



Programme Specification

SECTION A: CORE INFORMATION

1. Name of programme: Fine Art
2. Award title: BA Honours
3. Programme linkage: No
4. Is the programme a top-up only? No
5. Does the programme have a Foundation Year (Level 3) associated with it so that students enter for a four-year programme and progress directly from the Foundation Year to Stage 1 without having to re-apply? Yes
Edexcel BTEC Level 3 Foundation Diploma in Arts and Design
BA (Hons) Arts and Design Extended
6. Level of award: Level 6
7. Awarding Body: University of Sunderland
8. Department: School of Art and Design
9. Programme Studies Board: Fine Art
10. Programme Leader: Peter Wolland

11. How and where can I study the programme?

At Sunderland:	✓
Full-time on campus	✓
Part-time on campus	✓

12. How long does the programme take?

	Min number of years / months	Max number of years / months
Full-time	3	9
Part-time	6	9

For start-dates please see the current edition of the Prospectus or contact the relevant department at the University. For start-dates for programmes delivered in a partner college, please contact the relevant college.

SECTION B: FURTHER CORE INFORMATION**26. Learning and teaching strategy.**

The Fine Art programme's aims are to help you as an emerging artist to develop your ideas and career aspirations within the context of the Creative Arts' Industries. This programme uses the study of Fine Art to help you to develop into a creative graduate who can work as a Fine Artist in the Creative Industries or in other sectors. The programme's philosophy centres on helping students to develop a personalised understanding of the opportunities and skills that Fine Art can offer them today. This programme will not only help you to develop your creative skills but will also focus on how you might use those skills to benefit contemporary society. For example, some of you will develop 'portfolio careers' that might involve a mix of working as 'Fine Artists' for gallery exhibitions, designers making work to commission for specific contexts, makers who can fabricate work for yourselves or others, curators, educators, arts administrators or participatory artists working in the community (Participatory art is an approach to making art in which the audience is engaged directly in the creative process, allowing them to become co-authors, editors, and observers of the work). Others may choose to take their creative skills into jobs outside of the creative arts and we will help you to explore these options. What approach you take to Fine Art is open for you to decide and our aim is to develop you as a graduate who has the skills to work in diverse creative contexts as well as in other graduate careers.

This programme is mainly about developing your creativity, confidence, problem solving skills, communications skills and professionalism so that you are well prepared to enter the professional world. Developing your personal approach to art or 'practice' is central to our programme at the University of Sunderland and, through this approach, you will develop your individual creativity. This will enable you to develop the important attribute of being able to deal with uncertainty, ambiguity and risk a key asset for your future career because you will stand out from other graduates in non-creative subjects who have learnt what might be termed a 'known' or a fixed cannon of knowledge. As a 'Fine Art graduate you will have 'invented' your own personal approach - as opposed to being told what you should do or think. We will help you to reflect upon this and to find out what your particular creative and professional strengths are. Importantly, we will also help you to articulate your particular skills and attributes so that when you graduate you can either use them in your practice or to get a graduate job. We want you to be a leader and tomorrow-maker for the future!

Studio based practice (where you have your own, personal, studio space) is the core to the Fine Art programme and you will be allocated a generous sized individual studio space in Priestman Building.

You will also have additional project and exhibition spaces for paintings prints and sculpture, plus digital installation and performance work, where ideas can be tested, outside of your individual studio space, providing an effective and discursive learning environment. This includes our own 'Shaun Project Space Space' and Gallery "007" (our Fine Art Digital, Photographic, Film, Sound Installation project space) where students can explore new ideas and engage in group discussions about their work. Fine Art students will also have the opportunities to exhibit and gain experiences supporting the installation and curating of public exhibitions in our large Faculty Priestman Gallery.

These spaces will be a vital environment where your individual creative interests will emerge and grow. You will have access to excellently equipped workshops in printmaking, 3d printing, digital photography, woodwork, metalwork, and casting as well as support in the development of film and sound. You will also have access to Fab lab (*fabrication laboratory* - is a workshop offering digital fabrication skills and equipment), as well as our Design and Glass and Ceramics departments. This is important, as this programme is about helping you to understand the wider applications for your creativity. So you will have opportunities to meet and work with students and staff from other creative subjects. For example, in Stage 2 you will work on a collaborative project on the 'Integrated Creativity' module with Design students. Although much of your time might be working in your Fine Art studio, we will also encourage you to embrace the idea of 'turning the studio inside out' by working on external projects, briefs and exhibitions. Key to this will be our links with Sunderland's 'Culture Company' which is a nationally innovative approach to 'curating the city' through the overarching management of five cultural institutions: Northern Gallery for Contemporary Art, National Glass Centre, Sunderland Museum and Winter Gardens, Washington Arts Centre and The Old Fire Station performing arts venue. The links that your Fine Art programme has with the Cultural Company will bring you additional learning opportunities and put you into contact with a broad range of creative professionals. So by the end of the programme you are likely to have already developed an emerging professional CV and be well networked in your chosen career area.

This programme is underpinned by what have been described as the 'signature pedagogies', which are distinctive in art and design teaching (Shreeve, Sims & Trowler, 2010). These approaches will help you to develop professional skills and attributes which will be transferable to many jobs and careers in the future:

- ***Learning has a material and physical dimension*** - There is recognition of the whole person's involvement in learning; it is not simply a matter of cerebral activity, but a bodily learning that involves the emotions and senses

- **Learning involves living with uncertainty and unknown outcomes** – The tutor can't always tell you the answer and you will develop personal responsibility and independence – important attributes for employment
- **Learning has a visible dimension** – You can see your learning as work in progress. This is often not the case in other subjects
- **Aspects of learning take into account the audience** – Who your work is for and in what context it is shown is important. Again this is not always the case in other subjects
- **The intention is to develop independent creative practitioners** - The tutor's role is not to develop students who are all able to recite a fixed canon of knowledge, but to encourage individuals to understand where they and their work fits, and belongs, within a practice
- **Learning is fundamentally social** – The learning outcomes (artworks) are visible and discussed. Students have access to more experienced students and tutors (and visiting artists) and discussion is a key part of, often informal, learning situations. This social element can also help you to build confidence in working with others
- **Process is important and developmental** - The developmental nature of student and tutor interaction is often centred on unfinished and on-going work in progress. These opportunities for formative feedback are facilitated by the visibility of the 'work' around them and the readily accessible work of others. It is faster to 'read' a painting or sculpture than a dissertation, and meaning may be jointly debated with the whole group in the presence of both student and tutor
- **Teaching and Learning Spaces** – You tend to learn in the studio or sometimes in professional ('real world') contexts.
- **Tutor Identity** – Your Fine Art tutors are all professional artists, writers and curators as well as teachers. This is often not the case in other subjects.

These aspects might also be linked to an approach of inducting students into a 'Community of Practice' (Drew, 2004). This idea links to Wenger (1998), and his concept of many learning activities consisting of 'legitimate peripheral participation in a community'. In the case of this programme, this *community* includes your peers on the programme, other students in the School of Art & Design, staff and artists working with The Sunderland Culture Company and creative professional working in the region, nationally and abroad. You will be taught by professional artists, curators or writers. This means you will benefit from the latest ways of working as well as from our contacts to help launch your career. You will have close contact with the Northern Gallery for

Contemporary Art, so can access many events and exhibitions as well as visiting professionals. You will be offered professional 'real world' opportunities (legitimate peripheral participation in a community), which could include the chance to show your work in public exhibitions, undertake internships, work on real commissions, and competitions – all of which will help you to build a professional CV. You will learn in a supportive creative community and be encouraged to become nationally, even internationally, networked during your time on the course. This professional 'Real World' experience is central to this programme. For example, in your "Fine Art in Society" module in Level 5 (2nd Year) you will develop your own ideas and practice towards a live individual or group public exhibition, or research and present a proposals for a participatory arts outcome. Also in the Level 5 shared Integrated Creativity module you will work collaboratively as part of the Arts and Design Community environment with students from different subject disciplines in the Design programmes where you will be asked to analysis and create solutions to Art and Design ideas and identified problems for a public outcome. These modules, aims are to help you locate your ideas within a wider audience outside of your studio to help you to find your own creative place in society.

References:

Drew, L.(2004). The experience of teaching creative practices: conceptions and approaches to teaching in the community of practice dimension. In *Enhancing Curricula: Towards the Scholarship of Teaching and Learning in Art, Design and Communication*. Barcelona: CLTAD.

Shreeve, A; Sims; E & Trowler, P. (2010). 'A kind of exchange': learning from art and design teaching. *Higher Education Research & Development* Vol. 29 , Iss. 2, 2010

Wenger, E. (1998). *Communities of Practice. Learning meaning and identity*. Cambridge: Cambridge University Press.

At the start of the programme, there will be tutor-led projects. As the programme progresses you will develop your own self-directed projects, which will help your independent learning. Critical analysis of your studio research work will be evidenced alongside the development of personal journals, reflective blogs, art journal publications and the use of the University's Canvas VLE.

The main learning and teaching methods employed are a combination of:

Lectures

to present and explain factual information and give a grounding in the key theories, genres and works associated with design practice.

Seminars

to allow guided group discussion as a means of clarifying and elaborating on aspects of course work and thinking.

Demonstrations and hands-on tuition

to show you practical techniques both in the studio and on the computer.

Group critiques ·

to allow you to practice presenting your work to others and to develop the ability to become reflective in your practice, and to learn from the feedback of others. Tutorials · are very frequent throughout the programme. They are either one-to-one with the tutor or in small groups to discuss your ideas, thinking, approach, analysis, facts.

