



## Course Handbook

BA (Hons) Fine Art

2019-2020

Course Leader - David Mackintosh

School of Art, Design & Fashion



Please read this Handbook in conjunction with the University's Student Handbook.

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and MUST not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Head of School. This applies to the materials in their entirety and to any part of the materials.

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## 1. Welcome to the course

Welcome to the University of Central Lancashire and to the BA (Hons) Fine Art Course

You are entering three years of study in a new environment and we hope that you will have a creative and stimulating time at the University. This booklet outlines the three-year programme for the BA Fine Art course and includes details of all the modules that are available to you over that time.

At the start of the course you will be asked to make a series of choices about the options that you have in the first year. As a first year student, we would ask you to be open minded about your future direction as an artist and to have an experimental approach to the options available. The first year is designed to give you maximum choice in terms of developing new skills and techniques, which you will be able to use in the later years of the course.

The Fine Art course is studio-based. Project briefings and teaching will take place in the studios. You are asked to pay special attention to notices giving details of course meetings, and make sure you attend them on time.

All first year students are allocated an academic advisor. Your academic advisor will arrange to meet you at the beginning of the first term. The first year of a new course in a new city can be confusing, and if you feel you need to discuss issues about the course or are confused about what is being asked of you, please feel free to make an appointment with your academic advisor. You can discuss any problems with your academic advisor or the first year tutor, Maeve Rendle or course leader David Mackintosh

David Alker

Academic Lead for Fine Art



### 1.1 Rationale, aims and learning outcomes of the course



The Fine Art course aims to provide a stimulating and creative working environment to support and develop a diversity of Fine Art practice across a range of contemporary media.

To enable students to develop a range of competencies and transferable skills in a range of media including the safe handling of materials, machine tools, new technology and technical processes.

To equip students with creative and innovative skills in the use of the media to enable them to realise ambitious Fine Art projects

To enable students to contextualise their work in terms of contemporary practice. To develop knowledge and critical awareness of the studio, gallery and external contexts in which artists operate.

To develop a range of interpersonal and group skills including skills in planning, presentation and research and written and verbal study skills.

To develop an independent and strategic approach to study in which students are encouraged to develop, manage and take responsibility for the direction of their work programme. They will be able to relate this to employment and exhibition opportunities within the creative and cultural industries and areas of future post-graduate study.

## **LEARNING OUTCOMES BY LEVEL**

### **Year 1**

Students will understand the broad and interdisciplinary nature of Fine Art as a creative discipline.

Students will experiment with a range of media and technical processes, to enable them to develop specialist, mixed media or interdisciplinary work.

Students will be familiar with general research methods in a studio context to establish individual aims and objectives and relate their work to the work of other artists

Students will be introduced to issues related to areas of contemporary practice and be able to start to contextualise their work in relationship to current and historical processes and debates

### **Year 2**

Students will develop the necessary critical skills and conceptual awareness to establish a fine art practice. Students will be conversant with a variety of contemporary contexts through visits to exhibitions, artists' talks, seminars and related reading.

Students will learn study skills appropriate to the programme of study, including setting specific attainment targets and prioritising aims and objectives.

Students will be able to use research material and make and present finished work in a formal way. They will be able to locate their project within the relevant debates and contexts of contemporary art practice.

Students will be able to identify a future direction for their practice in terms of employment and opportunities in the creative and cultural industries.

### **Year 3**

Students will be able to establish a position from which to produce an exhibition, presentation (or documentation) of contemporary art work.

Students will be able to outline, investigate and determine a coherent research programme. This will result in a related body of studio, site specific or public art work suitable for exhibition or presentation in a professional context.

Students will be aware of the professional contexts in which contemporary artists operate and will develop employment related skills to enable them to secure funding and future career opportunities in the creative sector.

Students will be able to identify and discuss the relationship between their practice and areas of related historical and contemporary creative practice.

## 1.2 Course Team

Students have access to a range of staffing on the course including permanent staff, visiting artists and speakers from professional arts organisations. All teaching staff are practising and exhibiting artists and have specialist skills in contemporary media from painting through to digital technology.

Maria Murray                      Head of School of Art, Design and Fashion

### **BA Fine Art Course Teaching Team**

David Alker	Academic Lead for Fine Art
Craig Atkinson	Second year tutor
Lyndsey Bull	Associate Lecturer
Maeve Rendle	First year tutor
Victoria Lucas	Third year tutor
David Mackintosh	Course Leader
Heather Ross	Lecturer
Jayne Simpson	Drawing tutor
William Titley	Second year tutor
Andrew Broadey	Coordinator history and theory of contemporary art

### **Technical Support**

Senior Fine Art technician	Nigel Lewis	Hanover Workshop
Metalwork Technician	Stuart Hartley	Hanover Workshop
Relief Print	Jane Bennett	Victoria Room 15
Photography	David Schofield	Victoria Building,
Video	Dave Faragher	LIS
Principal Technician	Steve Cooke	Media Factory

Students should note that the workshops may be shared by all Art & Design students in the University and they should initially consult their tutor about who to see in the first instance and how to access the facilities.

### 1.3 Expertise of staff

All staff teaching on the Fine Art are practising and exhibiting artists. Further information about can be found on the staff profiles on the university website and on the web links below.

David Alker – Programme Leader

Weblink: [http://www.uclan.ac.uk/staff\\_profiles/david\\_alker.php](http://www.uclan.ac.uk/staff_profiles/david_alker.php)

Email: [DAlker@uclan.ac.uk](mailto:DAlker@uclan.ac.uk) Room HR102

Andy Broadey-Lecturer

Weblink: <http://www.bankley.org.uk/Artist-Andy-Broadey>

Email: [Abroadey@uclan.ac.uk](mailto:Abroadey@uclan.ac.uk) Room HR204

Craig Atkinson – Lecturer

Weblink: <http://www.craigatkinson.co.uk/>

Email: [CAtkinson1@uclan.ac.uk](mailto:CAtkinson1@uclan.ac.uk) Room HR202

Lindsey Bull – Lecturer

Weblink: <http://www.lindseybull.com/>

Email: [LBull@uclan.ac.uk](mailto:LBull@uclan.ac.uk) Room HR101

Victoria Lucas – Lecturer

Weblink: <http://victorialucas.co.uk/>

Email: [VLucas@uclan.ac.uk](mailto:VLucas@uclan.ac.uk) Room HR208

David Mackintosh – Senior Lecturer

Weblink: <http://www.davidmackintosh.com/>

Email: [DMackintosh@uclan.ac.uk](mailto:DMackintosh@uclan.ac.uk) Room HR001

Maeve Rendle – Lecturer

Weblink: <http://www.international3.com/artist/maeve-rendle/>

Email: [MRendle@uclan.ac.uk](mailto:MRendle@uclan.ac.uk) Room HR006

Heather Ross – Lecturer

Weblink: <http://www.heatherross.co.uk/>

Email: [HRoss1@uclan.ac.uk](mailto:HRoss1@uclan.ac.uk) Room HR202

William Titley – Lecturer

Weblink: <http://www.williamtitley.org/>

Email: [WDTitley@uclan.ac.uk](mailto:WDTitley@uclan.ac.uk) Room HR101

### 1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



## 1.5 Administration details

Campus Admin Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

### **Brook Building**

Community, Health and Midwifery  
Nursing  
Health Sciences  
Social Work, Care and Community  
telephone: 01772 891992/891993  
email: [BrookHub@uclan.ac.uk](mailto:BrookHub@uclan.ac.uk)

