

**1. Programmes:**

Programme Title	UCAS Code (Completed by Registry post approval)	GSA Code (Completed by Registry post approval)
BA (Hons) Fine Art	Painting & Printmaking W120 Photography W640 Sculpture, Environmental Art W130	FAPPAP FAPPHO FAPSEA

Head of School	Roger Wilson
Head of Department/Programme Leader	Ken Mitchell
Programme Contact	Ken Mitchell

Minimum Duration of Study	48 months
Maximum Duration of Study	72 months
Mode of Study	Full-Time
Award to be Conferred	BA (Hons) Fine Art
Exit Awards	Year 1/Stage 1 Certificate of Higher Education Art and Design Year 2/Stage 2 Diploma of Higher Education Fine Art Year 3/Stage 3 BA Fine Art Year 4/Stage 4 BA (Hons) Fine Art
Source of Funding	SFC

**2. Academic Session:**

2011/2012

**3. SCQF Level:**

7-10

**3.1 Credits:**

480

**4. Awarding Institution:**

University of Glasgow

**5. Teaching Institutions:**

The Glasgow School of Art

**6. Lead School/Board of Studies:**

School of Fine Art

**7. Programme Accredited By:**

None

**8. Entry Qualifications**

<b>8.1 Highers</b>	<b>ABB at one sitting or AABB at two sittings or above</b>
<b>8.2 A Levels</b>	<b>ABB or above</b>
<b>8.3 Other</b>	<b>Portfolio of work must be submitted</b>
<b>8.4 IELTS Score Required on Entry</b>	<b>6.5</b>

**9. Programme Scope:**

The BA (Hons) Fine Art Programme consists of five courses that are delivered in parallel, over four consecutive year-stages: Painting and Printmaking, Fine Art Photography, Sculpture, Environmental Art and the Forum for Critical Inquiry. The Fine Art Studio courses are delivered by three departments: the Department of Painting and Printmaking, the Department of Fine Art Photography and the Department of Sculpture and Environmental Art. Students choose one of the subject areas when they apply to one of the three departments. The Forum for Critical Inquiry course is delivered to students of Fine Art and Design and offers a range of options as well as specific mandatory subjects.

**10. Programme Aims:**

The aims of the programme are:

The Programme aims to provide studies of Fine Art through four specific subject areas: Painting & Printmaking; Fine Art Photography; Sculpture and Environmental Art. It aims to enable students to develop through sustained study and practice in a specific subject area, an individual and professional art practice based on a deep knowledge and understanding of Fine Art.

**The overall aims of the BA (Hons) Degree Programme are to:**

enable students to develop their intellectual, creative and imaginative abilities and attributes

develop students critical understanding of the philosophical, historical, social and economic contexts of art and culture

facilitate the acquisition of practical and theoretical skills, knowledge and understanding necessary to the practice of contemporary Fine Art

encourage students creative and intellectual independence, as well as foster their ability to work in groups

cultivate in students high standards of art practice linked to the ability to formulate ideas and concepts, and communicate them effectively to others

encourage and enable students to experience the professional practice and application of specific Fine Art skills in wider social and cultural contexts

### **10.1 Stage 1 Aims:**

#### **Year 1: Aims of Fine Art Subject Specialist Courses**

In Year 1, the programme places emphasis on developing core Fine Art and basic subject area skills and studio practice. The specific aims of Year 1 are to:

introduce students to the key terminology, concepts and principles of Fine Art practice

develop students practical and conceptual skills through the making of artworks

introduce methods and processes of researching, developing, resolving and presenting artworks

assist students to develop language through which they can critically engage with their own work and that of others

develop student's knowledge and understanding of their specific subject area in the context of Fine Art

introduce students to professional working practices in the production and presentation of artworks

#### **Year 1: Aims of the Forum for Critical Inquiry**

At Year 1, the Forum for Critical Inquiry course aims to:

introduce students to the Forum for Critical Inquiry as a context for the study of fine art and design

introduce students to basic information gathering methods relevant to the Forum for Critical Inquiry, including the use of information and communication technology (ICT)

develop communication skills – written, oral and visual

introduce students to the importance of self-motivation and effective time management

### **10.2 Stage 2 Aims:**

#### **Year 2: Aims of Fine Art Subject Specialist Courses**

In Year 2, the programme places emphasis on developing specific subject area skills and studio practice. The specific aims of Year 2 are to:

develop students practical skills through the materials, methods, technologies and processes of the specific subject area

stimulate students' initiative, confidence, and critical awareness of their own practice through peer/staff group discussion and activity within the subject area

extend students' artistic and intellectual knowledge and understanding through engagement with the specific practices and processes of the subject area

develop students professional working practices in the production and presentation of artworks in the subject area

**Year 2: Aims of the Forum for Critical Inquiry**

The aims of the Year 1 stage remain as core, and are developed and progressed in Year 2. Year 2 aims to:

introduce students to of the Forum for Critical Inquiry in the context of their subject specific area and in relation to a broad cultural context, focusing on the introduction of key theoretical debates surrounding the place of fine art in contemporary culture

develop students use of information gathering methods and interpretation skills, including the use of ICT

enhance communication skills – written, oral and visual encourage students to define and develop their individual perspectives through participation in two discipline-specific courses and one course of their own choice

encourage self-motivation and effective time management in relation to research and essay writing

**10.3 Stage 3 Aims:****Year 3: Aims of Fine Art Studio**

In Year 3, the programme places emphasis on developing critical skills and exhibition practice.

