

BA (Hons)

Fine Art



ARTS UNIVERSITY BOURNEMOUTH

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PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Fine Art** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of this Handbook.

<u>Key Course Information</u>	
Final Award	BA (Hons)
Course Title	Fine Art
Award Titles	BA (Hons) Fine Art
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Arts and Communication
Professional accreditation	None
Length of course / mode of study	3 years Full Time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Art and Design
UCAS code	W100
Language of study	English
External Examiner for course	To be confirmed
<i>Please note that it is not appropriate for students to contact external examiners directly.</i>	
Date of Validation	1999
Date of most recent review	2018
Date programme specification written/revised	September 2022

Course Description

Practice is paramount. The course actively encourages students to define their own practice by being continually reflexive and innovative.

The course promotes all forms of fine art. Students have to question the shifting dynamics of the cultural, social and political landscapes they are part of. An enquiring mind and a broad curiosity are essential attributes of all the course participants.

BA (Hons) Fine Art provides a platform in which students can investigate and question existing methodologies. The course is committed to promoting dialogue and practice across disciplines by supporting a permeable studio environment.

The course is outward-looking and believes in the adaptability of fine art. An enterprising and professional attitude is fostered to encourage engagement with society and the creative industries.

Course Aims

The course aims to provide an integrated and constructively aligned curriculum in which practice, theory and professionalism are embedded in the creation of artworks. The curriculum provides opportunities to help tailor individual learning routes and to enhance individual thematic interests.

The course intends to develop informed and confident individuals with strong practical and theoretical skills and an awareness of the relationship between the artist and their audience. There are opportunities, within each year, for collaborative practice and for exhibition at a local, national and international level.

In order to evolve independently minded and confident students we encourage a speculative and enterprising approach to making and exhibiting art. We advocate that graduates are proactive and enthusiastic when contributing to society and making career choices.

The course aims to create driven and incrementally autonomous students who think critically and ambitiously about their practice who are prepared for a wide variety of graduate roles.

Course Outcomes

By the end of the course you will be able to:

LO1 Learn through making; create inquisitive art that embeds critique (Praxis).

LO2 Understand the value of risk taking in promoting the development of your practice.

LO3 Demonstrate relevant debates and contexts that inform fine art and explore how your practice responds to these.

LO4 Articulate ideas and arguments, both visual and written that are informed by appropriate research.

LO5 Employ resourceful and enterprising attitudes whilst managing your learning and professional career aspirations, including postgraduate level study.

Reference Points

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Art and Design*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

Learning and Teaching Strategies

The course contains a rich mixture of taught activities that incrementally build practical and theoretical skills during the levels of the course:

Demonstrations	Making skills are learnt
Workshops	Practical or theoretical projects
Individual tutorials	Discuss academic progress
Group seminars	Talk about art work / practice and ideas
Group critiques	Discuss art work critically and respond to questions
Presentations	Present art work or a slide show to peers
Lectures	Critically engaged visual presentations
Study Visits	To local, national or international cultural places
External projects	Testing art practice through exhibition

These activities can take place both on and off campus and occur over all three years. Importantly, the taught activities run alongside independent study time:

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

Independent study time

Independent study time is of fundamental importance for learning. We facilitate strategies to help students develop and manage independent learning.

Independent study time consists of two main activities:

1. Studio Practice (Praxis)

The skills and knowledge gained from the taught activities help inform individual work. Speculative material investigations take place. Uncertainty must be managed.

2. Contextual Research and Reflection

This can take place simultaneously in the studio and elsewhere, such as the AUB library or other off campus research centres that the student individually selects. We advocate that students conduct primary research. It is also a time to be critically and analytically reflective about all types of work, and to decide on study plans.

The course promotes individual learning and teaching opportunities by adopting a student-centred ethos.

Elective choices can be made within each year of study. These include practical workshops, lectures, seminars, study visits and international university exchanges.

Assessment

Assessment feedback is designed to enhance learning. We consider assessment to be part of the learning process, and promote deep learning through encouraging students to reflect and discuss their assessment feedback.

There are two main forms of feedback:

1 Formative feedback for learning.

This is developmental, takes place during a unit and can be verbal or written. It is used to help improve learning and to enhance academic performance.

