

**SECTION 1: COURSE INFORMATION.**

1.1 COURSE SET-UP INFORMATION:	
<b>COURSE TITLE:</b>	BA (Hons) Fine Art
<b>TEACHING INSTITUTION:</b>	ARTS UNIVERSITY PLYMOUTH
<b>AWARDING INSTITUTION</b>	ARTS UNIVERSITY PLYMOUTH
<b>DATE OF FIRST VALIDATION:</b>	March 2015
<b>UCAS CODE:</b>	W101
<b>COURSE START DATE</b>	SEPTEMBER 2021
<b>RELATED QAA BENCHMARKS:</b> The AUP undergraduate Common Unit Framework (CUF) comprises a shared set of learning outcomes mapped across all courses and three QAA benchmark statements. The listed QAA benchmark statements are for the entire CUF and not an individual course.	1. <a href="#">QAA Subject Benchmark Statements for Art and Design</a> 2. <a href="#">QAA Subject Benchmark Statements for Communication, Media, Film and Cultural Studies</a> 3. <a href="#">QAA Subject Benchmark Statements for History of Art, Architecture and Design</a>
<b>PSRB RECOGNITION:</b>	NA
<b>DUAL ACCREDITATION:</b>	NO
<b>CREDIT POINTS:</b>	360

1.2 COURSE DELIVERY INFORMATION:	
<b>MODE OF STUDY:</b>	FT & PT SEPTEMBER START
<b>DURATION (FT / PT):</b>	3 YEARS FT   6 YEARS PT

1.3 COURSE MODE(S) [STUDY LOCATION] <sup>1</sup> :				
ON-CAMPUS LEARNING	HYBRID LEARNING	DISTANCE LEARNING	WORK - BASED	STUDY - ABROAD
X	X	X		

1.4 COURSE MANAGEMENT:	
<b>MANAGING SCHOOL:</b>	Arts + Media
<b>COURSE LEADER:</b>	Sarah King

<sup>1</sup> **On-Campus** -100% timetabled in-situ; **Hybrid** - timetabled in-situ & online; **Distance** - 100% timetabled online. | **On-campus + Hybrid Learning** will use learning technologies as part of delivery

**1.5 COURSE EXIT AWARDS:**

<b>TYPE:</b>	CERTHE (120 LEVEL 4 CREDITS); DIPHE (240 LEVEL 4 + 5 CREDITS); BA (NON HONOURS) (300 CREDITS LEVEL, 4, 5 & 6); BA (HONS) (360 CREDITS LEVEL 4, 5 & 6)
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**SECTION 2: COURSE ENTRY REQUIREMENTS.**
**2.1 RECRUITMENT INFORMATION:**

<b>UCAS POINTS:</b>	<a href="#">Please see AUP website for latest information pertaining to admissions</a>
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<b>OTHER ENTRY CONSIDERATIONS:</b>	Please see AUP website for latest information pertaining to admissions
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**2.2 ADDITIONAL RECRUITMENT INFORMATION:**

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**SECTION 3: AIMS.****3.1 AIMS:****Aims of Undergraduate Study**

The aims of undergraduate study at AUP acknowledge the key characteristics and outcomes of creative learning, developing competencies in knowledge and comprehension, cognitive skills, and practical and professional attributes. In broad terms, we refer to these as Knowing, Being and Doing. The aims are designed to:

- Enable creative learning through an enriching, inclusive and distinctive curriculum for the specialist study of art, design, and media.
- Foreground intellectual, technical and professional competency as a basis for lifelong learning and employment.
- Develop independent, critical and creative practitioners in professional, collaborative and/or entrepreneurial contexts.
- Foster civic responsibility and student agency through an understanding of global perspectives and cultural contexts.
- Provide learning that enables graduates to make a meaningful contribution to the wider creative economy, with impact on the social, cultural and economic life of the South West region and beyond.
- Create confident and aspirational practitioners through sustainable approaches to professional and personal wellbeing.