### **Allen Building**

Medicine  
Dentistry  
telephone: 01772 895566  
email: [AllenHub@uclan.ac.uk](mailto:AllenHub@uclan.ac.uk)

### **Harris Building**

Lancashire Law School  
Humanities and the Social Sciences  
Centre for Excellence in Learning and Teaching  
telephone: 01772 891996/891997  
email: [HarrisHub@uclan.ac.uk](mailto:HarrisHub@uclan.ac.uk)

### **Foster Building**

Forensic and Applied Sciences  
Pharmacy and Biomedical Sciences  
Psychology  
Physical Sciences  
telephone: 01772 891990/891991  
email: [FosterHub@uclan.ac.uk](mailto:FosterHub@uclan.ac.uk)

### **Computing and Technology Building**

Art, Design and Fashion  
Computing  
Journalism, Media and Performance  
Engineering  
telephone: 01772 891994/891995  
email: [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk)

### **Greenbank Building**

Sport and Wellbeing  
Management  
Business  
telephone: 01772 891992/891993  
email: [GreenbankHub@uclan.ac.uk](mailto:GreenbankHub@uclan.ac.uk)

## 1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

Communication with academic staff is relatively easy in Hanover building. We provide a list of staff emails and room numbers. Course information will be available on Blackboard. Module specific information including handouts and projects will be available from your module tutors.

Tutorial group information, including briefing times will be displayed in the year noticeboards. The first year noticeboard is outside Hanover 001.

Exhibition/ competition information specific to Fine Art is advertised on the course noticeboards on the first floor. Please consult this on a regular basis.

## 1.7 External Examiner

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

External Examiner 2017-18

Fine Art – Professor Colin Fallows, Liverpool John Moores University



## 2. Structure of the course

### 2.1 Overall structure

The BA Fine Art Course is designed to provide students with an open and comprehensive introduction to Fine Art study in Year 1. Projects provide an 'introduction' to a range of processes and working practices and develop research skills. Level4 elective modules are designed to further broaden your resource base with courses in drawing, artists film and video and printmaking. Students study areas of contemporary practice through lectures, seminars and research visits.

The second year (level 5) is taught through tutorial groups. There is an emphasis on experimentation with materials and the development of your own studio project. Studio teaching is through a series of crits, tutorials and seminars. There are a series of lectures on contemporary art practice, which provide direct experiences of how contemporary artists work in the professional field. Students look at areas of employment in the creative industries and the opportunities this provides for future planning.

In the third year (level 6) the focus is on the final development of your practice and ideas towards the Fine Art degree show. Group crits and tutorials give you the chance to discuss your work with a range of tutors drawn from across the course.



Third year modules emphasise a professional level of practice. Students engage with professional presentation and personal development. The final part of the course is the BA degree show, which is a public exhibition in the studios at the University.

The course prioritises employment related skills and the professional practice programme is a series of lectures and presentations by internal and external speakers about aspects of professional artists' development – funding applications, external projects etc. to prepare for life after university.

## 2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

### BA (HONS) FINE ART MODULES

Level 4	<b>FA1001</b> Studio Practice 1 methods and materials Double (C)	<b>FA1008</b> Fine Art Printmaking Single (O)	<b>FA1004</b> Drawing Single (O)
	<b>FA1002</b> Studio Practice 2 project development Double (C)	<b>FA1012</b> Ideas and Images in Modern Art (C)	<b>FA1007</b> Intro to Contemporary Video Art Single (O) Sem 1
Level 5	<b>FA2001*</b> Image & Context Research methods and project Development Double (O)	<b>FA2003</b> Investigating Contemporary Art Single (C)	<b>FA2045</b> Artist's Books, Zines, Comics, Portfolios Double (O) Sem 1

	<b>FA2002** Project Develop 2 - Independent Research Double (C)</b>	<b>FA2007 Creative Practitioner Single (C)</b>	
<b>Level 6</b>	<b>FA3002 Fine Art Degree Show Project Quadruple (C)</b>	<b>VI3001VI3001 Contemporary Art and Culture Single (C)</b>	<b>FA3003 Employability Skills for the Creative Practitioner Single (C)</b>
		<b>OR</b>	
		<b>FA3990 Contextual Report Single (C)</b>	



### 2.3 Course requirements

For details of the course requirements as they apply to the interim and exit awards as well as the award of BA Hons Fine Art see the programme structure table, section 13 and the awards and credits table section 14 of the programme specification. This is also reproduced in section 2.2 of this handbook above.

To complete the award of BA Hons in Fine Art you must complete the degree exhibition for FA3002.

### 2.4 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

At the end of each academic year there will be a briefing about the course in the year ahead and how best to prepare for that. These will occur at the end of year 1 (level 4) and year 2 (level 5). In year 3 (level 6) optional modules are once again available and there will be a discussion over how to approach this.

### 2.5 Study Time

#### 2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

### 2.5.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study.

The BA Fine Art Course is designed to provide students with an open and comprehensive introduction to Fine Art study at level 4. Projects provide an 'introduction' to a range of processes and working practices and develop research skills. Level 4 elective modules are designed to further broaden your resource base with courses in drawing, artists film and video and printmaking. Students study areas of contemporary practice through lectures, seminars and research visits in semester 2.

Level 4 project tutorials, briefings and group crit sessions are held on Mondays and Tuesdays in semester 1 and 2 on the studio modules FA1001 and FA1002. On these modules we expect you to work in the studios for 20 hours a week. The details of this will depend on the kind of work you are making and whether this requires access to workshops, editing suites or installation spaces to complete.

Elective modules vary. The print module FA1008 requires attendance on 2 days a week for induction sessions in the workshops and teaching tutorials. FA1007 the introduction to artists Film and Video is taught in the Mac suite one morning a week but you will have access to the workshops in addition to complete the assignments. Details of the attendance will be discussed in the induction week briefings.

The Art History module in semester 2 will require attendance at the weekly lecture and seminar groups.

See also learning and teaching in section 3 below



### 2.5.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to your academic adviser.

## 3. Approaches to teaching and learning

### 3.1 Expertise of staff

All staff teaching on the Fine Art are practising and exhibiting artists. Further information about can be found on the staff profiles on the university website and on the weblinks below.

David Alker – Programme Leader

Weblink: [http://www.uclan.ac.uk/staff\\_profiles/david\\_alker.php](http://www.uclan.ac.uk/staff_profiles/david_alker.php)

Email: [DAlker@uclan.ac.uk](mailto:DAlker@uclan.ac.uk) Room HR102

Craig Atkinson – Lecturer

Weblink: <http://www.craigatkinson.co.uk/>

Email: [CAtkinson1@uclan.ac.uk](mailto:CAtkinson1@uclan.ac.uk) Room HR202

Lindsey Bull – Lecturer

Weblink: <http://www.lindseybull.com/>  
Email: [LBull@uclan.ac.uk](mailto:LBull@uclan.ac.uk) Room HR101

Victoria Lucas – Lecturer  
Weblink: <http://victorialucas.co.uk/>  
Email: [VLucas@uclan.ac.uk](mailto:VLucas@uclan.ac.uk) Room HR202

David Mackintosh – Senior Lecturer  
Weblink: <http://www.davidmackintosh.com/>  
Email: [DMackintosh@uclan.ac.uk](mailto:DMackintosh@uclan.ac.uk) Room HR001

Andy Broadey-Lecturer  
Weblink: <http://www.bankley.org.uk/Artist-Andy-Broadey>  
Email: [Abroadey@uclan.ac.uk](mailto:Abroadey@uclan.ac.uk) Room HR204

Maeve Rendle – Lecturer  
Weblink: <http://www.international3.com/artist/maeve-rendle/>  
Email: [MRendle@uclan.ac.uk](mailto:MRendle@uclan.ac.uk) Room HR006

Heather Ross – Lecturer  
Weblink: <http://www.heatherross.co.uk/>  
Email: [HRoss1@uclan.ac.uk](mailto:HRoss1@uclan.ac.uk) Room HR202

William Titley – Lecturer  
Weblink: <http://www.williamtitley.org/>  
Email: [WDTitley@uclan.ac.uk](mailto:WDTitley@uclan.ac.uk) Room HR101

### **3.2 Learning and teaching methods**

The Fine Art degree course incorporates a wide range of teaching methods which include lectures, seminars, group critiques, technical demonstrations, workshop based instruction, screenings, educational visits, individual tutorials, visiting lecturers, project briefing sessions, and student presentations. The majority of teaching takes the form of classes based in the studios or workshops in the department.

