary degree Dip HE
Course Code <i>For each pathway and mode of delivery</i>	UFART2AHT01
UCAS code <i>For each pathway</i>	WV1H

RQF Level for the Final Award:	Honours
Awarding Institution:	Kingston University
Teaching Institution:	Kingston University
Location:	Department of Critical & Historical Studies, School of Critical Studies & Creative Industries, Kingston School of Art
Language of Delivery:	English
Modes of Delivery:	Full-time
Available as:	
Minimum period of registration:	Full-time - 3 years
Maximum period of registration:	Full-time - 6 years
Entry Requirements:	<p>Applicants will need 120 UCAS tariff points.</p> <p>Level 3 qualifications in Art and Design subjects (A-levels, BTEC Diploma, Access Diploma, IB Diploma, etc.). The preferred entry route is to first take a Foundation Diploma in Art and Design or recognised equivalent course.</p> <p>Entry onto this course will require submission of a digital portfolio as part of the application process and interview where possible. Further details about the portfolio will also be sent via email after submission of application. Interviews will take place where conditions allow.</p> <p>All non-UK applicants must meet our English Language requirements. For this course it is Academic IELTS of 6.0 overall, with no element below 5.5.</p>

Programme Accredited by:	N/A
QAA Subject Benchmark Statements:	History of Art, Architecture and Design; Art and Design
Approved Variants:	None
Is this Higher or Degree Apprenticeship course?	

For Higher or Degree Apprenticeship proposals only

Higher or Degree Apprenticeship standard:	n/a
Recruitment, Selection and Admission process:	n/a
End Point Assessment Organisation(s):	n/a

SECTION 2: THE COURSE

A. Aims of the Course

Fine Art at Kingston encourages the establishment and development of individual, student-led, research generated practice. Students gain understanding through experimentation with traditional and new materials, methods, modes and technologies within a growing awareness of the context of contemporary art. Students acquire professional skills through a range of activities; by working alongside tutors and technical staff who are all practising artists and exhibit nationally and internationally and by participating in projects, exhibitions and events within and beyond the course/Faculty. Additionally, students' learning is augmented by the School's visiting artists' lecture programme, an integral component of the course teaching strategy, which provides an insight into, and prepares students the reality of a fine art practice and related employment beyond university.

Kingston is very close to Central London and provides easy access to world leading galleries, museums and contemporary art events whilst maintaining the space and pace of a suburban art school. Fine Art teaching staff are practising artists providing an exciting and informed learning environment for students. There is a well-established research culture within the School led by the Contemporary Art Research Centre (CARC), and there is the Stanley Picker Gallery located on site. The School has a thriving PhD by practice programme, and undergraduate staff are involved as Directors of Study and Supervisors, linking together undergraduate, post graduate and research study and informing the undergraduate experience.

BA Fine Art provides an integrated approach to fine art practice. The course and curriculum structure acknowledges the developmental and progressive character of learning within the fine art subject, where identifying and developing an individual, research-based practice is fundamental. Students have the opportunity to study painting, sculpture, printmaking, lens-based media, performance and site-specific activity and new technologies, either in single, unchanging disciplines throughout three years or in combinations, as appropriate to their experiments and ideas.

Modules focus on making, exhibiting and contextualising art. Students are introduced to the importance of understanding the value of professionally sharing their practice through exhibiting work and through organising exhibitions within the University sites and at outside venues in Kingston and Central London. They are also supported to develop strategies for further study at MA and PhD level and into employment.

Central to the delivery of the course are the studios. These provide the physical environments in which students develop their practice and establish their peer groups, and where a community can develop that allows for the possibilities of collaborative practice in the production of work as well as informal critical peer group discussions.

Faculty workshops, supervised by qualified technical staff, support, and enable further development and production of studio work across all areas of fine art practice.

The Critical and Historical Studies (CHS) element of the degree is a three-year integral field of study tailored to support students' development as practitioners and researchers and enable them to explore the links and tensions between history, theory and practice. Over the three-year strand, there is a move from the general to the particular that culminates in the independent dissertation project, with key concepts introduced at Level 4 and reframed and more deeply theorized at Levels 5 and 6.