The specific aims of Year 3 are to:

consolidate the development of practical subject specific skills and working processes

develop students' ability to analyse, evaluate and synthesise information and ideas through the making of artworks

enable students to achieve a developed degree of artistic and intellectual independence

enable students to develop a critical awareness of their individual practice in relation to the context of Fine Art

develop students capacity to participate effectively in peer group exhibition and critique

enable students to apply professional skills necessary to making artwork public

consolidate students professional working practices in the production and presentation of artworks

**Year 3: Aims of the Forum for Critical Inquiry**

The Year 3 stage aims to:

advance students critical and analytical skills in historical and critical research and writing

further develop students information gathering methods and interpretation skills, including the use of ICT

further develop students' communication skills – written, oral and visual

further students knowledge of specific subjects and perspectives in historical and critical studies

encourage a degree of autonomy and effective time management

**10.4 Stage 4 Aims:****Year 4: Aims of Fine Art Subject Specialist Courses**

In Year 4, the programme places emphasis on the consolidation of studio and exhibition practice.

The specific aims of Year 4 are to:

enable students to become fully independent personally, artistically and intellectually

enable students to synthesise individual artistic and intellectual knowledge and understanding as a body of artwork (practice)

enable students to communicate and present, and critically articulate, ideas, knowledge and understanding

enable students to form a critical awareness of their individual practice in relation to the

professional context of Fine Art  
consolidate professional skills and experience  
inform decisions on possible career paths or further study following graduation  
enable students to present artwork through exhibition and publication, in the public domain

**Year 4: Aims of the Forum for Critical Inquiry**

Year 4 places emphasis on the personal development of critical writing in consultation with teaching staff. Year 4 aims to:

support students in the research and completion of an independently-generated extended essay or dissertation

support the student's development of a detailed knowledge and understanding of an individually negotiated research topic

ensure students' ability to collate, process, and synthesize complex information and data using appropriate research methods, including the use of Information and Communication Technology

ensure that students have effective communication skills – written, oral and visual, with particular emphasis on academic writing

encourage autonomy and effective time management

**10.5 Stage 5 Aims:**

Not applicable.

**11. Intended Learning Outcomes of Programme:**

After full participation in and successful completion of the programme, students should be able to:

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### **11.1 Intended Learning Outcomes of Stage 1**

At the end of the First Year students can expect to achieve the following learning outcomes for this level. Students' achievement is evaluated against these learning outcomes through the assessment criteria and categories, which are consistent throughout the four year-stages of the BA (Hons) Fine Art Programme The learning outcomes for Fine Art Studio are listed below.

#### **Year 1: Fine Art Learning Outcomes**

##### **Knowledge and Understanding**

At the end of the First Year, students should present evidence that demonstrates:

- a basic awareness of practical, organisational, conceptual and analytical processes and terminology relevant to the research, development and realisation of artworks
- a working knowledge of Fine Art as contemporary professional practice
- a general knowledge and understanding of current and historical discourse in relation to Fine Art practice

##### **Studio Practice- Applied Knowledge and Understanding**

At the end of the First Year, students should, through studio practice, present evidence that demonstrates the ability to:

- use primary and secondary sources in the practical application of Fine Art skills and processes
- propose and develop practical and conceptual solutions to creative problems in response to project briefs and set activities
- apply generic practical knowledge of 2D and 3D processes and materials used in Fine Art through the making of artworks
- contextualise studio practice with the work of peers and other art practitioners

##### **Professional Practice - Communication, Presentation, Working with others**

At the end of the First Year, students should present evidence that demonstrates an ability to:

- exercise initiative in carrying out project briefs and set activities
- organise time and physical resources in relation to set project briefs
- communicate ideas and information in visual, oral and written forms to peers and staff
- use basic communication methods and ICT applications to process, obtain and present ideas and information
- use computer hardware and software in relation to projects
- engage with others to facilitate initiatives and ideas in relation to group projects and individual work

#### **Year 1 Learning Outcomes Forum for Critical Inquiry**

##### **Knowledge and Understanding**

At the end of the First Year each student should have the ability to demonstrate and/or work with:

- a basic knowledge and understanding of some of the key historical periods and critical developments that inform contemporary art and design practice and theory
- an awareness of the historical specificity of art criticism and therefore its development, including changes in approaches to discussing and interpreting art and design objects
- a limited knowledge of some of the different types of information gathering methods and interpretation skills that inform the critical writing process

### **Applied Knowledge and Understanding**

At the end of the First Year each student should have the ability to:

- work productively with available resources within the parameters set by course assignments
- apply basic methods of analysing art and design objects through critical writing and discussion
- interrogate written texts, developing an ability to summarize complex discussions and extract salient points

### **Generic Cognitive Skills**

At the end of the First Year each student should have the ability to:

- generate ideas and arguments in response to essay / presentation assignments
- engage with critical judgment made by others

### **Communication, ICT, Numeracy and Literacy**

At the end of the First Year each student should have the ability to:

- share and convey information using visual, oral or textual presentation methods, as appropriate
- apply basic practical skills in the collation, exploration, and interpretation of a range of materials and information using methods relevant to research for critical writing, including the use of ICT

### **Autonomy, Accountability and Working with Others**

At the end of the First Year each student should have the ability to:

- exercise some initiative within the context of directed and independent learning and acknowledge the importance of effective time management
- work effectively under tutor guidance in peer groups or as individuals
- take account of own and others' roles and responsibilities in the learning environment
- acknowledge the significance of ethical issues and theories in fine art practice and design

## **11.2 Intended Learning Outcomes of Stage 2**

At the end of the second year, students can expect to achieve the following learning outcomes. Students' achievement is evaluated against these learning outcomes through the assessment criteria

and categories, which are consistent throughout the four year-stages of the BA (Hons) Fine Art Programme. The level learning outcomes for Fine Art Studio listed below.