#### **Projects**

In order to ensure that correct attainment targets are set which relate to the level of work, project briefs form the basis of teaching especially at level 4. These are structured in terms of aims and learning outcomes related to the level of work and discipline involved. Projects may be set in relationship to internal or external briefs. Assessment criteria for the project will be included in the project outline. This also facilitates group work in the sense that students are expected to learn from and enter into dialogue about the practice of other students working on a project or in a studio.

#### **Seminars and Group Crits**

The monitoring of studio-based coursework is extremely important and progress in practical course modules is overseen by regular studio seminars and group crits. These are designed to focus group concerns during the core coursework in levels one and two and provide a collective forum for peer appraisal and discussion. At level 5 seminars are used to discuss

research methods and areas of contemporary debate. In the latter part of the course these crits are used to stimulate group discussion of broader themes and issues associated with practical work and develop intellectual and critical skills. The group crit/seminar facilitates the ongoing discussion of student work, including aims, objectives, methodology, a sharing of general perceptions, the development of issues and ideas, the reviewing of students' progress and to provide cross referencing and bibliographical information. There will usually be one group crit per module.

### **Tutorials**

Similarly tutorials are utilised at different stages of the programme to monitor ongoing development by providing project guidance, which in the earlier years of the course may often be related to technical guidance. Tutorials at all points in the programme will relate student work to overall aims for each level of the course. In the latter stages these will enable students to develop an overall work programme which integrates critical, intellectual and practical skills.

### **Feedback**

Feedback on your work is part of an ongoing process on the course. Students will receive verbal feedback on their work at the middle and written feedback at the end of each module. You will also receive end of semester feedback tutorials after the assessment of each module. Feedback will be given up to 15 days after the assessment. All work is graded. In addition to your grade, written feedback will refer to the learning outcomes of individual modules and will offer general guidance on the development of your work and research. All Fine Art students will receive informal verbal feedback every week from their academic tutor.

### **3.3 Study skills**

All degree courses incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this initially through 'open' assignment briefs, followed by continuous studio development, the presentation of work and discussion.

To support you, you may wish to consider how the following may help you at different stages of your learning:

**Informal Mentoring** - We recognise that a key aspect of your learning will be achieved through the contribution and support of others, both formally and informally. Where this support comes from other students, as opposed to teaching staff, we often refer to this as 'informal mentoring'. Each of the creative arts courses developed by UCLan applies informal mentoring processes in ways appropriate to your course; for instance, we do this by creating opportunities for students to:

- share their opinions of each other's creative work
- share skills and techniques, with students from your own year group and other year groups
- see the work of others students, who produce different types of work
- speak to, and work with, students studying at a more advanced level than yourself, so that you will become better prepared for the work that you will engage in at the next level.

However, the most fruitful applications for mentoring are often when you identify areas of personal strength and weakness; find ways to share your strengths with others and search out those who can help you improve upon your weaknesses.

**Self-Evaluation; Peer & Group Evaluation** - Throughout your period of study, most courses will create opportunities for 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. To offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge. In many courses the submission of major pieces of practical work will be accompanied by a **self-evaluation document** that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student and your final degree classification are decided by the grades that you receive for the finished work that you submit for assessment. There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end of course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep and 'superficial'.

Students who have a deep approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely
- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Personal Tutor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

**Self-Evaluation documents and Viva Voces** - In some modules you will be studying, we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you to get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Self-evaluation is not there to catch you out, but has two main functions:

1. to allow you to consider your achievements and to establish a good working methodology for later assignments;
2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

We want to ensure that you make the most of your achievements and place these within an effective critical framework or context that will help you achieve future successes. We will

assist you, through seminars and tutorials, to prepare for self-evaluation, but, as a simple guide, you should consider the following:

As part of the process of considering your achievement avoid spending too long listing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well as 'what' and 'how'. In other words, always support what you did by understanding the reasons for your decision.

When you evaluate how you began to turn ideas into practical output, you should also evaluate if the methodology you applied was appropriate. When producing finished work, you should also review the process and consider why your initial ideas changed and why the product was better (or worse) because of these changes.

The self-evaluation process gives you the opportunity to consider subject-specific and key skill development, including;

- creative input (ideas and aesthetics);
- practical input (subject-specific and transferable skills);
- leadership, team contributions and time-management (project development).

Reflect upon what you did well and how you could have approached things differently. When involved in group learning each of you is reliant upon one another, and one person's failure is also your failure. Within your self-assessment process, we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

If you are required to write an evaluation and submit it for assessment, we normally expect you to cite the work of others; although an evaluation is not the same as an essay it should be properly and accurately referenced.

**Sketchbooks/Journals/Research Folders**— Some courses within the School will require you to submit a Research Folder for assessment, but even if it is not a course requirement, it is a good idea to create one. It may be a written document, a photographic or sketch book portfolio, a blog or an audio or video recording, but, whatever form it takes, keeping a record of research and source material is good practice and something that you should consider doing.

The journal, as the name suggests, is a daily record of your creative work. In it you can store the handouts you are given and you can record the key learning points that were made in taught sessions, tutorials and seminars, and perhaps record the basic purpose and structure of workshop exercises (for future reference!). You can also use your journal to record your thoughts and ideas, particularly the processes you applied in the creation of your work. To get you going, try to answer as many of the following questions as possible as you complete your entries: *What inspired your original ideas? How did you present (to your tutor or your group) your ideas? If a group project, what ideas did other suggest and how did they present them? What made you reject some ideas and accept others? How did you begin to synthesise these ideas into a creative response to the stimulus? What did you eventually leave out? What new ideas were inspired? How did you begin to turn ideas into creative work? What processes did you apply that changed or developed your original ideas? What caused you to apply these processes? What practical techniques did you use in the creation of your work? What contextual study did you apply to further your practice?*

Linking your study to personal events or reflections is good practice. However, don't include superficial details (such as the time your group started work or who didn't turn up - although individuals' working patterns may be relevant in understanding why a particular assignment worked well or was not successful). Your journal should include critical and contextual material that you have researched in independent study time and that responds to things you have learned in lectures, seminars and workshops.

Jot down quotes or ideas you have gleaned from books and periodicals, or things you have heard on the radio or TV. When you see something that inspires you, record your thoughts in your journal. Within your journal you should consider how you might apply things you have learned in other modules and at previous levels. Whatever form your journal takes always use the processes of critical review and analysis to comment on this material and to broaden your knowledge of the arts and creative practice. As you progress towards the end of your study, things will fall into place that you didn't fully understand at first. This is natural and you will wish to refer back to earlier entries.

