

LTC12D073

Title: *New Course Proposal – BA Liberal Arts*
Circulation: Learning and Teaching Committee – 5 December 2012
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BA Liberal Arts - Memo to accompany course proposal

As this is a new venture for the Faculty of Arts and Humanities, we would like to submit a few explanatory comments to accompany our proposal. In particular we would like to provide additional information on the organisation of the course, quality assurance and course structure.

I) Organisation of the course

HUM School: This programme is one of two new Faculty initiatives, the second one being a foundation year (expected start date: September 2013) which will feed into several of our BA programmes. Together with the already existing MA Creative Entrepreneurship, these new initiatives will be organised and run by the Faculty. There already exists at administrative level a 'HUM School' and our new initiatives will become part of this School.

Course director: BA Liberal Arts will have a course director who will be a member of academic staff in one of the Schools in the Arts and Humanities. The course director will be appointed by and report to the Faculty Dean. The post will be open to members of academic staff from across the Faculty. Course Director for BA Liberal Arts will be a 3 year post. The Dean may invite a course director to keep the role for an additional 2 years.

Deputy Course directors: The course director will work and liaise with a team of deputy course directors who will represent the Schools contributing to this programme. Deputy course directors are responsible for overseeing their School's contribution to BA Liberal Arts.

Personal advisers: Each School contributing to this programme will nominate members of staff who will act as personal advisers to students on BA Liberal Arts. The Dean, together with the course director, will oversee the allocation of advisees, to assure equity of distribution across the faculty.

II) Quality Assurance

The course director will be responsible for overseeing the annual course review and programme reviews. The Faculty will appoint an external examiner and set up an exam board for BA Liberal Arts. It will also nominate a member of staff who will represent the HUM School on appeals panels.

III) Course structure

Module choice: Compared to students on other programmes at UEA, but also compared to students on other programmes in the Faculty of Arts and Humanities, BA Liberal Arts students will have a considerable degree of freedom when it comes to selecting optional modules. There is a rich and

diverse portfolio of optional modules at level 2 and 3. This portfolio will allow students to demonstrate a set of knowledge, skills and attributes associated with 'English', 'History', 'History of Art', 'Communication, Media, Film and Cultural Studies', 'Philosophy', as well as 'Languages and Related Studies'.

The freedom to choose modules from across the Faculty potentially means that BA Liberal Arts students will have knowledge of several subjects and their connections, but may not graduate with an in-depth knowledge of one subject, equivalent to that of a single honours student of a subject like History, for example. All modules on BA Liberal Arts stand in the tradition of the Arts and Humanities where the boundaries between subjects are more blurred than perhaps in the sciences. Students on this programme will learn to understand and become part of this tradition. A spine of interdisciplinary 'liberal arts modules', specifically designed for BA Liberal Arts, assures that students understand the epistemological and ontological traditions of different Humanities subjects and, crucially, helps students understand and approach the Humanities as an interdisciplinary tradition. Course design at our competitor universities, but also courses at universities in the U.S., where liberal arts has been an established subject for many years, all stand in this tradition.

New modules: Several new, interdisciplinary 'HUM modules' will be introduced. These modules will be made available to students on other courses in the Faculty and it is anticipated that they will replace some existing core modules on some programmes in the Faculty (for example: Introduction to Visual Analysis, to replace FTMF1F09 on 'BA Society, Culture and Media').

LTC12D073

Learning & Teaching Committee – 5 December 2012



FULL COURSE (route) PROPOSAL

(taught programmes only)

**for NEW COURSES & MAJOR COURSE AMENDMENTS
(NEW ACADEMIC MODEL)**

Please refer to the course proposal Procedure and Guidance CP-2012 to complete this or any other course proposal form: to ensure the correct form is being used; for information on early considerations and timescales; for general guidance on the course approval process; and for notes on completing the form.

Course Title(s)
BA Liberal Arts
School(s) of study & Faculty
HUM
Proposer & proposer's school
HUM
Proposed course start date
2014 <i>note 1</i>

Prior approvals <i>note 2</i>	required?	received?
Prior LTC approval		
Prior Council approval		
External consultation <i>note 3</i>		
Independent external academic comment		
External examiner comment		
PSRB consultation/ input		
Other external consultation/ input (please list)		

This form is in 3 parts. Please complete all 3 parts:

Part 1 Summary and Rationale

Part 2 Business Case

Part 3 Academic Case including Programme Specification

UEA LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL

Part 1 SUMMARY AND RATIONALE

Course One			
S1	a	SCHOOL(S) OF STUDY	HUM
	b	FACULTY or FACULTIES	HUM
	c	JOINT PROGRAMME? (ie owned/taught by more than one School)	YES
			NO No
d	NAME/S OF COURSE DIRECTOR/S (one from each School for Joint Programmes)	<ul style="list-style-type: none"> - Sept 2013: course team consisting of representatives from HIS, LCD, HIS, ART, PSI, AMS, PHI and FTM Sept 2013 – a member of academic staff from HUM; the selection process (call for interests within the faculty) will be overseen by the Dean 	
S2 <i>note S2a</i>	a	COURSE TITLE	Liberal Arts
<i>note S2b</i>	b	COURSE CODE	
<i>note S2c & S2d</i>	c	AWARD	BA
	d	EXIT AWARD(S) AND TITLE(S)	BA Liberal Arts
	e	FULL/PART-TIME (please specify)	FT
	f	AVAILABLE FROM:	2014
S3 <i>note S3a</i>	a	PROFESSIONAL AWARD (if any)	
	<i>note S3b</i>	b	ACCREDITING/VALIDATING BODY (if relevant)
Date when accreditation/validation may take place			
S4 <i>note S4</i>	LEVEL	Sub-degree (e.g. Cert. Dip.)	
		Undergraduate	X
		Integrated Masters	
		Masters	
		Other postgraduate (please specify)	
S5 <i>note S5a</i>	a	DURATION (years or months)	3 years

<i>note</i> S5b	b	MODE OF ATTENDANCE (full-time, part-time, distance, other)	FT
S6 <i>note</i> S6	PLACEMENT(S)/WORK-BASED LEARNING REQUIRED		YES
			NO
S7 <i>note</i> S7	RELEVANT SUBJECT BENCHMARK STATEMENT(S)		with 'English', 'History', 'History of Art', 'Communication, Media, Film and Cultural Studies', 'Languages and Related Studies', Philosophy'
S8 <i>note</i> S8	ENTRY REQUIREMENTS		AAB
S9	CAREER POSSIBILITIES		<p>On completion students will be able to demonstrate foreign language skills, critical thinking, communication skills, master textual analysis, quantitative analysis, statistical and probabilistic analysis, and possess team-working and research skills. These abilities are highly valued in a number of career sectors, with potential roles and industries including:</p> <ul style="list-style-type: none"> • Media and creative industries • Museums/galleries • Arts administration • Marketing, market research, advertising, public relations • New media industries • Journalism and publishing • Consultancy • Charities
S10	JACS Subject Level Code(s) To be completed by the Planning Office following approval of the Business Case		
S11	UCAS ADMISSION CODE / COURSE CODE To be completed by the Planning Office following approval of the Business Case		
S12 <i>note</i> S12	FURTHER INFORMATION available via...		
S13	COURSE HIGHLIGHTS (for publication)		

<p><i>note</i> S13</p>	<p>Careers: This programme provides an ideal grounding for graduate work in the wide range of liberal arts subjects and opens up careers in a wide range of fields, including the creative industries, consultancy, and the charitable sector. By the time you graduate you will have foreign language skills, advanced research skills and a track record of analytical and systematic, as well as ethical and independent thought. You will be able to show to employers that you are open-minded and can confidently and sensitively approach arguments and situations which are unfamiliar to you. The course includes an extensive programme of support to enhance your employability, including the option of either studying abroad or working in the industry for an extended period of time.</p> <p>Teaching style and structure of programme: Our programme is interdisciplinary and you will be able to select optional modules from across the faculty of the Arts and Humanities at UEA. You will be taught by leading experts from History, Art History, Film, Television and Media, Politics, Languages, American Studies, Philosophy, English Literature and the Sainsbury Institute for the Study of Japanese Arts and Cultures. Our faculty has a long tradition of interdisciplinary research and teaching and you will be part of this culture. Students on this programme take several compulsory modules, specifically designed for BA Liberal Arts. They will help you get a grounding in the different subject areas and become a true 'liberal arts' student. You will gain knowledge and skills associated with different subject areas and negotiate them in new and creative ways. You will have a personal adviser on whom you can rely for academic guidance. Most of your classes will be taught in lectures, seminars and workshops, but there are also screenings and student lead study groups. There are two variants of this course. Students taking the 4 year variant spend the third year at one of our partner universities abroad. Our students study at universities in Japan, Canada, the USA, Australia, New Zealand and the European continent.</p> <p>Assessment: You will be assessed using a variety of methods - coursework essays, presentations, examinations and, in your final year, an extended research project.</p>
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<p>S14</p>	<p>RATIONALE FOR PROPOSAL</p>
<p><i>note</i> S14</p>	<p>Please explain why you are proposing this/these new course(s) or these course amendments, and why this proposal is being offered at this time. See guidance notes for further indication of what to include in this section.</p>

The faculty seeks to position itself as a leading centre for the study of Arts and Humanities in the UK. Many of our schools are nationally and internationally leading in teaching and research, and we have already established ourselves as an important voice in the public communication of the Arts and Humanities. Yet we are yet to become known as a centre for the study and teaching of the Humanities. We have many schools which offer highly successful courses, but we do not offer a course which explicitly sets out to make students part of research and teaching *across* the faculty. A BA Liberal Arts presents an excellent opportunity to do just that. Several of our competitors have already made moves to capture this market, most notably perhaps the Universities at Kent, Exeter and Birmingham. Our faculty can offer something that is unique: At UEA we have a tradition of bringing together what might be called more traditional and classic subjects, such as History and Art History, with new and interdisciplinary subjects such as American Studies and Media Studies. Several of our Schools are home to social scientists as well as humanities scholars and we are leaders in research in many areas, including Film and Television Studies, History, Art History and Literature. Several of our colleagues apply innovative and challenging research methodologies in their work. We therefore feel that our faculty is uniquely positioned to capture the spirit of liberal arts, its interdisciplinarity and creativity. We aim to be the intellectual home of students who are looking for an intellectually demanding, interdisciplinary and research-led programme, which equips them with the skills to succeed in a competitive job market, not only in the UK, but abroad. With the Sainsbury Centre for Visual Arts, the Sainsbury Institute for the Study of Japanese Arts and Cultures, a highly successful new BA in Japanese, the East Anglian Film Archive, the British Centre for Literary Translation and experience running a flagship programme in Creative Writing we can offer students a stimulating learning environment, as well as the intellectual support they need to become successful, creative and independent thinkers.

UEA LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL

Part 2 BUSINESS CASE

BC1	ACADEMIC AND RECRUITMENT STRATEGY	Consult with HOS, Faculty Dean, PLN, ARM (including Admissions)
BC1.1	How does the proposal fit with the University's Corporate Plan?	
<i>note</i> <i>BC1.1</i>	<ol style="list-style-type: none"> 1. The programme will provide an excellent student academic experience with high levels of student academic engagement, and student contact with academic staff. A course team representing AMS, ART, FTM, HIS, LCS, LDC and PHI, PSI will oversee the course and assure that a range of intellectually stimulating and interdisciplinary modules are available. All Schools are committed to resourcing several interdisciplinary modules, where students will be taught by leading experts in their field. Formative feedback, including feedback tutorials and provision of feedback through our VLE are already established practice across the faculty. 2. The programme will be attractive to students from non-traditional backgrounds as it invites and celebrates non-traditional and creative approaches. Its employability strategy is designed to support students from all backgrounds and will be supported by the Faculty's Coordinator of the Foundation Year for the Humanities, whose responsibilities also include widening participation and the faculty's foundation year. 3. The programme aims to empower students with the knowledge, attributes and skills needed to make a significant contribution to society. Ethical thought, a global perspective and creativity are key themes running through this programme. Its employability offering, which is a course requirement for all students, makes extensive use of UEA's mentoring scheme. 4. Entry requirement for this programme is AAB and comparable qualifications for international students. 5. Given that BA Liberal Arts has a long tradition overseas, especially the United States, and given that a 4-year variant (year abroad) will be offered alongside a 3 year variant (options include semester abroad), we anticipate that it will help to further strengthen the faculty's reputation abroad and increase the national diversity of student applicants. 	
BC1.2	Proposed Recruitment Strategy	
<i>note</i> <i>BC1.2</i>	The programme will be advertised through UEA's marketing material (course catalogue), visit days and open days. Other feeders into the programme include the faculty's foundation year programme and UEA's Summer School programme (several Schools in our faculty have already or will contribute with modules). We will work with the Admissions team to organise	

	visits to Schools in the region and will advertise the programme at upcoming public events, such as the 'Too Difficult Box' series and the Literacy Festival.		
BC1.3	Is the proposal commercially sensitive?	YES	
		NO	X
<i>note</i> BC1.3	If yes, what are the reasons?		