**3.2 AIMS OF THE COURSE (SPECIFIC TO THE SUBJECT):****Undergraduate Aims of the Course:**

Course specific aims support the essential skills and competencies that underpin learning within a named award. These aims are designed to:

- Provide subject specific learning in Fine Art that encourages the development of ideas, concepts, proposals, solutions and arguments that employ and/or challenge the conventions and possibilities within the subject field.
- Develop a range of intellectual, imaginative and practical skills associated with Fine Art that are appropriate for developing a research-informed creative practice.
- Promote an understanding of professional practice within Fine Art through the development of an independent, critical and creative practice in professional, collaborative and/or entrepreneurial contexts.
- Enable the selection and use of appropriate processes, technologies and environments associated with the study of Fine Art, with a high level of skill and creativity, whilst observing sound professional working standards.
- Foster an awareness of subject specific opportunities for creative practice, and the wider global and cultural contexts for Fine Art practice.
- Engender curious, ambitious and socially responsible creative practitioners within the field of Fine Art.
- Develop students to become life-long learners with a deep understanding of their skills, literacies and attributes and how to apply these to their future career.

**SECTION 4: COURSE LEARNING OUTCOMES.**

<b>4.1 KNOWLEDGE &amp; COMPREHENSION:</b>	
<b>K1</b>	Critically engage with contextual knowledge to inform and develop as a creative practitioner
<b>K2</b>	Critically explore the relationship between the practitioner and their audience and articulate the impact of these on contemporary practice and culture
<b>K3</b>	Critically apply judgement through the selection and use of materials, processes and environments
<b>K4</b>	Demonstrate conceptual thinking and/or visualisation through investigation and enquiry
<b>K5</b>	Demonstrate ethical practice and values as an essential concern of working in the creative arts
<b>K6</b>	Generate ideas, concepts, proposals, solutions or arguments as self-initiated activity in response to a proposition
<b>K7</b>	Apply convergent and divergent thinking to inform practice-based outcomes

<b>4.2 COGNITIVE SKILLS:</b>	
<b>B1</b>	Analyse information and/or experience to formulate a critical position
<b>B2</b>	Critically engage in research to inform judgements as part of a creative approach
<b>B3</b>	Critically apply effective ICT, aware of the impact of new technologies, by making evidence-informed judgements
<b>B4</b>	Engage with wider communities to synthesise work, evidencing new information and learned experiences
<b>B5</b>	Defend a creative position drawing from, and integrating, personal reflection and feedback
<b>B6</b>	Justify connections between intention, process, outcome, context and forms of dissemination
<b>B7</b>	Critique the development of ideas by drawing from, and engaging with, multiple modes of practice

<b>4.3 PRACTICAL &amp; PROFESSIONAL ATTRIBUTES:</b>	
<b>D1</b>	Demonstrate the characteristics of a lifelong learner who are actively engaged in their professional development
<b>D2</b>	Apply interpersonal, social, problem-solving and negotiation skills as part of creative practice
<b>D3</b>	Critically apply appropriate communication methods and demonstrate impact and engagement with a range of stakeholders
<b>D4</b>	Explore the role and impact of IP within art, design and media practice
<b>D5</b>	Manage workload and timelines according to a defined plan whilst responding to change and ambiguity
<b>D6</b>	Demonstrate the knowledge and attributes for effective team working
<b>D7</b>	Exhibit characteristics, knowledge and attributes, recognising enterprise, entrepreneurial thinking & funding, to support future careers

**SECTION 5: ATTRIBUTES & SKILLS.**

**5.1 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING GRADUATE ATTRIBUTES:**

Reference: AUP Graduate Attribute framework  
<https://sites.google.com/aup.ac.uk/aupframeworks/home>

**5.2 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING DIGITAL LITERACY SKILLS:**

Reference: AUP Digital Literacy framework  
<https://sites.google.com/aup.ac.uk/aupframeworks/home>

**5.3 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING EMPLOYABILITY SKILLS:**

Reference: AUP Employability framework  
<https://sites.google.com/aup.ac.uk/aupframeworks/home>

**SECTION 6: LEARNING & TEACHING INFORMATION.**

**6.1 LEARNING & TEACHING:**

**Lectures:** All units comprise interactive keynote style lectures, often delivered to cognate groups, and designed to cover core essential knowledge. Where possible, lectures are recorded and students will be able to review the material via the student portal - this has been implemented to support accessibility, student confidence as well as support for students with English as a second language.