WISER <http://www.uclan.ac.uk/students/study/wiser/index.php>



### 3.4 Learning resources

#### 3.4.1 Learning Information Services (LIS)

Extensive [resources](#) are available to support your studies provided by LIS – library and IT staff. Take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

The library includes an extensive and comprehensive range of books related to historical and contemporary art practice.

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

All first year course information will be available on Blackboard.

#### 3.4.2 Electronic Resources

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts. All course material will be available to access from blackboard. You will be shown where all your course material is and how to access it. It will become available as you need it. You will be inducted into the use of the library and all electronic resources at the beginning of the course.

### 3.5 Personal development planning

At the start of the course you will complete a student agreement questionnaire with your personal tutor. This will happen during the first one to one tutorial. During this meeting you will be guided through a personal development plan which will incorporate an initial skills audit and the setting of attainment targets for the beginning of the course. It will also enquire and note specific choices and personal ambitions at the start of the course. Throughout the course you and your tutors can revisit the personal development plan in order to map and evaluate your development through all aspect of the course.



#### 3.6 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability learning integrated into it. This is not extra to your degree, but an important part of it which will help you to show future employers just how valuable your degree is. These “Employability Essentials” take you on a journey of development that will help you to write your own personal story of your time at university:

- To begin with, you will explore your identity, your likes and dislikes, the things that are important to you and what you want to get out of life.



- Later, you will investigate a range of options including jobs and work experience, postgraduate study and self-employment,
- You will then be ready to learn how to successfully tackle the recruitment process.

You will be able to record your journey using Pebblepad, the university's e-portfolio system, which will leave you with a permanent record of all the fantastic things you have achieved during your time at UCLan.

It's your future: take charge of it!

[Careers](#) offers a range of support for you including:-

- career and employability advice and guidance appointments
- support to find work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills

Daily drop in service available from 09:00-17:00 for CV checks and initial careers information. For more information come along and visit the team (in Foster building near the main entrance) or access our careers and employability resources via the Student Portal.

### **Planning to work in the creative arts field**

Experiential learning, employability, and the development of both transferable and specialist skills form an integral part of the undergraduate Fine Art programme. Emphasis is placed upon the development of practical experience, as well as first-hand engagement with contemporary arts organisations, institutions, and artists working at the forefront of contemporary practice.

BA (Hons) Fine Art course features a number of dedicated professional development modules which focus upon providing students with the guidance, employability skills and practical experience needed to access opportunities within the creative industries.

FA2007: *The Creative Practitioner* for example, offers students the opportunity to undertake a body of work-based learning related directly to their individual practices and professional aspirations. Following a series of talks given by visiting practitioners, students have the chance to undertake a placement or employability-based research project, enabling them to identify future employment possibilities, gain experience, and actively prepare for a career in the arts.

Past projects have included a wide and diverse range of placements, including students working with contemporary artists in the run up to major exhibitions, at galleries and museums, within the field of arts education, with community arts groups, at artists' studios, and organising independent exhibitions. Some students also have explored the opportunity to gain further experience through placements in the level 5 module FA2002: *Project Development 2 - Independent Research*, and professional development continues in level 6 with FA3003: *Employability Skills for the Creative Practitioner*.

### **4. Student Support**

[The 'i'](#) is a central Student Information Centre and your first point of contact. You can obtain information on a wide range of topics including Council Tax Exemption Certificates, Bank and Confirmation of Study Letters, Portable Financial Credits, (continuing students only, Printing and Printer Credit, UCLan Cards, the 'i' shop and UCLan Financial Support Bursary (first year students only).



#### 4.1 Academic Advisors

Academic advisers are allocated at the start of the first year by the first year tutor and they will usually be one of the first year teaching team. The initial meeting in the first or second week of term is a personal planning meeting at which you will discuss how you want to see the development of your practice as an artist over the first year. After this you will be seen once a week by your academic group tutor. This pattern of contact will continue on the main studio modules over the course.

You can negotiate a change of personal tutor/academic advisor if necessary with the year tutor.

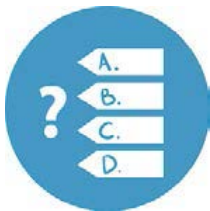
#### 4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk) - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments. Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk)

#### 4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: <http://www.uclansu.co.uk/>

### 5. Assessment



#### 5.1 Assessment Strategy

Assessment mechanisms are related to the aims and learning outcomes of a particular level of the course and the specific aims of a given course module. (Refer to Module Catalogue). Details of assessment criteria are given in individual project briefs.

This focuses at level 4 generally on the development of technical and research skills across a range of media, and individual progression in establishing and attaining targets.

In level 5 the assessment includes criteria related to experimental work, the ability to critically address issues related to context, the ability to identify and develop the students' individual projects.

In level 6 assessment includes the students ability to synthesise creative, technical and critical skills, the professional standard of attainment and the students' ability to relate these to the broader context of Contemporary Art practice.

Coursework assessment for studio work will normally involve assessment of all coursework undertaken during a course module. Details of criteria for assessment for

a project will be included in project briefs. Details of general module criteria are in individual modules

### **Preparing Work for Assessment**

Students are required to structure their assessment submission of practical work. In most cases this will take the form of a formal exhibition accompanied by written and visual documentation but may also entail the presentation of a portfolio or the screening of work. Studio staff will take into account the student participation in group crits and studio seminars timetabled during the module. For all studio module assessments, you will normally be asked to submit a supporting, written statement/appraisal.

You are expected to book equipment from the Hanover technicians or the Media Factory store well in advance of the assessment deadlines.

Because of the nature of the studio assessments and the relationship with available studio space it may be necessary to timetable some exhibition assessments outside of the semester-based calendar.

### **The Fine Art Degree Show**

At the end of the final year you will present your work in the Public Degree Show Exhibition. This is a formal exhibition, which takes place in the Fine Art Studios and at agreed external venues. The Degree Show assessment looks at your ability to present your work in a professional sense and synthesise your ideas over the 3 years. In the degree show you will also submit documentation and written material.

### **5.2 Notification of assignments and examination arrangements**

The assessment timetable will be included in the module schedule which is a timetable covering the development of the module over the semester in the module packs.

Sometimes the process will be relatively simple like the presentation of a folder of drawings and sometimes more complex and requiring a significant amount of time and technical support.

You should discuss the specifics of the submission with your module tutor.

### **5.3 Referencing**

The specific format of referencing will be included in the module briefings for FA1012, FA2003, FA2007, FA3001, FA3003 and FA3990 .

### **5.4 Confidential material**

Although your tutors and other staff at UCLan do not seek to limit your right to express yourself in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work.

If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to: i) present the work to tutors only ii) present the

work to an invited audience only iii) alter or withhold these elements iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

### **5.5 Cheating, plagiarism, collusion or re-presentation**

You are required to sign a declaration indicating that individual work submitted for an assessment is your own.

If you attempt to influence the standard of the award you obtain through cheating, plagiarism or collusion, it will be considered as a serious academic and disciplinary offence as described within the [Academic Regulations](#) and the [Assessment Handbook](#) .