### **Knowledge and understanding**

At the end of Year 2, students should present evidence that demonstrates the ability to work with:

- subject specific knowledge of practical, conceptual and analytical processes and terminology relevant to the development and critique of ideas and artworks
- fundamental understanding of the specific subject area in the context of contemporary Fine Art practice
- a knowledge and understanding of current and historical discourse in relation to Fine Art practice

### **Studio Practice- Applied Knowledge and Understanding**

At the end of Year 2, students should, through studio practice, present evidence that demonstrates the ability to:

- extend conceptual and practical knowledge and ideas through the creative realisation of projects or set activities
- propose, develop and evaluate solutions to creative problems independently and/or collectively
- develop an idea through creative inquiry and engagement with projects briefs and set activities
- apply a range of subject specific practical processes and materials imaginatively, within the context of a project or set activity
- situate studio practice within the context of the work of peers and other Fine Art practitioners

### **Professional Practice - Communication, Presentation, Working with Others**

At the end of Year 2, students should present evidence that demonstrates the ability to:

- exercise initiative and some independence in response to project briefs and set activities
- manage time and physical resources in relation to project briefs
- competently communicate and present ideas and information through visual, oral and written forms to peers and staff
- use of some software to enhance, develop and document ideas and artwork
- facilitate and negotiate initiatives and ideas with others in relation to group projects

### **Year 2: Learning Outcomes of the Forum for Critical Inquiry**

#### **Knowledge and Understanding**

At the end of Year 2 each student should have the ability to demonstrate and/or work with:

- a basic understanding of the key theoretical and critical debates and concepts associated



with the subject area and its place in contemporary culture

- limited knowledge of some of the key critical frameworks used to discuss and interpret art objects and concepts, particularly contemporary critical perspectives
- some knowledge and understanding of appropriate research methods used in the acquisition and analysis of source materials for critical writing

### **Applied Knowledge and Understanding**

At the end of Year 2 each student should have the ability to:

- work productively with available resources within the parameters of a course assignment
- apply advanced methods of analysing art objects and related concepts through critical writing and discussion
- interrogate and utilize written and visual texts to advance an argument or discussion through critical writing or presentation
- argue or discuss from a critical perspective through critical writing

### **Generic Cognitive Skills**

At the end of Year 2 each student should have the ability to:

- generate and evaluate ideas and arguments in response to essay / presentation assignments
- apply critical judgment and to engage with the critical judgment of others
- evaluate the strengths and weaknesses of their assessed course work

### **Communication, ICT, Numeracy and Literacy**

At the end of Year 2 each student should have the ability to:

- share and convey information and ideas effectively using visual, oral or textual presentation methods, as appropriate
- acquire, analyse and synthesize a variety of information and data using appropriate methods for critical writing, including the use of ICT

### **Autonomy, Accountability and Working with Others**

At the end of Year 2 each student should have the ability to:

- manage time effectively and demonstrate some ability to self-motivate
- work independently under guidance and demonstrate initiative in the context of independent learning
- interact effectively with tutors and peers as individuals or in defined groups
- demonstrate individual responsibility and respect for others in the learning environment
- Understand the ethical implications of a range of theoretical perspectives

### **11.3 Intended Learning Outcomes of Stage 3**

At the end of the Year 3, students can expect to achieve the following learning outcomes. Students' achievement is evaluated against these learning outcomes through the assessment criteria and

categories, which are consistent throughout the four year-stages of the BA (Hons) Fine Art Programme. The level learning outcomes for Fine Art Studio are listed below.

### **Knowledge and Understanding**

At the end of Year 3, students should present evidence that demonstrates the ability to work with:

- critical understanding of practical, conceptual and analytical processes and terminology necessary to the development of a self-directed art practice
- confident familiarity with the specific Fine Art subject area as a contemporary professional practice
- broad knowledge and understanding of current and historical discourse in relation to Fine Art practice

### **Studio Practice - Applied Knowledge and Understanding**

At the end of Year 3, students should, through studio practice, present evidence that demonstrates the ability to:

- assimilate conceptual and practical knowledge through the creative realisation of artworks ideas and projects
- propose, develop, and evaluate solutions to creative problems independently and/or collectively through the development of a self-directed programme of study
- apply appropriate learning methods and resources to support the development of a self-directed programme of study
- apply appropriate practical knowledge creatively to inform the development and realisation of a body of artwork, and the development of a self-directed programme of study
- develop individual practice in relation to the context of subject area, the work of peers and other art practitioners

### **Professional Practice - Communication, Presentation, Working with others**

At the end of Year 3, students should present evidence that demonstrates the ability to:

- exercise independence and initiative in the development of a self-directed programme of study
- demonstrate proficiency in the management of time and resources in relation to project briefs and the development self-directed programme of study
- effectively communicate ideas and information through visual, oral and written forms to peers and staff
- select and use appropriate software when relevant, to enhance, develop and document ideas and artwork
- effectively negotiate and facilitate initiatives and ideas with others in relation to group projects and individual practice