Electronic learning resources (electronic journals, internet, self-learning DVDs, videos, etc)

develop skills of research and analysis, and encourage you to become an independent learner embracing the notion of professional self-development.

Independent learning or private study ·

encourages you to become resourceful and self-reliant using your own initiative and time management skills. With experience you also learn when it's better to seek appropriate guidance. This is a core skill that employers are keen to see in any graduate.

Presentations ·

Over time, you will gain practice presenting your work as would be expected in industry in a client presentation situation. This not only helps with your oral and visual presentation skills, it helps you to develop the skills to evaluate your own work and concisely identify the key points that can sell the idea to your audience.

27. Retention strategy.

The University has a range of strategies in place to guide and support students which help to maintain retention.

Induction

Students enrolling on this programme are taken through a week of induction activities, introducing them to the University, the staff and fellow students. There is normally a range of fun creative projects, a field trip, prizes, library inductions and students union activities all designed to help students make friends, settle in to University life, find their way around and get ready for their studies

Student handbook

All design students receive a student handbook that explains important things about their academic studies, how and where to get advice and support, and directs them to some of the wider support

systems in place for students.

Student Reps

Students on all programmes at each stage elect a student representative who can speak for them at the various committees and forums where decisions are made about how the programme is run.

Registers and Communications/Meetings

The University has a system of attendance monitoring using registers that students scan into each contact session, electronically. Any absences are noted and admin staff contact each missing student by text message to make sure everything is okay and to ask if they need any support. Further unexplained absences result in more formal letters being sent to ask for a meeting with the student at which any issues can be resolved.

SSLC

Each department holds Staff Student Liaison Committee meetings at least once per term at which students and staff are invited to identify things that are worth commending about the operation of each programme, as well as things that need to be addressed. An action plan ensures that all agreed actions are followed up and addressed.

Comprehensive additional support

All on-campus students have access to the University's central support services including Counselling, Disability Service, Health and Well-being, Chaplaincy, financial support and advice, International Office and Careers and Employability Service. The Students' Union provides an independent service which offers advice and support across the full range of personal and academic problems which students may encounter. These services are available via the Student Support Services.

Fine Art Programme Leader, Personal Tutor and Stage Leaders

Every student enrolling on this programme either in a full-time or part-time capacity is taken through a comprehensive induction process, introducing them to the University, the staff, fellow students, key terminology and approaches to studying at HE, and how and where to get support and advice.

The Programme Leader in Fine Art is also your **Personal Tutor**. The Programme Leader will meet you in small groups at least three times during an academic year. Individual personal appointments can be made directly when needed. Your Programme Leader can advise you regarding possible

student support questions or any academic regulations related to your studies. This could include for example application advice regarding Extenuating Circumstance.

Alongside the Programme Leader Fine Art also has Stage Leaders for Stage 1,2 and 3 (or Level 4, 5 and 6). Your Stage Leader oversees the day to day running and monitoring of attendance for your stage / level group cohort. The Stage Leader also oversees your studio space allocation arrangements and monitoring.

Stage Leaders also hold a Module Leadership or teaching responsibility in their allocated Stage / Level, so they will have the opportunity to meet you as a group each week as part of your module teaching delivery, to provide additional programme announcements and messages.

The Programme Leader and Stage Leaders also provide academic support to students when returning from an absence, to help you return smoothly to study and catch-up on missing work.

A distinctive aspect of this programme is that we are passionate about helping you to find your place in contemporary society through the study of Fine Art. We will challenge you to be the best that you can be in your chosen direction but we will do this through a supportive and positive approach where we will help you to draw out and recognise your individual strengths and interests.

Any other information.

Fine Art has been studied in Sunderland since the 1860s. This long tradition gives the programme a rich inheritance and association with the proud history of art education in the UK. The Northern Gallery for Contemporary Art has a fifty year history in Sunderland and has recently opened in a brand new space in the University. In terms of artists opportunities and support, 'an – The Artists' information Company' started in Sunderland as 'an' magazine. The University of Sunderland was one of the pioneers of Practice-led PhDs in the UK and we have a strong cohort of art and design PhD students today who are creating new knowledge and ways of thinking for contemporary practice.

Previous Lecturers and Alumni include Robin Crozier - the internationally recognised Concrete Visual Poet (a form of art that links visual art and words) and Mail Art Network artist; the nominated Turner Prize Fine Art graduate, photographer Richard Billingham and internationally renowned sculptor and Emeritus Professor of Fine Art, Eric Bainbridge (named recently as one of Britain's top one hundred sculptors).

Section C Teaching and Learning

28 What is the Programme About?

The Programme values and respects students as fellow artists. Staff and students are all part of the bigger artist learning community. The Fine Art academic staff and technicians are also practicing artist with knowledge, skills and creative arts experiences to share with you at this stage of your career.

The programme provides a conceptual, theoretical and practical structured journey which is both challenging and extremely supportive. The programme's aims are to help you get to where you want to go to as an artist, finding your place in the creative arts industry where your degree achievements, experiences and contribution to society as an artist will flourish.

From Interview to Graduation

University Open Days and Fine Art interviews play a vitally important part when selecting your place of study. We see the interview as a window into the programme, which introduces you to degree level thinking and making in a supportive learning environment, an experience which we would expect every student to receive on the programme. Tutors spend time looking at your portfolio at interviews, discussing your work and aspirations towards future careers in the creative art industry.

Distinctively in Art and Design programmes are inclusive. Research data from Quality Assurance Agency for Higher Education's (QAA's) indicates inclusively, that dyslexia is prevalent among Arts and Design students. The University of Sunderland Student Services provide well-established support systems providing relevant help and advice for both academic and pastoral matters.

Programme Aims

- Developing individual creativity and professional skills through the subject of Fine Art.
- Providing opportunities for students to reflect upon and articulate their particular individual creativity and professional skills relevant for graduate employment.
- Providing excellent learning environments, individual student workspaces and external exhibition opportunities.
- Utilising our research, professional and external links, including 'The Sunderland Culture Company' to create learning opportunities for students and inform and develop curriculum.

- Fostering reflective and critical approaches to creative practice by promoting diagnostic, communication and digital skills.
- Providing diverse examples of creative careers through external learning opportunities, contact with other subject areas, visiting professionals, exhibitions and conferences.
- Offering vocational and professional opportunities in preparation for a dynamic career in Fine Art, the Creative Industries and beyond.
- Enabling students to gain confidence, build resilience and develop a personal understanding of the broader cultural and social contexts of Fine Art, the Creative Industries and wider graduate opportunities.

29 What will I know or be able to do at each Stage of the programme?

Learning Outcomes Stage 1 – Skills

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

S1 Demonstrate appropriate subject specific handling skills which involve the creative use of materials both two and three dimensionally and digitally.

S2 Demonstrated research skills for information gathering in order to develop, reflect upon and communicate your ideas.

S3 Demonstrated the ability to begin to communicate ideas in visual, oral and written forms.

S4 Demonstrated skills in relevant self-management, improving own Fine Art studio practice learning, problems solving appropriate to your study and to meet deadlines.

Learning Outcomes Stage 1 – Knowledge

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

K1 Acquired and demonstrated basic knowledge and understanding of materials and making processes in the study of Fine Art practice.

K2 Through a shared studio learning environment showed an appropriate understanding of how to research, prepare and present project work using relevant workshop access.

K3 Demonstrated a relevant theoretical knowledge and understanding of the broad context of the historical and contemporary issues in Fine Art practice.

Learning Outcomes Stage 2 – Skills

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

S5 Demonstrated the ability to identify and use appropriate skills and techniques in the manipulation of the materials offered within the context of a Fine Art practice programme.

S6 Demonstrated skills to independently generate and implement a negotiated learning plan to produce work whilst showing an ability to accommodate change and uncertainty.

S7 Demonstrated skills in research, self-management, problem solving and meeting deadlines.

S8. Demonstrated the ability to communicate ideas in visual, oral and written forms, with some understanding of audience and context, and reference to research.

S9 Demonstrated appropriate collaborative and professional making skills that will enrich and support engagement through exhibitions and participatory arts projects with an external public audience.

Learning Outcomes Stage 2 – Knowledge

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

K4 Shown the necessary ability to develop your own creative initiatives and self-managed art project.

K5 Developed an understanding of the broad context of Fine Art contemporary practice and theories which accommodates the public and social roles of artists in society.

K6 Demonstrated appropriate understanding of the conceptual and theoretical issues relevant to your chosen field and shown ability to be reflective and evaluative within their practice.

K7 Demonstrated knowledge and understanding of the role of other practitioners' work in development towards a collaborative project with students from other programmes in the Art & Creative Industries Faculty.

Learning Outcomes Stage 3 – Skills

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

S10. Demonstrated the ability to communicate ideas in visual, oral and written forms, which take account of audience and context and is underpinned by self-directed research.

S11. Demonstrate the ability to critically analyse information, formulate reasoned arguments from group and individual tutorial discussions and benefit from the critical judgements of others.

S12. Demonstrated specialised and innovative ways in which your ideas can be communicated and implement critical judgment on the selection and use of appropriate materials and processes for an intended exhibition audience or an arts funding research project application and meeting deadlines.

S13. Demonstrated the acquisition of a broad range of academic and professional transferable employability skills that will enrich and support your continued development relevant to a range of culture-related careers and future employment opportunities.

Learning Outcomes Stage 3 – Knowledge

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

K8 Demonstrated the appropriate intellectual understanding as a means to establish an identifiable and distinctive artistic identity within contemporary Fine Art practice.