**Structured Learning:** Prior to lectures and other teaching activities, students are provided with pre-activity to help them prepare for the session. This could include pre-reading, watching or engagement with online learning activities. Post-session, and to support preparation for a linked session, students are provided with the material, learning, watching and engagement which builds on the content of the session and will be explored in detail as part of future curriculum delivery.

**Seminars:** Seminars are structured to follow-on from a lecture and may be delivered as part of a cognate group or within a defined subject discipline. Importantly, linked to the lectures, these seminars afford students to engage with the material through a focused subject/cognate lens and through active learning promote a deeper understanding and application of the material. Furthermore, seminars are structured to promote peer-to-peer engagement and thus support the development of learning communities which are essential for student engagement as well as having been shown to support student retention.

**Tutorials:** Throughout each unit, students are provided with tutorials either 1:1 or small groups to support a deeper engagement with their subject and practice as well as a vehicle for formative feedback. Importantly, these tutorials help to deliver a personalised and responsive curriculum to help support students' individual needs.

**Technical Delivery:** All courses constructed using the CUF comprise technical teaching - this may be online or face-to-face. This teaching, delivered by dedicated technical teams (technical demonstrators and academics), form part of the core curriculum and is aligned to the name and

nature of a course. Students are encouraged and supported to engage in technical workshops outside of the core curriculum as part of our structured (Workshop Wednesday) and unstructured open-access learning approach.

**Workshop Wednesdays:** As part of the timetable, students are not taught on Wednesdays and instead, AUP runs Workshop Wednesdays - a rich, rolling menu of workshops led by our excellent technical staff offered free of charge. Workshop Wednesdays also comprise elements delivered by our Academic Professional services including academic literacy, information literacy and careers. This approach affords students a chance to encounter unfamiliar technical processes, strengthen existing skills, and engage in broader learning opportunities in the university. These workshops facilitate student agency, mobility outside their subject and a chance for them to immerse in creative cross-disciplinary exchange with peers.

**Open access:** Outside of the core elements of the CUF, students are encouraged to access workshops and resources are part of open-access learning. The CUF timetable permits open access learning and students will be able to use facilities, supported by resident technical colleagues throughout the week when other classes are not running.

**Critiques:** These can be online/in-campus, individual or part of a group activity. Central to creative practice, these are used to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process. Giving and receiving feedback on practice is part of every unit comprising practical elements.

**Collaboration & peer interaction:** Engagement and interaction is core to every unit to support students to develop core communication and interpersonal skills as well as those aligned to future employability and professional practice.

**Independent study:** This may be directed or self-initiated to develop a student's learning autonomy and ownership of the knowledge and information gained during the course. Students will be supported to engage in developing their independent study through unit briefings, online and face-to-face guidance and a detailed understanding of the unit requirements.

**Blended Learning:** For units comprising face-to-face elements, a blended learning approach is taken to integrate the use of technology to support and enhance learning. Students will be able to utilise digital and online resources, through our LMS, LinkedIn Learning and other online technologies as part of unit delivery. Group Google App, students will be able to undertake co-creation and collaboration as part of our blended learning experience.

**Distance Learning/Hybrid Learning:** For units taught online only, these will comprise a mixture of synchronous and asynchronous activity through webinar, online chat and other associated technologies. Students will engage in the other types of learning as detailed in this section. Students will be able to utilise digital and online resources, through our LMS, LinkedIn Learning and other online technologies as part of unit delivery. Using Group Google apps, students will be able to undertake co-creation and collaboration as part of our blended learning experience.