At Level 4, students start out in a school-wide group to consider broad questions of artistic practice, and the historical developments in modernity and post modernity that underpins our understanding of the contemporary practices of Fine Art, Filmmaking and Photography. Discipline-specific thematic histories are pursued in the second half of the year, as students are encouraged to consider the development of their own specialism in relation to the wider context of the visual arts. At Level 5, students encounter case study-based content through which they will build the theoretical framework to critically examine the issues current in their discipline, at the same time as developing research skills common to both practice and the study of relevant histories and theories. This student-led research culminates at Level 6 in the Dissertation: Research & Reflection through which students consolidate their critical and analytical skills to develop a particular topic in relation to the pressing themes in their own practice and the wider contexts in which they will continue to work.

FINE ART AND ART HISTORY

Fine Art half field is combined with Art History half field in Fine Art and Art History. Within the School of Critical Studies and Creative Industries this course is provided to create graduate artists who, to a greater degree, express their practice and research in written, visual and material form in a critically reflective manner.

Fine Art and Art History allows the full integration of both fine art practice and the study of history of art within the context of contemporary visual culture. Practice, theory and curatorial context will be delivered as a basic learning and teaching strategy, within the two aligned half fields.

Students are offered a combination of modules that combine fine art and history of art to provide a working practical and technical experience and knowledge of contemporary fine art practice and associated history.

Fine art studio practice is taught in the Department of Fine Art, enabling students to develop practical work through experimentation with their chosen media.

The majority of Fine Art teaching will take place within the studio environment through a programme of tutorials, critiques and seminars. As in the full field, studio teaching is supported and complemented by workshop areas, which introduce and develop the techniques and skills relevant to the practical development of work.

1. Aims of the Programme

The course aims to conform to the threshold standards outlined in the QAA Benchmark Statement, namely enabling our students to gain subject specific knowledge and understanding, attributes and skills, and generic knowledge and understanding, attributes and skills, as outlined in this document.

The Fine Art field applies an interpretation of these benchmarks, designed to accommodate all levels of academic achievement from threshold to high level graduation.

The course aims to:

- Provide students with the teaching structures, studio environments and technical resources necessary to construct and evaluate creative work and to enable each student to develop an increasingly independent study and a personally focused learning strategy.

- Stimulate an enquiring, analytical and creative approach to contemporary Fine Art practice and provide the context through which each student can identify and develop a professional direction within the art world.
- Develop cognitive skills to support the role of imagination in the creative process and to encourage independent practice and critical self-awareness whilst encouraging the development of students' ability to communicate visual practices effectively and appropriately.
- Provide students with the skills required to identify and solve self-initiated problems, encourage their intellectual and imaginative thinking, capacities to observe and visualise and provide them with an understanding and evaluation of fine art practice.
- Develop professional skills that enable students to prepare a portfolio and documentation that supports employment, postgraduate application, residencies and exhibition proposals and that demonstrates a professional and authoritative knowledge of a critical, historical and contemporary context, and an understanding of the relationship of personal work to contemporary and historical art practice.
- Provide opportunities for students to evaluate personal and peer group work, participate in group events that contribute to the future development of their subject, and facilitate collaborative and team working skills in preparation for a wide range of employment alongside developing communication, curating and IT skills that increasingly augment creative industries and Fine Art practice.

B. Intended Learning Outcomes

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the QAA subject benchmarks for Art & Design and History of Art, Architecture & Design (2019), 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, skills and other attributes in the following areas.

The programme learning outcomes are the high-level learning outcomes that will have been achieved by all students receiving this award. They must align to the levels set out in the ['Sector Recognised Standards in England'](#) (OFS 2022).

Programme Learning Outcomes					
	Knowledge and Understanding		Intellectual Skills		Subject Practical Skills
	On completion of the course students will be able to:		On completion of the course students will be able to		On completion of the course students will be able to
A1	Demonstrate a wide appreciation of professional issues affecting contemporary and evolving fine art practice and apply a critical appreciation of the philosophical, theoretical, methodological and technological impacts on contemporary fine art practice	B1	Demonstrate advanced intellectual, analytical and critical abilities	C1	Demonstrate research abilities: searching, auditing, questioning, creating uncertainty, analysing, contextualising, documenting, collating, presenting and writing.
A2	Show an authoritative understanding of research and presentation skills	B2	Show sophisticated and informed awareness and ability to analyse current issues in contemporary fine art practice.	C2	Work collaboratively and in a team
A3	Apply a critical appreciation of social, economic and environmental factors affecting contemporary fine art practice	B3	Engage in questioning, speculative approach(es) to the acquisition of knowledge and develop question posing and problem solving abilities	C3	Work independently and engage with a range of processes and materials
A4	Demonstrate an in-depth knowledge and understanding of the negotiating and commissioning process for proposals and projects individually or as part of a team	B4	Reflect on own learning and undertake responsibility for continued learning		
A5	Apply a developed additional knowledge and understanding of studio practice and the making of artworks.				