### **Year 3: Learning Outcomes of the Forum for Critical Inquiry**

#### **Knowledge and Understanding**

At the end of Year 3 each student should have the ability to demonstrate and/or

work with:

- a broad knowledge and understanding of the breadth of an individually selected historical and / or theoretical subject and its evolving boundaries
- a broad knowledge and understanding of a range of critical and theoretical perspectives and detailed knowledge of one or two contemporary critical perspectives
- increased knowledge of appropriate research methods used in the acquisition, analysis and synthesis of source materials for critical writing

#### **Practice: Applied Knowledge and Understanding**

At the end of Year 3 each student should have the ability to:

- take a flexible approach to course assignments, using available and appropriate resources creatively
- synthesize critical analysis and evaluation of art objects, and related concepts and issues in discussion, debate and critical writing
- interrogate and utilise written and visual texts to advance individual perspectives through critical writing

#### **Generic Cognitive Skills**

At the end of Year 3 each student should have the ability to:

- generate, evaluate and refine ideas and arguments in response to complex essay / presentation assignments
- formulate some independent critical judgment and reasoned responses to the critical judgment of others

#### **Communication, ICT, Numeracy and Literacy**

At the end of Year 3 each student should have the ability to:

- coherently share and convey more complex ideas and information to a variety of audiences using visual, oral or textual presentation methods, as appropriate
- obtain, edit, process and interpret a variety of information and data from a range of sources using appropriate methods, including Information and Communication Technology

#### **Autonomy, Accountability and Working with Others**

At the end of Year 3 each student should have the ability to:

- exercise initiative in responding to course assignments and manage time effectively
- initiate interaction with tutors and peers and relevant external bodies, in groups or as individuals
- work in ways which take account of own and others' roles and responsibilities
- understand the relevance of ethical issues to chosen research topic

#### **11.4 Intended Learning Outcomes of Stage 4**

At the end of the final year, students can expect to achieve the following learning outcomes. Students' achievement is evaluated against these learning outcomes through the assessment criteria

and categories, which are consistent throughout the four year-stages of the BA (Hons) Fine Art Programme. The level learning outcomes for Fine Art Studio are listed below.

### **Knowledge and Understanding**

At the end of Year 4, students should present evidence that demonstrates the ability to work with:

- integrated knowledge and understanding of the defining concepts and features of a self-directed art practice
- critical understanding of a specific Fine Art subject as a contemporary professional practice
- integrated knowledge and understanding of current and historical discourse in relation to Fine Art practice

### **Studio Practice - Applied Knowledge and Understanding**

At the end of Year 4, students should, through studio practice, present evidence that demonstrates the ability to:

- critically develop, evaluate and synthesise ideas through the realisation of a self-directed programme of study
- demonstrate advanced practical knowledge and critical understanding in the development and realisation of a body of artwork
- demonstrate a critical understanding of own art practice within the professional context of Fine Art

### **Professional Practice - Communication, Presentation, Working with others**

At the end of Year 4, students should present evidence that demonstrates the ability to:

- exercise independence and initiative in the realisation of the self-directed programme of study
- confidently communicate ideas and information through visual and/or oral and/or written forms in a range of presentation contexts
- effectively deploy when relevant, appropriate software to enhance, develop and document ideas and artwork
- confidently negotiate, facilitate and realise initiatives and ideas in relation to group projects/activity and individual practice

### **Year 4: Learning Outcomes of the Forum for Critical Inquiry**

#### **Knowledge and Understanding**

At the end of Year 4 each student should have the ability to demonstrate and/or work with:

- detailed knowledge and understanding of an independently selected historical and / or theoretical subject in the form of an extended essay or dissertation
- knowledge, understanding and self-reflexive use of their chosen critical perspective and its position within a broader critical framework
- detailed knowledge of appropriate research methods used in the acquisition, analysis and synthesis of source materials

### **Applied Knowledge and Understanding**

At the end of Year 4 each student should have the ability to:

- synthesize appropriate research methods and critical writing skills at an advanced level and in a self reflexive way
- interrogate, utilize and evaluate written and visual texts to advance individual perspectives in independently generated research topic

### **Generic Cognitive Skills**

At the end of Year 4 each student should have the ability to:

- generate, evaluate and synthesize ideas and arguments in an independently generated extended essay or dissertation
- formulate independent critical judgment and reasoned responses to the critical judgments of others
- demonstrate a considered and appropriate evaluation of goals and targets in an increasingly personalised learning environment

### **Communication, ICT, Numeracy and Literacy**

At the end of Year 4, each student should have the ability to:

- synthesise a variety of complex information and data from a range of sources using appropriate methods, including ICT to complete the research project
- articulate ideas through the use of written and visual materials to informed readers

### **Autonomy, Accountability and Working with Others**

At the end of Year 4, each student should have the ability to:

- work autonomously on individually negotiated extended essay or dissertation topic and manage time effectively
- take significant responsibility for interaction with tutors, peers and relevant external bodies necessary to support personal direction within individually selected research topic
- work in ways which show a clear awareness of own and others' responsibilities
- take significant responsibility in the personal development of their critical writing
- understand and reflect the relevance of ethical issues to the individually negotiated research topic

## **11.5 Intended Learning Outcomes of Stage 5**

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## **12. Assessment Methods:**

The Glasgow School of Art has agreed on a common Code of Assessment effective from the start of academic session 2005 / 2006. It aligns with the Code of Assessment that has been developed by University of Glasgow. The code includes grade descriptors which assign a level of attainment in relation to the level learning outcomes at each stage. The code designates eight grades, from A to H. The attainment of at least grade D (satisfactory) is necessary to progress to the next year-stage of the programme, or to achieve the appropriate exit award.