2 Summative feedback on learning.

This is written and specific to the learning outcomes of a unit and takes place when a unit is completed. It is used to give grades for each unit.

Our feedback is constructively critical, helping determine how the student work might progress academically.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

Course Structure

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

Core Values and Skills

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equalities Diversity and Inclusion (EDI)

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

Course Content

Practice

Level 4

You will be based in a mixed discipline studio, working alongside students with varied interests. This encourages the testing of materials, techniques and processes and new approaches to what could be familiar materials. This, for example, could be painting, drawing, sculpture, video, performance, printmaking, sonic art, or a fusion of some of these.

Simultaneously, you will be researching the theoretical and historical context of practice. Towards the end of level 4 you will begin to define your individual area of practice. Teaching will contain a mixture of lectures, workshops, exhibition projects, study visits, seminars, critiques and tutorials. Most activities take place on campus, with some off campus.

Level 5

You will select one of three course zones to work within; Sculpture, Painting or Media and Performance (MaP) As your practice and research develops, you may, at any point, opt to move zones.

Continuing to work in a studio environment you will test materials and ideas, working alongside peers who may have similar material interests but not necessarily thematic interests. Importantly, you will have mixed group critiques from across the zones to allow for a diversity of viewpoints and to enable you to create relationships with peers who have similar thematic interests.

Excitingly, your work will enter the public domain as you will be invited to take part in a substantial off-campus exhibition project. There are several exhibition venues and organisations to choose from, allowing you to align your interests. Your work can respond to the external 'site' or the ideas that are generated from the off-campus venue.

Studying abroad for a period of time is an option that you may apply for, at one of our partner institutions. This would promote a greater awareness of the international context.

Level 6

You may opt to stay in the same studio zone or move. You will have further autonomy over the direction of your practice and your learning. There will be elective exhibition opportunities to test out your practice in a particular context.

This is a period of further experimentation but also one of deep reflection and consolidation, a defining of your professional voice. Bringing together your experiences and knowledge from the previous two years, you will culminate your studies with a celebration of your achievements in the on-campus Degree Exhibition and then in London at the graduate 'Free-range' Exhibition.

Theory

Theoretical research runs simultaneously to your practice. As your studio practice develops and becomes more specific to your individual concerns, so does your research into the theoretical framework which supports your practice. You will progressively deepen your understanding of the fine art context by writing an essay within each academic year. The essays are supported with lectures, study plans, seminars and tutorials. It is expected that other course activities, such as workshops or study visits, will help influence your essay topics.

Professionalism

Throughout the course, you will gain greater knowledge and experience to equip you to become a successful practitioner after graduation.

Professionalism is embedded into the units of the course. There will be specific points where professionalism is emphasised, such as the producing of a professional development portfolio that includes an artist statement, CV and website, or attending a mock job interview and delivering a presentation about your practice.

Course Units

Unit code	Unit Title	Credit Weighting
FAR490	Experimental Thinking and Making	40
FAR491	Gathering and Editing Practice	40
FAR489	Establishing Strategies	40
FAR561	Project by Proposal	40
FAR562	Practice in Context	40
FAR563	Research Project 1	40
FAR664	Defining Professional Voice	40
FAR662	Research Project 2	20
FAR663	Final Major Project	60

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										Spring Term										Summer Term									
Induction week	FAR490 Experimental Thinking and Making Weeks 1-10 (40 credits)										FAR491 Gathering and Editing Practice Weeks 11-20 (40 credits)										FAR489 Establishing Strategies Weeks 21-30 (40 credits)									

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										Spring Term										Summer Term									
	FAR561 Project by Proposal (weeks 1-10) (40 credits)										FAR562 Practice in Context (weeks 11-30) (40 credits)																			
											FAR563 Research Project 1 (weeks 9-30) (40 credits)																			

Level 6																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Autumn Term											Spring Term											Summer Term								
FAR664 Defining Professional Voice (weeks 1-11) (40 credits)											FAR663 Final Major Project (weeks 13-30) (60 credits)																			
FAR662 Research Project 2 (weeks 1-14) (20 credits)																														

Indicative Reading

This reading list has been selected to give you a selection of the important critical texts you will be expected to engage with during the course. It is considered good practice to continually dip into various theories and research interests during your course, this can also include site visits.