K9 Demonstrated conceptual and theoretical competencies and an awareness of both historical and contemporary precedents within their chosen area of creative activity.

K10 Demonstrated reflective and self-critical attitude towards the self-evaluation of your own creative activity regarding personal career planning.

Learning Outcomes – Ordinary degree

If you are awarded an Ordinary degree you will have achieved the majority of the learning outcomes for the programme studied. However you will have gained fewer credits at Stage 3 than students awarded an Honours degree, your knowledge will typically be less broad and you will typically be less proficient in higher-level skills such as independent learning.

30 What will the programme consist of?

Stage 1

The underpinning theme of the Stage 1 is to expand, enhance and acquire new making skills, whilst developing ideas through the use and appreciation of diverse subject related materials working both individually and collaboratively.

You will be introduced to core Fine Art practical skills relating to painting, printmaking, digital photography, sound and sculpture, performance and Installation. You will be allocated your own studio space in addition to using printmaking, wood, metal and digital / Fab Lab workshops.

You will start to develop degree level 4 thinking, introducing you to studio and theoretical research. You will start to apply more analytical and critical thinking through making. You will be introduced to individual and group tutorials thereby expanding your communication and presentations skills.

In the **Fine Art Histories and Ideas** theory module you will learn about some of the key art movements and ideas which shaped, and continue to shape, the world culturally. You will examine key some of the themes that critically explore the cannon of Western Art within the broader contexts of global cultures, both past and present. You will develop essay skills in terms of theoretical research, debate and analytical critical writing.

Through the Stage 1 modules you will start to develop your own personal studio Fine Art practice and work towards a public show. You will learn here about team work and how to work collaboratively in terms of selecting and installing work, fund raising, poster design, publicity and opening night catering and hospitality arrangements.

In the **Contemporary Approaches to Drawing** module you will be introduced to drawing principles, engaging with diverse approaches to drawing, using a wide range of ideas, materials and working methods.

Preparing Applications

Across all modules at all levels there is a recognition that students need to develop short, concise ways (both verbal and written) of expressing what their practice is about. This is because most applications these days (whether they are job applications, applications for funding or just letters to galleries, community groups or companies) have to be written with specific word counts.

In Stage 2 **Fine Art Methodology** module you will consider the form and the appropriateness of the medium to the articulation of idea, choosing from Fine Art's wide area portfolio of subjects; painting, drawing printmaking, sculpture, digital, performance and installation. You will examine through practical work, the creation of an image from concept to realisation.

In the **Fine Art in Society** module you will develop your own studio practice towards installing a "**Live Exhibition**" open to a public audience or alternatively to research and present a proposal for a Participatory Arts project. The proposal could include work for an educational pop-up art workshop intended for a public gallery collection, a contemporary touring exhibition, a festival event, a regional community or charity organisation, or a proposal for an internship in local partnership with Sunderland Culture, or proposing to organise an art themed educational workshop for a school project. The module's aims are to help you locate your ideas within a wider audience outside of your studio, finding a place and context for your art in society.

The Stage 2 **Art in Society, Theory and Context** module provides a theoretical lecture and seminar programme platform to help underpin and challenge your ideas about local and global cultural developments, whilst generating discussions regarding your own creative arts practice. We will continue to explore some of the key cultural themes outlined in stage 1, including our local geographical and creative ecology as well as our socio-political, environmental, cultural and professional awareness alongside a consideration of aesthetics, materials and audience considerations.

Students will be expected to attend the series of **Creative Lives** talks as part of this module – talks by both staff and leading creative makers in their field exploring the way in which they make work and thrive as artists and makers. This broad series of lectures will provide students with a good opportunity to see how creative arts practice is interdisciplinary. Not only is contemporary fine art influenced by all aspects of creative culture (design, photography, multi-media, sound, fashion and

film for example), but a student's own practice can be made significantly more professional if they understand about design layout, can take good photographs or create short films about their work.

Building on this importance of interdisciplinary, the 20 credit **Integrated Creativity** module provides the opportunity to work with students from other programmes in the School of Art & Design towards collaborative project outcomes. In this key module, students will learn about teamwork, and see how fine artists and designers may contribute to the development of a project. Working together, as part of a team, may well be a crucial skill for students to learn when they graduate.

Stage 3

In your **Practice, Publication, Pitch** studio based module the emphasis is on researching and producing a self-negotiated project. Alongside your studio work, you will also publish an artist's online and hard copy Blurb book which reflects and evaluates your practice. This will help you to prepare to promote your practice for future exhibitions and Creative Arts related applications.

The module also includes **interview panels** where you will gain invaluable live experiences of pitching the ideas generated from your studio work towards a proposed exhibition, residency, fellowship, scholarship, competition, Arts council bid application or graduate employment application.

The module is taught via individual and group seminars, workshops, including InDesign publishing, alongside the weekly Professional Practice/Artist in the 21st Century Lecture programme which includes the University Careers Services Workshops, Postgraduate application and funding talks, and our Arts & Design Creative Lives Practitioners Artist talks.

The **Exhibition** module provides an intensive period of studio practice working towards the realisation and completion of an individual personal project. The end of year module culminates in a critically selected solo exhibition, presented for both your final degree assessment and the public degrees show exhibition audience.

Stage 3 also includes a 20 credit Art theory module **Dissertation and Application**. The aim of the module is to give you the option of choosing an assessment pathway best suited to the way you want to develop and support your final studio module in preparation for future possible graduate careers. You can choose one of a two pathways through the 20 credit module:

The 6,000 word **Dissertation** is a self-directed project engaging with and explaining a subject derived from visual culture. Central to the dissertation is interpretation and analysis; it will explain something by working through a set of issues, all of which help to establish the critical framework of the project. It will be focused on a specific subject; developed by testing and probing ideas, issues and concepts; and structured by sequential chapters. This strand would suit students who want to progress onto MA or PhD or who enjoy the challenge of a written, critical dissertation which brings with it specific rigours of research and investigation. This module is supported and organised by detailed academic supervision in the form of individual tutorials.

Or choose to complete your own Fine Art research practice **Application** related documentation. A 6,000 word document in total including a comprehensive arts related career plan. This also includes preparation for an arts funding body application, using the forms and following the specifications by the funding body. For this approach, you may choose to apply for a grant for an exhibition; for a curated show; to set up a studio group; community-based activity; or Public Commission etc. Examples of successful Arts Council England (ACE) applications and a range of other funding proposals will be provided as guidance. The title and content of the application will be negotiated in a workshop session at the start of the module led by University research staff. This will also be accompanied by visual material to support your application, evidence of research, relevant costing and your marketing strategies. Students choosing this option should be clear that they have in mind a specific future career path that the application relates to.

Study abroad Opportunities

There are opportunities for students to spend one or two semesters during Stage 2 studying at an exchange partner institution abroad. Students receive academic credit and time spent abroad counts towards their Sunderland programme.

Each undergraduate programme consists of a number of Stages from a minimum of 1 to a maximum of 4, each of which is equivalent to a year's full-time study. The summary above describes briefly what is contained in each Stage. Most programmes have a mixture of core (i.e. compulsory) modules and optional ones, often with increasing choice as you move through the programme and gain in experience. In some programmes the choice of optional modules gives you particular 'routes' through the programme. The programme structure including a detailed list of modules can be found in the [programme regulations](#).

31 How will I be taught?

Scheduled teaching activities	✓
Independent study	✓

The BA Fine Art Programme uses a diverse range of teaching and learning strategies that assist in the development of technical, aesthetic and professional skills of students. In the early stages of the programme, the modules are structured to provide teaching and learning through staff led demonstrations, tutorials and seminars. However, by stage 2 'self-negotiated' projects lead to a greater student-led emphasis within their learning with staff guidance. Each module offers a variety of individual tutorials, seminars, handouts on the virtual learning environment (VLE), demonstrations, peer reviews, and feedback.

The teaching and learning experiences employed across the 3 stages include the following:

- Studio teaching (one-to-one and group tutorial discussions).
- Lectures, digital talks and seminars.
- Subject area workshops (for example: print, wood, metal, paint, casting, welding)
- Library Information Services
- Progression through studio module generates a portfolio of work providing continuous self and peer reviews.
- Self-Negotiated project learning plans.
- Artist statements and the construction of personal Artist Blogs and Blurb Art book publication provides the means for reflecting upon your personal development
- Use of University CANVAS (Virtual Learning Environment) for key information
- Student Exhibitions and Professional Practice talks plus gallery and studio visits.
- Participatory Arts work shops
- Module reviews, feedback verbal and written.

32 How will I be assessed and given feedback?

How will I be assessed and given feedback?

Written examinations	
Coursework	✓
Practical assessments	✓

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the [Matrix of Modes of Teaching](#).

The generic assessment criteria which we use can be found [here](#). Some programmes use subject-specific assessment criteria which are based on the generic ones.

This programme uses the Generic University Assessment Criteria	YES	For written assignments
This programme uses the Subject Specific Assessment Criteria	YES	For practical projects

Assessment

The Programme adopts assessment procedures in line with a code of good practice that clearly identify and emphasise;

1. The Learning Outcomes of the Module (what you will need to achieve to pass the Module)
2. The Units of Assessment and their relative importance in the overall assessment. (The individual assessment components and the percentage weight they contribute towards the final 100% mark).
3. Use criteria specific to the Learning Outcomes of the Module which are linked to the appropriate Faculty/University Generic assessment criteria: Relevance, Knowledge, Analysis, Critical Evaluation, Presentation and Professional Practice

The majority of Fine Art modules are studio practice based. You will be assessed with your work. In these modules all course work produced is presented, with the exception of the Stage 3 final Degree Exhibition presentation module, where you will critically select specific work for the final exhibition presentation. Studio Assessment can include the submission of written learning plans, project evaluative statements and blogs.