### **Assessment Methods:**

**Assessment Report Form**

**Student Self Evaluation Report**

**Department Staff Assessment of Student Work (Fine Art Studio)**

**Moderation**

**Assessment Feedback Tutorials (Fine Art Studio)**

**Internal Exam Board**

**Summative and Formative Assessment**

## **13. Learning and Teaching Approaches:**

The BA (Hons) Fine Art Programme employs a variety of learning and teaching methods, which adapt to the perceived needs and levels of students' learning. They are intended to initiate and support the student's learning experience through individual artistic production in the studio, and the development of critical writing.

### **1. Projects**

Projects are normally directed and guided by academic staff and are key to the structure of the learning experience at Years 1, 2 and 3. Projects provide a structure of engagement with particular concepts, methods or approaches that allow the individual student space for investigation and interpretation. Projects are used extensively to ensure that the students' experience of the Programme is coherent, and are used to direct the development of their individual skills and creative abilities. At Years 1 and 2, students negotiate a project brief designed to give the student the experience of managing a limited but sustained period of self-directed study.

### **2. Self-directed Programme of Study**

The Self-directed Programme of Study structures the independent learning experience at Years 3 and 4. This is manifested in the students' writing of a negotiated (with studio staff) document called the 'Programme of Study' based on guidelines provided by academic staff. The Programme of Study must outline the students' proposed conceptual rationale, research interests and aims, methods, processes, resources and possible outcomes of study. Self-evaluation and staff assessment is based upon the negotiated aims and intentions of the Programme of Study in relation to the intended learning outcomes of Years 3 and 4.

### **3. Workshops**

Workshops support students in the acquisition of practical skills. Workshops are used to introduce students to material, technical/technological and creative processes, and to develop specific subject and transferable skills in relation to art making. They can be led by tutors and/or visiting artists, and are often supported and/or supervised by technical staff.

#### **4. Seminars and Discussion Groups**

Seminars focus small groups of students on aspects of studio and exhibition practice and theory in a directed discussion, or presentation format. Seminars can take place within the studio or School, and in relation to exhibitions and events outside the studio. Seminars are facilitated by academic staff and can also be student-led. Seminars are used to encourage dialogue and debate amongst peers and staff, and support students to develop critical and analytical skills, and skills in communication, presentation and working with others. Within the Forum for Critical Inquiry Course, small tutor-led discussion groups are consistently used to facilitate student learning in relation to lectures.

#### **5. Individual Tutorials**

Individual tutorials take place between one (or more) member(s) of academic staff and an individual student or groups of students, usually in the students dedicated studio space. Tutorials are directed towards the students' own work and its development. Tutorials are timetabled, and take place in the studio at a students' or tutor's request throughout the four year-stages of the course. The Forum for Critical Inquiry provides timetabled individual tutorials at every year-stage, and ongoing access to individually allocated contact tutors. In Year 4, tutorial access to subject specific supervisors is provided.

#### **6. Critical Feedback Sessions**

Critical feedback sessions are key to the learning experience in the School of Fine Art. Critical feedback sessions help students to develop work and ideas in relation to an audience, critical awareness of their own practice, and language and communication skills. At a critical feedback session (or 'crit') a small group of students and staff engage in the critical evaluation of finished work and work in progress. These sessions provide students with concentrated peer and staff feedback at strategic intervals in a projects, or programme of study's development and realisation. Critical feedback sessions are normally facilitated by staff and directed by students' individual need and engagement.

#### **7. Essay Writing and Written Feedback**

A major part of learning in the Forum for Critical Inquiry Course involves essay writing and the development of research skills. Students receive individual written feedback for all submitted essays.

#### **8. Student Exhibitions**

Student exhibitions provide the opportunity to experience the role of the audience/public in the realisation and reception of students' work. Group and individual student exhibitions also provide an opportunity to enhance students' organisational and presentation skills. Exhibition practice is considered by the School of Fine Art to be important to students wishing to pursue a professional art practice in the contemporary art world.

#### **9. Lectures**

Formal presentations by staff or by visiting practitioners or scholars provide a reflective context for coursework and enable students to become familiar with the paradigms of art practice, theory and history, and with broader cultural issues.

#### **10. Conferences**

Conferences are an organised and thematic set of staff and student led presentations that allow discussion and interaction with an audience of peers, staff and students from across other stages and/or subject areas.

### **11. Study Days**

This element of the Forum for Critical Inquiry course in Year 2, provides an opportunity for students from across The Glasgow School of Art to engage with visiting prominent scholars with expertise in significant contemporary issues.

### **12. Talks and Presentations**

Formal and informal sessions led by staff, visitors or students provide an additional forum for the discussion of practical and theoretical issues related to Fine Art practice and are designed to supplement the formal lecture and seminar programme.

The BA (Hons) Fine Art Programme at The Glasgow School of Art aims to build a creative study culture and environment for a rewarding learning experience. A range of learning opportunities are offered throughout the programme, appropriate to the aims of each year-stage. The aims reflect and prepare for, the professional context of Fine Art practice. A guiding principle of the School of Fine Art is that learning and teaching is actively informed by staffs' professional practice and research. All Fine Art Studio tutors are practising artists. Research staff and postgraduate students contribute to the teaching programme.

