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**Programme Specification**

**Title of Course: BA (Hons) Art History (half field)**

**Date Specification Produced: October 2012**

**Date Specification Last Revised: August 2018**

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 History (half field) |
| **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 |

**SECTION2: THE PROGRAMME**

1. **Programme Introduction**

The BA (Hons) Art History at Kingston is offered in combination with BA (Hons) Fine Art, leading to the final award of BA (Hons) Fine Art and Art History. In this combination, the course is provided to create graduate artists who express their research in written, visual and material form in a critically reflective manner. This combination allows the full integration of both fine art practice and the study of art history within the context of contemporary visual and material culture.

This combination takes full advantage of the course’s situation with the exciting and energetic practice-based environment of the Kingston School of Art. The combination is taught between the School of Critical Studies & Creative Industries and the School of Art and Architecture. Each School embeds research, practice and inquiry in teaching and learning in a way which is mutually reinforcing, yet recognises the distinct attributes, methods and contexts of Art History on the one hand, and Fine Art on the other. As a School of active practitioners, the School of Art and Architecture encourages the establishment and development of individual, student-led, research-generated practice and understanding through experimentation with traditional and new materials, methods, modes and technologies within the context of a growing understanding of contemporary art. All staff in the School of Critical Studies & Creative Industries are research active. This enables teaching and learning to be positioned at leading edge of developments in the field. In this context, teaching and learning is focused on understanding how and why visual objects have been created, used, understood and interpreted. This involves the study of works of art, buildings, designed objects and moving images, and an exploration of the diverse historical, cultural, social and political factors that have helped shape them. The distinctive emphasis in the School is on the last 100 years, and the contemporary relevance of the culture of the modern period. This emphasis emerges from an understanding of the situation of the course within the ‘art school’ context and ethos, and the dynamic relationship between current art practice and the histories and theories which both underpin and continually reform and question its traditions and genealogies. In particular, Art History takes full advantage of the Critical and Historical strand of modules the School teaches to all courses in the Departments of Fine Art and Film & Photography within the School of Art and Architecture. These constitute the core of the Art History half field, and are complemented by choices of modules from BA (Hons) Art & Design History and Practice, allowing students to tailor their interests in Art History.

All modules make use of the resources of London and the surrounding area. They exploit the different learning environments of galleries, museums, and public places. Further, an understanding of the professional contexts in which the disciplines are practiced is fostered through engagements with institutions. School staff maintain professional links with, among other institutions, the Victoria & Albert Museum, the Museum of London, the Design Museum, Tate Britain, Tate Modern, the Science Museum, the Natural History Museum, Historic Royal Palaces and the National Maritime Museum. The School is a University Associate of the Institute of Contemporary Arts (ICA), and organises a programme of events in conjunction with the ICA. Teaching and assessment also take place in relation to the Stanley Picker Gallery, Dorich House and the cultural sites of historic Kingston.

1. **Aims of the Programme**

The overall aim of Art History (half field) is to develop in students an intellectual confidence by furnishing them with a high level of subject knowledge as well as highly developed research and communication skills. In a supportive learning environment students are encouraged to achieve their potential through the study of Art History. In particular, the enquiry-based research, with an emphasis on students’ reflection on their practice as artists, frames the academic and professional nature of fine art and art history, and develops students’ understanding of this combination as a critical and creative practice.

The following aims are specific to the programme:

* To develop a critical approach to the study of fine art and its histories, and its intersection with broader currents in visual and material culture through the analysis of visual and textual material, environments, objects, artefacts, and the cultural, historical, and political contexts out of which they emerge
* To develop students’ ability to reflect critically and creatively on their practice as fine artists, through an engagement with art history, its methods and contexts
* To emphasise the importance of the cultural, historical, and political contexts out of which a wide spectrum of visual and material culture is produced, mediated, and consumed
* To explore contemporary concerns and debates within the subject and to encourage students to differentiate between competing theories and methods, and to utilise them in both written work and oral presentation
* To develop students’ research skills - in identifying, locating, and critically appraising primary and secondary material - and techniques for learning independently, that will prepare them for a major undergraduate research project, and future projects beyond their undergraduate studies

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 and Design and Art and 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, skills and other attributes in the following areas.