BC2 <i>note</i> BC2	MARKET RESEARCH	Consult with Market Research team	
BC2.1	What other and type of institution offers identical and/or similar courses in the UK?		
	<p>At King's College London, students take one interdisciplinary module per year and there is an option to study a modern language. Students receive some training in research methods. The course at King's shares these features with the BA Liberal Arts at UEA. However, BA Liberal Arts at UEA offers a different experience. At UEA student would not have to major in a subject but have greater choice when it comes to selecting their modules. Modules at King's do not include the same breadth of media and film modules available at UEA. http://www.kcl.ac.uk/artshums/depts/liberal/index.aspx</p> <p>UCL offers an <i>Arts and Science BAsc programme</i> with four pathways: Cultures, Health and Environment, Sciences and Engineering, and Society. This course differs from BA Liberal Arts at UEA in that it has a strong focus on the sciences and the 'cultures' pathway is not as diverse as the one students can find at UEA. http://www.ucl.ac.uk/basc</p> <p>The University of Kent offers a liberal arts course which, similar to the proposed course for UEA, offers a strong interdisciplinary culture through its core modules and the option to study a modern language. However, there is less importance attached to research methods and the offering of media and film modules seems limited compared to what UEA can offer. http://www.kent.ac.uk/courses/undergrad/2013/subjects/liberal-arts</p> <p>The University of Birmingham offers a course with a science major, but also a social science major. Unlike at UEA, there is not the possibility of taking modules from a wide range of humanities subjects. http://www.birmingham.ac.uk/students/liberal-arts-and-sciences/index.aspx</p> <p>The course at the University of Exeter has a slightly higher entry requirement (A*AA-AAB) and a stronger focus on social science than the course at UEA. There is also not the same breadth of history and media modules which we can offer at UEA. http://www.exeter.ac.uk/liberalarts/bamlibarts/programme/</p>		
BC2.2	Are there any likely international competitors? (Please give brief details)		
	Liberal Arts programmes are well established in the US, where institutions of comparable standing charge fees between \$30-50.000 p.a. (see, for example, Amherst College)		

BC2.3	What is the annual number of applicants currently applying nationally for similar courses?	Not available due to the recency of the offers
BC2.4	What is the evidence for current and future demands for the course from <ul style="list-style-type: none"> • potential students? • employers (public services, private sector, the professions etc) 	
	The evidence is provided by market research done by KCL and UCL. For an executive summary of the pitch UCL based on the findings, see: http://www.youtube.com/watch?v=T_7Ra9oKd5c	
BC2.5	Can current and projected demand be met from existing provision?	
	Nationally:	No.
	Regionally:	
BC2.6	Where is/what are the competitive advantage(s) for UEA?	
	With its renowned Sainsbury Arts Centre, a worldwide leading creative writing programme, its international literature festival, the Sainsbury Institute for the Study of Japanese Arts and Cultures, the East Anglian Film Archive, the British Centre for Translation, several top-rated humanities departments, a strong interdisciplinary outlook, and lively interaction between humanities research, the media and the general public, UEA is well placed to market and deliver a Liberal Arts degree. The foundation year in the Humanities will complement the proposed offering.	

BC3 <i>note</i> <i>BC3</i>	MARKET DEMAND AND RECRUITMENT	Consult with the Careers Centre
BC3.1	What graduate career opportunities may be available?	
	<ul style="list-style-type: none"> • Media and creative industries • Museums/galleries • Arts administration • Marketing, market research, advertising, public relations • New media industries • Journalism and publishing • Consultancy • Charities 	
BC3.2	Who (externally) has been consulted about the proposals (e.g. Professional Associations, employers' groups, PSRBs)?	
	Due to the novelty of the offering, no relevant data or guidance from associations is available at this point.	

BC4	RESOURCES: STUDENT NUMBERS AND TUITION FEES	Consult with HOS, PLN, Faculty Dean, FFM
BC4.1	Student Numbers	
a	Proposed student target intake	

note BC4.1a	FT (Home/EU)	22	
	FT (International)	2	
	PT (Heads)	0	
	DL (Heads)	0	
	Minimum viable intake (ftes)	8	
	Maximum viable intake (ftes)	24 (we are looking to increase numbers from 2015)	
b	Are the student numbers:		
note BC4.1b	a) available via redistribution within the School? <i>Consult the Head of School</i>	YES	
		NO	
	b) available via redistribution with the Faculty? <i>Consult the Dean of Faculty</i>	YES	
		NO	
	c) additional numbers required? <i>Consult the Planning Office (PLN)</i>	YES	x
		NO	
BC4.2	Tuition Fees		
	Please select the relevant fee schedule:		
	a) Standard Home/EU/International	x	
	b) Full-cost <i>Please consult with FFM</i>		
	c) Other <i>Please provide brief details</i>		

BC5	IMPACT		
BC5.1 note BC5.1	EQUALITY AND DIVERSITY	Consult with Equality & Diversity Manager	
a	Does the course and/or School cover a subject area(s) which traditionally attract(s) a very specific or narrow student profile?	YES	
		NO	X
b	If yes, what steps will be taken to attract non-traditional students to the course/School? (Aspects to consider include: age, disability, ethnicity (home and international), gender and socio-economic group.)		
BC 5.2 note BC5.2	IMPACT ON CURRENT STUDENTS AND/OR APPLICANTS		
a	For changes to existing programmes, will any current students or applicants be affected by these changes?	YES	
		NO (go to 5.3)	X
b	Evidence of consultation of current students and written consent obtained Please briefly describe what consultation has taken place and what responses there have been. Is there full support from all members of the relevant student cohort(s)?		

c	Informing applicants What arrangements have been made (for informing applicants who may be affected by any change(s)? Written notification, including advice about any alternative options that may be given, must be sent to applicants holding unconditional/conditional firm or conditional insurance offers.	
BC5.3 <i>note</i> BC5.3	WHAT IS THE IMPACT / WHAT ARE THE RESOURCE IMPLICATIONS OF THE PROPOSAL ON ACADEMIC STAFF?	Consult with HOS, Dean of Faculty
a	Please give an indicative number of teaching hours required to deliver the course in any one year	Approx. 54 hours for course with 3 student cohorts
b	Are new appointments required?	YES x
		NO
c	If yes, how many of what type (eg Teaching and Scholarship, Teaching and Research) and at what level?	
	Administrative support will be required for the employability strategy of this programme, in particular the semester in the industry. This task will be included in the role of the Coordinator of the Foundation Year for the Humanities. The first appointment to this post will work on the organisation of the 'semester in industry' module. It is expected that this role will be required on a permanent basis and will be funded by the faculty. The first appointment to this post will be made in 2012.	
d	What is the source of funding for new academic staff?	
	Faculty.	
e	Are there any implications outside the sponsoring School/s e.g. service teaching, by other Schools of Studies?	
	The programme is supported by all Schools in the faculty who have committed themselves to providing teaching resource, including new modules. The faculty will make interdisciplinary 'HUM' modules available to other programmes in the faculty, if this is deemed suitable and appropriate for the programmes in question.	
f <i>note?</i>	Are any other teaching adjustments required? For example, will new modules be introduced, other modules withdrawn or combined? (Please include code, credit value and level/year of any new modules and/or modules to be withdrawn or combined).	
	All modules with a HUM-code will be team taught by lectures from across the faculty. New level 1 modules: <ul style="list-style-type: none"> • Introduction to Visual Analysis (HUM) • Writing the Liberal Arts (LDC) • Numeracy (HUM) 	

	Change to existing level 1 modules: <ul style="list-style-type: none"> Great Books (HUM version of existing PHI module: The lecture content will be modified, to include a wider range of disciplines and BA Liberal Arts students will be taught in separate seminars, designed for their programme) New level 2 modules: <ul style="list-style-type: none"> Culture and the Modern World (HUM) Global Japan (SISJAC) Liberal Arts: Semester Abroad (HUM) Semester in the Industry (HUM) New level 3 modules: <ul style="list-style-type: none"> Japan and world history (SISJAC) Liberal Arts Dissertation (HUM) 		
BC5.4 <i>note</i> BC5.4	IS ANY COURSE(S) TO BE WITHDRAWN?	YES	
		NO	X
	If YES, please specify UCAS Code(s) / Course codes and session from which course(s) withdrawn?		

NB: the faculty is currently reviewing its course offering and may withdraw courses with low recruitment. As BA Liberal Arts would be a new course, it does not as such replace a currently existing course.

BC6	PHYSICAL RESOURCES		
BC6.1 <i>note</i> BC6.1	What are the recurrent or non-recurrent expenditure to be incurred in respect of:		
a	Classroom and study facilities?	Approx. 9 hours of timetabled lectures/seminars	
b	Other equipment?	-	
c	Consumables?	-	
d	Computer equipment?	-	
BC6.2	What additional books/journals/electronic resources other than those already available will be required year by year until steady state is reached?		
	There will be a slightly higher demand on readings included on core modules. Reading lists can be made available in 2013 to help plan for a 2014 start.		
BC6.3	Are there any other special arrangements on which this course proposal will depend? (E.g. placements, year abroad).	YES	
		NO	x
	If Yes, please give details of likely costs/whether appropriate agreements are in place/have to be drawn up?		
BC6.4	Are there any start-up costs (e.g. any initial publicity and promotion?)	YES	
		NO	X
	If yes, please give details:		

BC7 <i>note</i> BC7	IMPACT / RESOURCE IMPLICATIONS FOR OTHER UNIVERSITY SERVICES
Please circulate Parts 1 & 2 to the following for their comments (if any). Comments to be returned within 10 working days.	
<i>note</i> BC7	What is the impact of the proposal on support staff and resources in the office for which you are responsible?
Date of circulation:	
BC7.1	Dean of Students (DOS)
BC7.2	Deputy Dean of Students (accommodation)
	<p>In September 2012, the University was unable to meet its guarantees of accommodation, despite deploying contingency measures. The residences will continue to be under severe pressure in 2013-14. New residential capacity is planned for 2014 which will allow the University to deal with the current level of under-capacity and allow for a modest increase in the number of students in guaranteed categories, including the proposed 22-24 new undergraduates. Please note that new overseas fee paying undergraduates entering in 2014 will only be eligible for accommodation in residences in their first year.</p> <p>Response from Sanna Inthorn (HUM)Associate Dean LTQ) Noted with thanks</p>
BC7.3	Director of Information Services (ITCS)
	No comments
BC7.4	Director of Library Services (LIB)
	<p>We would expect the various School book budgets within HUM to be fully spent up each year. It is therefore inevitable that other areas we have concentrated on in recent years may receive slightly less investment if we are adding stock for new modules for this degree. To help plan for this we would need to see full reading lists for each module in 2013 before August, as noted in Section BC6.2 on page 11*, and will need to ensure that the Course Director and individual Module Organizers once appointed are aware of their responsibility to liaise with their Faculty Librarian in early 2013 to prepare for a 2014 launch of this degree. This is particularly imperative for any new modules. The Library can offer a digitization service for Library book chapters or journal articles in stock, subject to copyright checking, and we'd particularly encourage the course directors of new modules to contact their Faculty Librarian to investigate this further.</p> <p>Although no additional journals are listed in BC6.2 as being required for this degree, it should be noted that the future acquisition of any new journal titles for this course would be more challenging as our journals budget is effectively capped because</p>

	<p>publisher inflation continues to exceed the headline rate of inflation (RPI). Therefore normally, in order to gain access to a new title, the current policy is for the School(s) to either identify other less-used titles of equivalent cost for cancellation, or to request the School(s) to provide additional supplementary funding.</p> <p>* There will be a slightly higher demand on readings included on core modules. Reading lists can be made available in 2013 to help plan for a 2014 start.</p> <p>Response from Sanna Inthorn (HUM)Associate Dean LTQ) The course director will be in place in September 2013 at the latest. In the meantime the AD L&T will liaise with module organisers to make sure reading lists are forwarded to the library.</p>
BC7.5	Director of Learning & Teaching Service (LTS)
	<p>I don't have any strictly LTS focused comment, except to ensure that the role of any employability focused member of admin local support is carefully scoped in consultation with the Arts Hub Manger and/ or myself so as to make sure we have work happening in the right service and that any liaison between LTS and this role and possible resource impact is well understand.</p> <p>I do have a more general comment, which is that the business case is partly predicated on the success of 'traditional' Liberal Arts degrees. However, the proposed course is not a traditional Liberal Arts degree, but looks rather more like a combined honours general Humanities degree. My limited awareness of this area of business is that Liberal Arts degrees have certain characteristics (Typically the, non-optional, carefully structured 'sweep' through literary-artistic-philosophical traditions from pre-Renaissance to early 20th Century) that mark them out as a premium offering compared to the fairly common combined humanities awards which are much more pick and mix in structure. I may well be completely out of date and the understanding of a Liberal Arts programme may have moved on, but in terms of business case it would be reassuring to know that the structure as described is going to be recognised by potential students as a bona fide Liberal Arts programme.</p> <p>Jon Sharp- Acting Director of Learning and Teaching Service</p> <p>Response</p> <p>Role of any employability focused member of admin local support: The Faculty's Coordinator of the Foundation Year for the Humanities, who will also take on responsibilities for BA Liberal Arts will liaise with C&E, but also relevant LTS services.</p> <p>Comment on business case: The course proposed for UEA does have a wide range of choice from modules across the Arts and Humanities and we recognise that other BA Humanities courses (most notably perhaps the course offered by the Open University) are similar in this respect. However, we suggest that BA Liberal Arts at UEA can be marketed and recognised as a liberal arts course for two reasons. Firstly, the similarity between 'Liberal Arts' and 'Humanities' courses is not unique to UEA (see for example BA Liberal Arts at King's, but also Kent). The course profile we propose for our course thus will make sense to applicants looking to study liberal arts in the UK. Secondly, we would argue that the spine of 'liberal arts' core modules, specifically designed for students on the UEA course, but also the focus on numerical skills and research methods in years 1 and 2 will help us distinguish our course as different and distinct from a BA Humanities.</p> <p>Sanna Inthorn, 12.11.12</p>

BC7.6	Director of Admissions (ARM)

BC8	ADDITIONAL COMMENTS		
Please circulate Parts 1 & 2 to the following for their comments (if any). Comments to be returned within 10 working days.			
<i>note</i> BC8	Is there anything further to add to the proposal from the perspective of your service and expertise?		
Date of circulation:			
BC8.1	Market research (on Section BC2)		
BC8.2	Careers (on Section BC3)		
BC8.3	Equality & Diversity Manager (on Section BC5.1)		
BC8.4	Head of Planning (PLN) (on full Business Case)		
BC8.5	Faculty Finance Manager (on full Business Case)		
<i>note</i> BC8.5			

BC9	PROPOSER'S RESPONSE TO COMMENTS IN BC7 & BC8 ABOVE		
<i>note</i> BC9			

BC10	APPROVAL OF THE BUSINESS CASE		
	APPROVAL/SIGNATURES	Approved Yes/No?	Date

BC10.1	School Director of Learning, Teaching and Quality:		
BC10.2	Head of School (on behalf of School Board):		
BC10.3	Dean of Faculty (on behalf of Faculty Executive):		
BC10.4	Council (if relevant)		
BC10.5	LTC (if relevant)		

UEA LEARNING & TEACHING SERVICE

FULL COURSE PROPOSAL

Part 3 ACADEMIC CASE

AC1	COURSE MANAGEMENT INFORMATION			
AC1.1	REGULATORY FRAMEWORK (please tick all that apply)			
	NAM for Undergraduate Courses			X
	Graduate Diplomas			
	Integrated Masters			
	PGCE			
	NAM for Postgraduate Taught Programmes			
	Postgraduate Research			
	Certificate/Diploma in Continuing Education			
AC1.2a	Is the course as a whole assessed on a pass/fail basis?	YES		NO X
AC1.2b	Are any modules assessed on a pass/fail basis?	YES		NO X
AC1.2c	If so, how many modules and what is the credit volume for each module?			