You work is usually assessed at the end of each module, some modules **DWG151 Contemporary Approaches to Drawing** (Semester 3) include a 25% proportion formative mark at the half way stage with the remaining 75% proportion assessed at the end of the module. Assessment can also include the production of a student Artist Blogs submission in **ART280 Fine Art in Society** and the publication of an Artist Blurb book providing the written component of **ART380 Practice, Publication, Pitch** which also includes a panel interview assessment.

History of Art Assessment Stage 1 and Stage 2 History of Art modules includes an essay (2,000 words) submission and a Power Point Presentation with tutor questions. The Stage 3 HAD380 Dissertation is a 6,000 -7,000 extended essay submission.

Module Assessment Feedback. Is provided initially verbally, followed with assessment criteria mark break down reports within 4 weeks of the assessment date.

Information regarding assessment are contained in the module guides and on CANVAS our well-advertised, and introduced in advance by the Module leader.

The concept of assessment as a formative process within the programme is introduced at the induction stage. Continuous informal module tutor **interim reviews** (Verbal and written) contain the expectation that you will be identifying your own strengths and weaknesses, developing new patterns of working as a result of review and assessment tutorials.

External examiners are appointed to oversee and advise on the assessment of the programme. They verify the comparability of the standards of the programme with the standards of similar programmes elsewhere in the UK and the quality of the assessment process. External Examiners might ask to talk you as part of the final ART381 Fine Art **Degree Exhibition** Module.

The University regulations can be found [here](#).

The University aims to return marked assessments and feedback within 4 working weeks of the assignment submission date after internal moderation processes have been completed. If this is not possible, students will be notified by the Module Leaders when the feedback is available and how it can be obtained.

The Academic Misconduct Regulations and associated guidance can be found [here](#). It is the responsibility of students to ensure they are familiar with their responsibilities in regards to assessments and the implications of an allegation of academic misconduct.

Students should refer to the [University Regulations](#) for information on degree classifications and compensation between modules.

Teaching, learning and assessment matrix

NB. Not all option modules may be offered in any one academic year and will depend on the availability of staff and the priorities of the school. In addition, modules will usually need to be selected by a minimum number of students. Option modules may be available on more than one programme and the Programme Leaders will liaise with the Faculty Management Team to ensure there is a reasonable amount of choice in any given year.

Matrix of modes of teaching, learning and assessment for Stage 1

Module	Code	Core / optional	Modes of T&L	Modes of Assessment	LO S1	LO K1	LO S2	LO K2	LO S3	LO S4
Studio and Show	AR180	Core *	Studio individual and group tutorials, Lecturers, seminars workshop and demonstrations	Practical work, contextual research and blogs	Taught & assessed					
Fine Art Making Skills	ART181	Core *	Studio individual and group tutorials, Lecturers, seminars, workshop inductions and demonstrations	Practical work,, contextual research and blogs.	Taught & assessed					
Contemporary Approaches to Drawing	DWG151	Core*	Studio projects, individual and group tutorials, Seminars.	Practical and contextual research.	Taught & assessed					
Fine Art Histories & Ideas	HAD118	Core*	Lectures, seminars, library workshops Individual and group tutorials.	Written essay and Power point presentation		Taught Assessed	Taught & Assessed	Taught Assessed	Taught Assessed	Taught & Assessed

Matrix of modes of teaching, learning and assessment for Stage 2

Module	Code	Core / optional	Modes of T&L	Modes of Assessment	LO S5	LO K4	LO S6	LO K5	LO S7	LO K6	LO S8	LO K7	LO K9
Fine Art Methodology	ART281	Core *	Lectures, seminars, studio individual and group tutorials, Workshop inductions and Demonstrations.	Practical work, Studio presentation and contextual research	Taught & assessed	Taught & assessed	Taught & assessed		Taught & assessed				
Fine Art in Society	ART280	Core *	Lectures, seminars, studio individual and group tutorials, Workshop inductions and Demonstrations.	Practical work, studio presentation , contextual research and blogs	Taught & assessed								
Art in Society, Theory & Context	HAD231	Core*	Lectures, seminars, library workshops. Individual and group tutorials.	Written essay . Power point presentation	Taught & assessed			Taught & assessed	Taught & assessed	Taught & assessed			
Integrated Creativity	DES200	Core*	Lectures, seminars, studio individual and group tutorials, Workshop inductions and Demonstrations.	Practical work, studio presentation , contextual research and blogs	Taught & assessed								

*Indicates a compulsory module which must be successfully passed for progression to further modules or to the next academic year of study.

Matrix of modes of teaching, learning and assessment for Stage 3

Module	Code	Core / optional	Modes of T&L	Modes of Assessment	LO S10	LO K8	LO S11	LO K9	LO S12	LO K10	LO S13
Practice, Publication, Pitch.	ART380	Core*	Lectures, seminars, studio individual and group tutorials, Workshop inductions and Demonstrations.	Practical work, Presentation, research, Art book publication, and blogs	Taught & assessed						
Fine Art Degree Exhibition	ART381	Core*	Lectures, studio individual and group tutorials exhibition workshops an demonstrations	Exhibition	Taught & assessed						
Dissertation & Application	HAD340	Core*	Lectures, seminars, library workshops Individual and group tutorials.	Dissertation	Taught & assessed			Taught & assessed	Taught & assessed	Taught & assessed	

Module List

Award, Route (if applicable) and Level	New/Existing/ Modified Module (N/E/MM)	Module Title	Module Code	Module Credit Value	Whether core or option	Must choose (ie designated option):	Assessment weighting – give % weight for <i>each assessment item</i>	Pre-/co-requisites	Module leader	Other comment (if required)	Date of Entry on SITS. N/MM only (After event)	JACS Code
Stage 1	MM	Studio & Show	ART180	40	CORE		100%.Studio presentation including all supporting work		Marcia Ley			W100

ITEM 2.2

Stage 1	MM	Fine Art Making Skills	ART181	40	CORE		100%.Studio Presentation including all supporting work.		Marcia Ley			W100
Stage 1	E	Contemporary Approaches to Drawing	DWG151	20	CORE		25% Mid formative & 75%. final Studio Work presentation / oral		Peter Wolland			W100
Stage 1	MM	Fine Art Histories & Ideas	HAD118	20	CORE		50% Essay 50%Oral		Joe Woodhouse			W100
Stage 2	E	Fine Art Methodologies	ART281	40	CORE		25% Mid formative & 75%. final Studio Work presentation / oral		Marcia Ley			W100
Stage 2	N	Fine Art in Society	ART 280	40	CORE		50% Mid formative & 50%. final Studio Work presentation / oral		James Hutchinson			W100
Stage 2	N	Art in Society, Theory & Context	HAD231	20	CORE		50% Essay 50% Oral		Carol McKay			W100
Stage 2	MM	Integrated Creativity	DES200	20	CORE		100%Coursework, Practical Assignment		Donna Barkess			W200
Stage 3	MM	Practice, Publication, Pitch	ART380	40	CORE		75% Studio & Presentation 25% Art Publication Book		Peter Wolland			W100
Stage 3	E	Fine Art Degree Exhibition	ART381	20	CORE		100%Exhibition Presentation		Peter Wolland			W100
Stage 3	N	Dissertation & Application	HAD340	20	CORE		100% Dissertation or application document		Mike Collier			W100

How does research influence the programme?

The Centre for Research in Art & Design

Research is the systematic study of particular questions, issues or problems in order to create new knowledge that is useful for others. University lecturers undertake research, as well as teaching, in order to advance knowledge in their subjects and importantly to develop the curriculum for their students. In art and design subjects, research can take a number of forms including writing articles and books, curating exhibitions, presenting ideas at conferences and making artworks or designs. Your lecturers will use the experience and knowledge that they gain from this in order to support you to achieve your goals.

Research in art and design at the University of Sunderland is focused through 'The Centre for Research in Art & Design' part of the Institute for Research in the Arts & Creative Industries. We have a well-established research record, especially in professional art and design practice. This is sometimes known as 'practice-led' research. The centre is divided into eight research groups and achieved 40% internationally excellent and world-leading research in the most recent national audits of research quality - REF 2014 and RAE 2008. We also have research students, who are studying PhD and MPhil degrees in most subject areas. These students are undertaking training in research and this is something that you may wish to consider after your degree.

You are likely to benefit from research in a number of ways. Examples might include:

- Publications by your lecturers in your module reading lists
- Lecturers giving presentations on their artworks and projects and discussing them in seminars
- Invitations to visit exhibitions by lecturers
- Opportunities for you to work alongside your lecturers on research projects
- Presentations by external contacts made by your lecturers through their research
- Presentation by PhD students about their research

Specific recent examples relevant to your programme include:

Staff Research Fine Art

Staff research is well embedded in the curriculum providing an overarching framework for the range of research activity currently on-going within Fine Art at University of Sunderland. Staff engage and support their teaching with a range of artist talks, exhibitions and studio visits located in the modules, ART180 Studio and Show, ART281 Fine Art Methodology, ART280 Fine Art Art in Society and ART380 Practice, Publication, Pitch. The breadth of permanent and visiting lecturer staff expertise is such that it reflects the demand, nature and market of the Programme today. All staff are practitioners. There is staff expertise in Painting, Printmaking, Sculpture, Digital Media, Performance, Installation, Curation and Drawing, evidenced through staff individual and group exhibitions, regionally, nationally and internationally.