## 6.2 ASSESSMENT:

Assessment is an integral part of the learning and the overall approach taken is to ensure that assessment is dialogical, impactful and meaningful. It recognises the complexity associated in art, design and media assessment and how to manage this to support an appropriate and authentic

assessment experience. Assessment modalities are grouped into three types: (1) Practice, (2) Communication & Engagement and (3) Written Synthesis to support the design of an assessment for learning design. The spread of the assessment modality can be found [here](#).

**Formative tutor assessment:** Extensive use is made of formative assessment and feedback to direct student progress and evaluate knowledge and understanding throughout the programme.

**Formative peer assessment:** Peer assessment requires the student to place themselves in the role of the assessor and make judgements, based on the assessment criteria, about the strength and validity of their own and others' work. It not only helps the student to develop more than just a surface understanding of others' work and develops critical and evaluative skills, but it also helps to foster a supportively critical studio environment. Peer assessment usually takes place in group critiques, through structured discussion and through the students completing assessment feedback sheets. Written feedback is collected by the tutor and useful comments are collated by the tutor for feedback to the student in tutorials. Summative assessment decisions and grades will be made entirely by the tutor assessors.

**Formative dialogic feedback:** Extensive use is made of dialogic formative assessment and feedback to direct student progress and evaluate knowledge and understanding throughout the programme. This type of feedback will happen throughout the students' learning experience and across learning formats – lecture, seminar, workshop, tutorial, base room and classroom.

**Summative feedback (written):** Summative feedback is designed to help students comprehend and appreciate their relative strengths and weaknesses and to benchmark their progress in order to develop strategies for future learning. Summative assessment will always take the form of written feedback detailing assessment decisions cross-referenced with unit learning outcomes.

**Summative feedback (written):** Written summative feedback is expanded through one-to-one tutorial feedback with a member of the assessment team so students can explore in-depth their feedback and future actions. This is a guided conversation whereby students are able to bring to the tutorial questions they would like to explore in response to their written feedback. Importantly, this process follows a model of feedforward so students can develop actions to help them apply their feedback to future practice.

**Unit assignments:** Information relating to the requirements for the presentation of completed assignment work and its assessment will be specified within each assignment. It will include a description of the assessment protocol for group work where such work forms an important and necessary part of the assignment.

**Group work (supporting peer interaction):** Where group work forms an important and necessary part of an assignment, the unit guide will articulate how the performance of the group will be assessed.

**Project Proposals and Online Sketchbooks:** Project proposals include staff feedback elements that contribute to formative assessment. They are not, however, summatively assessed. However, it is the critical evaluation of the research, planning and production activity recorded in online sketchbooks, via blog and/or website that forms part of the assessment.

**Assessment Map:**

	Practice					Communication & Engagement					Written synthesis					
	Body of Creative Practice	Creative Project	Project artefact	Creative Final Project	Online Quiz (pass/fail)	Presentation n - 10mins (content)	Presentation - (presentation skills)	Public Exposition	Research Poster	Online presence (website / ePortfolio)	Critical Reflection 500	Skills Evaluation 1,000	Project evaluation 2,000	Project report 3,000	Critical essay + Publication (2,500 words each)	Extended Critical Essay 5,000
Materials & Methods (1)	100										100					
Encountering Place						75	25									
Exploring Subject (1)		100									100					
Platforms of Exchange			50									50				
Speculative Strategies (1)		75									25					
Global Challenges													100			
Ideas & Audience								100								
Emergent Practice (1)		100														
Ideas & Audience (study abroad option)		100						100								
Emergent Practice (study abroad option) (1)		100														
Sandwich / Placement year																
Research & Development							25	75								
Publication (2)																100
Final Major Project				100												
Positioning practice (1)					100											



**SECTION 7: COURSE STRUCTURE (FULL-TIME).**

The CUF comprises course-specific, school-specific and university-wide units.