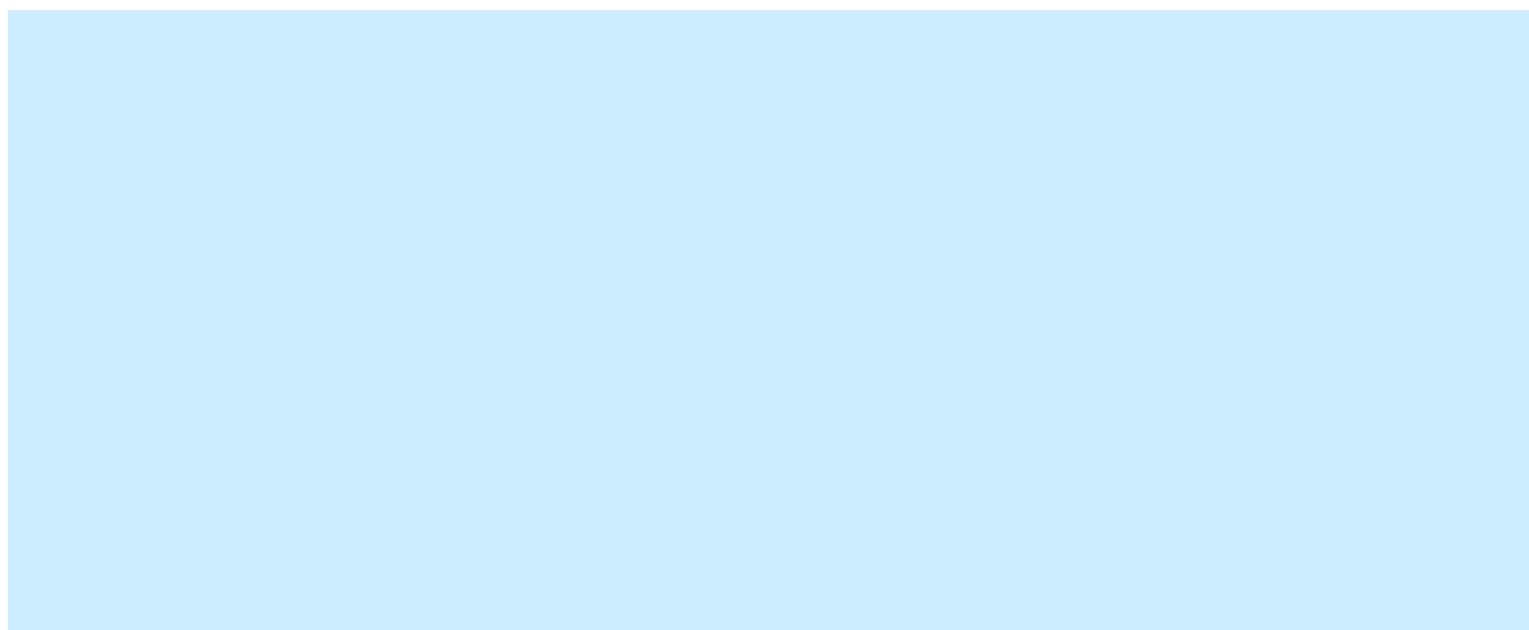
AC2 <i>note</i> AC2	(For undergraduate or integrated masters programmes only) Please select only from the permitted options		
	Weighting for degree classification:	Exit Award (please indicate: e.g. CertHE, DipHE)	
	Stage 0	n/a	
	Stage 1	0%	
	Stage 2	40%	
	Stage 3	60%	
	Stage 4	n/a	
	Stage 5		
	Stage 6		
	Stage 7		

AC3	BOARD OF EXAMINERS			
AC3.1	Is there an existing Board of Examiners?	YES		NO x
AC3.2a	If YES, which existing board will be responsible for the course?			
AC3.2b	If NO, please enter details for new board of examiners	A board will be created for all new HUM initiatives, including the Foundation Year in the Humanities and BA Liberal Arts		
AC3.3a	Are any new external examiner(s) required?	YES	x	NO
AC3.3b	If yes, how many?	1		



University of East Anglia
LEARNING & TEACHING SERVICE

PS	PROGRAMME SPECIFICATION
<i>note</i> <i>PS</i>	This part of the form will serve a dual purpose. Please read the guidance note carefully before completing



PS1 COURSE PROFILE					<i>note PS1</i>
STAGE 1 profile					This column will be deleted prior to publication
Module Code (TBA if not known)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, eg Sem 1, Year-long	New / amended / existing
HUM	Comp.	20	Great Books	2	A
LCSU 1...	Comp.	40	Foreign Language Module: any module beginning LCSU1...	Year	E
PHI-1A06	Comp.	20	Reasoning and Logic	2	E
HUM	Comp.	20	Numeracy	Year	N
HUM	Comp.	20	Introduction to Visual Analysis	1	N

PS1 COURSE PROFILE – <i>continued</i>	<i>note PS1</i>
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STAGE 2 profile					This column will be deleted prior to publication
Module Code (TBA if not known)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, eg Sem 1, Year-long	New / amended / existing
HUM	Comp.	20	Culture and the Modern World	SEM1	N
Option Range A: Students select 20 credits					
FTMF2F34	Option Range A: Students select 20 credits	20	RESEARCH TRAINING	SEM2	E
ART-2Q14	Option Range A: Students select 20 credits	20	ARCHAEOLOGICAL FIELD METHODS	SEM2	E
ART-2L06	Option Range A: Students select 20 credits	20	CATEGORIES AND CONCEPTS	SEM2	E
PSI-2A13	Option Range A: Students select 20 credits	20	METHODS OF SOCIAL RESEARCH	SEM1	E
PHI-2A55	Option Range A: Students select 20 credits	20	Language and Reality	SEM1	E
PHI-2A66	Option Range A: Students select 20 credits	20	Knowledge and Perception	SEM2	E
Option Range B: Students select 80 credits					
AMSA2H01	Option Range B	20	AMERICA AND VIETNAM	SEM1	E

AMSA2H10	Option Range B	20	NEW YORK CITY: HISTORY AND CULTURE IN THE 20TH CENTURY	SEM2	E
AMSA2H13	Option Range B	20	PROTESTING THE AMERICAN CENTURY: DISSENT AND US FOREIGN POLICY	SEM1	E
AMSA2H15	Option Range B	20	NATIVE AMERICANS	SEM1	E
AMSA2H32	Option Range B	20	RACE AND RACISM IN THE USA	SEM2	E
AMSA2H44	Option Range B	20	THE COLD WAR AND AMERICAN CULTURE	SEM2	E
TBC	Option Range B	20	AMERICA IN THE WORLD	TBC	N (from 2013)
AMSA2L15	Option Range B	20	LIVING ON THE HYPHEN: CUBAN AMERICA	SEM1	E
AMSA2L18	Option Range B	20	RADICAL COUSINS OR RIVAL SIBLINGS? U.S. AND AUSTRALIAN LITERATURES.	SEM2	E
AMSA2L24	Option Range B	20	20TH CENTURY AMERICAN POETRY	SEM2	E
AMSA2L59	Option Range B	20	19TH CENTURY AMERICAN WRITING	SEM1	E
AMSA2L63	Option Range B	20	AMERICAN WOMEN WRITERS OF THE TWENTIETH CENTURY	SEM1	E
AMSA2L65	Option Range B	20	AMERICAN PARIS BETWEEN THE WARS	SEM1	E
AMSA2L78	Option Range B	20	CONTEMPORARY AMERICAN FICTION	SEM2	E
AMSA2L82	Option Range B	20	THE HOLOCAUST IN AMERICAN LITERATURE	SEM2	E
AMSA2L84	Option Range B	20	THE BEATS AND THE LIMITS OF WRITING	SEM2	E

AMSA2S02	Option Range B	20	AMERICAN MASCULINITIES	SEM2	E
AMSA2S03	Option Range B	20	FILMS THAT MADE US AMERICAN: THE 1980S THROUGH THE MOVIES	SEM1	E
AMSA2S05	Option Range B	20	DOING IT YOURSELF: PUNK AND AMERICA	SEM1	E
AMSA2S45	Option Range B	20	AMERICAN MUSIC	SEM1	E
AMSA2S48	Option Range B	20	LOOKING AT PICTURES: PHOTOGRAPHY AND VISUAL CULTURE IN THE USA	SEM2	E
AMSA2S53	Option Range B	20	ADOLESCENCE IN AMERICAN CULTURE POST-1950	SEM1	E
TBC	Option Range B	20	BORDERLANDS OF THE AMERICAN SOUTHWEST	TBC	N (from 2013)
TBC	Option Range B	20	THE GHETTO SINCE 1945	TBC	N (from 2013)
ART-2Z17	Option Range B	20	IMAGE, WORD AND MODERNITY IN BRITAIN, c.1800-1918	SEM1	E
ART-2L05	Option Range B	20	VISUAL DISPLAY	SEM1	E
ART-2L06	Option Range B	20	CATEGORIES AND CONCEPTS	SEM2	E
ART-2Q01	Option Range B	20	ARTS OF THE BOOK & DISPLAY OF LITERACY IN THE 1ST MILLENNIUM	SEM1	E
ART-2Q14	Option Range B	20	ARCHAEOLOGICAL FIELD METHODS	SEM2	E
ART-2V08	Option Range B	20	ART AND ARCHITECTURE IN VENICE	SEM2	E
ART-2V10	Option Range B	20	FIELDWORK, ART AND ARCHITECTURE IN VENICE	SEM2	E

ART-2X89	Option Range B	20	MATERIAL WORLDS	SEM1	E
ART-2X90	Option Range B	20	VISUAL AND VERBAL IN MEDIEVAL CULTURE	SEM2	E
ART-2Z13	Option Range B	20	CONTEMPORARY GALLERY AND MUSEUM STUDIES	SEM1	E
ART-2Z25	Option Range B	20	WORLD ARCHITECTURE? RETHINKING THE 'BAROQUE' THROUGH JESUIT CHURCHES	SEM1	E
ART-2Z28	Option Range B	20	INDIGENOUS ARTS AND INDIGENOUS PEOPLES	SEM2	E
ART-2Z30	Option Range B	20	DISPLAYING THE PAST	SEM2	E
ART-2Z36	Option Range B	20	INTRODUCTION TO JAPANESE ART AND ARCHAEOLOGY	SEM2	E
ART-2Z38	Option Range B	20	CONCEALING AND REVEALING: ANCESTORS, SPIRITS AND KINGS	SEM2	E
FTMF2P20	Option Range B	20	THE PRACTICE OF SCREENWRITING: ISSUES IN ADAPTATION	SEM2	E
FTMF2P23	Option Range B	20	THE PRACTICE OF SCREENWRITING: ISSUES IN ADAPTATION	SEM1	E
FTMF2F36	Option Range B	20	FILM AND AUTHORSHIP	SEM2	E
FTMF2001S	Option Range B	20	BRITISH FILM & TELEVISION	SEM3	E
FTMF2F18	Option Range B	20	BRITISH CINEMA AND THE PAST	SEM2	E
FTMF2F29	Option Range B	20	RECEPTION AND AUDIENCE STUDIES IN FILM AND TELEVISION	SEM1	E
FTMF2F33	Option Range B	20	ANIMATION	SEM1	E

FTMF2F34	Option Range B	20	RESEARCH TRAINING	SEM2	E
FTMF2F35	Option Range B	20	THE BUSINESS OF FILM AND TELEVISION	SEM1	E
FTMF2F43	Option Range B	20	FILM THEORY	SEM1	E
FTMF2F51	Option Range B	20	BRITISH CINEMA SINCE 1990	SEM1	E
FTMF2F52	Option Range B	20	POPULAR MUSIC	SEM2	E
FTMF2F54	Option Range B	20	TELEVISION GENRE	SEM2	E
FTMF2F64	Option Range B	20	SCRIPT ANALYSIS AND STORY STRUCTURE	SEM2	E
FTMF2F71	Option Range B	20	FILM GENRES	SEM1	E
HISH2D89	Option Range B	20	IMPERIAL RUSSIAN AND SOVIET HISTORY, 1861-1945	SEM1	E
HISH2D89C	Option Range B	20	IMPERIAL RUSSIAN AND SOVIET HISTORY 1861, - 1941	SEM1	E
HISH2E02	Option Range B	20	THE POWER OF THE PAST	SEM2	E
HISH2E08	Option Range B	20	MODERN ITALY, 1860-1945	SEM2	E
HISH2F25	Option Range B	20	QUEENS, COURTESANS AND COMMONERS: WOMEN AND GENDER IN EARLY MODERN EUROPE	SEM1	E
HISH2G01	Option Range B	20	TWENTIETH-CENTURY BRITAIN, 1914 TO THE PRESENT	SEM1	E
HISH2G02	Option Range B	20	WAR AND PEACE SINCE 1945	SEM2	E
HISH2H01	Option Range B	20	REFORMATION TO REVOLUTION	SEM1	E

HISH2H05	Option Range B	20	HERITAGE AND PUBLIC HISTORY	SEM1	E
HISH2H08	Option Range B	20	CONSPIRACY AND CRISIS IN EARLY MODERN ENGLAND	SEM2	E
HISH2H10	Option Range B	20	THE ENGLISH CIVIL WARS	SEM2	E
HISH2H12	Option Range B	20	THE DUCHESS OF DEVONSHIRE TO NANCY ASTOR: WOMEN, POWER AND POLITICS	SEM2	E
HISH2A52C	Option Range B	20	LANDSCAPE II (CW)	SEM2	E
HISH2A10	Option Range B	20	THE PAPACY, CHRISTIANITY AND THE STATE, 1050-1300	SEM2	E
HISH2A51	Option Range B	20	LANDSCAPE I: STRUCTURES OF LANDSCAPE	SEM1	E
HISH2A52	Option Range B	20	LANDSCAPE II : BUILT AND SEMI-NATURAL ENVIRONMENTS	SEM2	E
HISH2A62	Option Range B	20	LATIN FOR HISTORIANS	SEM2	E
HISH2A93	Option Range B	20	ANGLO-SAXON ENGLAND, C. 500-1066	SEM1	E
HISH2A94	Option Range B	20	LATER MEDIEVAL EUROPE	SEM2	E
HISH2B12	Option Range B	20	NORMAN AND PLANTAGENET ENGLAND, 1066-1307	SEM2	E
HISH2B13	Option Range B	20	EARLY MEDIEVAL EUROPE	SEM1	E
HISH2B18	Option Range B	20	FROM AGINCOURT TO BOSWORTH: ENGLAND IN THE WARS OF THE ROSES	SEM2	E
LCS-2C02	Option Range B	20	INTERCULTURAL COMMUNICATION IN PRACTICE (LEVEL 2)	SEM2	E