For example, Emeritus Professor of Fine Art Eric Bainbridge was named recently as one of Britain's top one hundred sculptors in the Twentieth Century

(<https://www.workplacegallery.co.uk/artists/4-Eric-Bainbridge/biography/>).

Professor Mike Collier has an international reputation as both an artist and a curator having established the Tyne international Exhibition of Contemporary Art and shown extensively in the UK and abroad (most recently in Japan). He is currently a Board Member of the Contemporary Visual Arts Network based at the Baltic Centre for Contemporary Art. Mike runs a research Centre at the University of Sunderland called WALK (Walking, Art, Landscape and Knowledge), exploring the way in which we creatively explore the world as we walk through it. With WALK, he has curated a series of internationally important exhibitions about art and walking including *Walk On: Forty Years of Art Walking* – from Richard Long to Janet Cardiff; this exhibition toured the UK in 2013/14 and was accompanied by a book and conference about art and walking (*On Walking*) with participants from Australia, Canada, USA, France, Scandinavia, Spain, Italy, Japan and Australia. Mike has successfully supervised eight and examined six PhDs six. He is currently Director of the publications arm of the Faculty (Art Editions North – AEN) and co-curator of the University's Priestman Gallery. (<http://mikecollier.eu>)

Peter Wolland is a painter whose research has included interests in Pembrokeshire Landscapes, Figurative Narrative, Baroque Architectural Spaces and American 20th Century Abstract and Colour Field paintings. Through the construction and deconstruction process embedded in the activity of painting Peter is continually questioning the pictorial dialogue and conceptual interpretation that exists between a perceived image, colour and the physical painted surface. Peter was awarded the Rome Scholarship in Painting, British School at Rome. He has exhibited nationally and internationally.

(https://www.sunderland.ac.uk/about/staff/creative-arts/peter_wolland).

Ralf Broeg is an artist based in Dusseldorf who teaches part time at the University of Sunderland. Ralph defines his practice as collaborative and transdisciplinary. He has worked with architects, designers, and furniture makers. He has made vinyl records and sound installations and he has produced a number of wall paintings as well as a series of catalogues and books including a recent monogram about his work. He has shown extensively across Europe and further afield (<http://ralfbroeg.de>).

Virginia Bodman's painting-centred practice includes drawing, print and object making. She is fascinated by the histories and processes of painting and often uses colour, scale and the materiality of paint as critical tools, making aesthetically provocative work to stimulate debate about painting and social issues. Her work can be seen at: www.virginiabodman.com and *Home Ground*, 2007, (Arts Editions North and Globe Gallery) and *between: drawing from the landscape*, 2000, (English Heritage). Virginia has been awarded a number of prestigious fellowships and artist's residencies including: Fellowship in Painting, Exeter College of Art; Abbey Major Scholarship, British School at Rome; Artist in Residence, Durham Cathedral; Northern Arts Major Award; Leverhulme Fellowship; Berwick Gymnasium Fellowship; Rootstein Hopkins Fellowship; ACE and AHRB awards. Virginia has exhibited widely in the UK

Lothar Götz's practice ranges from site-specific wall paintings and room-sized spatial installations to paintings and drawings. Lothar studied in Germany and is a Reader in Fine Art at the University of Sunderland. There is a clear coherence across his body of work in its continual referencing and engagement with ideas about architecture and space; his painting is characterised by its use of abstract geometric forms, fields and lines of intense colour, juxtaposed with one another. Lothar's research explores how colour interferes with our perception of space and he has realised wall paintings in places of diverse character from Museums to Underground Stations and Hospitals. Site-specific installations include projects for the Piccadilly Underground Station, London: Haymarket Metro Station, Newcastle: The Ministry of Justice, London: Pallant House, Chichester and most recently Leeds Art Gallery. He has exhibited nationally and internationally with solo exhibitions at Chisenhale, London; The Collection Lincoln; Kunsthalle Wilhelmshaven and Kunstverein / Künstlerhaus Hanover. Most recent group shows include Seurat to Riley: The Art of Perception; Compton Verney, Enter Stage Left; The Glucksman Gallery, Cork, Ireland and Drama Queen, Museum Morsbroich, Leverkusen, Germany. Lothar is a PhD Supervisor (https://www.sunderland.ac.uk/about/staff/creative-arts/lothar_goetz).

James Hutchinson has exhibited nationally and internationally including at the Baltic Centre for Contemporary Art and Tate Modern. His practice embraces a wide variety of media. He runs a studio in Whitley Bay with on-going drawing, painting, digital sculpture, and photographic projects. He has worked with architects on regeneration projects and collaborated on sound and performance works as one half of H+M. He is a member of the space / socialspace research group and Ars Mathematica Paris. He currently co-ordinates the Shaun Project Space <https://shaunprojectspace.wordpress.com/> and is also a PhD Supervisor (https://www.sunderland.ac.uk/about/staff/creative-arts/j_a_hutchinson).

Marcia Ley has taught nationally and presented her research internationally. She has worked extensively on public art and participatory arts projects - including as a project manager for *ISIS Arts* (*ISIS Arts* has run an international programme of commissions, residencies and events for over 25 years working with artists from around the world to capture and reveal the stories that unite us; stories about our places and our communities; stories that shape our identities). Marcia currently holds an Artists' residency at *Art Studio Sunderland* working with people who suffer from mental illness. She is also a trustee for several arts in health organisations including *Helix Arts* and *Room for You* (<http://marktodman.co.uk/marcia/about-marcia-ley>).

Gary Power is interested in investigating how the materials, and processes associated with contemporary art can be used to investigate ideas in a spirit of personal enquiry and research. His work shows a commitment to the value of the handmade and the contribution an artists' personal perspective can bring to broader philosophical issues. In his current work, Gary uses a systematic approach to produce collages, abstract paintings on paper and relief panels using acrylic ink, stencil- printing and watercolour. Gary has exhibited his work widely, and completed a number of major public commissions, particularly in architecture. While working as an artist Gary teaches at the University of Sunderland where he is currently MA Programme Leader in Fine Art and teaches on the Degree in Fine art Theory Modules (<http://garypower-art.com>).

Our Art and Design Foundation Team also have close links with the programme. For example, Foundation and Fine Art students recently undertook a joint project around 'email art' which was exhibited in our Priestman Gallery. This gave Foundation students a chance to talk to BA students about their programme and offered BA students an opportunity to work with and support other students.

Research and practice in the Foundation team includes Fine Art approaches – for example Programme Leader Joe Woodhouse has established and run *The Common Room Projects*. These sessions invite visiting artists and designers to the University for day-long projects bringing together students from different levels across the faculty (a recent example includes Turner Prize-winners Assemble and the Granby Street Project). His aim is to further reflect on pedagogies from within the Art and Design Extended programme as well as examining the flexible nature of current creative practice. Drawing has been a central part of Joe's practice and a key component in many of the courses he has developed and taught. To explore this further, he has developed the 'Drawing Week' at Sunderland University – and

interdisciplinary project were students from different art and design courses work together in teams or classes. He has also curated exhibitions, authored a publication (*Graphite*) and spoken at related symposia about the fundamental importance of drawing to practice and the development of ideas. Joe is on the steering group for the ACE funded DRAWING project alongside Dr Mike Collier, Professor of Visual Arts. He is also a co-founder with Fine Art lecturer Adam Phillips of the Foundation Press.

Foundation Press (<https://foundationpress.org/about/>) is an experimental printing press set up by artists originally teaching together on the Foundation Art and Design course at the University of Sunderland (UK). It operates as a space for testing collaborative approaches to design, printmaking and publishing, inspired by the interdisciplinary and fast-paced environment of the Foundation course it developed out of. Adam also runs Circa Projects - an organisation that collaborates with local and international artists and partners to initiate contemporary art situations exploring context and format, rooted in the specific conditions of the northeast of England. Circa Projects is run by University of Sunderland Fine Art Alumni, Adam Phillips and Sam Watson and Dawn Bothwell (<http://circaprojects.org>). Artist Natalie Gale also teaches on both the Foundation Course and the degree in Fine Art. Gale appropriates Eduard Manet's concept of projecting space outward from the frontal picture plane into the viewers' immediate space by loading piped oil paint on smooth gesso surfaces creating a strong physical 'presence' that exist between sculpture and painting (<https://nataliegleart.wordpress.com/about/>)

See Staff Research. www.sunderland.ac.uk/fineartresearch

SECTION D: EMPLOYABILITY

34. How will the programme prepare me for employment?

Employability means having the skills to make you employable. This Fine Art Degree will help you acquire the graduate skills, knowledge and confidence to a high professional standard preparing you for the career you want to pursue, whether that's working directly or indirectly as an artist in a studio or as a creative person with ideas and transferrable skills to be employed in the wider 21st Century global job market.

The programme gives you the opportunity to develop skills which you can use in the future. Some skills are more specific than others to the subject area, or to a particular type of activity, but all skills can be applied in a range of employment situations, sometimes in quite unexpected ways.

This programme is focused on helping you gain the making and conceptual skills needed to practice as a Fine Art artist. The skills of our graduates also enable them to work in museums and galleries, education, retail management, environmental planning, community work, industrial design, arts administration and funding, arts therapy, events organisation and publishing. Teaching is also a popular route for our graduates and we offer opportunities for students to gain experience of this throughout the programme. Graduates also often continue to study on our MA and PhD programmes.