In addition to the programme learning outcomes, the programme of study defined in this programme specification will allow students to develop the following range of Graduate Attributes:

1. Creative Problem Solving
2. Digital Competency
3. Enterprise
4. Questioning Mindset
5. Adaptability
6. Empathy
7. Collaboration
8. Resilience
9. Self-Awareness

C. Outline Programme Structure

This programme is offered as full and half fields in full-time mode and leads to the awards of BA (Hons) Fine Art (full field) and BA (Hons) Fine Art and Art History (half field). Entry is normally at Level 4 with A-level and Foundation Diploma or equivalent qualifications (See section D). Transfer from a similar programme is possible at Level 5 and exceptionally at Level 6 with passes in comparable Level 4 and Level 5 modules – but is at the discretion of the course team. Intake is normally in September.

The BA Fine Art full-field is made up of one 60-credit and two 30-credit modules at each level. Fine Art and Art History is made up of two 30-credit modules in each level. Typically, a full field student must complete 120 credits and a half-field student must complete 60 BA Fine Art credits at each level. All students will be provided with the University Undergraduate Regulations (UR) and an electronic copy of the Course Handbook. Full details of each module will be provided in module descriptors and student module guides.

BA (Hons) Fine Art and Art History

Level 4							
BA (Hons) Fine Art and Art History							
Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
Contextualising Contemporary Practice: Fine Art	HA4106	30	4	TY13	None	1	
Introducing Studio Practice	FA4006	30	4	TY13	None	1	
Introducing Studio Practice	FA4005	60	4	TY13	None	1	
Professional Skills I	FA4007	30	4	TY13	None	1	
Optional Modules							

Progression to Level 5

Full field students must take FA4005, FA4007 and HA4106.

Half field students must take FA4006 and FA4007.

Full field – 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.

Half field – This course permits progression from Level 4 to Level 5 with 90 credits at Level 4 or above, which could be drawn from either the Fine Art or the Art History modules. 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 Fine Art.

Level 5							
BA (Hons) Fine Art and Art History							
Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
Critical Issues in Fine Art: Research & Practice	HA5101	30	5	TY13	None	2	
Developing Studio Practice	FA5006	30	5	TY13	None	2	
Developing Studio Practice	FA5005	60	5	TY13	None	2	
Professional Skills II	FA5007	30	5	TY13	None	2	
Optional Modules							

Progression to Level 6

Full field students must take FA5005, FA5007 and HA5101.

Half field students must take FA5006 and FA5007.

Exchange students will take FA5005 in two 30 credit blocks.

Full field – 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).

Half field – This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above, which could be drawn from either the Fine Art or the Art History modules. 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 120 credits are eligible for the award of Diploma of Higher Education in Fine Art.

Level 6
BA (Hons) Fine Art and Art History

Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
Independent Research Project in Critical and Historical studies	HA6103	30	6	1&2			
Professional Skills III	FA6007	30	6	TY13	None	3	
Sustaining Studio Practice	FA6006	30	6	TY13	None	3	
Sustaining Studio Practice	FA6005	60	6	TY13	None	3	
Optional Modules							

Level 6 requires the completion of

Full field students must take FA6005, FA6007 and HA6101.
Half field students must take FA6006 and FA6007

Level 6 requires the completion of all L6 modules (full field) and FA6006 and FA6007 (half field).

D. Principles of Teaching, Learning and Assessment

The **Teaching and Learning strategy** for BA Fine Art, like the subject has continuously evolved to respond to contemporary concerns, ensuring that the course is at the forefront of national and international methods and debates. Through the confident break down of boundaries and distinctions between disciplines and technologies the course can be flexible and responsive to the needs and experiences of students.

Student-centred learning is seen as a core component of the strategy. From the beginning of the Level 4, independent practice is primarily facilitated by core tutorials and critiques with further elective tutorials. An individual, research-based practice forms the basis of a student's learning and with support from staff they are encouraged to identify their concerns through material investigation.

Whilst recognising the bespoke nature of fine art practice, students are introduced to as many shared learning opportunities as possible, and the responsibilities those entail, notably in core critiques, seminars, exhibitions and peer reviews. A key feature of contemporary fine art practice, this strategy reflects the increasing amount of peer supported and cross disciplinary activity in the professional realm. The shared experience and group identity which is traditionally at the heart of an art school experience extends beyond the art school, where much emerging making, exhibiting and promotional activity is shared through equivalent networks.