LCS-2F42	Option Range B	20	FRANCE THROUGH THE EYE OF A LENS	SEM2	E
LCS-2H39	Option Range B	20	SPAIN THROUGH THE EYE OF A LENS	SEM1	E
LCS-2H57	Option Range B	20	AN INTRODUCTION TO LATIN AMERICAN FILM	SEM1	E
LCS-2J02	Option Range B	20	JAPAN THROUGH THE EYE OF A LENS	SEM2	E
LCS-2J03	Option Range B	20	CONTEMPORARY JAPANESE CULTURE AND SOCIETY FROM NORTH TO SOUTH	SEM1	E
LCS-2L28	Option Range B	20	LANGUAGE AND POLITICS (LEVEL 2)	SEM2	E
LCS-2L30	Option Range B	20	THE CONSTRUCTION OF NEWS (LEVEL 2)	SEM2	E
LCS-2L44	Option Range B	20	LANGUAGE AND SOCIETY (LEVEL 2)	SEM2	E
LCS-2L64	Option Range B	20	LANGUAGE AND GENDER (LEVEL 2)	SEM2	E
LCS-2L71	Option Range B	20	LANGUAGE IN ACTION (LEVEL 2)	SEM1	E
LCS-2L91	Option Range B	20	DISCOURSE AND SOCIETY (LEVEL 2)	SEM2	E
LCS-2T20	Option Range B	20	TRANSLATION AND ADAPTATION	SEM2	E

LLCSU	Option Range B	40 (20 CREDIT NON-CREDIT BEARING)	LANGUAGE	YEAR	E
LDCC2W14	Option Range B	20	CREATIVE WRITING: PROSE FICTION (SPR)	SEM2	E
LDCC2W01	Option Range B	20	CREATIVE WRITING: PROSE FICTION (AUT)	SEM1	E
LDCC2W05	Option Range B	20	CREATIVE WRITING: SCRIPTWRITING (AUT)	SEM1	E
LDCC2W07	Option Range B	20	CREATIVE WRITING: POETRY (AUT)	SEM1	E
LDCC2W08	Option Range B	20	CREATIVE WRITING: INTRODUCTION (SPR)	SEM2	E
LDCC2W11	Option Range B	20	CREATIVE WRITING : INTRODUCTION (AUT)	SEM1	E
LDCC2W20	Option Range B	20	CREATIVE WRITING: POETRY (SPR)	SEM2	E
LDCC2W24	Option Range B	20	CREATIVE WRITING: SCRIPTWRITING (SPR)	SEM2	E
LDCC2W27	Option Range B	20	THE WRITING OF JOURNALISM (AUT)	SEM1	E
LDCC2W28	Option Range B	20	THE WRITING OF JOURNALISM (SPR)	SEM2	E
LDCD2X02	Option Range B	20	POLITICAL THEATRE	SEM2	E
LDCD2X16	Option Range B	20	WORLD PERFORMANCE	SEM2	E
LDCD2X27	Option Range B	20	PERFORMANCE SKILLS: THE ACTOR AND THE TEXT	SEM1	E
LDCD2X45	Option Range B	20	ADAPTATION: SHAKESPEARE ON STAGE AND SCREEN	SEM1	E

LDCE2X47	Option Range B	20	FROM TRAGIC TO EPIC PERFORMANCE	SEM1	E
LDCE2X05	Option Range B	20	PUBLISHING (AUT)	SEM1	E
LDCE2X06	Option Range B	20	PUBLISHING (SPR)	SEM2	E
LDCE2X07	Option Range B	20	THEATRES OF REVOLT: NINETEENTH-CENTURY EUROPEAN DRAMA	SEM1	E
LDCE2X15	Option Range B	20	CRITICAL THEORY AND PRACTICE	SEM1	E
LDCE2X17	Option Range B	20	CULTURAL THEORY AND ANALYSIS	SEM1	E
LDCE2X24	Option Range B	20	EUROPEAN LITERATURE: ENCOUNTERS WITH 'OTHERNESS'	SEM2	E
LDCE2X26	Option Range B	20	ROMANTICISM 1780-1840	SEM2	E
LDCE2X28	Option Range B	20	AUSTEN AND THE BRONTES: READING THE ROMANCE	SEM2	E
LDCE2X29	Option Range B	20	WORLD LITERATURE: READING GLOBALLY	SEM1	E
LDCE2X34	Option Range B	20	WAR LIVES: WRITING BRITAIN IN WORLD WAR II	SEM2	E
LDCE2Y04	Option Range B	20	SHAKESPEARE	SEM2	E
LDCE2Y11	Option Range B	20	EIGHTEENTH-CENTURY WRITING	SEM1	E
LDCE2Y13	Option Range B	20	17TH-CENTURY WRITING: RENAISSANCE, REVOLUTION, RESTORATION	SEM1	E
LDCE2Y15	Option Range B	20	MEDIEVAL WRITING	SEM1	E

LDCE2Z15	Option Range B	20	MODERNISM	SEM1	E
LDCE2Z24	Option Range B	20	LITERATURE AND VISUAL CULTURE II: AT THE FIN DE SIECLE	SEM2	E
LDCE2Z30	Option Range B	20	NINETEENTH-CENTURY WRITING	SEM2	E
LDCE2Z33	Option Range B	20	FROM PUSHKIN TO CHEKHOV: NINETEENTH-CENTURY RUSSIAN FICTION	SEM1	E
LDCE2Z34	Option Range B	20	CONTEMPORARY WRITING	SEM2	E
LDCE2Z38	Option Range B	20	THREE WOMEN WRITERS	SEM2	E
LDCE2Z40	Option Range B	20	GOODBYE TO BERLIN? LITERATURE & VISUAL CULTURE IN WEIMAR GERMANY	SEM2	E
PHI-2A55	Option Range B	20	Language and Reality	SEM1	E
PHI-2A62	Option Range B	20	Art, Beauty, and Interpretation	SEM2	E
PHI-2A51	Option Range B	20	Consciousness and Cognition: Contemporary Philosophy of Mind	SEM1	E
PHI-2A31	Option Range B	20	History, Reason, and Self-understanding: the philosophy of history	SEM1	E
PHI-2A25	Option Range B	20	Virtue, Reason, and pleasure: themes from moral philosophy	SEM1	E
PHI-2A49	Option Range B	20	Ethics for Life	SEM1	E
PHI-2A44	Option Range B	20	The Enlightenment and its Critics	SEM2	E
PHI-2A54	Option Range B	20	Philosophy for a New Science: The Empiricists	SEM2	E

PHI-2A18	Option Range B	20	Faith, Death, and Nirvana: the philosophy of religion	SEM2	E
PHI-2A14	Option Range B	20	Theories, Models, and Paradigms: the philosophy of science	SEM2	E
PHI-2A66	Option Range B	20	Knowledge and Perception	SEM2	E
PHI-2A70	Option Range B	20	Environmental Philosophy	SEM2	E
SCHOOL TO CONFIRM	Option Range B	20	America in the World	SEM1	E
PSI-2A35	Option Range B	20	Power and Society	SEM1	E
PSI-2A27	Option Range B	20	New Media and Society	SEM1	E
PSI-2A03	Option Range B	20	Russian Politics	SEM1	E
PSI-2A16	Option Range B	20	Topics in British Politics	SEM2	E
PSI-2A48	Option Range B	20	BUILDING BLOCKS OF POLITICAL SCIENCE	SEM2	E
PSI-2A50	Option Range B	20	CONSUMER CULTURE AND SOCIETY	SEM2	E
SISJAC	Option Range B	20	Global Japan	SEM1	E
HUM	Option Range B	60	Semester in Industry	SEM2	N
HUM	Option Range B	60	Semester Abroad	SEM2	N

PS1 COURSE PROFILE – <i>continued</i>	<i>note PS1</i>
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STAGE 3 profile					This column will be deleted prior to publication
Module Code (TBA if not known)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, eg Sem 1, Year-long	New / amended / existing
HUM	COMP	30	LIBERAL ARTS DISSERTATION	YEAR	N
Option Range A: Students select 90 credits					
TBC (new code: semester change)	Option Range A	30	US INTERVENTIONISM, THE CIA AND COVERT ACTION	SEM2	E
TBC	Option Range A	30	BEING A COLONIST: BRITISH NORTH AMERICAN TO 1763	TBC	N (from 2013)
TBC	Option Range A	30	AFRICAN AMERICANS AND BLACK INTERNATIONAL PROTEST	TBC	N (from 2013)
TBC	Option Range A	30	SUPREME COURT	TBC	N (from 2013)
AMSA3L07	Option Range A	30	AMERICAN AUTOBIOGRAPHY	SEM1	E
AMSA3L12	Option Range A	30	MULTI-ETHNIC AMERICAN WRITING	SEM2	E
AMSA3L13	Option Range A	30	AMERICAN AUTOBIOGRAPHY	SEM1	E
AMSA3L16	Option Range A	30	MULTI-ETHNIC AMERICAN WRITING	SEM2	E

AMSA3L19	Option Range A	30	AMERICAN DRAMA 1970-PRESENT	SEM1	E
AMSA3L20	Option Range A	30	MARK TWAIN AND THE GILDED AGE	SEM2	E
AMSA3L62	Option Range A	30	THE LITERARY 1960s	SEM1	E
AMSA3L66	Option Range A	30	THE POETICS OF PLACE: POST 1945 AMERICAN POETRY AND ENVIRONMENT	SEM2	E
AMSA3L68	Option Range A	30	THE LITERARY 1960s	SEM1	E
AMSA3S04	Option Range A	30	TALES OF THE JAZZ AGE	SEM1	E
AMSA3S13	Option Range A	30	THE RISING TIDE OF THE TRANSPACIFIC	SEM1	E
AMSA3S1Y	Option Range A	30	AMERICAN GOTHIC	SEM2	E
AMSA3S22	Option Range A	30	CREATIVE WRITING-FICTION	SEM2	E
AMSA3S30	Option Range A	30	NATIVE AMERICAN WRITING AND FILM	SEM2	E
AMSA3L35	Option Range A	30	PLACE, RACE AND SPACE: AMERICAN MIGRATION AND CITIZENSHIP	SEM1	E
AMSA3S1Y	Option Range A	30	NEW AMERICAN CENTURY: CULTURE AND CRISIS	YEAR	E
AMSA3S22	Option Range A	30	GENDER IN AMERICAN CULTURE	SEM2	E
AMSA3S30	Option Range A	30	THE AMERICAN BODY	SEM2	E
ART-3L01	Option Range A	30	WORLD ART: ISSUES AND DEBATES	SEM1	E

ART-3P0Y	Option Range A	30	DISSERTATION IN ART HISTORY AND LITERATURE	YEAR	E
ART-3X02	Option Range A	30	INVASION AND INVENTION: ART IN ENGLAND 1020-1135	SEM2	E
ART-3Y17	Option Range A	30	TRANSPORTED SUBJECTS: BRITISH ART AND GLOBAL ENCOUNTER IN THE EIGHTEENTH AND NINETEENTH CENTURIES	SEM1	E
ART-3Y19	Option Range A	30	VISUAL KNOWLEDGE AND EARLY MODERN GLOBALIZATION (1450-1650)	SEM1	E
ART-3Y22	Option Range A	30	GALLERIES AND MUSEUMS PRACTICE	SEM2	E
ART-3Y26	Option Range A	30	ARTS OF THE PACIFIC: AGENCY OF REPRESENTATION	SEM2	E
ART-3Y33	Option Range A	30	SPACES OF CONTEMPORARY ART	SEM1	E
ART-3Y34	Option Range A	30	ART OF ANCIENT MESOPOTAMIA	SEM2	E
ART-3L01	Option Range A	30	WORLD ART: ISSUES AND DEBATES	SEM1	E
FTMF3F07	Option Range A	30	SCIENCE FICTION CINEMA	SEM1	E
FTMF3F10	Option Range A	30	GENDER AND GENRE IN CONTEMPORARY CINEMA	SEM2	E
FTMF3F31	Option Range A	30	FILM AND TELEVISION STUDIES YEAR ABROAD DISSERTATION	SEM1	E
FTMF3F45	Option Range A	30	SELLING SPECTACLE	SEM1	E
FTMF3F52	Option Range A	30	STANLEY KUBRICK: FILMS IN CONTEXT	SEM2	E
FTMF3F57	Option Range A	30	CREATIVE WORK IN THE MEDIA INDUSTRIES	SEM1	E

FTMF3F59	Option Range A	30	CREATIVE WORK IN THE MEDIA INDUSTRIES	SEM1	E
FTMF3F64	Option Range A	30	CELEBRITY	SEM2	E
FTMF3F66	Option Range A	30	CELEBRITY	SEM2	E
FTMF3F68	Option Range A	30	ASIAN CINEMA	SEM2	E
HISH3K17	Option Range A	30	TYRANNY AND REVOLUTION: THE AGE OF RICHARD II	SEM1	E
HIST3C1Y	Option Range A	30	THE DEVIL'S BROOD: THE ANGEVIN KINGS OF ENGLAND (1154-1225)	YEAR	E
HIST3D6Y	Option Range A	30	THE THIRD REICH	YEAR	E
HIST3E5Y	Option Range A	30	DEATH, THE BODY AND DISEASE: FROM GALEN TO THE NHS	YEAR	E
HIST3G3Y	Option Range A	30	ISOLATION TO WORLD WAR: BRITAIN AND THE ORIGINS OF WWI	YEAR	E
HIST3H6Y	Option Range A	30	STALIN AND STALINISM: THE USSR 1924-1953	YEAR	E
HIST3H8Y	Option Range A	30	COMMUNISM AND NATIONALISM IN YUGOSLAVIA	YEAR	E
HIST3J2Y	Option Range A	30	THE ENGLISH IN AMERICA 1607-1692	YEAR	E
HIST3J4Y	Option Range A	30	COLD WAR IN EUROPE	YEAR	E
HIST3L2Y	Option Range A	30	HENRY VIII: THE MAKING OF A TYRANT?	YEAR	E
HIST3L4Y	Option Range A	30	BRITAIN AT WAR AND OTHER MODERN MYTHS	YEAR	E