As well as teaching our students the core skills of being a Fine Artist the programme also offers the chance for students to develop a broader range of skills and attitudes that can allow them to work in other areas. Our Stage 2 **Integrated Creativity** module introduces you to working collaboratively with students from our Design programmes. Where you will expand your creative thinking, team working, presentation skills, writing skills, research skills, digital skills, and time management.

The opportunity to be involved with live project plays a very important part on the Fine Art programmes. Each year you will have the opportunity be involved in a public exhibition. Our Stage 2 modules focus on how artist find their role in society in the 21st century, here you will work towards an exhibition or a Participatory Arts outcome. Your ideas and studio work will also be theoretically underpinned and informed with our **Art in Society, Theory and Context** module.

During your Stage 3, final year in addition to preparing, promoting and hosting your own Final Degree show opening, in your **Practice, Publication, Pitch** module you will develop your InDesign skills to create and publish your own art book catalogue about your own practice. We will also help you prepare as a professional artist for future creative Industries “live” applications (for exhibition proposals, residencies, internships, placements, competitions, scholarships and general employment). As part of the **Practice, Publication Pitch** studio assessment we include a formal interview panel. Here you will be asked to present your project, research and outcomes alongside your art book publication. The experience will help you prepare you for future interviews.

Stage 3 also includes our “Fine Art in the 21st Century” artist lecture and workshop programme. The itinerary includes the University Careers Services talks, workshops on writing job applications, artist statements, interview practice, postgraduate application support, including teacher training, art therapy, artist residencies, internships and participatory arts career information. This is also in addition to the other Creative Lives professional artists talks available across our Arts Faculty and University.

The careers and employability service are closely linked to the programme and the ‘Sunderland Futures’ offer, which supports students with employability, is promoted at each stage. We also encourage and support our students to apply for the University of Sunderland’s ‘Futures Fund’ scheme. This is an open competition where students can apply for funding to help support an opportunity that will help develop their learning or career prospects.

Our aim on the programme is to help build your practice towards finding your place in society as an Artist in the 21st Century. To graduate and go confidently equipped with the skills and knowledge you require to succeed in what every art related practice, job and career you wish to follow.

Early career success after graduating has seen our students being short listed for the North East Cheeseburn Young Sculptor of the year Award supported by the Gillian Dickson Trust. Also shorted listed for the Woon Foundation Painting & Sculpture £20,000 Fellowship Prize in Newcastle. Art related employment has also included working for the British Art Council Pavilion Steward at the Venice Biennale.

Student Exhibition and Projects, Internships and Collaboration with Foundation Extended Art & Design

The Coroner's Office Civic Centre Art Collection (Her Majesty's Senior Coroner for the City of Sunderland)

Since 2013 the Fine Art programme has been involved in a paintings and prints loan collection project. On show in the public areas of the coroner's offices are the results of a collaborative project between Derek Winter (Her Majesty's Senior Coroner for the City of Sunderland) and students from the Fine Art Degree programme at the University of Sunderland. The art works are selected annually from the Fine Art Degree show exhibitions held in June. (The collection now holds almost 40 student art works) The works are displayed in the Sir Basil Urwin Spence designed 1970, Sunderland Civic Centre, a past winner of a Royal Institute of British Architects Gold Medal and a Civic Trust Award.

Whitestone Gallery. St Peter's School York
Fresh. Large student group show of work exhibited from the Fine Art programme at the University of Sunderland.

Spectrum Cultural Hub Gallery Seaham
Fine Art University of Sunderland Stage 2 End of Year Exhibition.

Two University of Sunderland Fine Art Graduate Paid Internships 2018

Created this year. Two Graduate Internships in Fine Art: Painting & Fine Art: Traditional Printmaking and Digital Practice. The two University of Sunderland Fine Art graduate Interns are provided with studio spaces to develop their own graduate Fine Art practice, working towards future exhibitions and applications, whilst supporting undergraduate students in their studio exhibition preparation. The Interns also provide student support in workshops.

North Gate Mural Houghton-le-Spring

A charity funded mural project for 3 Stage 3 Fine Art students.

Fine Art Drawing Week Projects:

Projects in Print, Digital Sound Bending and Large Collaborative Colour Drawing in Priestman Café Mural (8 students).

35. Professional statutory or regulatory body (PSRB) accreditation.

PSRB accreditation is not relevant to this programme	√
PSRB accreditation is currently being sought for this programme	
This programme currently has PSRB accreditation	

SECTION E: PROGRAMME STRUCTURE AND REGULATIONS

Name of programme: Fine Art
Title of final award: BA (Hons)
Interim awards¹: Certificate in Fine Art;
 Diploma in Fine Art;
 Ordinary Fine Art;

Accreditation: N/A

University Regulation: N/A – there are no programme-specific regulations

Details Provided: Peter Wolland
 Fine Art Programme Leader

Regulations apply to students	Date the regulations apply	Intakes affected
Stage 1	September 2018	
Stage 2	September 2018	
Stage 3	September 2018	

Stage 1**Core modules:**

Code	Title	Credits
ART180	Studio and Show	40
ART181	Fine Art Making Skills	40
DWG151	Contemporary Approaches to Drawing	20
HAD118	Fine Art Histories & Ideas	20

Stage 2**Core modules**

Code	Title	Credits
ART281	Fine Art Methodology	40
ART280	Fine Art in Society	40
HAD231	Art in Society Theory & Context	20
DES200	Integrated Creativity	20

¹ Same as main award unless agreed otherwise at validation – eg to meet PSRB requirements

Stage 3**Core modules**

Code	Title	Credits
ART380	Practice, Publication, Pitch	40
ART381	Fine Art Degree Exhibition	60
HAD340	Dissertation & Application	20

SECTION F: ADMISSIONS, LEARNING ENVIRONMENT AND SUPPORT**41. What are the admissions requirements?**

Where possible all applicants are personally interviewed by members of the programme team. Particular emphasis is placed on the portfolio of the applicant and their suitability for the subject. Interviews are considered important so that the programme structure and content can be explained to ensure applicants understand the nature of the programme fully and have the opportunity to ask questions. Potential applicants may attend an advisory interview at an agreed time before making an official application, to discuss aspirations and possible portfolio adjustment. Candidates will normally make application through the UCAS system and then be asked to attend for Interview.

In common with the existing undergraduate provision within the Arts and Design Area, this programme would normally require 112 UCAS tariff points from 2 A levels/AVCEs or equivalent. In addition, points from AS levels may be counted towards the tariff total. A maximum of 20 points from Level 3 Key Skills would be accepted. UCAS Tariff equivalents to the above would be accepted for BTEC Nationals, Scottish Highers: and the Irish Leaving Certificate. Normal University requirements for applicants from access courses will apply. Students who have passed the University of Sunderland Art and Design Foundation Year can also progress to this programme.

Can students enter with advanced standing?	Yes	
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If yes, to which Stages?

Stage 1	
Stage 2	√
Stage 3	√
Stage 4	

The course will also take direct entry to stages 2 and 3 two or three depending on prior experience or having suitable qualifications such as HND or Foundation degree. The key criteria here will be based on relevant previous experience and this will be assessed at interview.

The University has a process by which applicants whose experience to date already covers one or more modules of the programme they are applying for may seek Accreditation of Prior Learning (APL). Full details can be found [here](#) but if you think that this may be relevant to you, please contact the department which offers the programme you are interested in.

42. What kind of support and help will there be?

You will have access to the programme handbook online. Every student, at the beginning of the induction period, is supplied with detailed timetables of the induction activities and of the course on to which he/she has enrolled. Students requesting or showing signs of needing additional support or who have specific learning needs will be advised and directed to the support available.

On commencement of the programme, you will be allotted a Personal Support Tutor who will support you through your studies. This tutor supports you by helping you to understand and navigate through your programme and also, where appropriate, by acting as a signpost to refer you to any of the other support systems within the University or beyond. Personal Tutorials will normally take place four times a year, either individually or in groups, to discuss programme-specific issues and identify any personal difficulties and to help to develop and maintain the students progress. Where needed students will be referred to other student services, Financial Counsellor, Students Union or other appropriate agencies. Students are informed about the careers service, the counselling service, the chaplaincy and the international student service during induction and when necessary during tutorials. The careers and employability service also delivers aspects of the programme.

All on-campus students have access to the University's central support services including Counselling, Disability Service, Health and Well-being, Chaplaincy, financial support and advice, International Office and Careers and Employability Service. The Students' Union provides an independent service, which offers advice and support across the full range of personal and academic problems which students may encounter. Students wishing to lodge a complaint or an appeal can seek advice from the Students' Union or from 'The Registry'. Full details of all these services can be found on the University's web-site. Where appropriate, academic or support staff in the Faculty will sign-post students to these specialist services. There is a student 'Gateway' on each campus that provides a 'one stop shop' for student advice.

The University provides a range of professional support services including health and well-being, counselling, disability support, and a Chaplaincy. Click on the links for further information.

43. What resources will I have access to?

On campus	√	In a partner college		By distance learning	
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On campus

General Teaching and Learning Space	
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IT	√
Library	√
VLE	√
Laboratory	
Studio	√
Performance space	√
Other specialist	√
Technical resources	√

Fine Art Exhibition, Project Spaces and Facilities

In addition to a student's individual studio space, there are two Fine Art Project /Exhibition bookable spaces. (White and blackout spaces):

- 1) **Shaun Project Space** (R112)
- 2) **Fine Art Digital & Installation Space.** (R007).

Fine Art Public live exhibition spaces also include:

Large public access Priestman Gallery.