The School uses the virtual learning environment (Canvas/VLE), which acts as the main online location and portal for course and School information and news. Course materials such as handbooks, module guides, timetables and information on talks programmes, lectures and events are all accessible through the VLE.

The course reflects the reality of contemporary academic study as students often seek to balance study, part-time employment, research and domestic responsibilities. Students are therefore required to exercise high levels of self-management and planning, and module

leaders undertake to publish course information and timetables at the start of each teaching block through the Virtual Learning Environment (VLE), Canvas.

LinkedIn Learning – 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.

Assessment is seen as a teaching and learning opportunity. Both formative and summative assessment are implemented.

In a briefing at the start of each module students are introduced to the specific module learning outcomes which are progressive throughout the course and the assessment criteria which remain constant as follows:

- **Experimentation:** *Testing of thinking through making, risk-taking and problem-solving.*
- **Analysis:** *Critical examination of context and interpretation of individual and related work.*
- **Communication:** *Realisation of intentions and skill in appropriate media*
- **Personal & Professional Development:** *Planning, time-management, commitment and subject engagement.*

Learning Outcomes are designed to reflect practical and cognitive development throughout the course and are understood in the context of the 4 criteria: *Experimentation, Analysis, Communication and Personal & Professional Development.*

The grading matrix provides definitions of grades for each learning outcome at each level, according to the University grade criteria, which reflects the progressive nature of learning and the accumulating experience of the student throughout the course.

Assessment Methods

Summative Assessment: A display of selected work and supplementary material is submitted as per each module descriptor.

Formative Assessment: Mid-module review constitutes a display of work, accompanied by a brief verbal presentation by the student to the assessors and documentation of practical and contextual research. Notes will be recorded by staff and students and consolidated on a feedback form, to be filled in by students during feedback tutorial. Formative assessment is further augmented core tutorials and critiques.

Teaching and learning

At the beginning of the new academic year all Level 5 and 6 students present “work in progress” to staff for a review. The Level 4 students begin the year with a series of short introductory workshops led by staff who help to support incoming students’ first academic conversations on the course. L4 students are then scheduled for Learning Resource & Technical inductions in 3D, Digital Media workshops. Held at the beginning of the course these ensure safe practice when using generic faculty resources. Further inductions in Print, Photography and Moving Image workshops can be negotiated throughout the course on request and with relevance to particular modes of enquiry.

Core teaching is in the form of tutorials, critiques, and practice seminars with module staff. Elective tutorials, subject workshops, exhibitions and thematic, discipline specific projects provide additional teaching and develop interchange between students in all three levels.

Core tutorials with a personal tutor occur at scheduled points throughout each Teaching Block and are thorough and focused. Students are asked to prepare for these in advance and bring an ongoing Research Log or Visual Essay (half-field) to each one. The elective teaching system enables any student to have a tutorial with other tutors across the School and with visiting professionals. Further professional context is provided by Artist/Professional talks, in which visitors from a broad range of disciplines are invited to give talks and lectures, on subjects such as artist practice, curation, writing, fundraising, collaborative approaches, education, publishing and fundraising.

Students are expected to attend scheduled critiques throughout the year with an allocated group and a member of staff. On each occasion, a small group of students present their work for larger peer group discussion. This encourages acquisition of National Benchmark standards of teamwork, communication, presentation and analytical skills. critiques are group discussions formed to respond to work that has been staged for the purpose, and reinforce the research, production and presentation process involved in the making and dissemination of art.

Students are encouraged to write their response to another student's work presented at the critique, taking in to account its formal and material qualities, the conceptual framework and the context (e.g. spatial, historical, artistic and ethical). Critiques enable students to present ideas and work to audiences in a studio and public environment and to formulate reasoned responses to the work and critical judgements of peers, thus identifying strengths and needs of self and colleagues as identified in the National Subject Benchmarks.

In practice seminars relevant subject material such as recently published texts, artworks or current events are discussed in small groups of students, accompanied by a member of staff. Throughout the course content is increasingly determined by students.

Ongoing verbal feedback and feed forward through a variety of encounters enables students to direct their progression throughout modules encouraging reflection and speculation as highlighted by National Benchmark standards.