- Cheating is any deliberate attempt to deceive and covers a range of offences described in the [Assessment Handbook](#).
- Plagiarism describes copying from the works of another person without suitably attributing the published or unpublished works of others. This means that all quotes, ideas, opinions, music and images should be acknowledged and referenced within your assignments.
- Collusion is an attempt to deceive the examiners by disguising the true authorship of an assignment by copying, or imitating in close detail another student's work - this includes with the other student's consent and also when 2 or more students divide the elements of an assignment amongst themselves and copy one another's answers. It does not include the normal situation in which you learn from your peers and share ideas, as this generates the knowledge and understanding necessary for each individual to independently undertake an assignment; nor should it be confused with group work on an assignment which is specifically authorised in the assignment brief.
- Re-presentation is an attempt to gain credit twice for the same piece of work.

The process of investigation and penalties which will be applied can be reviewed in the [Assessment Handbook](#). If an allegation is found to be proven then the appropriate penalty will be implemented:

In the case of a single offence of cheating, plagiarism, collusion or re-presentation:

- the penalty will be 0% for the element of assessment, and an overall fail for the module.
- the plagiarised element of assessment must be resubmitted to the required standard and the mark for the module following resubmission will be restricted to the minimum pass mark.
- when it is detected for the first time on a resubmission for an already failed module, no further resubmission for the module will be permitted, and the appropriate fail grade will be awarded.

In the event of a repeat offence of cheating, plagiarism, collusion or re-presentation (irrespective of whether the repeat offence involves the same form of unfair means) on the same or any other module within the course:

- the appropriate penalty will be 0% for the module with no opportunity for re-assessment. This penalty does not preclude you being able to retake the module in a subsequent year.

The penalties will apply if you transfer from one UCLan course to another during your period of study and module credits gained on the former course are transferred to the current course.

Contact the [Students' Union Advice and Representation Centre](mailto:suadvice@uclan.ac.uk) by emailing: [suadvice@uclan.ac.uk](mailto:suadvice@uclan.ac.uk) for support and guidance.

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

## 6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



## 7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

### 7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

The purpose of a SSLC meeting is to provide the opportunity for course representatives to feedback to staff about the course, the overall student experience and to inform developments which will improve future courses. These meetings are normally scheduled once per semester.

Your Course Leader will facilitate the meetings using [guidelines](#) and provide a record of the meeting with any decisions and / or responses made and / or actions taken as a result of the discussions held. The meetings include discussion of items forwarded by course representatives, normally related to the following agenda items (dependent on time of year).

The course team encourage student feedback in all areas and recognise that additional items for discussion may also be raised at the meeting

- Update on actions completed since the last meeting
- Feedback about the previous year – discussion of external examiner's report; outcomes of National /UCLan student surveys.
- Review of enrolment / induction experience;
- Course organisation and management (from each individual year group, and the course overall);

- Experience of modules - teaching, assessment, feedback;
- Experience of academic support which may include e.g. Personal Development Planning, personal tutoring arrangements and The Card;
- Other aspects of University life relevant to student experience e.g. learning resources, IT, library;
- Any other issues raised by students or staff.

The University recognises that there may be occasions when you have cause for complaint about the service you have received, when this happens, the complaints procedure is intended to provide an accessible, fair and straightforward system which ensures as effective, prompt and appropriate response. Click on this link for more information

[Complaints Procedure](#)

## **8. Appendices**

### **8.1 A guide to the facilities available in Hanover Building, Victoria Building and the Media Factory**

#### **Fine Art: Course Equipment, Workshops Exhibition Spaces and Facilities**

The Hanover Building houses purpose built studios on every floor of the building. In addition our students have access to a range of specialist facilities and workshops. The studios are also equipped with bookable installation spaces on the top and first floor.

#### **Workshops:**

##### **Printmaking Workshop Victoria Building VB13-VB15**

The printmaking workshop offers a wide range of facilities for Etching, Relief, Lithography, Silkscreen and Digital.

##### **STUDIO AREA ROOM 14**

Studio is set up for preparation and design of print work. It can also be used for group tutorials.

##### **ETCHING FACILITIES ROOM 15**

The etching studio is well equipped for steel, zinc and copper platemaking and aquatint. Photo-etching is also available.

The etching studio comprises of one small etching bed size 80x38 cm and one large press bed size 93x130 cm – acid room for ferric chloride and Saline Sulphate etching, hot plates and inking up areas.

##### **RELIEF PRINTMAKING FACILITIES ROOM 15**

The relief studio is equipped for collagraph, lino and woodblock printmaking with a Columbian press bed size 90x60

##### **LITHOGRAPHY FACILITIES ROOM 15**

The lithography studio is equipped for offset plate and stone lithography with three offset presses and a stone lithography press.

##### **SILKSCREEN FACILITIES**

We have equipment to produce photographic and hand cut stencils for screens. There are also possibilities for digital preparation of positives for screen making. In our workshop we have 6 screenprinting tables. We use water based printing system. The maximum printing size for screenprinting is 90cm x 140 cm.

##### **DIGITAL**

There is access to digital printing, we have an Epson stylus Pro 7600 inkjet for printing up to A1 size on a range of papers matt and glossy.

##### **MATERIALS**

A wide range of papers inks and other printmaking materials are available.

## **TECHNICAL SUPPORT**

There is one full time technician in Printmaking workshop: Jane Bennett available Monday to Friday

Technical support is available Monday to Thursdays. All students need a full Health and Safety Induction before they will be allowed to use the facilities.

It's advisable for students to contact the technician to allocate the time for technical support (especially for larger projects).

## **CONTACT**

To contact please come to visit us in Victoria Building Workshop VB13, VB14 our office is based in room VB18.

You can also email us: [JBennett18@uclan.ac.uk](mailto:JBennett18@uclan.ac.uk) or ring on extension no. 3193

## **Sculpture Workshop Hanover Building (Ground Floor)**

### **METALWORK AREA**

Fully equipped dedicated metalwork facility used for welding, cutting, folding and bending of metal.

### **WOODWORK AREA**

Fully equipped dedicated woodwork facility used for sanding, cutting and joining of woods. Also within this area is a framing and stretcher preparation facility for students to make and stretch canvases.

### **PLASTER ROOM HR010**

Room used for plaster casting and mixing. Also equipment and materials available for clay modelling.

### **WAX AND VINAMOLD ROOM HR012**

Equipment for melting and pouring of wax and vinamold

### **WORKSHOP EQUIPMENT STORES HR005**

Large stock of hand and power tools available for use in the studios and workshop from the technical staff.

### **MATERIALS**

Materials available for purchase: wood, metal, canvas and paper.

## **TECHNICAL SUPPORT**

The Hanover building has two full time technicians providing specialist support for all Fine art and departmental courses.

## **CONTACT**

Nigel Lewis: [NJLewis@uclan.ac.uk](mailto:NJLewis@uclan.ac.uk)

Stuart Hartley: [SHartley@uclan.ac.uk](mailto:SHartley@uclan.ac.uk)



## Drawing Studio

### Hanover ROOM 017

This is a specialist space for drawing classes and workshops. The room has overhead lighting and is equipped with easels and a changing facility for life models.

## Computer Suites

**Hanover Building Open Access Mac Suite HR105:** On the first floor of Hanover there is specialist Mac Suite that Fine Art students can access 8am – 8pm Monday - Friday. A small number of taught academic sessions take place in this room, however primarily it is an open access facility. Each machine comprises a designated hard drive for large video files, and all are networked to professional industry standard software such as Final Cut Pro, Adobe suite, and Logic Pro.

**Media Factory Open Access Mac Suite ME204\*, ME207\* & ME119:** Three rooms\* containing a total of more than eighty Macs for general use including Digital Video Editing, Photography and other digital media, linked to the same network as the Hanover Mac Suite. Booking is not required and the Macs are available on an open/drop-in\* basis when scheduled taught sessions are not taking place. Please see the screens situated at the entrance to ME204 and ME207 for more information on availability. Students have 24 hour access to the Media Factory facilities.