LDCC3W18	Option Range A	30	CREATIVE WRITING	SEM2	E
LDCC3X34	Option Range A	30	CONTEMPORARY DRAMA AND FILM	SEM2	E
LDCC3X38	Option Range A	30	DRAMA PROJECTS	SEM2	E
LDCC3X40	Option Range A	30	CONTEMPORARY DRAMA AND FILM	SEM2	E
LDCE3X01	Option Range A	30	THROUGH THE LOOKING-GLASS: NONSENSE AND MODERN WRITING	SEM1	E
LDCE3X06	Option Range A	30	DRAMA AND LITERATURE: THE QUESTION OF GENRE	SEM2	E
LDCE3X09	Option Range A	30	MIND, BODY AND LITERATURE	SEM1	E
LDCE3X41	Option Range A	30	THE GOTHIC	SEM1	E
LDCE3X45	Option Range A	30	LITERATURE AND PHILOSOPHY	SEM1	E
LDCE3X46	Option Range A	30	WRITING LIFE: BIOGRAPHY AND CREATIVE NON-FICTION	SEM2	E
LDCE3X50	Option Range A	30	FIN DE SIECLE: FANTASIES OF DECADENCE AND DEGENERATION	SEM2	E
LDCE3X54	Option Range A	30	LITERATURE AND HUMAN RIGHTS	SEM2	E
LDCE3X58	Option Range A	30	QUEER LITERATURE AND THEORY	SEM2	E
LDCE3X62	Option Range A	30	SATIRE	SEM2	E
LDCE3X67	Option Range A	30	CHILDREN'S LITERATURE	SEM1	E
LDCE3X71	Option Range A	30	POETRY OF THE LONG NINETEENTH CENTURY	SEM1	E

LDCE3X75	Option Range A	30	MADNESS, MEDICINE, SCIENCE AND WOMEN'S WRITING IN THE REGENCY	SEM1	E
LDCE3X80	Option Range A	30	REGENCY WOMEN WRITERS	SEM2	E
LDCE3X83	Option Range A	30	NERVOUS NARRATIVES	SEM1	E
LDCE3X89	Option Range A	30	LITERATURE AND DECONSTRUCTION	SEM1	E
LDCE3X91	Option Range A	30	TRAUMATURGIES: READING AND WRITING TRAUMA ACROSS CONTEXTS	SEM1	E
LDCE3Y05	Option Range A	30	CHAUCER	SEM1	E
LDCE3Y18	Option Range A	30	VIRGIL'S CLASSIC EPIC	SEM2	E
LDCE3Y36	Option Range A	30	SHAKESPEARE: SHADOW AND SUBSTANCE	SEM2	E
LDCE3Y70	Option Range A	30	JOHN MILTON'S PARADISE LOST	SEM2	E
LDCE3Y81	Option Range A	30	EARLY ENGLISH DRAMA	SEM1	E
LDCE3Y82	Option Range A	30	MEDIEVAL ARTHURIAN TRADITIONS	SEM2	E
LDCE3Y86	Option Range A	30	REVENGE TRAGEDY: ANCIENT AND MODERN	SEM2	E
LDCE3Z03	Option Range A	30	THE CONDITION OF ENGLAND NOVEL 1818-2000	SEM1	E
LDCE3Z10	Option Range A	30	THE LITERATURE OF WORLD WAR ONE	SEM2	E
LDCE3Z42	Option Range A	30	HENRY JAMES: QUESTIONS OF ART, LIFE AND THEORY	SEM2	E
LDCE3Z50	Option Range A	30	ULYSSES	SEM2	E

LDCE3Z60	Option Range A	30	POETRY AFTER MODERNISM	SEM2	E
PHI-3A51	Option Range A	30	Consciousness and Cognition: Contemporary Philosophy of Mind	SEM1	E
PHI-3A31	Option Range A	30	History, Reason, and Self-understanding: the philosophy of history	SEM1	E
PHI-3A25	Option Range A	30	Virtue, Reason, and pleasure: themes from moral philosophy	SEM1	E
PHI-3A49	Option Range A	30	Ethics for Life	SEM1	E
PHI-3A44	Option Range A	30	The Enlightenment and its Critics	SEM2	E
PHI-3A54	Option Range A	30	Philosophy for a New Science: The Empiricists	SEM2	E
PHI-3A18	Option Range A	30	Faith, Death, and Nirvana: the philosophy of religion	SEM2	E
PHI-3A66	Option Range A	30	Knowledge and Perception	SEM2	E
PHI-3A14	Option Range A	30	Theories, Models, and Paradigms: the philosophy of science	SEM2	E
PHI-3A62	Option Range A	30	Art, Beauty, and Interpretation	SEM2	E
PHI-3A70	Option Range A	30	Environmental Philosophy	SEM2	E
PSI-3A01	Option Range A	30	Western Political Thought (PSI 3A01) – Autumn	SEM1	E
PSI-3A53	Option Range A	30	Ideology, Culture and Revolution in the Middle East	SEM1	E
PSI-3A59	Option Range A	30	Rhetoric: Democracy and the Politics of Persuasion	SEM1	E
PSI-3A29	Option Range A	30	Power Over the Pacific: The American Relationship with Asia	SEM1	E

PSI-3A38	Option Range A	30	Multiculturalism	SEM2	E
PSI-3A48	Option Range A	30	Intellectuals and US Foreign Policy	SEM2	E
PSI-3A54	Option Range A	30	Capitalism and Its Critics	SEM2	E
PSI-3A28	Option Range A	30	Australia: Politics, Culture. Society	SEM2	E
PSI-3A57	Option Range A	30	The Clash of Fundamentalisms	SEM1	E
SISJAC	Option Range A	30	Japan and World History	SEM1	E

PS2 MAPPING LEARNING OUTCOMES

note PS2

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type STAGE 1 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Group work	Other
Subject-based knowledge and understanding									
<ul style="list-style-type: none"> At introductory level, comparative knowledge and understanding of aspects of the culture of more than one geographical region and/or chronological period. 	LCSU Great Books					LCSU			
<ul style="list-style-type: none"> At introductory level, reflective engagement with the ontological and epistemological traditions of Arts and Humanities subjects, including an awareness of the limitations and partiality of all historical knowledge and different positions held by thinkers in the present and past. 	Introduc tion to Visual Analysis Great Books						Introduc tion to Visual Analysis		
<ul style="list-style-type: none"> At introductory level, knowledge and understanding of the distinctive character of texts written in the principal literary genres and of other kinds of writing and communication, including film, television and new media. 	Introduc tion to Visual Analysis Great Books								
<ul style="list-style-type: none"> At introductory level, knowledge of linguistic, literary, cultural and socio-historical contexts in which cultural artefacts are produced, consumed and interpreted. 	Introduc tion to Visual Analysis								
<ul style="list-style-type: none"> Knowledge of useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology used in History, English, Film and Television Studies, Media Studies, Languages and Art History. 	Introduc tion to Visual Analysis								

	Numeracy								
<ul style="list-style-type: none"> Use of a foreign language for purposes of understanding, expression and communication 	LCSU					LCSU			
<ul style="list-style-type: none"> Development of intercultural awareness, understanding and competence 	LCSU					LCSU			
<ul style="list-style-type: none"> Understanding of basic principles of argument analysis and logical thinking. 	PHI-1A06								
Subject-specific skills and abilities									
<p><i>Visual and critical skills</i></p> <p>Students develop skills in the following areas:</p> <ul style="list-style-type: none"> observation: close and systematic visual examination, informed by appropriate knowledge of materials, techniques and cultural contexts description: recording and describing such artefacts with clarity and precision, using ordinary and specialist language as appropriate to the topic and the intended audience, and with consideration for the differences between the visual and the verbal analysis and interpretation: 	<p>Introduction to Visual Analysis</p> <p>Great Books</p>							Introduction to Visual Analysis	
Research skills									
<ul style="list-style-type: none"> Basic numerical skills, appropriate for research in the Arts and Humanities use appropriate methodologies for locating, assessing and interpreting primary sources read, analyse and reflect critically and contextually upon contemporary texts and other primary sources, including visual and material sources like paintings, cartoons, photographs and films read, analyse and reflect critically and contextually upon 	<p>Numeracy</p> <p>Introduction to Visual Analysis</p> <p>Great</p>								

<p>secondary evidence, including historical and literary writing</p> <ul style="list-style-type: none"> • retrieve and organise critical, effective and testable information • design and carry out a small research project • produce logical and structured narratives and arguments supported by relevant evidence • marshal and appraise critically other people's arguments and to argue on the basis of familiarity both with relevant evidence and with specialist literature. • Ability to use basic logical algorithms (e.g. refutation trees) and patterns of proofs (e.g. proof by induction). 	<p>Books</p> <p>Reasoning and Logic</p>								
Generic intellectual skills and attributes									
<p><i>Cognitive skills</i></p> <p>Students develop skills and attributes in:</p> <ul style="list-style-type: none"> • analysis: the ability to break down an argument, a task or a body of evidence, and deal effectively with its component parts • synthesis: the ability to bring evidence or ideas of different sorts or from different sources together in a productive way • summarisation: the ability to identify and present the key elements of an argument or a demonstration • critical judgement: the ability to discriminate between alternative arguments and approaches • problem-solving: the ability to apply knowledge and experience so as to make appropriate decisions in complex and incompletely charted contexts. 	<p>All CW Modules</p>							<p>Introduction to Visual Analysis</p>	
<p><i>Open-mindedness</i></p> <p>Students develop the ability to:</p> <ul style="list-style-type: none"> • be open and receptive to new things, ideas and cultures. • identify the merits of unfamiliar arguments or cultural artefacts and the merits or shortcomings of familiar ones. • appreciate and evaluate divergent points of view and to communicate their qualities. 	<p>LCSU Great Books</p> <p>Introduction to Visual Analysis</p>								

<p><i>Communication skills</i></p> <p>Students develop:</p> <ul style="list-style-type: none"> the ability to communicate information, arguments and ideas cogently and effectively within a range of discourses as appropriate to particular audiences, and in written, spoken or other form using appropriate visual aids and information technology (IT) resources. in addition to the generic communication skills to be expected of all humanities students, particular abilities in the deployment of visual material in conjunction with written, oral and other forms of communication, such as illustrated essays and seminars, slide, moving image or multimedia presentations the ability to listen effectively, and thus to participate constructively in discussion to learn from discussions. Understanding of the representation of argument structure in terms of logical consequence and in terms of correct deduction. 	All CW modules								
<p><i>Teamwork</i></p> <ul style="list-style-type: none"> Students develop the ability to work constructively and productively in groups. 							Introduction to Visual Analysis		
<p><i>Time management, autonomy and personal initiative</i></p> <p>Students develop the ability to:</p> <ul style="list-style-type: none"> work diligently, to fulfil briefs and deadlines, and to take responsibility for one's own work make effective use of IT for research and communication update knowledge and skills, seek and use feedback, reflect on, and improve performance. undertake and complete set tasks, whether routine and familiar or requiring the acquisition and application of new skills. develop an independent argument that is informed by but not dependent on authorities in the subject area define one's own brief, and to formulate arguments that effectively structure relevant information. 	All CW modules						Introduction to Visual Analysis		

PS2 MAPPING LEARNING OUTCOMES – continued

note PS2

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type STAGE 2 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Subject-based knowledge and understanding									
<ul style="list-style-type: none"> a broad and comparative knowledge and understanding of aspects of the culture of more than one geographical region and/or chronological period. 	Culture and the Modern World All modules starting with AMS2 ART2 FTM2 HIS2 PSI2								
<ul style="list-style-type: none"> At intermediate level, reflective engagement with the ontological and epistemological traditions of Arts and Humanities subjects. 	Culture and the Modern World All module								

	s startin g with PHI								
<ul style="list-style-type: none"> knowledge and understanding of the distinctive character of texts written in the principal literary genres and of other kinds of writing and communication, including film, television and new media. 	PSI-2A27 AMSA2 L24 AMSA2 L59 AMSA2 L63 AMSA2 L84 AMSA2 S05 AMSA2 S45 AMSA2 S48 All module s startin g with: LDC FTM								
<ul style="list-style-type: none"> knowledge of linguistic, literary, cultural and socio-historical contexts in which cultural artefacts are produced, consumed and interpreted. 	PSI-2A27 AMSA2 L24 AMSA2 L59 AMSA2 L63								

	<p>AMSA2 L84 AMSA2 S05 AMSA2 S45 AMSA2 S48</p> <p>All module s startin g with: LDC2 FTM2 ART2 LCS2</p>								
<ul style="list-style-type: none"> knowledge of useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology used in History, English, Film and Television Studies, Media Studies, Languages and Art History. 	<p>All module s startin g with FTM LDC ART AMS</p>								
<ul style="list-style-type: none"> use of a foreign language for purposes of understanding, expression and communication 	<p>LCS langua ge module s</p>								
<ul style="list-style-type: none"> intercultural awareness, understanding and competence 	<p>All module s startin g with LCS</p>								

	AMS FTM Global Japan America in the World PSI- 2A03 LDCE2 X24 LDCD2 X16 LDCE2 Z33 LDCE2 Z40								
Subject-specific skills and abilities									
<i>Visual and critical skills</i> Students develop skills in the following areas: <ul style="list-style-type: none"> • observation: close and systematic visual examination, informed by appropriate knowledge of materials, techniques and cultural contexts • description: recording and describing such artefacts with clarity and precision, using ordinary and specialist language as appropriate to the topic and the intended audience, and with consideration for the differences between the visual and the verbal • analysis and interpretation: 	All module s startin g with ART FTM HIS								
Research skills									
<ul style="list-style-type: none"> • Basic numerical skills, appropriate for research in the Arts and 	Option Range								

<p>Humanities</p> <ul style="list-style-type: none"> • use appropriate methodologies for locating, assessing and interpreting primary sources • read, analyse and reflect critically and contextually upon contemporary texts and other primary sources, including visual and material sources like paintings, cartoons, photographs and films • read, analyse and reflect critically and contextually upon secondary evidence, including historical and literary writing • retrieve and organise critical, effective and testable information • design and carry out a research project with limited tutorial guidance • produce logical and structured narratives and arguments supported by relevant evidence • marshal and appraise critically other people's arguments and to argue on the basis of familiarity both with relevant evidence and with specialist literature. • Ability to use basic logical algorithms (e.g. refutation trees) and patterns of proofs (e.g. proof by induction). • 	A								
Generic intellectual skills and attributes									
<p><i>Cognitive skills</i></p> <p>Students develop skills and attributes in:</p> <ul style="list-style-type: none"> • analysis: the ability to break down an argument, a task or a body of evidence, and deal effectively with its component parts • synthesis: the ability to bring evidence or ideas of different sorts or from different sources together in a productive way • summarisation: the ability to identify and present the key elements of an argument or a demonstration • critical judgement: the ability to discriminate between alternative arguments and approaches • problem-solving: the ability to apply knowledge and experience so as to make appropriate decisions in complex and incompletely charted contexts. 	All CW modules			All WW modules				Semester abroad Semester in Industry	
<i>Open-mindedness</i>	All CW module			All WW module				Semester abroad	