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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 a knowledge and understanding of specific examples of Art History | B1 | Show self-confidence and skill in presenting the ideas of authorities in the area of Art History as well as their own, and at synthesizing them in written form and in oral presentations | C1 | Research and identify the range of professional opportunities available to them |
| A2 | Communicate a sophisticated visual and critical awareness, and an ability to place images, artefacts, and environments in their cultural, historical, and political contexts | B2 | Show skills in assembling data from a variety of relevant primary and secondary sources in Art History, and in discerning and making connections between them | C2 | Employ visual, textual, and web-based technologies as a necessary part of their learning |
| A3 | Articulate how and why images and objects are produced, mediated, and consumed | B3 | Show the potential to become independent, autonomous, creative learners |  |  |
| A4 | Differentiate between and employ a variety of historical and contemporary interdisciplinary theories and methods, and have applied them to the critical analysis of images and objects |  |  |  |  |

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 preferred entry route for this course is for applicants to be taking an Art & Design Foundation Diploma, or the recognised equivalent.

Applicants will need a minimum of 112 tariff points from recognised level 3 qualifications.

Plus GCSE (A\*–C or comparable numeric scores under the newly reformed GCSE gradings) five subjects including English and Maths (Key Skills Level 2 may be used in lieu of GCSE English and Maths).

Offers will be made on the basis of your UCAS application, portfolio of work and interview for selected applicants.

Applications from students studying BTEC National Diploma (one Distinction and two Merits) or Access Diploma in Higher Education courses are welcome.

Applications from mature students with relevant interest and commitment are welcome.

A minimum IELTS score of 6.0 or 80 TOEFL is required for those for whom English is not their first language.

1. **Programme Structure**

This programme is offered as a half field in full-time mode in combination with the BA (Hons) Fine Art, and leads to the award of BA (Hons) Fine Art and Art History. 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.

**E3. Outline Programme Structure**

Each level is made up of two modules each worth 30 credit points. Typically a student must complete 60 credits at each level. All students will be provided with the University’s Undergraduate Regulations (UR) and the student year guide. Full details of each module will be provided in module descriptors and student module guides.

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| **Level 4 (core)** | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Contextualising Contemporary Practice: Fine Art | HA4106 | 30 | 4 | 1&2 |
| Key Concepts: Research Interpretation & Communication | HA4201 | 30 | 4 | 1&2 |

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 Art History or the Fine Art 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 at this point who have successfully completed 120 credits on the BA (Hons) Fine Art and Art History are eligible for the award of Certificate of Higher Education in Fine Art and Art History.

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| **Level 5** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Critical Issues in Fine Art: Research & Practice | HA5101 | 30 | 5 | 1&2 |
| Researching the Contemporary | HA5201 | 30 | 5 | 1&2 |

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 Art History or the Fine Art 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 at this point who have successfully completed 240 credits on the BA (Hons) Fine Art and Art History are eligible for the award of Diploma of Higher Education in Fine Art and Art History.

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| **Level 6** | | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | | | **Teaching Block** | |
| Dissertation (Research and Reflection) | HA6101 | 30 | 6 | | | 1&2 | |
| Special Topics in Art & Design History II | HA6005 | 30 | | 6 | 1&2 | | |

Level 6 requires successful completion of 60 credits from Art History and 60 credits from Fine Art modules.

1. **Principles of Teaching Learning and Assessment**

The programme delivers fully on the University’s Curriculum Design Principles within the teaching learning and assessment regimes for the course.

The course uses a wide range of teaching and learning methods which are designed to allow students to acquire knowledge and skills appropriate to the field. In particular they allow students to understand and interrogate the relationship between art history and theory, and art practice. The focus on the modern and contemporary period is tailored to the research interests of staff in the School of Critical Studies & Creative Industries, ensuring that the curriculum is research-informed, and can incorporate the latest developments in the field.

The curriculum is enquiry-based, focusing on the development of students’ academic skills through a range of teaching and learning scenarios, and a diversity of assessments tailored to appropriate outcomes for each level of the course.