Subject workshops provide the opportunity to discover new forms of practice. Based in the studio or technical workshops, these are designed to direct students' attention to particular aspects of Fine Art and provide access to practical and cognitive strategies, for example collaborative working or performance, which can be pursued further on an individual basis. Students are therefore able to develop a range of skills that are relevant and instrumental in the shape of contemporary Fine Art practice, as identified in National Benchmarks.

Students at all levels are encouraged to take part in optional study trips, in the real or virtual realm, which introduce them to public, commercial and artist run galleries and museums in London, other UK cities, and internationally. The Stanley Picker Travel Scholarships and student exchanges, made by written proposals of intent in Level 5, provides further opportunity for students to broaden their cultural, intellectual and academic contexts.

Students are encouraged and expected to organise exhibitions in and outside the University, that can be both physical and/or virtual. Other events include film/video screenings for the School, Faculty and University. Rich and varied opportunities are available in the form of live

projects, student exchanges, optional study trips and travel bursaries; adjunctive vehicles for teaching and learning, as identified in National Benchmarks.

The above represents the full range of core components, prerequisites and academic guidance shaping a coherent programme from Level 4 through to the end of Level 6, equipping students with highly relevant attributes for employment and further study.

E. Support for Students and their Learning

The Personal Tutor Scheme

In BA Fine Art the Personal Tutor Scheme is embedded in the role of academic tutor and as such they provide support through Core tutorials and, where-helpful,-e-mail advice.

Aims of the Personal Tutor Scheme

1. To build rapport between staff and students and contribute to personalising students' experience at Kingston
2. To provide appropriate academic advice and guidance to students throughout their time at Kingston by monitoring their progress and helping to identify individual needs
3. To foster a close and engaged academic relationship with students and advise and refer students to other University services as appropriate
4. To help to develop students' ability to be self-reliant and self-reflective and their ability to use feedback to best advantage

Key Features of the Personal Tutor scheme

- Personal Tutors will be allocated at the beginning of the academic year.
- The introductory/welcome tutorial meeting will occur at the beginning of the academic year. Subsequent tutorials will follow and respond to key/stages in the academic year.
- Students will keep the same personal tutor throughout each year: level 4, 5 and 6
- Personal tutor meetings will vary in length depending on the profile and needs of individual students. These may be group and/or individual meetings.
- Students will have a 'local' Personal Tutor (PT1) who changes with each year, as the student progresses through the course.
- The majority of Personal Tutor meetings will be with their PT1. The Course Leader is the students 'Principal' Personal Tutor (PT2) and provides continuity, and is available to see any student at any stage throughout their course, for a Personal Tutor meeting, on request.

The Department of Fine Art employs permanent staff members to lead Levels 4, 5 and 6. The permanent nature of the staff affords them substantial and visible presence for students across all levels and as such is designed to be supportive and helpful. Teaching and learning within the course is enhanced through the strategic use of Hourly Paid Lecturers (HPLs) with project-related skills, knowledge and expertise. Under the personal tutor scheme permanent staff will assume this role and their responsibilities will include:

Level 4:

- Teaching block 1: minimum of 3 1:1 meetings
- Teaching block 2: minimum of 2 face-to-face meetings (may be group or 1:1)
- Wrap-up email / meeting at the end of the Academic year

Level 5:

- Welcome back and year planning meeting, 1:1
- End of teaching block 1: email contact or 1:1
- Wrap-up email / meeting at the end of the Academic year

Level 6:

- Welcome back and year planning meeting, 1:1
- End of teaching block 1: email contact or 1:1
- Wrap-up email / meeting at the end of the Academic year

Students are supported by:

- A Course Leader(s) to help students understand the programme structure and offers regular 'drop-in' sessions.
- A Module Leader for each module
- Personal Tutors to provide academic and personal support (see further information above)
- Academic Mentors
- Technical support to advise students on IT and the use of software, and technical support for the Workshop
- A Course Administrator
- A Student Achievement Officer who provides additional pastoral support
- Student administration team
- An induction week at the beginning of each academic session
- Staff Student Consultative Committee (SSCC)
- Course Handbook
- The 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.
- An Academic Success Centre that provides academic skills support for UG and PG students
- Comprehensive University support systems that provide advice on issues such as finance, regulations, legal matters, accommodation, international student support etc.
- Support for students with disability
- The Union of Kingston Students
- Careers and Employability Services
- Language support for International students provided by the University.
- Information Services, including the Library Resources Centres

F. 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 MEQs (Module Evaluation Questionnaires), Level Surveys and the NSS (National Student Survey)
- Moderation policies

- Feedback from employers

The School has a reputation for the quality of its graduates. There was a successful Internal Subject Review in 2018, which highlighted many strengths of the course. This is regularly testified by our External Examiner reports, the high professional profile of many of our graduates and our excellent employment record. The current standing of the course in the National League Table is consistently high.