You will also receive specific reading lists in your unit handbooks.

These titles are indicative and updated lists will be provided during the delivery of the course.

These texts are presented to you in the four areas that reflect the course structure; three zones and theory:

Painting
Sculpture
Media and Performance
Debates (theory)

PAINTING

Batchelor, D. (ed.) (2008). *Colour* (Documents of contemporary art). London: Whitechapel Gallery

Myers, T. R. (ed.) (2011). *Painting* (Documents of contemporary art). London: Whitechapel Gallery.

Nickas, B. (2009). *Painting abstraction; new elements in abstract painting*. London: Phaidon

Petersen, A.R., Bogh, M., Christensen, H. D., Larsen, P. N. (eds.) (2010). *Contemporary painting in context* (Novo Nordisk Art History Project). Copenhagen: Museum Tusulanum Press.

Turps Banana [magazine]

Vitamin P3: new perspectives in painting. (2016). London: Phaidon.

SCULPTURE

Causey, A. (1998). *Sculpture since 1945*. (Oxford history of art). Oxford: Oxford University Press.

Hall, J. (1999). *The world as sculpture: changing status of sculpture from the Renaissance to the present day*. London: Chatto & Windus.

Halper, G. and Moyer, T. (eds.) (2008). *Conversations on sculpture* (Perspectives on contemporary sculpture). Washington DC: University of Washington Press.

Halper, G., Moyer, T. and Wilkin, K. (eds.) (2006). *A sculpture reader: contemporary sculpture since 1980* (Perspectives on contemporary sculpture). Washington DC: University of Washington Press.

McEvelley, T. (1999). *Sculpture in the age of doubt*. New York, NY: Allworth Press.

Moszynska, A. (2013). *Sculpture now* (World of art). London: Thames & Hudson.

Potts, A. (2000). *The sculptural imagination: figurative, modernist, minimalist*. New Haven, CT: Yale University Press.

Wood, P. (ed.) (2012). *Modern sculpture reader*. Los Angeles, CA: Getty Publications.

MEDIA AND PERFORMANCE

Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.

Bishop, C. (ed.) (2006) *Participation*. (Documents of Contemporary Art). London: Whitechapel Gallery.

Goldberg, R. (2011) *Performance Art: From Futurism to the Present*. (World of Art). London: Thames & Hudson.

Khan, D. (2012) *Noise Water Meat: A History of Sound in the Arts*. Cambridge, MA: MIT Press.

Kholeif, O. (ed.) (2014) *You Are Here: Art After the Internet*. Manchester: Cornerhouse.

Meigh-Andrews, C. (2013) *A History of Video in Art*. 2nd ed. London: Bloomsbury.

Rush, M. (2007) *Video Art*. London: Thames & Hudson

Steyerl, H. (2012) *Wretched of the Screen*. (e-flux journal). Berlin: Sternberg.

DEBATES (Theory)

Documents of Contemporary Art series. London: Whitechapel Gallery & MIT Press [books in AUB library]

Foster H, Krauss R, Bois Y-A, Buchloh B. (2011). *Art Since 1900: Modernism, Antimodernism, Postmodernism*. 2nd edition. London: Thames and Hudson.

Harrison, C. and Wood, P (eds.) (2002). *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Wiley-Blackwell

Kocur, Z. and Leung S. (eds.) (2012). *Theory in Contemporary Art since 1985*. 2nd edition. Oxford: Wiley-Blackwell

Nelson, R. S. and Schiff, R. (eds.) (2003). *Critical terms for art history*. 2nd edition. Chicago: University of Chicago Press

Robertson, J. and McDaniel, C. (2016). *Themes of contemporary art: visual art after 1980*. 4th edition. Oxford: Oxford University Press

Stiles, K. & Selz, P. (eds.) (1996). *Theories and documents of contemporary art. A sourcebook of artists' writings*. Berkeley: University of California Press

Art 21 DVD Series (AUB Library)

JOURNALS

Afterall

Art Forum

Art Monthly

Flash Art

Frieze

Modern Painters

Parkett

Aesthetica