Across the curriculum, teaching and learning takes place through a combination of lectures, seminars, workshops, tutorials and study visits. These enable students to experience different kinds of teaching and learning scenarios across different scales, from larger groups to smaller ones. Outside the University, study visits enable students to engage with real-world contexts for art’s production, interrogation and experience. As the course is reliant on the presentation of and interaction with visual materials, a wide range of information technology is used in teaching and learning. 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. Therefore, the University’s VLE is used to support teaching and learning in each module.

All courses based in the Kingston School of Art offer students free access to the online video tutorial platform Lynda.com. 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.

A range of assessments are used, including presentations (individually and as a group), written assessments (in the form of positional statements, short analyses, logbooks, essays and a dissertation). These assessments are designed to relate to each other developmentally, allowing occasions for formative assessment and feed-forward to summative assessment. For example, presentations, short analyses and logbooks support the development of research and ideas which feed into more consolidated, summative assessments. As they progress through the course, the assessments give students the opportunity to take more responsibility for their own learning, developing and consolidating their own research and practice interests, and allowing them critically to position themselves for contexts of employment in the cultural and creative sector. These skills also enable students to go on to further study at postgraduate level. Given this enquiry-based approach, and the breath of the field itself, the curriculum embraces diversity in content and approach, enabling students actively to engage with the curriculum from the perspective of their own background and interests, at the same time allowing them to learn about and appreciate the perspectives of others. The course attempts to remove barriers to access through the diversity of its learning and teaching scenarios. Personal and academic assistance is provided to students through dedicated personnel within the Faculty of Art, Design & Architecture, and at University Level. The Personal Tutor system allows students to engage with academics in reflecting on their academic and professional needs and experiences.

The curriculum is designed to foster student engagement. Formal mechanisms of Staff Student Consultative Committees, as well as informal meetings with course and module teams allow for student engagement and feedback into the development of the course. In addition to the Personal Tutor scheme, at levels 5 and 6 study groups are integrated into modules. These allow the formation of peer groups, where students can engage with the module and each other outside of formal classes, allowing the development of engagement through peer discussion and support. The modules Critical Issues in Fine Art: Research Practice and Dissertation (Research & Reflection) allow students progressively to define their own research and practice interests, culminating in the dissertation and a student-led capstone project.

The progression through the course works as follows:

At Level 4 students will be introduced to the field of art history and its methods, broad questions of artistic practice, and the historical developments in modernity and postmodernity that underpin our understanding of the contemporary practices of fine art. Learning is supported through lectures, seminars, workshops, discussions and study visits. Assessments include shorter texts (e.g. a manifesto and supporting statement, visual analyses), essays and reflective logs. These allow students to acquire the foundational skills of analysis and interpretation, and form the building blocks for the development of their own position in the field later in the course.

At Level 5, students encounter case-study based content through which they will build the theoretical framework to critically examine the issues current in fine art, at the same time as developing the research skills common to both practice and the study of fine art’s histories and theories. Module options allow students to choose from thematic enquiries into art’s relation to broader visual and material practices in the twentieth century, in particular the city as an environment of art’s production and reception, the transformation of material practice, and the context of the museum as a site of learning and interpretation. Learning is supported through lectures, seminars, discussions and study visits. Assessments include essays, presentations, reflective logs and research portfolios. These allows students to continue to acquire the skills to articulate more complex ideas and positions, and to frame their own developing research interests and approach for their dissertation at Level 6.

The core module at Level 6, Dissertation: Research and Reflection, is a capstone project. It enables students to develop a particular topic in relation to the pressing themes in their own practice, consolidate critical and analytical skills, and enable reflection on their relationship to the wider contexts in which they will continue to work. Option modules at Level 6 extend thematic choice around art’s relation to contemporary concerns in visual and material culture, in particular those to do with bodies, networks, community and identity, and the future of museums and galleries as sites of art’s experience and display. Assessments include essays, presentations and research portfolios, as well as visual essays and documentations.