**Please note there are also Mac and PC facilities situated in the Library with 24 hour access.**

## Free Digital Equipment Loans Service

**Media Factory Equipment Store ME022:** The University provides a face-to-face equipment loan service for a range of Media and Audio Visual equipment. The very latest cameras, tripods, projectors, audio equipment and associated items are available for booking out over-night and over weekends. Loans are free and can be organised for a duration of up to 48 hours, although extended loans can be accommodated where possible (Check Stores for details). Registration with Stores is required and Inductions on equipment may be required (see academic staff about Inductions).

Contact: [LISCustomersupport@uclan.ac.uk](mailto:LISCustomersupport@uclan.ac.uk) or visit the loans counter in Media Stores ME022.

Standard opening hours are:

Monday – Thursday: 08:30 – 18:00

Friday: 08:30 – 16:00

Saturday/Sunday: Closed

Users must adhere to the University's equipment loans policy. It is the user's responsibility to ensure loan periods are adhered to in addition to ensuring that LIS Customer Support are notified of any delay in collecting or returning equipment. Fines may be imposed for late return of equipment. Repeated late returns may additionally result in suspension of your university network account.

## Fine Art Digital Equipment

There are a range of photographic and video cameras, audio equipment and related accessories available for students to loan in the media factory. In addition to this substantial school resource, Fine Art students also have exclusive access to the following professional kit:

**2 x Canon 5D Mark II Camera:** These are both supplied with a professional standard 24 - 105mm lens, and the kit bag also includes 2 CF memory cards, one battery, a battery charger, and connection cables for computer and TV monitor projector.

**2 x Canon 600D Camera:** We have two 600D cameras. One comes with a 17 - 40mm wide angle lens, the other with a standard 18-55 mm lens.

**Alternative Professional Lenses:** In addition to the above lenses that come with the camera as standard, you can also loan the following professional lenses as additional kit for your shoot.

**Canon 16 - 35mm Wide Angle Lens:** This type of lens allows more of the scene to be included in the photograph, which is useful in architectural, interior and landscape photography where the photographer may not be able to move further away from the scene to photograph it.

**Canon 50mm Portrait Lens:** The classic portrait shot places a view of the subject against a blurred background. The key behind a blurred background is having a lens with a large aperture, indicated by a small f-number.

**Canon 100mm Macro Lens:** This lens allows the user to create extreme close-up photography, usually of very small subjects, in which the size of the subject in the photograph is greater than life size.

**Accessories:** We have 2 Memory Card Readers for the 5D MK II, so that files can be uploaded to the computer with ease. We also have 10 32GB SD cards for use with the 600D's and the 550D's in store that are fast enough to cope with HD video. We have extra battery packs for the 5D MKII if you need a spare, in addition to 4 Manfrotto light-weight Tripods with basic three way tilt and a number of Media Players.

All of the above equipment can be loaned by Fine Art students only from the media factory store (ME022) after an induction from a member of staff. The same loan policy applies.

## 8.2 Art Projects and Art Spaces on Campus

### Hanover Project (Gallery Space)

Hanover Project is a student-led art gallery situated in the entrance to Hanover Building. The space is open to members of the public, staff and students 10am – 5pm Monday to Friday.

As a professional gallery, Hanover Project presents students with an opportunity to work and exhibit alongside professional artists. It provides live work experiences, promotes networking, and engages fine art students in their chosen field. Exhibiting artists have so far given presentations, coordinated film screenings, led tutorials, given workshops and arranged performance events. All students have the opportunity to sign up as a volunteer in

order to learn valuable skills and knowledge needed for a future career in the creative sector. Second year students are required to organise and curate their own exhibitions in the gallery as part of the FA2007 module.

To get involved send an email to a member of fine art academic staff and ask to be added to the gallery volunteer list or visit:

Website: [www.hanoverproject.wordpress.com](http://www.hanoverproject.wordpress.com)

Twitter: @Hanover\_Project

Facebook: HanoverProjectPreston

## **PR1**

PR1 is a gallery on the ground floor of Victoria building, it is bookable through SharePoint for staff for projects and often has opportunities for students to show work.

[https://intranet.uclan.ac.uk/ou/schools/home/ci/pr1-gallery/\\_layouts/15/start.asp](https://intranet.uclan.ac.uk/ou/schools/home/ci/pr1-gallery/_layouts/15/start.asp)

## **Research Centres**

There are 2 research centres based on the ground floor of Victoria Building these are: In Certain Places and Making Histories Visible. There are from time to time opportunities to get involved in live experiential learning through these projects.

In Certain Places is a programme of artistic interventions and events, led by curators Elaine Speight and Professor Charles Quick in the School of Art, Design and Performance at the University of Central Lancashire. Based in the City of Preston, in the North West of England, the project examines how artists can contribute to the form and functions of a place, by exploring new approaches to art, culture and urban development.

Contact [CQuick@uclan.ac.uk](mailto:CQuick@uclan.ac.uk)

[www.incertainplaces.org](http://www.incertainplaces.org)

Making Histories Visible has since 2005 excavated creative histories. We work with major art museums and international cultural organisations to connect artists and communities with their local and international heritage through exhibitions, archive interventions and public art projects. We aim to act as cultural brokers to encourage a sense of belonging and contribution to the culture, while strategically engaging in curatorial collaborations, major collection interventions and public exhibition projects.

Research is undertaken by Professor Lubaina Himid with Susan Walsh and Christine Eyene.

Contact:

Professor Lubaina Himid

[lhimid@uclan.ac.uk](mailto:lhimid@uclan.ac.uk)

### 8.3 Programme Specification(s)

## UNIVERSITY OF CENTRAL LANCASHIRE

### Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

*Sources of information on the programme can be found in Section 17*

<b>1. Awarding Institution / Body</b>	University of Central Lancashire, Preston
<b>2. Teaching Institution</b>	University of Central Lancashire, Preston
<b>3. University Department/Centre</b>	School of Art Design & Fashion
<b>4. External Accreditation</b>	N/a
<b>5. Title of Final Award</b>	BA (Hons) Fine Art
<b>6. Modes of Attendance offered</b>	Full Time
<b>7. UCAS Code</b>	W101
<b>8. Relevant Subject Benchmarking Group(s)</b>	Art & Design
<b>9. Other external influences</b>	N/a
<b>10. Date of production/revision of this form</b>	April 2016
<b>11. Aims of the Programme.</b>	
<b>The aims of this course are to give students the opportunities to:</b>	
<ul style="list-style-type: none"><li>• Support and develop a diversity of Fine Art practice across a range of contemporary media.</li><li>• Develop a range of competencies and transferable skills in a range of media including the safe handling of materials, machine tools, new technology and technical processes.</li></ul>	

<ul style="list-style-type: none"> <li>• Develop creative and innovative skills in the use of the media to enable them to realise ambitious Fine Art projects</li> </ul>
<ul style="list-style-type: none"> <li>• Contextualise their work in terms of contemporary practice and to develop knowledge and critical awareness of the studio, gallery and external contexts in which artists operate.</li> </ul>
<ul style="list-style-type: none"> <li>• Develop a range of interpersonal and group skills including skills in planning, presentation and research and written and verbal study skills.</li> </ul>
<ul style="list-style-type: none"> <li>• Develop an independent and strategic approach to study in which students are encouraged to develop, manage and take responsibility for the direction of their work programme. This will be related to employment and exhibition opportunities within the creative and cultural industries and areas of future post-graduate study.</li> </ul>