A clear strand of research and practice-led teaching across the School is embedded within all programmes through the Contemporary Art Research Centre (CARC), one of the Universities centres of research excellence. CARC is a critical mass of senior research staff, established and emerging researchers from the Department of Fine Art and a substantial body of research students engaged in cross-disciplinary, individual and collaborative research within contemporary fine art practice. This represents a guarantee of subject authority to support and give credibility to the backbone of formative, summative and diagnostic assessment, and the analytical and speculative learning and teaching strategies within the course and emphasised in the QAA Benchmark paper.

G. Employability and work-based learning

During the three years of the BA Fine Art students acquire specific and transferable skills. A combination of carefully designed modules, lectures, artist/alumni and professional talks, seminars and live projects will equip students for a broad range of vocations in visual, cultural and related professions, including specialist self-managed fine art practice. The Professional Skills modules in particular, provide experience of comprehensive range of skills in the production, documentation and mediation of fine art practice. The curriculum supports our students to develop and hone practical and cognitive skills, providing for a breadth of future careers from post-graduate and doctorate study to publishing, teaching, art therapy, gallery/art centre management, the media, IT, and the film industry.

At each level Personal and Professional Development (PDP) is embedded within our Professional Skills modules, further supported by their Personal Tutor and will benefit from input from Project Briefings, Industry Speakers, Careers and Employability Service, the Personal Tutor Scheme, the Enterprise Team, Kingston Hub and LinkedIn Learning to support and further embed employability.

Notable alumni successes:

Alumni from Fine Art have gained notable success in a broad range of domains and institutions including curation, teaching and arts management. Recent examples include; BBA Gallery Berlin, Hauser and Wirth, Drawing Room, Auto Italia and working with renowned artists such as Anish Kapoor and Ryan Gander. Many of our alumni are successful in exhibiting nationally and internationally, including successes in Freelands Painting Prize, New Contemporaries and Remet Bronze Casting Prize. Alumni also progress to highly regarded postgraduate and doctoral study both in the UK and internationally.

Amongst our alumni we can count renowned, prize-winning artists such as Fiona Banner (Tate Britain Duveen commission 2010), Kaye Donachie, Sarah Maple and Sarah McCrory, Director of Glasgow International and co-judge of the Turner Prize 2014.

To support our students to gain experience in the professional creative sector we have a number of current and recent, formal and informal partnerships which include; Salzburg Academy Summer Academy, British Council Venice Biennale Fellowship, Goldsmiths CCA and Remet Bronze Casting Prize, Stanley Picker Special Projects Fund and Print Tutorship from RCA.

Our Alumni are a key link between our current students and the professional world of employment, further study and independent practice. We have developed a significant and ongoing project that further supports employability and professional practice through Project Herman and Alumni Stories. During the third teaching block each year, we have invited recent alumni to return and give short talks and workshops to all levels, paid for their time through our award from the Careers and Employability Service.

Work-based learning, including sandwich courses and higher or degree apprenticeships

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.

H. Other sources of information that you may wish to consult

QAA Subject Benchmark Statement for Art & Design:

http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-art-and-design-17.pdf?sfvrsn=71eef781_16

QAA Subject Benchmark Statement for 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

Kingston University website

<http://www.kingston.ac.uk/undergraduate/>

Course page on KU website

<http://www.kingston.ac.uk/undergraduate-course/fine-art/>

Course news & activities

<https://blogs.kingston.ac.uk/fineart/>

I. Development of Course Learning Outcomes in Modules

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

Module Code		Level 4				Level 5				Level 6			
		FA4006	FA4005	FA4007	HA4106	HA5101	FA5006	FA5005	FA5007	HA6103	FA6007	FA6006	FA6005
Knowledge & Understanding	A 1					S				S			
	A 2					S				S			
	A 3					S				S			
	A 4					S				S			
	A 5												
Intellectual Skills	B 1					S				S			
	B 2					S				S			
	B 3					S				S			
	B 4												
Practical Skills	C 1					S				S			
	C 2									S			
	C 3												

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