<p>Students develop the ability to:</p> <ul style="list-style-type: none"> • be open and receptive to new things, ideas and cultures. • identify the merits of unfamiliar arguments or cultural artefacts and the merits or shortcomings of familiar ones. • appreciate and evaluate divergent points of view and to communicate their qualities. 	s			s					
<p><i>Communication skills</i></p> <p>Students develop:</p> <ul style="list-style-type: none"> • the ability to communicate information, arguments and ideas cogently and effectively within a range of discourses as appropriate to particular audiences, and in written, spoken or other form using appropriate visual aids and information technology (IT) resources. • in addition to the generic communication skills to be expected of all humanities students, particular abilities in the deployment of visual material in conjunction with written, oral and other forms of communication, such as illustrated essays and seminars, slide, moving image or multimedia presentations • the ability to listen effectively, and thus to participate constructively in discussion to learn from discussions. • Understanding of the representation of argument structure in terms of logical consequence and in terms of correct deduction. 	All CW module s			All WW module s					Semester in Industry
<p><i>Teamwork</i></p> <ul style="list-style-type: none"> • Students develop the ability to work constructively and productively in groups. 	Cultur e and the Modern World								
<p><i>Time management, autonomy and personal initiative</i></p> <p>Students develop the ability to:</p> <ul style="list-style-type: none"> • work diligently, to fulfil briefs and deadlines, and to take responsibility for one's own work • make effective use of IT for research and communication 	All CW module s			All WW module s					Semester in Industry

<ul style="list-style-type: none"> • update knowledge and skills, seek and use feedback, reflect on, and improve performance. • undertake and complete set tasks, whether routine and familiar or requiring the acquisition and application of new skills. • develop an independent argument that is informed by but not dependent on authorities in the subject area • define one's own brief, and to formulate arguments that effectively structure relevant information. 									

PS2 MAPPING LEARNING OUTCOMES - *continued*

note PS2

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type STAGE 3 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Subject-based knowledge and understanding									
<ul style="list-style-type: none"> a broad and comparative knowledge and understanding of aspects of the culture of more than one geographical region and/or chronological period. 	All module s startin g with AMS ART HIS FTM LDC PSI- 3A48 PSI- 3a38 PSI- 3A29 PSI- 3A28								
<ul style="list-style-type: none"> an engagement with the concepts, values and debates that inform study and practice in the fields addressed by the degree programme, including an awareness of the limitations and partiality of all historical knowledge and different positions held by thinkers in the present and past. 	All module s startin g with PHI			PSI- 3A01	Liberal Arts Dissertat ion				

	PSI-3A54 PSI-3A48 PSI-3A59 PSI-3A01 PSI-3A57								
<ul style="list-style-type: none"> knowledge and understanding of the distinctive character of texts written in the principal literary genres and of other kinds of writing and communication, including film, television and new media. 	All modules starting with FTM ART PSI-3A59				Liberal Arts Dissertation				
<ul style="list-style-type: none"> knowledge of linguistic, literary, cultural and socio-historical contexts in which cultural artefacts are produced, consumed and interpreted. 	All modules starting with FTM ART AMSA3 L07 AMSA3 L12 AMSA3 L13 AMSA3 L16 AMSA3				Liberal Arts Dissertation				

	L19 AMSA3 L22 AMSA3 L23 AMSA3 L25 AMSA3 L26 AMSA3 L31 AMSA3 L62 AMSA3 L66 AMSA3 S02 AMSA3 S1Y								
<ul style="list-style-type: none"> knowledge of useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology used in History, English, Film and Television Studies, Media Studies, Languages and Art History. 	All CW modules			All WW modules	Liberal Arts Dissertation				
<ul style="list-style-type: none"> intercultural awareness, understanding and competence 	All modules starting with AMS Japan and World History								
Generic intellectual skills and attributes									

<p><i>Cognitive skills</i></p> <p>Students develop skills and attributes in:</p> <ul style="list-style-type: none"> • analysis: the ability to break down an argument, a task or a body of evidence, and deal effectively with its component parts • synthesis: the ability to bring evidence or ideas of different sorts or from different sources together in a productive way • summarisation: the ability to identify and present the key elements of an argument or a demonstration • critical judgement: the ability to discriminate between alternative arguments and approaches • problem-solving: the ability to apply knowledge and experience so as to make appropriate decisions in complex and incompletely charted contexts. 	All CW modules			All WW modules	Liberal Arts Dissertation				
<p><i>Open-mindedness</i></p> <p>Students develop the ability to:</p> <ul style="list-style-type: none"> • be open and receptive to new things, ideas and cultures. • identify the merits of unfamiliar arguments or cultural artefacts and the merits or shortcomings of familiar ones. • appreciate and evaluate divergent points of view and to communicate their qualities. 	All CW modules			All WW modules					
<p><i>Communication skills</i></p> <p>Students develop:</p> <ul style="list-style-type: none"> • the ability to communicate information, arguments and ideas cogently and effectively within a range of discourses as appropriate to particular audiences, and in written, spoken or other form using appropriate visual aids and information technology (IT) resources. • in addition to the generic communication skills to be expected of all humanities students, particular abilities in the deployment of visual material in conjunction with written, oral and other forms of communication, such as illustrated essays and seminars, slide, moving image or multimedia presentations • the ability to listen effectively, and thus to participate 	All CW modules			All WW modules	Liberal Arts Dissertation				

<p>constructively in discussion to learn from discussions.</p> <ul style="list-style-type: none"> • Understanding of the representation of argument structure in terms of logical consequence and in terms of correct deduction. 									
<p><i>Time management, autonomy and personal initiative</i></p> <p>Students develop the ability to:</p> <ul style="list-style-type: none"> • work diligently, to fulfil briefs and deadlines, and to take responsibility for one's own work • make effective use of IT for research and communication • update knowledge and skills, seek and use feedback, reflect on, and improve performance. • undertake and complete set tasks, whether routine and familiar or requiring the acquisition and application of new skills. • develop an independent argument that is informed by but not dependent on authorities in the subject area • define one's own brief, and to formulate arguments that effectively structure relevant information. 	<p>All CW module s</p>			<p>All WW module s</p>	<p>Liberal Arts Dissertat ion</p>				

PS3 PROGRAMME COHERENCE AND FEEDBACK CYCLES*note PS3***PS3.1 vertical and horizontal integration**

Please explain how this programme is designed to deliver a coherent body of knowledge, skills and understanding. Comment on vertical and horizontal integration, in terms of complementarity and progression of modules within and across stages.

note PS3.1

Students on BA Liberal Arts at UEA demonstrate a set of knowledge, skills and attributes associated with 'English', 'History', 'History of Art', 'Communication, Media, Film and Cultural Studies', 'Philosophy', as well as 'Languages and Related Studies'. Students do not major in one of these subjects, but are free to select options from across these subject areas. BA Liberal Arts at UEA is distinctively interdisciplinary and students learn how to identify and negotiate disciplinary traditions in an innovative and creative way. A spine of interdisciplinary 'liberal arts modules', specifically designed for students on this course, assures that students understand the epistemological and ontological traditions of different Humanities subjects and, crucially, helps students understand and approach the Humanities as an interdisciplinary tradition. Interdisciplinarity is central to the very concept of a liberal arts degree. Course design at our competitor universities, but also courses at universities in the U.S., where liberal arts has been an established subject for many years, all stand in this tradition.

Level 1

Core modules in year 1 provide a foundation for key knowledge and skills required in years 2 and 3, in particular numerical and analytical skills, awareness for disciplinary traditions and competent use of key terminology commonly used in History, Film and Television Studies, Art History and History. Modules with a HUM module code are pre-requisites for level 2 and level 3 modules in Schools across HUM. All students must take a language module. There are only core modules in the first year. Modules with a school code (LDC and PHI) are modules where liberal arts students share lectures with students on other courses in the faculty. Seminars will be tailored specifically towards liberal arts students and their programme. It is a course requirement for all students to complete the 'Coaching into Work Experience' training offered by C&E. In the second semester students have the option of working in the industry (work placement). The programme's employability strategy from semester 2, year 1, prepares students for the challenge of securing a placement and builds their confidence and ability to reflect on their skills.

Level 2

In their second year students can select from a wide range of modules, but must take an interdisciplinary HUM module to further explore the epistemological and ontological traditions across the Arts and Humanities. They must also take 20 credits in research methods training (Option range A). This is to assure that all students have the foundational knowledge they need to successfully apply research methodologies in the final year of study, but also to strengthen employability. In the second semester, students can choose to either study abroad, or work in the industry (maximum duration of placement: 6 months). Students wishing to go on a work placement must have secured their placement before the end of semester one and enrol on UEA's mentoring programme. Students wishing to continue with their study of a language can do so, but need to take 20 credits as 'non-credit bearing' (this is already established practice in the faculty).

Level 3

In their third year, students must take the Liberal Arts dissertation module. Their research topic needs to be relevant to their programme of study and they will be supervised by a member of faculty with relevant research expertise. Interdisciplinary research workshops for students on this course complement supervision tutorials. Students can select 90 credits from a wide range of modules across the faculty. These modules allow students to explore a particular genre, cultural context or historic period in depth.

4 year variant

Students taking the 4 year variant of this course study at one of our partner universities during their third year. Our students will be registered as studying full-time and partner universities stipulate the minimum number of modules/credits UEA students must take in order to qualify for 'full-time' status. UEA students who fail to pass all their modules abroad will be required to submit a reassessment task on their return to UEA. This approach is based on a model currently practiced by the School of American Studies who have extensive experience running programmes with a year abroad.

While studying at one of our partner universities, BA Liberal Arts students are required to complete a reflective portfolio, designed to help students identify ways in which their time abroad strengthens their employability and academic skills. Feedback on this formative work will be provided by staff at UEA through the VLE.

PS3.2 feedback cycle

Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?

*note
PS3.2*

Formative feedback is built into all level 1 modules. Students receive written and/or verbal feedback on their writing skills in induction week, followed by feedback tutorials (accompanying a first piece of writing on a module) in the first 4 weeks of the semester. Formative feedback on modules is designed to strengthen students research and writing skills and to give them feedback on their ability to identify and negotiate disciplinary traditions. Students receive written feedback on summative work. Feedback is designed to 'feed forward' into subsequent level 1 modules, but also to prepare students for level 2 study. The employability strategy of this programme adds an element of formative feedback specifically designed to support students in developing the reflective skills and confidence they need to independently explore and realise opportunities in the job market.

Formative feedback at level 2 is designed to help students understand the requirements and expectations of more advanced research and writing. Feedback on summative work feeds forward into subsequent level 2 modules, but also level 3 modules. Feedback will be provided on all exam modules. Students on a semester abroad, or a semester in the industry, have opportunity to receive feedback through UEA's mentoring scheme. 3 workshops provide additional support and structure for students on work placements.

Formative feedback at level 3 is designed to help students understand the requirements and expectations of advanced research and writing. Feedback on summative work in semester 1 feeds forward into level 3 modules. Feedback on exam performance will be made available.

PS4	EXAMINATIONS		<i>note PS4</i>
	Written	Practical (e.g. OSCEs and OSPES)	
How many modules will include an exam element?	0-7		
How many hours of exams are there in Stage 0? (if applicable)	n/a		
How many hours of exams are there in Stage 1?	0		
How many hours of exams are there in Stage 2?	0-8		
How many hours of exams are there in Stage 3?	0-6		
How many hours of exams are there in Stage 4? (if applicable)	n/a		
How many hours of exams are there in Stage 5? (if applicable)	n/a		
How many hours does the programme (as a whole) include?	0-14		

PS5	EQUALITY		<i>note PS5</i>
PS5.1	How do the admissions criteria ensure equality of opportunity for all applicants?		
	The faculty's foundation year will offer a pathway onto BA Liberal Arts. Travel bursaries will support students on placements and placements can be secured in areas which student can access with relative ease.		
PS5.2	What steps have been taken to ensure an inclusive curriculum?		
	This programme as a whole is designed to encourage students to become ethically and civically minded. At the heart of it interdisciplinary approach is the aim to cross and successfully negotiate traditions and to encounter cultural differences.		
PS5.3	In what ways do learning and teaching and assessment methods ensure inclusivity and equality of opportunity?		
	A range of assessment methods is available, including coursework and exams. Formative feedback is a central element of the programme's assessment strategy. The employability strategy encourages reflexivity and strengthens confidence in personal skills and abilities.		

AC4	MODULE OUTLINES FOR EXISTING CORE AND COMPULSORY MODULES	
<i>note AC4</i>	<i>Number of existing CORE AND COMPULSORY modules</i>	2 core modules, 5 core options
	<i>Module outlines attached? (Appendix 1)</i>	See e:vision

AC5	MINOR CHANGES TO EXISTING MODULES	
<i>note AC5</i>	Please list all existing modules, Core, compulsory and optional, to which you are proposing minor changes	
Module Code	Module Title	Minor changes proposed
PHI 1A08	Great Books	Some redevelopment of lecture content to take cultural, historical, and (where appropriate) political or economic context of study texts into account in a yet more comprehensive manner. Replacing one of two summative essays by a formative essay.