### **13. Exchanges and Placements**

Exchanges to other colleges and schools abroad give students the opportunity to work within a different educational and cultural context. Student placements and residencies enable students to experience a professional working situation outwith the school. Exchanges and placements can take place in Year 3 of the programme (Terms 1 and 2). At Years 2 and 3, as part of the Forum for Critical Inquiry, students can opt to undertake and plan residencies in an educational setting. Students must research their chosen exchange institution, and then present a 'Learning Agreement' outlining what they will be studying to Year Tutors for approval, before undertaking an exchange residency.

### **14. Study Trips and Cultural Visits**

Study trips and cultural visits enable groups of students led by academic staff, to collectively explore a variety of professional and related contexts and situations outwith the School.

### **14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:**

All programme and course information relates to the Art and Design subject benchmark statement: Definitive Version 2001 and revised statement 2008.

### **15. Additional Relevant Information:**

#### **1. Studios in Fine Art**

The studio is regarded as the centre of the learning environment of all Fine Art subject areas. The studios are made up of dedicated individual and group workspaces and larger shared areas for exhibition and project development. The studios are understood as a place of production and/or display and are the main locus for individual and group learning - through experiment, production, display, reflection, discussion, critical review and assessment. The academic and social ethos of the studio is intended to encourage and actively support peer group learning.

#### **2. Learning from each other**

The studio environment in Fine Art ensures students have a base for the social interaction necessary to the development of a supportive and critical community of peers. Learning from and with peers has a long tradition in the study and practice of Fine Art. The School of Fine Art works with the



premise that artistic intentions and realisations develop best when they are exposed to the ambitions and achievements of others.

### **3. Technical Support 31**

A wide range of technical facilities is available to all students, including electronic media, printmaking workshops, photography facilities, wood, casting and metal workshops. Although the choice of subject area normally indicates priority access to certain facilities, the use of other technical areas can be negotiated. Dedicated and experienced technical staff support and supervise all technical facilities.

### **4. Tutorial System**

The tutorial system is the primary structure of the relationship between academic staff and students. Most tutorials are structured as a one-to-one discussion, where students and staff can discuss the students' work and progress. The tutorial system helps to identify areas of students' potential development and enquiry, providing responsive advice and guidance to students. A balance of individual and group tutorials will support students' learning experience throughout all year-stages.

### **5. Critical Discourse**

Critical discourse in the School of Fine Art is valued as a key learning and teaching tool. Critical discourse transfers knowledge, language and understanding, contextualises individual practice and sharpens analytical and perceptual skills. It situates the learner as both artist and viewer in relation to an individual's artwork and the work of others. It develops in the student an understanding of the context of exhibition and other forms of public presentation in relation to audience. The culture of critical discourse in Fine Art Studio is centred around the Critical Feedback Session, which is led and/or facilitated by staff and students and is key to the learning process in Fine Art Studio. In the Historical and Critical Studies course the academic critical discourse takes place in lectures, seminars, discussion groups and individual tutorials.

### **6. Transferable Skills**

The BA (Hons) Fine Art course aims for professionalism in Fine Art. Transferable skills are integral to the development of Fine Art skills and abilities. They are currently identified as the ability to:

- structure and communicate ideas effectively
- manage time and resources and to work to deadlines
- interact effectively with others through collaboration, collective endeavour and negotiation
- source information and use information technology
- critically analyse and evaluate
- work independently, self-manage and set priorities

### **7. Professional Practice**

Professional practice is an integral part of studying at the School of Fine Art and is both embedded within the curriculum of the four year-stages of the programme, or provided by the Careers Service. It provides students with the opportunities, experience and skills to engage professionally with the local, national and international context of the art world. This includes:

- preparation of artists' statements, CVs and the professional documentation of work
- gallery visits, exhibition initiation, organisation and publicity
- fund-raising, applications for grants and sponsorship for individual and group projects
- seminars on self-employment, professional organisations and networks, artists' groups and artists' initiatives
- seminars on art law, including copyright and intellectual property
- realisation of public projects

participation in exhibitions outside of the institutional context  
opportunities to undertake residencies in schools

### 16. Programme Structure and Features:

Programme Curriculum Specification Title of Course	Duration	Level	Credits	Exit Award
<b>Year 1/ Stage 1</b>				
Fine Art Studio 1	three terms, 30 weeks	SCQF 7	90	
Cross-School Course	Term 1 2 weeks	SCQF 7	10	
Forum for Critical Inquiry 1	three terms 30 weeks	SCQF 7	20	
			<b>120</b>	<b>Certificate of Higher Education</b>
<b>Year 2/Stage 2</b>				
Fine Art Studio 2	three terms, 30 weeks	SCQF 8	100	
Forum for Critical Inquiry 2	three terms, 30 weeks	SCQF 8	20	
			<b>120</b>	<b>Diploma of Higher Education</b>
<b>Year 3/Stage 3</b>				
Fine Art Studio 3	three terms, 30 weeks	SCQF 9	100	
Forum for Critical Inquiry 3	three terms, 30 weeks	SCQF 9	20	
			<b>120</b>	<b>BA Fine Art</b>
<b>Year 4/Stage 4</b>				
Fine Art Studio 4	three terms, 30 weeks	SCQF 10	100	
Forum for Critical Inquiry 4 Extended Essay Pathway	three terms 30 weeks	SCQF 10	20	
			<b>120</b>	<b>BA (Hons) Fine Art</b>
<b>Year 4/Stage 4</b>				
Fine Art Studio 4	three terms, 30 weeks	SCQF 10	80	
Forum for Critical Inquiry 4	three terms, 30 weeks	SCQF 10	40	
			<b>120</b>	<b>BA (Hons) Fine Art</b>

**17. Can exemptions be granted?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**18. Does the programme comply with GSA APEL policy?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**19. Are there any arrangements for granting advanced entry?**

Yes  No

If yes, please explain: Applicants to Year 2 (Level 8) must be able to satisfy the School that they have undertaken, in addition to the qualifications required for Year 1 entry, a period of study equivalent to Year 1 and/or Year 2 of the Fine Art degree programme. This may include an art foundation or HNC qualification.