<b>12. Learning Outcomes, Teaching, Learning and Assessment Methods</b>
<b>A. Knowledge and Understanding</b>
<p>A1. Students will be aware of the professional contexts in which contemporary artists operate.</p> <p>A2. Students will be able to locate their project within the specific debates related to contemporary practice</p> <p>A3. Students will be able to prioritise the relationship between the aims of their individual programmes of study and appropriate technical making skills.</p> <p>A4. Will be aware/be able to reference the work of appropriate practitioners.</p>
<b>Teaching and Learning Methods</b>
<p>1. Through a series of lectures throughout the course related to professional art practice and employability for visual artists. Independent study of exhibitions in the immediate locality and further afield and access to the ongoing Fine Art exhibition programme at the Hanover Project Gallery space.</p> <p>2. Through the contextual studies modules at Level 4, 5, 6 and studio module based seminars, tutorials, and crits.</p> <p>3. Through technical inductions at Level 4, informed tutorial guidance at Level 5 and group crits and tutorials at Level 6. Through access to annual workshop inductions at level 5 and 6 and ongoing access to staff knowledge and expertise.</p> <p>4. Research visits/field trips to exhibitions/presentations. (approximately one compulsory trip per year, plus student initiated)</p>
<b>Assessment methods</b>
<p>1. Student seminar presentation and documentation of their degree project.</p> <p>2. Through a submission of a project proposal</p> <p>3. Evidence of creative ambition, &amp; application of fine art processes via a presentation of exhibition of visual work of a professional standard</p> <p>4. Evidence of critical and contextual study in the research portfolio and written texts.</p>
<b>B Subject Specific Skills</b>

B1. Will develop a range of competencies in the use of media, the safe handling of materials, machinery, new technology and technical processes.

B2. Will develop knowledge and critical awareness of the appropriate cultural context for their practice

B3. Will be able to relate art practice and exhibition opportunities to the creative and cultural industries.

B4. Will achieve a professional level of practical course work.

#### **Teaching and Learning Methods**

1. Through general and specialist induction programmes including specialist skills workshops. Through studio practice and critical advice.

2. Through selected contextual study modules and group work on the programme.

3. Through professional practice lectures at Level 6, artists talks at Level 5, studio seminar discussions and presentations, placements and site-based work, individual research into artists groups, networks, general practice. Exhibition visits.

4. Through studio teaching including tutorials and crits, analysis of artists' works and methods through student initiated exhibition visits.

#### **Assessment methods**

1 End of module assessments, degree show assessment of works presented for exhibition.

2 Analysis of material presented to contextualise work in exhibition.

3 Contextual reports and written assignments.

4 Evaluation of the presentation skills in a professional graduate portfolio

#### **C. Thinking Skills**

C1. Will be able to analyse and discuss examples of visual material within a critical framework.

C2. Structure and present their ideas in written, verbal and visual form.

C3. Develop, manage and take responsibility for their own practice.

C4. Will be able to devise, develop and sustain an extended research programme and synthesise the results of their research.

#### **Teaching and Learning Methods**

1 and 2. Through group crits, seminar presentations and slide presentations, and submission of start module/end of module statements. Through study on appropriate contextual studies modules.

3. Through ongoing tutorial support and interim and end of module feedback.

4. Through studio group crits, research methods seminars, exhibition tutorials, slide presentations.

5. Degree Show/research folder tutorials.

**Assessment methods**

1. Submission of written work on contextual studies modules.
2. Submission of contextualising statements for studio modules including research folder at the degree show.
3. Professional practice evaluation.
4. Degree show assessment.

**D. Other skills relevant to employability and personal development**

D1. Plan and organise a personal programme of study and produce a body of professional work within proposed and agreed deadlines and work independently with self-motivation and identify and discuss the relationship between their practice and other areas of contemporary art.

D2. The ability to develop Professional and employability skills and to target their work towards the changing needs of the creative and cultural industries and develop competencies in information technology, word processing, archiving, documentation and image manipulation and related technological process.

D3. Will develop the ability to set specific attainment targets and to prioritise individual aim and objectives.

D4. Create a significant body of professional practice related research. This will be with reference to a personal development plan, employability and presentation skills using verbal or visual means.

**Teaching and Learning Methods**

1. Participation in group seminar discussions and tutorials, presentation of material in a group context for discussion.
2. Through ongoing evaluation of project proposals and feedback.
3. Through photographic induction, slide presentations, and formal presentation of documentary material.
4. Through group discussion and research presentations.
5. By emphasising research methods in relationship to project development.
6. Through participation and research into employment opportunities in FA2007 and FA3003.

**Assessment methods**

1. Evidence of student resourcefulness and time management by meeting defined deadlines including the public degree show
2. Through the selection of appropriate processes, documentation and the critical demonstration of art practice
3. Evidence of problem solving, critical and contextual study skills and creative production.
4. Evidence of participation in studio seminars, presentations and written assignments.
5. The ability to sustain an extended honours degree project
6. Evidence through the employability and professional practice portfolio demonstrating career planning and research into the creative industries.

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 4	FA1001	Studio Practice 1 – Methods and Materials	40	EXIT Award Certificate of Higher Education Requires 120 credits at level 4 and above
	FA1002	Studio Practice 2: – Project Development	40	
	FA1012	Idea and Image in Modern Art	20	
<b>Optional modules</b>				
Level 4	FA1004	Drawing	20	
	FA1007	Introduction to Contemporary Video Art	20	
	FA1008	Fine Art Printmaking	20	
<b>Level 5</b>				
Level	Module Code	Module Title	Credit rating	
Level 5	FA2001	Image and Context: -Research Methods and Project Development (optional)	40	EXIT Award Diploma of Higher Education in Fine Art Requires 240 credits with a minimum of 100 credits at level 5
	FA2045	Artist's Books, Zines, Comics, Portfolios (optional)	40	
	FA2002	Project Development 2 – Independent Research	40	
	FA2007	The Creative Practitioner	20	
	FA2003	Investigating Contemporary Art	20	
<b>Level 6</b>				
Level	Module Code	Module Title	Credit rating	
Level 6				BA (Hons) Fine Art Requires 360 credits including a minimum of 220 at level 5 and above and 100 at level 6
	FA3002	Fine Art Degree Show Project	80	
	FA3003	Employability Skills for the Creative Practitioner	20	
	VI3001	Contemporary Art and Culture	20	
<b>OR</b>				
Level 6	FA3990	Contextual Report	20	BA Fine Art Requires 320 credits including a minimum of 180 at level 5 and 60 at level 6

### 15. Personal Development Planning

Personal Development and individual planning is embedded in the programme from level 4. Level 4 students have a personal planning meeting with their personal tutor In the induction week, or first week of term, including a skills audit and completion of a planning and prioritising questionnaire. Summative and formative feedback tutorials are used to identify areas of future development.

The use of a tutorial group structure through the latter part of level 4 and in level's 5 and 6 focuses students planning in terms of short term and long term outcomes.

Each of the double modules at the start of semester 2 in level 4 and at the start of semester 1 and 2 in level 5 begin with a PDP tutorial to discuss the students' aims and objectives for learning that semester. Students will realise the final stages of this through the Final Degree Show at the end of level 6.



Academically this is geared towards studio practice and research, in terms of future planning and employment-related skills this takes place in the modules FA2007 and FA3003. Students are expected and encouraged to engage with external exhibition opportunities.