Level	Course-based units	School-specific Units	College-wide Units
EB	-	-	EB01, EB02, EB03, EB04
4	401, 402, 403	404	-
5	501, 503, 504, 506, 508	502	510
6	-	-	601, 602, 603 & 604

**YEAR 1:**

7.1 TRIMESTER 1 (FULL TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
401	Methods & Materials	30	
402	Encountering Place	30	

7.2 TRIMESTER 2 (FULL TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
403	Exploring Subject	30	
404	Platforms of Exchange	30	

**YEAR 2:**

7.3 TRIMESTER 1 (FULL TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
501	Speculative Strategies	30	
502	Global Challenges	30	

<b>7.4 TRIMESTER 2 (FULL TIME):</b>			
<b>UNIT CODE</b>	<b>UNIT TITLE</b>	<b>CREDITS</b>	<b>SPECIFIC INFORMATION -</b>
<b>503 / 506<sup>2</sup></b>	<b>Ideas &amp; Audience</b>	<b>30</b>	
<b>504 / 508<sup>3</sup></b>	<b>Emergent Practice</b>	<b>30</b>	

**SANDWICH YEAR (OPTIONAL):**

<b>7.5 Year Long:</b>			
<b>UNIT CODE</b>	<b>UNIT TITLE</b>	<b>CREDITS</b>	<b>SPECIFIC INFORMATION -</b>
<b>510</b>	<b>Sandwich Year Unit</b>	<b>0</b>	

**YEAR 3:**

<b>7.6 TRIMESTER 1 (FULL TIME):</b>			
<b>UNIT CODE</b>	<b>UNIT TITLE</b>	<b>CREDITS</b>	<b>SPECIFIC INFORMATION -</b>
<b>601</b>	<b>Research &amp; Development</b>	<b>30</b>	
<b>602</b>	<b>Publication</b>	<b>30</b>	

<b>7.7 TRIMESTER 2 (FULL TIME):</b>			
<b>UNIT CODE</b>	<b>UNIT TITLE</b>	<b>CREDITS</b>	<b>SPECIFIC INFORMATION -</b>
<b>603</b>	<b>Final Major Project</b>	<b>30</b>	
<b>604</b>	<b>Positioning Practice</b>	<b>30</b>	

**SECTION 8: COURSE STRUCTURE (PART-TIME).**
**YEAR 1:**

<b>8.1 TRIMESTER 1 (PART-TIME):</b>			
<b>UNIT CODE</b>	<b>UNIT TITLE</b>	<b>CREDITS</b>	<b>SPECIFIC INFORMATION -</b>
<b>401</b>	<b>Methods &amp; Materials</b>	<b>30</b>	

<sup>2</sup> Study Abroad version of 503

<sup>3</sup> Study Abroad version of 504

8.2 TRIMESTER 2 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
403	Exploring Subject	30	

**YEAR 2:**

8.3 TRIMESTER 1 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
402	Encountering Place	30	

8.4 TRIMESTER 2 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
404	Platforms of Exchange	30	

**YEAR 3:**

8.5 TRIMESTER 1 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
501	Speculative Strategies	30	

8.6 TRIMESTER 2 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
503/ 506	Ideas & Audience	30	

**YEAR 4:**

8.7 TRIMESTER 1 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
502	Global Challenges	30	

8.8 TRIMESTER 2 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
504/ 508	Emergent Practice	30	

**SANDWICH YEAR (OPTIONAL):**

8.9 Year Long:			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
510	Sandwich Year Unit	0	

**YEAR 5:**

8.10 TRIMESTER 1 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
601	Research & Development	30	

8.11 TRIMESTER 2 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
604	Positioning Practice	30	

**YEAR 6:**

8.12 TRIMESTER 1 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
602	Publication	30	

8.2 TRIMESTER 2 (PART-TIME):			
UNIT CODE	UNIT TITLE	CREDITS	SPECIFIC INFORMATION -
603	Final Project	30	

**SECTION 9: JANUARY ENTRY (FT ONLY).**

**Not applicable**

**SECTION 10: ADDITIONAL COURSE INFORMATION.**

10.1 ADDITIONAL NOTES:

**SECTION 11: LEARNING OUTCOME MAPPING.**

Reference CUF mapping documentation. Link [here](#).