Priestman Fine Art Ground Floor Corridor Gallery,(Gallery Lighting)

Priestman 1st Floor Gallery (Gallery Lighting).

Priestman 2nd Floor Stage One Corridor Gallery (Gallery Lighting).

Priestman 3rd Floor Long Studio Central Corridor Exhibition Space.

Fine Art Printmaking Workshop Includes

Screen Printing

- 3 Screen Print Beds
- 1 Drying Cabinet
- 1 Large Self Contained Exposure Unit
- 1 Screen wash out booth

Relief printing

- 1 Columbian Eagle Press

Etching

- 2 etching presses
- 1 Collagraph press
- 1 Etching bath

1 lithography bed

The Wood Workshop works includes

Wood workshop

Air Compressor
Chop Saw
Band Saw
Kiln
Table Saw
Lathe
Router
Melting pot
Morso machine
Cross cut saw
Spray booth

The Metal Wokshop includes

Mig and Tig welder
Electric guillotine
Bending machine
Rolling machine
Metal bandsaw
Press drill
Bench grinders
Spot welder

Workshops /Demonstrations

Armature making (welding)
Stretcher frame making/utilising the moreso machine the compressor and the chopsaw
Canvas stretching
Mould making with vina rubber mould using melting pot
Plaster waste mould making
Body casting
Framing and hanging techniques
Canvas preparation

Student Digital Suite (311) & Research Room (R214)

IT Suite 7 PCs MS Windows software, Adobe Photoshop software, 3d Printer and modelling software Max software.,Large Format Printer,, Data and slide projectors

FABLAB KIT

Epilogue Laser cutter This is a 40W CO2 laser with a bed size of 600x300mm. It can cut a range of materials such as paper, card, acrylic, wood and laser ply up to a thickness of 6mm. It can also be used to mark the surface of mirror, glass and stone so images can be transferred to give an effect similar to sand blasting. It is a very simple piece of equipment to use and just requires images to be prepared in a vector format.

CadCam Tech FB1500 Laser cutter

This is a 50W CO2 laser with a bed size of 1400x900. As with the Epilog, it can cut a range of materials such as paper, card, acrylic, wood and laser ply but can up slightly thicker

materials (up to a thickness of 10mm). Also available with this machine is a rotary axis unit that enables round objects to be marked e.g. engraving the surface of a glass.

Vinyl Cutter

Like the laser cutters, the machine uses vector images to cut an image however, a small knife is used to make the cuts rather than a laser. A stock is kept of various colours of self-adhesive vinyls as well as a range of colours suitable for transferring to materials (t-shirts, etc) via a heat press.

Electronics bench

Range of microelectronics equipment to build and test circuits. Mainly centred around the Arduino family of microcontrollers which can be used to build circuits that range from something simple such as controlling a few LED lights to something far more complex with sensors or motors.

ShopBot (large CNC router)

Common on with other digital fabrication equipment in the FabLab, the ShopBot uses vector drawings to cut and shape materials. This machine uses a powerful high speed spindle to cut through materials up to 150mm thick with a bed size of 2440x1220 mm.

A much broader range of materials can be used with this machine compared to the laser such as any grade of plywood, wood and plastics.

Roland Mill (small CNC router)

Similar to the ShopBot, however this machine is much small and far more precise with milling cutters that are as small as 0.2mm. This machine is primarily used for producing circuit boards for electronics use but it can be used to engrave and shape materials such as plastic or jewellers wax.

3D Printing

Ultimakers:

We have 5 Ultimakers (2+, 2+ Extended, Go's) that are simple to use 3D printers. We stock a range of PLA materials in different colours (including a "natural" PLA that is suitable for burn out mould making).

Stratasys Dimension 1200es:

This is a much higher spec printer than the Ultimaker and prints in ABS which is a much tougher, engineering grade of plastic that can be used to make functional, end use parts. The build volume is relatively large at 254 x 254 x 305 mm and the build chamber is heated during printing to ensure prints do not warp or develop internal stresses. This printer also prints in using two materials, the second of which is a dissolvable support material which enable the printing of complex models without the complication of removing support material that may be fused to the model.

ZCorp 510:

Unlike the other 3D printers at the FabLab, this machine binds layers of a plaster-like that material to build up layers in fine detail. The printer has a build volume of 254 x 356 x

203mm and prints in full-colour either from coloured 3D designs or from jpeg or tiff images that can be mapped onto the 3D object you create.

Workshop We have a range of workshop tools such as drills, saws, scroll saw, work benches to cut and work with a range of materials.

UNIVERSITY LIBRARY

University Library & Study Skills supports students with the provision of a high quality learning environment, comprehensive print and online resource collections, 1400 study places, 300+ PCs, online module reading lists and study skills support. All students have the full use of the University’s two libraries. Resources for Fine Art students are located in the Murray Library. The libraries are accessible during extensive opening hours and in core teaching weeks both Murray and St Peter’s libraries have provision for additional unstaffed access. The latest opening hours can be found on the library website at library.sunderland.ac.uk/about-us/opening-hours/

The UL&SS web site library.sunderland.ac.uk provides a gateway to information resources and services for students both on and off campus. Tailored resources and support are available from specific subject areas of the UL&SS web site and a ‘Live Chat’ function enables student to access library support and help 24/7. Module reading lists are live interactive resource lists available from within online module spaces on Canvas and the University’s Library website. University Library Services includes a robust study skills support offer, available to all our students across the University both on and off campus, contributing to students’ attainment and the quality of their experience. Skills delivery options include online skills support, on campus assignment skills dropin events, embedded skills sessions, dissertation workshops and one to one support.

44. Are there any additional costs on top of the fees?

No, but all students buy some study materials such as books and provide their own basic study materials.	
Yes (optional) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are additional costs for optional activities associated with the programme (see below)	
Yes (essential) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are essential additional costs associated with the programme (see below)	✓

Whilst many materials are provided to use, particularly whilst they are developing their skills, there is a requirement for students to buy their own materials, depending on the types of work they wish to undertake – specifically through the self-negotiated elements of the programme. Whilst it is possible for students to keep these to a minimum, there

will always be some cost for materials, used in their studio practice, making, gallery visit and whilst exhibiting that the student will be required to cover.

45. How are student views represented?

All taught programmes in the University have student representatives for each Stage (year-group) of each programme who meet in a Student-Staff Liaison Committee (SSLC) where they can raise students' views and concerns. The Students' Union and the faculties together provide training for student representatives. SSLCs and focus groups are also used to obtain student feedback on plans for developing existing programmes and designing new ones. Feedback on your programme is obtained every year through module questionnaires and informs the annual review of your programme. Student representatives are also invited to attend Programme and Module Studies Boards which manage the delivery and development of programmes and modules. Faculty Academic Committee, also has student representation. This allows students to be involved in higher-level plans for teaching and learning. At university level Students are represented on University level Committees by sabbatical officers who are the elected leaders of the Students' Union.

The University's student representation and feedback policy can be found [here](#).

Undergraduate programmes only: Final-year students are also invited to complete a National Student Survey (NSS) which asks a standard set of questions across the whole country. The results of this are discussed at Programme Studies Boards and at Faculty Academic Committee to identify good practice which can be shared and problems which need to be addressed. We rely heavily on student input to interpret the results of the NSS and ensure that we make the most appropriate changes.

Programmes offered in partner colleges: If you are studying in one of our partner colleges the college will have its own mechanisms for obtaining student feedback. Some of these may be the same as those on-campus at the University but others may be different. You should ask your college for further information.

For distance learning operated from Sunderland: if you are studying by distance learning you will have slightly different arrangements from those used on campus. In particular, you are likely to have virtual rather than physical meetings and discussions. However, these arrangements should provide comparable opportunities for you to give feedback. Details are given below.

SECTION G: QUALITY MANAGEMENT

46. National subject benchmarks

The Quality Assurance Agency (QAA) for Higher Education publishes benchmark statements which give guidance as to the skills and knowledge which graduates in various subjects and in certain types of degree are expected to have. These can be found [here](#).

Are there any benchmark statements for this programme?	YES	
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The subject benchmark(s) for this programme is [Art and Design \(2017\)](#)

The QAA also publishes a Framework for Higher Education Qualifications (FHEQ) which defines the generic skills and abilities expected of students who have achieved awards at a given level and with which our programmes align. The FHEQ can be found [here](#).

47. How are the quality and standards of the programme assured?

The programme is managed and quality assured through the University's standard processes. Programmes are overseen by Module and Programme Studies Boards which include student representatives. Each year each module leader provides a brief report on the delivery of the module, identifying strengths and areas for development, and the programme team reviews the programme as a whole. The purpose of this is to ensure that the programme is coherent and up-to-date, with suitable progression from one Stage to another, and a good fit (alignment) between what is taught and how students learn and are assessed - the learning outcomes, content and types of teaching, learning and assessment. Student achievement, including progress between Stages of the programme and degree classification, is kept under review. The programme review report is sent to the Programme Studies Board and the Faculty in turn reports issues to the University's Quality Management Sub-Committee (QMSC).

External examiners are appointed to oversee and advise on the assessment of the programme. They ensure that the standards of the programme are comparable with those of similar programmes elsewhere in the UK and are also involved in the assessment process to make sure that it is fair. They are invited to comment on proposed developments to the programme. Their reports are sent to the Deputy Vice-Chancellor (Academic) as well as to the Faculty so that issues of concern can be addressed.

All programmes are reviewed by the University on a six-yearly cycle to identify good practice and areas for enhancement. Programmes are revalidated through this review process. These reviews include at least one academic specialist in the subject area concerned from another UK university. Quality Assurance Agency (QAA) review reports for Sunderland can be found [here](#).