#### **16. Admissions criteria \***

(including agreed tariffs for entry with advanced standing)

*\*Correct as at date of approval. For latest information, please consult the University's website.*

Applications are invited from students applying from school, 6<sup>th</sup> Form College, Art and Design Foundation Diploma courses, BTEC National Diploma courses in Art and Design and applicants from non-standard backgrounds who can demonstrate a commitment to art and design.

Except in exceptional circumstances, UK applicants must attend an interview with portfolio which includes examples of artwork you have made. There are guidelines for what to bring in your portfolio. Once your application has been processed you will be sent a letter stating the date you that you are required to attend, and what will be required of you

If it is not possible for you to attend on the date proposed, please contact us to rearrange a date or agree alternative arrangements.

All successful candidates must have achieved the following:

- Achieve a minimum of 260-300 UCAS tariff points at A2 or equivalent
- Grade C in GCSE Maths and English or an equivalent; UK equivalents include key skills level 3 or functional skills level 2

#### **European /International Applicants:**

European applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

Additionally, applicants for whom English is not your first language, will be required to evidence an IELTS score of 6.0 or equivalent. Equivalences include:

1. TOEFL Written examination score of 550 plus a test of written English (at 4)
2. TOEFL Computer Equivalent score of 213 and TWE at 4

Proficiency in English (Cambridge) at Grade C or above

#### **17. Key sources of information about the programme**

- **The University of Central Lancashire Website**
- **BA Fine Art Course entry**
- **BA Course Brochures and Exhibition catalogues**
- **National student survey (NSS)**
- **UNISTATS**
- **Guardian Fine Art Course Guide**
- **Fine Art staff websites**
- **Hanover Project Gallery website**
- **Contacts: School of Art Design and Fashion 01772 893372 or David Mackintosh, 01772 893194,**
- **Email [DMackintosh@uclan.ac.uk](mailto:DMackintosh@uclan.ac.uk)**
- **[dalker@uclan.ac.uk](mailto:dalker@uclan.ac.uk)**

18. Curriculum Skills Map BA Fine Art																		
Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes														
				Knowledge and understanding				Subject-specific Skills				Thinking Skills				Other skills relevant to employability and personal development		
				A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3
LEVEL 4	FA1001	Studio Practice 1 Research Methods and materials	COMP					√				√	√			√		
	FA1002	Studio Practice 2 Project Development	COMP			√		√				√	√	√		√		√
	FA1004	Drawing	O					√				√	√	√				
	FA1007	Introduction to Experimental Film and Video	O		√		√	√	√			√	√	√				
	FA1008	Printmaking	O					√				√	√	√				
	FA1012	Idea and Image in Modern Art	COMP				√					√						
LEVEL 5	FA2001	Image and Context Research Methods & Project Development	O	√		√	√		√	√		√	√	√		√		√
	FA2045	Artist's Books, Zines, Comics, Portfolios	O	√	√		√			√		√						√
	FA2002	Project Development 2 Independent Research	COMP	√	√	√	√		√	√	√	√	√	√	√	√		√
	FA2003	Investigating Contemporary Art	COMP	√	√		√		√	√	√	√		√				
	FA2007	The Creative Practitioner	COMP	√	√		√			√		√		√		√		√
LEVEL 6	FA3002	Degree Project Exhibition & Presentation	COMP	√	√	√	√	√	√	√	√	√		√	√	√	√	√
	FA3003	Employability Skills for Creative Practitioner	COMP	√	√					√	√	√	√			√		√
	VI3001	Contemporary Art and Culture	O	√	√		√		√	√		√		√		√		√
	FA3990	Contextual Report	O	√	√		√		√			√		√			√	√

## **19. Learning Outcomes for Exit Awards**

### **Learning Outcomes for the award of Cert HE Fine Art**

- B1. Will develop a range of competencies in the use of media, the safe handling of materials, machinery, new technology and technical processes.
- C1. Will be able to analyse and discuss examples of visual material within a critical framework.
- C2. Structure and present their ideas in written, verbal and visual form.
- D1. Plan and organise a personal programme of study and produce a body of professional work within proposed and agreed deadlines and work independently with self-motivation and identify and discuss the relationship between their practice and other areas of contemporary art.
- A3. Students will be able to prioritise the relationship between the aims of their individual programmes of study and appropriate technical making skills.
- C3. Develop, manage and take responsibility for their practice.
- D3. Will develop the ability to set specific attainment targets and to prioritise individual aim and objectives.
- A4. Will be aware/be able to reference the work of appropriate practitioners.

### **Learning Outcomes for the award of Dip HE Fine Art**

- B1. Will develop a range of competencies in the use of media, the safe handling of materials, machinery, new technology and technical processes.
- C1. Will be able to analyse and discuss examples of visual material within a critical framework.
- C2. Structure and present their ideas in written, verbal and visual form.
- D1. Plan and organise a personal programme of study and produce a body of professional work within proposed and agreed deadlines and work independently with self-motivation and identify and discuss the relationship between their practice and other areas of contemporary art.
- A3. Students will be able to prioritise the relationship between the aims of their individual programmes of study and appropriate technical making skills.
- C3. Develop, manage and take responsibility for their practice.
- D3. Will develop the ability to set specific attainment targets and to prioritise individual aim and objectives.
- A4. Will be aware/be able to reference the work of appropriate practitioners.
- A1. Students will be aware of the professional contexts in which contemporary artists operate.
- A2. Students will be able to locate their project within the specific debates related to contemporary practice
- B2. Will develop knowledge and critical awareness of the appropriate cultural context for their practice
- B3. Will be able to relate art practice and exhibition opportunities to the creative and cultural industries.
- C4. Will be able to devise, develop and sustain an extended research programme and synthesise the results of their research.

### **Learning Outcomes for Ordinary Degree BA Fine Art**

- B1. Will develop a range of competencies in the use of media, the safe handling of materials, machinery, new technology and technical processes.
- C1. Will be able to analyse and discuss examples of visual material within a critical framework.
- C2. Structure and present their ideas in written, verbal and visual form.
- D1. Plan and organise a personal programme of study and produce a body of professional work within proposed and agreed deadlines and work independently with self-motivation and identify and discuss the relationship between their practice and other areas of contemporary art.
- A3. Students will be able to prioritise the relationship between the aims of their individual programmes of study and appropriate technical making skills.

- C3. Develop, manage and take responsibility for their practice.
- D3. Will develop the ability to set specific attainment targets and to prioritise individual aim and objectives.
- A4. Will be aware/be able to reference the work of appropriate practitioners.
- A1. Students will be aware of the professional contexts in which contemporary artists operate.
- A2. Students will be able to locate their project within the specific debates related to contemporary practice
- B2. Will develop knowledge and critical awareness of the appropriate cultural context for their practice
- B3. Will be able to relate art practice and exhibition opportunities to the creative and cultural industries.
- D2. The ability to develop Professional and employability skills and to target their work towards the changing needs of the creative and cultural industries and develop competencies in information technology, word processing, archiving, documentation and image manipulation and related technological process.
  
- C4. Will be able to devise, develop and sustain an extended research programme and synthesise the results of their research.
- A3. Will be able to prioritise working practices, technical skills and research information related to the making of a coherent body of work.
- A2. Will be able to position their area of research in the broader context of contemporary art practice and articulate the link between their work and other artists.
- C4. Will be able to Critically review and present their ideas and research in written and verbal form.
- B4. Will be able to Produce resolved artwork of a high professional standard