Learning Outcome	Knowledge & Comprehension							Cognitive Skills							Practical & Professional Attributes															
	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7									
<b>CUJ learning outcomes mapped to unit learning outcomes</b>  401 Identify appropriate methods and materials in the production of new creative practice 402 Investigate methods of concept visualisation in response to a creative brief 403 Evidence research-informed judgments through the development of a creative output 404 Recognise how different modes of practice can be used to inform the development of creative practice 405 Demonstrate contextual knowledge and associated creative approaches in response to a project themes 406 Explore ideas, concepts, proposals, solutions in response to a creative brief 407 Identify appropriate ethical considerations in relation to the delivery of a named project brief 408 Communicate effectively the outcomes of a project brief to a named audience 409 Demonstrate an awareness of audience in relation to the production of a creative practice output 410 Select appropriate practical and contextual approaches in the development of individual practice outcomes 411 Apply critical reflection in support of a creative position 412 Explore the relationship between the conception and production of practical work 413 Demonstrate the application of practices in the development and production of an interdisciplinary group project 414 Evidence the application of appropriate interpersonal, social and negotiation skills when working as part of a team 415 Articulate strategies to support the delivery of a project brief to a deadline 416 Explore the knowledge and practice of effective team working to inform persona development 417 Critically engage with new approaches and methodologies to inform creative practice 418 Produce new work as a result of research-informed visual investigation 419 Synthesise a body of work evidencing the underpinning strategies and considerations for its development 420 Evaluate the appropriateness of different approaches to solving problems related to a named creative project 421 Explore ethical concerns relating to solution-based enquiry 422 Evaluate the response to a global challenge drawing from multiple sources of information and data 423 Apply necessary reason and information to evaluate the success of a creative investigation 424 Reflect on the application of relevant project management techniques used to support the delivery of a creative investigation 425 Deliver a critical judgement in the value and information of a body of practice and audience 426 Evidence critical judgement in the value and information of a body of practice and audience 427 Deliver a theoretical or practical public exposition as part of the development of a creative practitioner 428 Investigate problems and their associated solutions when designing and delivering a public exposition of creative practice 429 Demonstrate critically informed choices in the selection and use of appropriate media and contexts 430 Produce a self-initiated project as a catalyst for creative self-authored practice 431 Justify decisions made between the relationship to content, context and production 432 Critically reflect upon a range of approaches and methodologies used in the formulation of creative ideas 433 Critically engage in research to inform judgements as part of a creative approach 434 Critically engage with feedback to defend a creative position within personal practice 435 Analyse the dissemination of work and how it can be influenced by the relationship between intention, process and context 436 Critically engage with contextual knowledge to inform the synthesis of a creative proposition 437 Analyse information to formulate reasoned arguments in response to a named research enquiry 438 Through written synthesis, evidence convergent and divergent thinking to inform future practice 439 Critically explore a pre-identified logic relating to creative practice through the construction of an evidence-informed textual response 440 Evidence research-informed application of material, process and context in response to a named creative brief 441 Demonstrate conceptual thinking and/or visualisation through investigation and enquiry 442 Deliver a critically-engaged creative outcome in response to a self-initiated proposition 443 Synthesise a creative project demonstrating the necessary attributes of a critical and reflective practitioner 444 Critically apply effective ICT solutions by making evidence-informed and appropriate judgements 445 Deliver an evidence-based communication strategy to support the engagement of multiple stakeholders 446 Apply best practice for protection, sharing and use of intellectual property 447 Design a public-facing portfolio of practice which through critical application recognises the elements required for success as a creative practitioner																														