**20. Are there any arrangements for allowing students to transfer into the programme?**

Yes  No

Students can transfer internally (GSA) at levels 1 and 2.

**21. Are there any arrangements for allowing students to transfer into other programmes?**

Yes  No

Students can transfer internally (GSA) at levels 1 and 2.

**22. What are the requirements for progressing from each stage?**

Students must pass both the studio and FoCI components of the course to progress on to the next stage. The attainment of at least grade D (satisfactory) is necessary to progress to the next year-stage of the programme, or to achieve the appropriate exit award.

**23. Please confirm that the programme follows GSA Board of Examiner policy and procedures, including External Examiner participation:**

Yes  No

If no, please explain:

**24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:**

**Head of School**

The Head of Fine Art has executive authority and is responsible for all programmes offered through the School of Fine Art including academic leadership, programme design, planning, review; allocation of resources; designation of staff roles and responsibilities; co-ordination of staff development and research. The Head of SoFA also chairs the SoFA Board of Studies, the Internal Exam Board, and represents the School of Fine Art at Academic Council and any other such committees as agreed by the Director to whom he or she is accountable.

**Programme Leader**

The Programme Leader has the overall responsibility for all aspects of the academic content, planning, management and operation of the programme. This includes responsibility for Admissions, Curriculum, Learning and Teaching, Student Support, Quality Enhancement and Quality Assurance and Management within the Programme. The Programme Leader of the BA (Hons) Fine Art Programme chairs the BA Team, made up of Heads of Department and the Academic Support Manager, and may delegate tasks under her/his responsibility to other senior staff members.

**Heads of Department**

The Heads of Departments are responsible for day-to-day management of academic staff and financial resources, and the organisation and delivery of the Fine Art Studio course within each specific subject area. They also liaise with technical and administrative staff who provide support for their department. They ensure that students are familiar with the aims and learning outcomes of the Programme and the specific subject area, and inform the departments about relevant academic and professional activities and opportunities in and outwith the School.

**Year Tutors**

Year Tutors are responsible for the co-ordination of the delivery of the subject area's programme of study at a specific year level. Year Tutors provide both pastoral and academic support to the students of the year level, and work with the Head of Department to devise and develop curriculum, and deploy learning resources and staffing to the timetable. Year Tutors work across the programme with Year Tutors of other levels and subject areas to develop and evaluate programme curriculum and delivery.

**Tutors/Lecturers**

Tutors and lecturers are responsible for delivering the programme, enabling students to achieve the learning outcomes at each stage of study. Tutors and lecturers are the main point of contact for the individual student and year group and are responsible for the teaching of the programme at course (specific subject) level. They ensure that students are familiar with the aims and learning outcomes of the specific programmes and participate in relevant academic and professional activities and opportunities in and outwith the School of Art.