AC6	NEW MODULES	
<i>note AC6</i>	How many new modules are being proposed?	9
Please complete a table AC6.x for each proposed new module		

AC6.1a	NEW MODULE 1		
Module Title	Numeracy		
Level	1		
Credit Value	20		
Teaching period, eg Semester 1, Year-long	1 (tbc)		
Likely Module Organiser	Representative from PSI; possibly aided by PHI		
Module Type (eg EX/CW/WW/PR etc)	EX		
Does the Module include an Exam? Yes/No	yes	How long will the exam be? (ie 1, 2 3 hours)	2
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	Yes

Proposed Module Code	
Module Delivery (eg distance-learning campus based, work placement)	Lectures, seminars and peer assisted learning
Brief Description	<p>This module introduces students to basic numerical techniques that are important to the arts and humanities broadly conceived. The module requires GCSE-level Mathematics (but nothing more). The list of topics covered is as follows:</p> <ol style="list-style-type: none"> 1. Street-fighting maths, or guesstimation 2. Chartjunk?, or, the visual display of quantitative information 3. The Prosecutor's Fallacy, or Bayesianism 4. The Monty-Hall Problem, or formal decision-making 5. The Dice-men, or combining probabilities 6. Future value, or discounting and compounding 7. Bell Curves and Horse-kicks, or distributions 8. Risks and odds-ratios 9. Correlation is not causation (but it's a pretty big hint) 10. The maths of Facebook, or network analysis 11. The maths of Google, or bag-of-words analyses of texts and cosine similarity 12. Round-up <p>Assessment will be by an unseen two-hour exam (80%) and weekly homework exercises (20%).</p>
Aims	<p>Aims:</p> <p>The aim of this module is to familiarize liberal arts students with numerical techniques, ways of presenting numerical information, and ways of arguing with numbers that they are likely to encounter during the study of a wide range of disciplines, and to do so using examples from environmental ethics, history, and social media.</p> <p>Outcomes:</p> <p>At the end of this module students should be able to:</p>

	<ol style="list-style-type: none"> 1. understand quantitative information presented in tabular or visual format; 2. know how to combine probabilities of multiple events and discuss probability distributions; 3. understand, analyze, and apply tools used in formal decision-making; 4. understand and be aware of numerical analyses of texts and networks;
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>There is no key reading for this module. Rather, the module will be taught using selections from a number of mass-market books which employ these techniques, such as:</p> <ul style="list-style-type: none"> • Lewis Fry Richardson, <i>Statistics of deadly quarrels</i> • Sanjoy Mahajan, <i>Street-fighting mathematics</i> • Joel Best, <i>More damned lies and statistics</i> • Nate Silver, <i>The Signal and the Noise</i> • Daniel Kahneman, <i>Thinking Fast and Slow</i>

AC6.1b	NEW MODULE 2		
Module Title	Introduction to Visual Analysis		
Level	1		
Credit Value	20		
Teaching period, eg Semester 1, Year-long	1 (tbc)		
Likely Module Organiser	Representative from FTM, PSI, ART, LCS and SISJAC		
Module Type (eg EX/CW/WW/PR etc)	CW		
Does the Module include an Exam? Yes/No	no	How long will the exam be? (ie 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking? Yes
Proposed Module Code			
Module Delivery (eg distance-learning campus based, work placement)	Lectures, seminars and peer assisted learning		
Brief Description	This module introduces key methods and concepts for the analysis of visual media. It equips students with an understanding of the epistemological and ontological traditions from which they have emerged. Students will be introduced to perspectives from art history, media studies and film studies and will analyse a wide range of visual media including, film and television, cyberculture, painting		

	<p>and architecture. Methodologies and concepts introduced in this module include semiotics, iconography, iconology, genre, narrative, frame, display. An interdisciplinary perspective and comparisons between disciplinary traditions are central to this module. Peer assisted learning will support the provision of formative feedback on this module.</p>
Aims	<p>Aims:</p> <ul style="list-style-type: none"> • To introduce a range of epistemological and ontological research traditions in the arts and humanities. • To equip students with the knowledge of key concepts and qualitative methodologies commonly used in film studies, media studies and art history. • To provide opportunities to analyse different media, using a range of qualitative methodologies. • To equip students with the ability to critically reflect on and negotiate disciplinary boundaries with confidence. <p>Learning outcomes:</p> <p>In order to pass this module, students are expected to demonstrate at threshold level:</p> <ul style="list-style-type: none"> • Knowledge of the analytical language for the critical exploration of a range of media, including film and television, new media and paintings. • The ability to analyse a range of media, using appropriate research methodologies. • Awareness for the epistemological and ontological principles underpinning different research traditions.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Adams, L. (2010) <i>The methodologies of art : an introduction</i>. Boulder, Colo. : Westview Press.</p> <p>Creeber, G. (2006) <i>Tele-visions : an introduction to studying television</i>. London : BFI.</p> <p>Gillespie, M. and Toynbee, J. (2006) <i>Analysing media texts</i>. Maidenhead, England ; New York : Open University Press in association with The Open University.</p> <p>Nelmes, J. (2007) <i>Introduction to film studies</i>. London: Routledge.</p>

AC6.1c		NEW MODULE 3		
Module Title		Writing the Liberal Arts		
Level		1		
Credit Value		20		
Teaching period, eg Semester 1, Year-long				
Likely Module Organiser		Representative(s) from LDC		
Module Type (eg EX/CW/WW/PR etc)		CW		
Does the Module include an Exam? Yes/No		No	How long will the exam be? (ie 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)		Pass/Fail?	Percentage marking?	Yes
Proposed Module Code				
Module Delivery (eg distance-learning campus based, work placement)		Lecture and seminar		
Brief Description		This module will introduce students to the history, practice, and theory of the main forms of discursive writing in the liberal arts. Students will study forms such as the philosophical dialogue, the didactic poem, and the scientific treatise, for examples. But central to the module will be a focus on the essay form. Students will thus both examine the emergence and development of the essay, and its main generic features; they will also receive practical instruction in how to put this examination to use in their own essay-writing.		
Aims		The module aims to: inform students about the historical development of the main forms of discursive writing in the liberal arts; introduce students to prominent examples of these forms; equip students with a thorough understanding of the essay as form; offer students practical instruction in essay-writing		
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)		Denise Gigante, ed., <i>The Great Age of the English Essay</i> (Yale UP, 2008) Michel de Montaigne, <i>The Essays: A Selection</i> , tr. M.A. Screech (Penguin, 1993) John Richetti, <i>Philosophical Writing: Locke, Berkeley, Hume</i> (Johns Hopkins UP, 1983)		

AC6.1d		NEW MODULE 4	
Module Title		Culture and the Modern World	

Level		2	
Credit Value		20	
Teaching period, eg Semester 1, Year-long		Sem 1 (tbc)	
Likely Module Organiser	AMS & HIS, with possible contributions from PHI, PSI, FTM & LDC		
Module Type (eg EX/CW/WW/PR etc)		CW	
Does the Module include an Exam? Yes/No	No	How long will the exam be? (ie 1, 2 3 hours)	N/A
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	YES
Proposed Module Code			
Module Delivery (eg distance-learning campus based, work placement)	Lectures, seminars and peer assisted learning		
Brief Description	<p>Taking an interdisciplinary approach, and with a global scope, this module offers students the opportunity to engage with major political and cultural themes in the making of modern world.</p> <ol style="list-style-type: none"> 1. Introduction 2. Globalization and Political Economy 3. Empires and Nations 4. Race Thinking 5. Seeing and Being in the Modern Age 6. War and the Atomic Age 7. Study Week 8. Human Rights and Wrongs 9. Modernity and Post-Modernism 10. Science and Religion 11. Progress and the Environment 12. Conclusion 		
Aims	<p>This module seeks to familiarize students with some of the defining cultural and political themes of relevance in today's world, and to allow them to place those issues in global historical context.</p> <p>The approach is interdisciplinary, and provides students with the opportunity to:-</p> <ul style="list-style-type: none"> • develop their powers of cultural analysis and criticism to a more advanced level • consider and engage critically with the social and cultural construction of ideology in a historical context • analyse and contextualise primary sources from interdisciplinary perspectives • to formulate opinions based on evidence, develop the confidence to make judgments about major social and cultural issues, and to communicate those 		

	ideas fluently both orally and in writing
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	There is no single text but required readings and documents would be set weekly, e.g. Benedict Anderson, <i>Imagined Communities</i> (1983). Edward Said, <i>Orientalism</i> (1978). Paul Gilroy, <i>Against Race</i> (2000).

AC6.1e	NEW MODULE 5			
Module Title	Global Japan			
Level	2			
Credit Value	20			
Teaching period, eg Semester 1, Year-long	1 semester			
Likely Module Organiser	Representative from CJS			
Module Type (eg EX/CW/WW/PR etc)				
Does the Module include an Exam? Yes/No	Y	How long will the exam be? (ie 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	Y
Proposed Module Code				
Module Delivery (eg distance-learning campus based, work placement)	Lecture and seminar			
Brief Description	This module introduces the impact that Japan has around the world today. Whereas in the past Japan was regarded as an exotic 'other', today the influence of Japan is everywhere, from anime and manga, to big brand names (eg Toshiba and Yuji Yamamoto), from international authors (eg Murakami and Yoshimoto) to artists (eg Kusama Yayoi and Sugimoto Hiroshi) and influential voices (Kyoto Protocol, UNESCO). How can such a phenomena be understood in global terms and how do they become removed from purely national discourses?			
Aims	The module will: (1) introduce students to the ways in which Japanese arts and cultures influence arts and cultures around the world; (2) use Japan as a case study in the globalisation of art and culture; (2) explore the concept of internationalisation through the medium of Japanese arts and cultures, including literature and drama. Students will become familiar with a series of key figures in Japanese arts and cultures and their impact both within and outside Japan.			

Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	Segers, R.T. (ed.) 2008. A new Japan for the 21 st century. Psychology Press/Routledge. McKinsey and Co. (eds.) 2011. Reimagining Japan: the quest for a future that works. Vizmedia. Hendry, J. 2008. Understanding Japanese Society. Routledge
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AC6.1f		NEW MODULE 6		
Module Title	Semester in Industry			
Level	2			
Credit Value	60			
Teaching period, eg Semester 1, Year-long	1 semester			
Likely Module Organiser	Convenor of Arts and Humanities Foundation Year			
Module Type (eg EX/CW/WW/PR etc)	CW			
Does the Module include an Exam? Yes/No	N	How long will the exam be? (ie 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	x	Percentage marking?	
Proposed Module Code				
Module Delivery (eg distance-learning campus based, work placement)	<p>The module will be delivered through VLE and classroom based teaching. Teaching events held at UEA London will be supported by travel bursaries for students from disadvantaged backgrounds.</p> <p>VLE: students submit entries to a reflective portfolio and receive feedback from industry mentor. Overall portfolio assessed by module convenor and mentor.</p> <p>Classroom based teaching: three workshops (UEA London and UEA Norwich) :</p> <ol style="list-style-type: none"> 1) Introduction to reflective portfolio and expectations and responsibilities of students and placement providers 2) Mentors and networking: an opportunity to meet and network with employers; students give presentations on their placement work. 3) Reflection on placement: an opportunity to discuss work experience and strategies to take experience forward into final year of study and post-graduation. Identifying tasks and schedules to secure postgraduate study, internships, interviews with 			

	<p>prospective employers.</p> <p>This module will be compliant with the UEA Code of Practice for Placement Learning and Work Based Learning. The module convenor will work closely with UEA's mentoring and coaching programme and relevant university services.</p>
Brief Description	<p>Students prepare for their semester in the industry in year 1 (mandatory participation in UEA/C&E Coaching Programme). They then have until semester 2 of their second year to secure a 5 – 6 month work placement and accommodation (if necessary). All students on this module must take part in UEA's mentoring scheme and will be assigned a mentor/alumni who will be in regular contact with them, throughout the duration of their placement. Administrative support will be provided to coach students through the process of approaching potential placement providers, dealing with set-backs and making sure successfully secured placements are compliant with the UEA Code of Practice for Placement Learning and Work Based Learning. Students wishing to study in London will be able to secure accommodation through commercial providers working with UEA London.</p> <p>A reflective portfolio will structure the semester and set regular tasks. Students will be assigned a mentor through UEA's mentoring scheme and receive feedback on their progress. The reflective portfolio is currently piloted by AMS.</p>
Aims	<ul style="list-style-type: none"> • To provide students with opportunity to reflect on why the skills and knowledge they acquire through academic study are of value and interest to potential employers. • To help students gain confidence in their ability to secure employment opportunities. • To provide students with opportunity to network with potential employers. • To increase student employability by adding practical workplace experience to their CV.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Corfield, R. (2009) Successful interview skills : how to prepare, answer tough questions and get your ideal job, London ; Philadelphia : Kogan Page.</p> <p>Rogers, H. (2007) Writing a C.V. : conducting successful interviewS, London : Easyway Guides.</p>

AC6.1g	NEW MODULE 7		
Module Title	Japan and world history		
Level	3		
Credit Value	20		
Teaching period, eg Semester 1, Year-long	1 semester		
Likely Module Organiser	Representative from CJS		
Module Type (eg EX/CW/WW/PR etc)			
Does the Module include an Exam? Yes/No	Y	How long will the exam be? (ie 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	Y
Proposed Module Code			
Module Delivery (eg distance-learning campus based, work placement)	Lecture and seminar		
Brief Description	This module explores world history through a Japanese lens. Through studying a series of key 'moments' in Japanese history (e.g. spread of literacy and first written histories, adoption of foreign religions (Buddhism), florescence of Heian 'civilisation', 'Medieval' feudalism and civil war, encounter with western colonial powers; industrialisation; defeat in 2 nd World War) the module offers a critical appreciation of the construction of historical discourses through an analysis of the case of and its global historical significance.		
Aims	The module will: (1) introduce students to the key elements in Japanese history which highlight processes in world history; (2) examine the validity of a comparative approach to world history, using Japanese history as a case study to explore both similarities and differences; (3) develop students' critical skills in engaging with historical sources and narratives.		
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	Huffman, J.L. 2010. Japan in world history. Oxford University Press. Rosenbaum, R. (ed.) 2011. Manga and the representation of Japanese history. Vlastos, S. (ed.) 1998. Mirror of modernity. Invented traditions of modern Japan. Berkeley, University of California Press.		