Further information about our quality processes can be found [here](#).

Fine Art BA (Hons) Programme Structure

Pathway Full time (3 Years)

Fine Art Stage 1 (Level 4)	
Semester 1	Semester 2
ART181 Fine Art Making Skills (40credits)	ART180 Studio & Show (40 credits)
HAD118 Fine Art Histories & Ideas (20 credits)	
DWG151 Contemporary Approaches to Drawing (20 credits)	

Fine Art Stage 2 (Level 5)	
Semester 1	Semester 2
ART281 Fine Art Methodology (40 credits)	DES200 Integrated Creativity (20 Credits)
ART280 Fine Art in Society (40 credits)	
HAD231 Art in Society: Theory & Context (20 credits)	

Fine Art Stage 3 (Level 6)	
Semester 1	Semester 2
ART380 Practice, Publication, Pitch. (40 credits)	ART381 Fine Art Degree Exhibition (60 credits)
HAD340 Dissertation & Application (20 credits)	

Part-time Pathway (5 Years)

Fine Art Stage 1 (Year 1) (Level 1)	
Semester 1	Semester 2
ART181 Fine Art Making Skills (40credits)	
HAD118 Fine Art Histories & Ideas (20 credits)	

Fine Art Stage 1 (Year 2) (Level 4)	
Semester 1	Semester 2
	ART180 Studio & Show (40 credits)
DWG151 Contemporary Approaches to Drawing (20 credits)	

Fine Art Stage 2 (Year 3) (Level 5)	
Semester 1	Semester 2
ART281 Fine Art Methodology (40 credits)	DES200 Integrated Creativity (20 Credits)
HAD231 Art in Society: Theory & Context (20 credits)	

Fine Art Stage 2 (Year 4) (Level 5 & 6)	
Semester 1	Semester 2
ART280 Fine Art in Society (40 credits)	
ART380 Practice, Publication, Pitch. (40 credits)	

Fine Art Stage 3 (Year 5) (Level 6)	
Semester 1	Semester 2
	ART381 Fine Art Degree Exhibition (60 credits)
HAD340 Dissertation & Application (20 credits)	

Part-time Pathway (6 Years)

Fine Art Stage 1 (Year 1) (Level 4)	
Semester 1	Semester 2
ART181 Fine Art Making Skills (40credits)	
HAD118 Fine Art Histories & Ideas (20 credits)	

Fine Art Stage 1 (Year 2) (Level 4)	
Semester 1	Semester 2
	ART180 Studio & Show (40 credits)
DWG151 Contemporary Approaches to Drawing (20 credits)	

Fine Art Stage 2 (Year 3) (Level 5)	
Semester 1	Semester 2
ART281 Fine Art Methodology (40 credits)	DES200 Integrated Creativity (20 Credits)

Fine Art Stage 2 (year 4) (Level 5)	
Semester 1	Semester 2

ART280 Fine Art in Society (40 credits)	
HAD231 Art in Society: Theory & Context (20 credits)	

Fine Art Stage 3 (Year 5) (Level 6)	
Semester 1	Semester 2
ART380 Practice, Publication, Pitch. (40 credits)	
HAD340 Dissertation & Application (20 credits)	

Fine Art Stage 3 (Year 6) (Level 6)	
Semester 1	Semester 2
	ART381 Fine Art Degree Exhibition (60 credits)
HAD340 Dissertation & Application (20 credits)	

Fine Art Current 2017-18 Student Progression Routes to New Programme 2018-19

Old Stage 1 (2017-18)	New Stage 2 (2018-19)
ART195 Fine Art Skills (40credits)	ART281 Fine Art Methodology (40 credits)
ART190 Fine Art Practice (40 credits)	ART280 Fine Art in Society (40 credits)
DWG150 Drawing 1 (20 credits)	HAD231 Art in Society: Theory & Context (20 credits)
HAD117 Art in the 20th Century (20 credits)	DES200 Integrated Creativity (20 Credits)

Old Stage 2 (2017-18)	New Stage 3 (2018-19)
ART246 Fine Art Methodology (40 credits)	ART300 Practice, Publication, Pitch (40 credits)
ART271 Fine Art Contemporary Practice (40 credits)	ART381 Fine Art Degree Exhibition (60 credits)
ART200 Fine Art Professional Practice 11 (40 credits)	HAD340 Dissertation & Application (20 credits)

SITS SUMMARY PROGRAMME/SHORT COURSE DETAILS

This form is to be completed when a new programme has been validated and approved so that the programme codes and progression and awards rules can be set up in SITS. This also needs to be completed at periodic course review when there have been significant modifications to the course.

Please note that all details entered onto this form will go onto every student's record that is attached to this programme and it is therefore imperative that the information is correct.

1 Programme Details	
New/ Modification/Review: Please ensure the minor modification document is included	Modification
Full Programme Title:	Fine Art
If replacement for existing course, specify title and course code:	N/A
Qualification Aim: e.g. Foundation degree of Science, Bachelor of Arts (Honours)	BA (Hons)
Qualification Level (NQF level):	6
JACS 3.0 code JACS code = e.g. (V100) History, (I100) Computing Science, etc. See HESA Website https://www.hesa.ac.uk/jacs3	W100
Is the programme Open or Closed: A course is defined as closed when specifically designed for a certain group of people and not also available to other suitably qualified candidates. It may be designed for a particular company however if the same course is also run for other suitably qualified candidates, not employed by the company, then the course is not closed.	Open
Faculty and School:	Arts and Creative Industries Art and Design
Location of study: e.g. SAGE, Sunderland in London, Sunderland	Sunderland
Last Date Registration (PBI) Number of days: The number of days after the start date of the course that it is possible for students to register onto it. It is also referred to as the migration date.	28
Programme Leader:	Peter Wolland
Academic Team for the programme:	Arts
Date of Approval/Modification/Review:	20 April 2018
Date of next review (QS to complete):	
Accrediting Body or PSRB If yes please attach a completed PSRB form	No
Programme Specific Regulations If yes, please attach a completed Programme Specific Regulations form	No
Does this programme come under the Unistats return? If yes, please attach a completed Unistats form	Yes
Is this an undergraduate programme whose primary (but not necessarily only) purpose is to improve the effectiveness of practitioners registered with a professional body? If yes, please specify which body: http://www.hefce.ac.uk/media/HEFCE_2014/Content/Pubs/2016/201622/HEFCE2016_22.pdf (Page 88, paragraph f) e.g. a short course aimed at registered nurses	No Professional Body: N/A

Interim Awards

If a student does not achieve their qualification aim, what lower awards might they be entitled to, assuming they have the credits? The subject title for any lower level award should be given where this is different from the subject of the qualification aim.

	Interim Award Title	Credits Required	Interim Structure Please show mandatory requirements if applicable e.g. core module codes
1	Certificate in Fine Art	120	ART180 ART181 HAD118 DWG151
2	Diploma in Fine Art	240	ART180 ART181 HAD118 DWG151 ART281 DES200 ART280 HAD231
3			

Combined Subjects Programmes only

Will the subject run as Major/Minor/Dual:	N/A
Any subject(s) not permitted to be combined with this subject:	N/A

2 Mode Of Attendance

01	Full-time <i>Full-time students are those expected to study for more than 24 weeks per year, for a minimum of 21 hours per week and are paying the full-time fee.</i>	✓
02	Other Full-time <i>Students who attend full-time for a period less than 24 weeks per year</i>	N/A
31	Part-time <i>Students who are expected to study for less than 21 hours per week.</i>	✓
31	Part-time at Full-time Rate <i>Students who are studying full-time credits over part-time attendance</i>	N/A

3 Admissions

An admissions or MCR code will be created to allow student applications.		Tick appropriate
U	UCAS Universities and Colleges Admission Services <i>Required for full-time undergraduate programmes only.</i>	✓
D	Direct Entry <i>Required for FT, PT, PG and PGR, only where students will be admitted through the admissions teams or where the programme needs to be advertised on the web</i>	
G	GTTR Graduate Teacher Training Registry <i>Education only, where applicable</i>	

4 Collaborative Provision	UK	N/A
	Overseas	N/A
Institution	Collaborative Model	Funding Arrangements
5a Course Block		
Full-time - Overall length of the programme in months:		
Part-time - Overall length of the programme in months:		
Does this course offer a sandwich placement? If yes , please indicate which programme year this placement is to take place.		No Programme Year:
Is this compulsory or optional?		Compulsory/Optional
Does this course offer a study abroad year out? If yes , please indicate which programme year this placement is to take place.		No Programme Year:
Is this compulsory or optional?		Compulsory/Optional

6 Major Source of Funding	
Please note this relates to funding for the programme and not individual students	
HEFCE Higher Education Funding Council for England	✓
Skills Funding Agency/EFA/Degree Apprenticeship	N/A
NCTL National College for Teaching and Leadership	N/A
Wholly NHS Funded Partially NHS Funded Departments of Health/NHS/Social Care. <i>For all Health funded programmes please indicate whether the programme is eligible for an NHS Bursary</i> - Eligible for NHS Bursary Y/N	N/A ----- N/A
Standard Fee If no then the Learning Resources Form should be attached	Yes
Other Funding:	N/A

7 Education Programmes Only	
This section must be completed for any programmes marked above as 'NCTL' funded	
Teacher Training Identifier:	N/A
Teacher Training Scope:	N/A
Qualification Aim: QTS and academic award, QTS only, QTS by assessment only	N/A