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

Students are supported by:

* Module Leaders
* Course Leader (for the combination BA (Hons) Fine Art and Art History)
* Personal Tutor System

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 three years 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 allow the student to have an identified tutor whom students 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.

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

* Academic Study Skills Centre, which provides support and advice to both UG and PG students
* Faculty 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;
* Lynda.com – an online platform offering self-paced software tutorials
* Information Services and LRC
* Language Support
* The Union of Kingston Students
* Student Office, with a dedicated Course Administrator
* Staff Student Consultative Committee and Board of Study
* University Careers and Employability Services
* Faculty Employability Consultant

Orientation to the course, School and Faculty-level support is provided in the Course Handbook.

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 MEQs, Level Surveys and the NSS
* Moderation policies
* Feedback from employers

All the staff in the School of Critical Studies & Creative Industries are research active.

The School and the Faculty have a thriving postgraduate research community, with MA degrees in Art & Design History, Museum & Gallery Studies, Curating Contemporary Design, Art Market Appraisal (Professional Practice), and MA Research, MPhil and PhD degrees. Students graduating from this half field therefore have the opportunity to further their studies in a range of related areas within the School.

The School is a University Associate of the Institute of Contemporary Arts (ICA), and organises a programme of events in conjunction with the ICA. Staff maintain professional links with, among other institutions, the Victoria & Albert Museum, the Design Museum, Tate Britain, Tate Modern, the Science Museum, the Natural History Museum, Historic Royal Palaces and the National Maritime Museum.

1. **Employability Statement**

Graduates will be well placed to be effective in all sectors of a knowledge-based society through their capacity for creativity and through the field’s emphasis on learning to be critical, independent, reflective and creative thinkers. Graduates will be well placed to apply for jobs in most fields that involve a combination of creativity and critical thinking. Specific roles may include: advertising art director, arts and cultural administrator, art therapist, art education specialist, exhibition designer, curator.

Graduates might work part time as an art practitioner whilst simultaneously fulfilling management and academic roles. Commonly, graduates will become self-employed and/or to be in occupations involving project work and short-term contracts with both small and large organisations*.*

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

None

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

QAA Benchmark Statement in 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>

QAA Benchmark Statement in Art and Design:

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

BA (Hons) Fine Art and Art History web page:

[http://www.kingston.ac.uk/undergraduate-course/fine-art-history/](http://www.kingston.ac.uk/undergraduate-course/fine-art-history/%20)

**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.

|  |  |  | **Level 4** | | **Level 5** | | **Level 6** | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Module Code** | | HA4106 | HA4201 | HA5101 | HA5201 | HA6101 | HA6005 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S | S | S | S | S |
| A2 | S | S | S | S | S | S |
| A3 | S |  | S | S | S | S |
| A4 | S |  | S |  | S | S |
| **Intellectual Skills** | B1 | S | S | S | S | S | S |
| B2 | S | S | S | S | S | S |
| B3 | S | S | S |  | S | S |
| **Practical Skills** | C1 |  |  |  |  | S |  |
| C2 | 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 – BA (Hons) Art History (half field)**

**Level 4 Level 5 Level 6**

**TB1 TB2 TB1 TB2 TB1 TB2**

HA4106 – Contextualising Contemporary Practice: Fine Art

30

30

HA6101 – Dissertation (Research & Reflection)

30

30

HA5101 – Critical Issues in Fine Art: Research & Practice

30

30

HA4201 – Key Concepts: Research,

Interpretation & Communication

30

HA5201 – Researching the Contemporary

30

HA6005 – Special Topics in Art Design History II

30

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | BA (Hons) Fine Art and Art History |
| **Intermediate Award(s):** | Cert HE  Dip HE  Ordinary degree |
| **Minimum period of registration:** | 3 years |
| **Maximum period of registration:** | 6 years |
| **FHEQ Level for the Final Award:** | Honours |
| **QAA Subject Benchmark:** | History of Art, Architecture and Design;  Art and Design |
| **Modes of Delivery:** | Full-time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Critical Studies & Creative Industries |
| **Department** | Critical & Historical Studies |
| **UCAS Code:** | WV1H |
| **Course/Route Code:** | UFART2AHT01 |
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