AC6.1g	NEW MODULE 8		
Module Title	Liberal Arts Dissertation		
Level	3		
Credit Value	20		
Teaching period, eg Semester 1, Year-long	Year		
Likely Module Organiser	Representative from CJS		
Module Type (eg EX/CW/WW/PR etc)			
Does the Module include an Exam? Yes/No	Y	How long will the exam be? (ie 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	Y
Proposed Module Code			
Module Delivery (eg distance-learning campus based, work placement)	Workshops and supervision tutorials		
Brief Description	<p>Students have to submit a research proposal at the start of semester 1 and will be assigned a supervisor with relevant expertise from one of the Schools in HUM. Students can expect to meet their supervisor at least 3 times each semester. In addition, the module will offer interdisciplinary workshops. Workshops will cover a range of research relevant themes, including:</p> <ul style="list-style-type: none"> • Identifying research questions • The literature review • Choice of methodology • Discussion of findings. <p>Students will be expected to present their interim research findings and/or their literature review to their peers at the end of semester 1.</p>		
Aims	<ul style="list-style-type: none"> • To assist the development of advanced skills in research, analysis and writing on a topic relevant to liberal arts. • To provide scope for the development of practical transferable skills in the presentation of research. • To encourage self-directed learning and time management skills within a supportive environment. 		
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Greetham, B. (2009) How to write your undergraduate dissertation, Basingstoke : Palgrave Macmillan.</p> <p>McMillan, K. (2010) How to write dissertations & project reports, Harlow : Prentice Hall.</p>		

AC6.1g	NEW MODULE 9		
Module Title	Semester Abroad		
Level	2		
Credit Value	60		
Teaching period, eg Semester 1, Year-long	Semester 2		
Likely Module Organiser	Course Director, BA Liberal Arts		
Module Type (eg EX/CW/WW/PR etc)			
Does the Module include an Exam? Yes/No		How long will the exam be? (ie 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	x	Percentage marking?
Proposed Module Code			
Module Delivery (eg distance-learning campus based, work placement)	VLE: reflective portfolio for UEA (module requirement) Assessments at partner university		
Brief Description	<p>Students will study a semester at one of UEA's partner universities. Availability of places is subject to partner universities' admissions guidelines. Liberal Arts students wishing to study abroad must have an overall aggregate for the whole of the Stage 1 of at least 50.00%.</p> <p>The module is not restricted to universities offering liberal arts programmes, but students will be required to select modules which allow them to demonstrate the learning outcomes of level 2, BA Liberal Arts at UEA.</p> <p>While studying at one of our partner universities, BA Liberal Arts students are required to complete a reflective portfolio, designed to help students identify ways in which their time abroad strengthens their employability and academic skills. Feedback on this formative work will be provided by staff at UEA through the VLE.</p>		
Aims	<ul style="list-style-type: none"> To provide students with opportunity to encounter and explore cultures different to their own. To provide students with opportunity to study a Humanities subject in a foreign language. 		
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	Byram, M and Feng, A. (2006) Living and studying abroad : research and practice, Clevedon : Multilingual Matters.		

****Please copy and paste the above table for additional (related) courses****

AC 7 <i>note</i> AC7	DEFINED CHOICE
How do you envisage 'Defined Choice' working for the programme in question? Please specify for each year of the programme.	
<p>Level 1: There is no module choice. Six compulsory modules provide students with the skills and knowledge they need to progress onto level 2 modules across the faculty. All students are required to take a language module and must take a module which teaches key techniques and theoretical approaches in quantitative research.</p> <p>Level 2: In addition to 'Culture and the Modern World', which explores major political and cultural themes from interdisciplinary perspectives, students must select one 20 credit research methodology module from Option Range A. They are then free to select 80 credits worth of modules from across the faculty. Personal advisers support students in making their module choices.</p> <p>Level 3: There is only one compulsory module (Liberal Arts Dissertation). Students are free to select 90 credits worth of modules from across the faculty, allowing them to specialise in an area of their choice. Personal advisers support students in making their module choices.</p> <p>Compared to students on other programmes at UEA, but also compared to students on other programmes in the Faculty of Arts and Humanities, BA Liberal Arts students will have a considerable degree of freedom when it comes to selecting optional modules. There is a rich and diverse portfolio of optional modules at level 2 and 3. This portfolio will allow students to demonstrate a set of knowledge, skills and attributes associated with 'English', 'History', 'History of Art', 'Communication, Media, Film and Cultural Studies', 'Philosophy', as well as 'Languages and Related Studies' (for learning outcomes, see course profile). The freedom to choose modules from across the Faculty potentially means that BA Liberal Arts students will have knowledge of several subjects and their connections, but may not graduate with an in-depth knowledge of one subject, equivalent to that of a single honours students of a subject like History, for example. All modules on BA Liberal Arts stand in the tradition of the Arts and Humanities where the boundaries between subjects are more blurred than perhaps in the sciences. Students on this programme will learn to understand and become part of this tradition. A spine of interdisciplinary 'liberal arts modules', specifically designed for BA Liberal Arts, assures that students understand the epistemological and ontological traditions of different Humanities subjects and, crucially, helps students understand and approach the Humanities as an interdisciplinary tradition.</p>	

AC8 <i>note</i> AC8	JOINT COURSES		
	Is the proposed course is a joint course?	YES	
		NO	X
	If YES, how will the student experience be managed?		

AC9	COMMENTS/FEEDBACK FROM EXTERNAL PROFESSIONALS		
<i>note</i> AC9	Please provide a summary of external professional feedback received. Append full reports as Appendix 2		

AC10	COMMENTS ON ACADEMIC CASE AND PROGRAMME SPECIFICATION		
<i>note</i> AC10	Please circulate Parts 1, 3 & 4 to the following for their additional comments (if any). Comments to be returned to proposer within 10 working days.		
	Date of circulation:		
AC10.1	Head of Learning & Teaching Service (LTS)		
	<p>Thank you for the BA Liberal Arts proposal; this course promises to be extremely appealing to prospective students.</p> <p>The course is very much in tune with University-wide drivers towards internationalism and employability (though please see comments on the Stage 2 profile). It would be useful if Section S2 of the form made it clear that a 4-year variant (with a year abroad) is to be offered.</p> <p>The Faculty has incorporated the principles of formative assessment and the feedback / feed forwards cycle into the planning of the course, including in relation to employability; this will be beneficial to the students.</p> <p>The wide choice of modules offered in Stages 2 and 3 appears to be contrary to the requirements of the New Academic Model, which specify carefully integrated courses with a</p>		

restricted number of options and with programme level outcomes. The Faculty has argued strongly that the course does have programme level outcomes, but because of the nature of the course these tend towards the generic rather than the subject-specific. It would be useful if the development of the learning outcomes through each stage of the course could be more clearly articulated; for example in Section PS2 of the form (Mapping Learning Outcomes) many of the Stage 3 learning outcomes identified are the same as those in Stage 2.

Stage 1

The compulsory Stage 1 profile is to be welcomed, building a solid foundation for students and giving new students clarity about what they will be studying in their first year in advance of their arrival, thus enabling them to undertake preparatory reading. It will also assist with early release of student timetables - useful for all students, but particularly for those with caring responsibilities. The inclusion of a language module is very welcome in terms of enhancing internationalism and employability – the latter is also well served by the requirement for all students to engage in the Careers and Employability Service's *Coaching into Work Experience* training.

Stage 2

It appears that the timetable slot for the Stage 2 compulsory module, *Culture and the Modern World*, has yet to be confirmed? If this is the case, when the slot is confirmed, it is important that the timetable slots of all the optional modules are checked and any that will clash with *Culture and the Modern World* are removed from the course profile.

Of the 6 research method modules offered, only 2 run in semester 1 and therefore allow students to undertake a semester in industry or a semester abroad in semester 2; students taking any of the remaining 4 modules would be precluded from benefitting from these opportunities. It would be preferable if all the research method modules ran in semester 1; presumably this does not fit with the requirements of the 'host' Schools, but is a limitation which it would be good to address if at all possible.

The opportunity to continue with a foreign language is welcome – this option is labelled as 40 credits (20 of which are non-counting credits) and year-long in the course profile. Is there an option for those students who will be abroad or in industry in semester 2 to take a 20-credit semester 1-only language option?

Year Abroad

Will the Faculty be introducing a new 120-credit HUM year-abroad module? This is not described in the form.

Stage 3

Will the workshops attached to the compulsory Dissertation module be planned so they don't clash with any teaching sessions for the optional modules?

General

The programme shares some attributes with the Natural Sciences courses run in the Faculty of Science. Experience with the Natural Sciences programme has shown that in order for the programme to run successfully, it is important to build a strong course team with at least one enthusiastic, knowledgeable and committed representative from each contributing School. It is equally important (and these are likely to be the same people) that each student is assigned a proactive adviser, who has good knowledge of the course and is willing to spend time helping the student to build a coherent programme.

Julia Jones, LTS
22 November 2012

Response from Sanna Inthorn (HUM AD LTQ)

Learning outcomes level 2 and 3: We have made changes to the learning outcomes at level 3, to show more clearly that at level 3 students will select modules which are research intensive and offer students the possibility to acquire in-depth, specialist knowledge of more tightly defined research areas than at level 2.

Stage 2

Timetable slot for *Culture and the Modern World*: Timetable slots are still to be confirmed, but the course team will work together with colleagues in LTS to assure that the most appropriate slots are selected. The faculty is currently conducting a review of module enrolment and module choices across all schools and we hope that the recommendations made by this review will help us make sure that module choice is genuine choice and students will not be restricted in their selection of modules, other than for pedagogic reasons. If as a result of the review an optional module has to be taken off the profile, we will endeavour to replace it with a suitable alternative.

Research method modules at level 2: We agree that it would be ideal if all these modules could be offered in semester 1 and we will work with Schools to explore whether all these modules could be offered in semester 1 and/or run in semester 1 and 2. The range of research modules currently planned for semester 1, however, already offers a range of methodologies and we can say with confidence that all students will be able to meet all learning outcomes.

Foreign language for those students who will be abroad or in industry in semester 2: Students will be able to take 20 credits worth of language modules in semester 1, year 2. However, students would have to take these as 'non-credit'. We will advertise this possibility to students who wish to study abroad.

Year Abroad

We will introduce a 120 credit HUM year-abroad module and we have added this module to the course proposal form.

Stage 3

Workshops for dissertation module: These workshops will be timetabled.

General

Personal advisers: Each School contributing to this programme will nominate members of staff who will act as personal advisers to students on BA Liberal Arts. The Dean, together with the course director, will oversee the allocation of advisees, to assure equity of distribution across the faculty. We anticipate that these advisers will also be deputy course-directors.

Deputy Course directors: The course director will work and liaise with a team of deputy course directors who will represent the Schools contributing to this programme. Deputy course directors are responsible for overseeing their School's contribution to BA Liberal Arts.

AC10.2	Equality & Diversity Manager

AC11	PROPOSER'S RESPONSE TO COMMENTS IN AC9 & AC10 ABOVE
<i>note</i> <i>AC11</i>	

AC12	APPROVAL OF THE ACADEMIC CASE	
<i>note</i> <i>AC12</i>	APPROVALS	PRINT NAME, SIGN AND DATE
AC12.1	Head of School	
	Approved:	
	Approved with amendments:	
	Rejected:	
AC12.2	Faculty Associate Dean (for Faculty LTQC)	
	Approved:	
	Approved with amendments:	
	Rejected:	

Appendix 1 Module Descriptions

FTMF2F34, RESEARCH TRAINING

Academic Session	2012/3
Period	SEM2
Occ.	B
Slot	A4*A5/A6*A7/D1*D2/D5*D6/D7*D8
Credit Value	20
School	Film, Television and Media Studies
Actual (Target)	77 (81)
Module Organiser	Ms Karina Aveyard
Assessment	Coursework

Module Description

The module is designed to provide students with the key concepts and methods necessary to devise and execute an independent research project whether using traditional academic methods or practice based research. As a result, it will cover the key processes involved in devising and focusing a research project, reflexively undertaking the research itself and writing up one's results. In the process, students will be shown how to position their work in relation to an intellectual context; devise the research questions that are practical and realistic; and developing research methods

through which to address these questions. The module will be taught by lecture and seminar.

Module Assessment Pattern

Seq	Type	Share	Assessment Title
001	WA	100	Coursework

ART-2Q14, ARCHAEOLOGICAL FIELD METHODS

Academic Session	2012/3
Period	SEM2
Occ.	B
Slot	B3
Credit Value	20
School	World Art Studies and Museology
Actual (Target)	12 (16)
Module Organiser	Dr Joanne Clarke

Assessment	Examination with Coursework or Project
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Module Description

THIS MODULE IS COMPULSORY FOR VOLO/VOLX STUDENTS. The aim of this module is to provide students interested in archaeology with a good grounding in field practice. This predominantly practical module will be taught mostly at the offices of Norfolk Archaeology Unit and you will have the opportunity to gain experience of archaeological fieldwork on an archaeological excavation or survey. You will learn what happens to the material that is amassed from archaeological fieldwork and how archaeologists build up a picture of how people lived in the past from the things they left behind.

Module Assessment Pattern

Seq	Type	Share	Assessment Title
001	WA	50	Coursework
002	EXSTD	50	Examination
For Reassessment Candidates Only			
900	EXSTD	100	Examination

ART-2L06, CATEGORIES AND CONCEPTS

Academic Session	2012/3
Period	SEM2

Occ.	B
Slot	D4*A4
Credit Value	20
School	World Art Studies and Museology
Actual (Target)	44 (48)
Module Organiser	Dr Sarah Monks
Assessment	Coursework and Project

Module Description

This compulsory lecture module examines how artefacts are approached in the different disciplines of archaeology, anthropology and art history. This examination is conducted by exploring the histories of the various disciplines in order to reveal how they have developed their procedures and conceptual tools.

PSI-2A13, METHODS OF SOCIAL RESEARCH

Academic Session	2012/3
Period	SEM1
Occ.	A

Slot	C4,A5/A6/B6/E9,A7*A8/B7*B8
Credit Value	20
School	Political, Social and International Studies
Actual (Target)	46 (51)
Module Organiser	Dr Michael Gough
Assessment	Coursework

Module Description

Students acquire knowledge of the theory and practice of a range of quantitative and qualitative research methods. A variety of skills can be acquired - interviewing, observation, taking fieldwork notes, computerised data analysis, report writing, etc. Assessment is via an individual research report based on a dataset which is provided, and a visual display of the student's research findings.

Module Assessment Pattern

Seq	Type	Share	Assessment Title
001	WA	50	Research Report I (2750 words)
002	WA	50	Research Report II (2750 words)

PHI-2A55, LANGUAGE AND REALITY

Academic Session	2012/3
Period	SEM1
Occ.	A
Slot	A7*A8,A1/A2/D3,B6*B7
Credit Value	20
School	Philosophy
Actual (Target)	38 (40)
Module Organiser	Professor John Collins
Assessment	Examination

Module Description

Twentieth century philosophy is characterised by a preoccupation with language. This attention involved a great deal of reflection on language itself and also on the possibility that traditional philosophical problems might be resolved or dissolved by thinking about the language in which the problems are posed. The period also witnessed great upheavals, with the rise and fall of logical positivism and ordinary language philosophy, the development of formal theories of meaning, and the eventual resurgence of pragmatism and metaphysics. The module will explore these major themes through consideration of the work of major thinkers from the last fifty years, including Quine, Davidson, Putnam, and Kripke. This is a compulsory module for all students taking V500 Philosophy, and is available as an option for all other Philosophy students.