**Visiting Artists, Practitioners and Scholars**

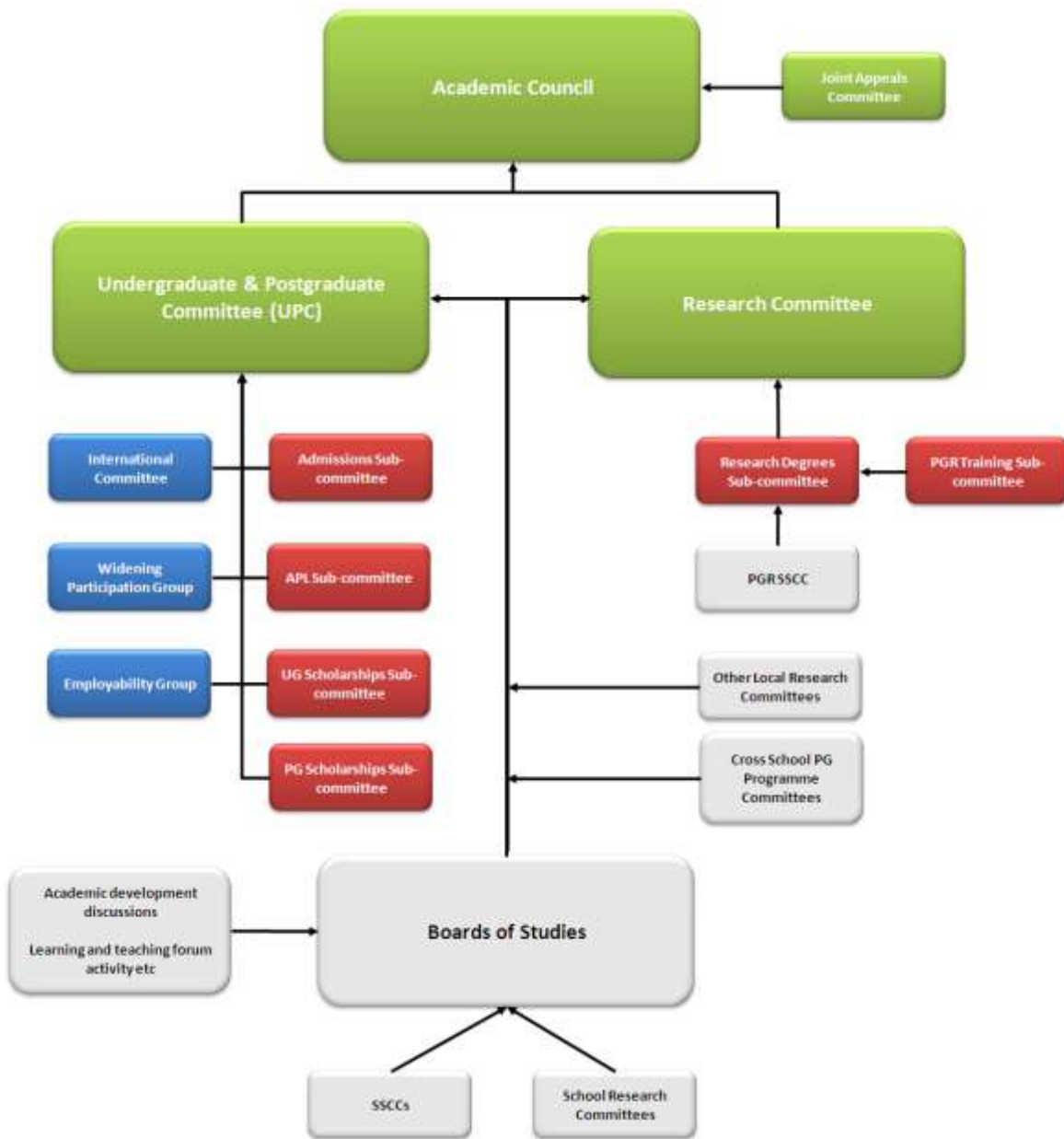
Visiting artists, practitioners and scholars are employed to share their specific expertise, knowledge, and experience to support the main teaching and learning activities of the programme. They provide an external professional context and perspective to the learning and teaching of the specific subject.

**Technical Staff**

Technicians support the delivery of the academic programme, and are responsible for the induction and provision of technical instruction in the use of technical workshops or areas. They are, in the main, also responsible for the maintenance of equipment and workshop/area facilities.

**25. Please explain the systems and arrangements regarding:**

**a) Quality assurance of the management, operation and monitoring of the programme**



**b) Student feedback and representation**

Student representatives are elected for each Year, to represent the views of fellow students on Programme Committees and Boards of Studies, and to act as an important means of communication between staff and the student body. Essentially, the role of student representative is one of encouraging students to enhance the quality of the School’s learning and teaching provision, and of ensuring student participation has a positive effect on developments within the School. Student representatives are offered an induction into the roles and responsibilities of the position, and are offered a programme of training by the Student Representative Council.

Each department elects student representatives for each year-stage of the programme who attend a Student/Staff Consultative Committee (SSCC) meeting once a term. The agenda of the SSCC meetings is set primarily by students. Student representatives arrange meetings with year groups prior to the meeting of the Committee to help form this agenda. While the concerns of students

regarding the programme at subject area level can be discussed with the tutors at any point, it is through this meeting that such concerns should be brought formally to the attention of staff. From this committee, student views are taken up through the committee structure via the SoFA Board of Studies and to the Undergraduate Committee. The minutes of all SSCC meetings are circulated to the students of the departments.

Student feedback and participation is also encouraged by additional student meetings held to discuss issues that inform the enhancement and quality of learning and teaching provision within the School. Annual questionnaires are used to seek feedback from the students that informs the programme quality enhancement process at all levels; delivery of courses, provision of equipment and resources, learning environment and student support.

#### **c) Programme based student support**

Where problems or difficulties arise, students should feel free to discuss them with a tutor or the Programme Leader at any time. The Programme Leader should be the first point of contact for anyone experiencing any problems. Help and/or advice is also available from Learning Support, which is located in the Haldane Building. All problems are best dealt with quickly, and no problem is too insignificant to mention. Staff are committed to helping students with any issues or problems that arise and will help to find the right solution, or an individual that can help.

Please make sure the Programme Leader is notified of any personal problem or illness that may affect your ability to engage with the course. Such issues are taken into account at assessments but cannot be taken into account retrospectively, unless there are very good reasons (mitigating circumstances) why this should be so. Mitigating circumstances are circumstances that arise suddenly that could compromise your ability to perform at your best.

As part of a support system, Fine Art has a Student Advisor, John Quinn. The Student Advisor is available by appointment to discuss problems and issues that you feel you are unable to discuss with staff from your department. Meetings with the Student Advisor should not be seen as tutorials, or counselling sessions. If the Student Advisor is unable to help you, then he will guide you in the direction of someone who will. Appointments with the Student Advisor can be made through the Fine Art Office.

Additionally you, or any of your staff advisors, may approach the Head of Registry for guidance and assistance.

#### **EXTERNAL EXAMINERS:**

##### **Painting & Printmaking**

Ms Madeleine Strindberg  
Senior Lecturer, University of Brighton

##### **Fine Art Photography**

Prof Peter Finnemore  
Researcher and Lecturer in Photography, Swansea Metropolitan University

##### **Sculpture & Environmental Art**

Prof Eric Bainbridge  
Professor of Fine Art, University of Sunderland