



University of Brighton

PROGRAMME SPECIFICATION

Final

PART 1: COURSE SUMMARY INFORMATION

Course summary		
Final award	BA (Hons) Fine Art: Painting	
Intermediate award	BA (Fine Art Painting) Dip HE (Fine Art Painting) Cert HE (Fine Art Painting)	
Course status	Validated	
Awarding body	University of Brighton	
College	Arts and Humanities	
School	Art	
Location of study/ campus	Grand Parade	
Partner institution(s)		
<i>Name of institution</i>	<i>Host department</i>	<i>Course status</i>
1.		SELECT
2.		
3.		
Admissions		
Admissions agency	UCAS	

<p>Entry requirements <i>Include any progression opportunities into the course.</i></p>	<p>Typical entry requirements. Individual offers may vary. <i>Check the University's website for current entry requirements.</i></p> <p>A foundation diploma is not a requirement for entry – it is just one of a range of qualifications that is accepted for admission to this course.</p> <p>A-levels For those applying with A-levels only, grades BBB are expected, supported by a strong portfolio.</p> <p>BTEC DDM.</p> <p>International Baccalaureate 30 points.</p> <p>Access to HE Diploma pass with 60 credits overall. Art and design diploma preferred. At least 45 credits at level 3, with 30 credits at merit or above.</p> <p>GCSE (minimum grade C) a good profile.</p> <p>For non-native speakers of English IELTS 6.0 overall, with 6.0 in writing and a minimum of 5.5 in the other elements</p> <p>Other: Art and Design Foundation Diploma. Interview and portfolio review.</p> <p>Progression : Interview offered to all FdA Fine Art graduates applying from Partner Colleges (Sussex Coast College, Hastings; City College, Brighton). If accepted, places offered into level 5 of the course</p>	
<p>Start date (mmm-yy) <i>Normally September</i></p>	<p>September 2017</p>	
<p>Mode of study</p>		
<p>Mode of study</p>	<p>Duration of study (standard)</p>	<p>Maximum registration period</p>
<p>Full-time</p>	<p>3 years</p>	<p>8 years</p>
<p>Part-time</p>	<p>N/A</p>	<p>N/A</p>
<p>Sandwich</p>	<p>N/A</p>	<p>N/A</p>
<p>Distance</p>	<p>N/A</p>	<p>N/A</p>
<p>Course codes/categories</p>		
<p>UCAS code</p>	<p>W120</p>	
<p>Contacts</p>		
<p>Course Leader (or Course Development Leader)</p>	<p>Christopher Stevens</p>	
<p>Admissions Tutor</p>	<p>Christopher Stevens</p>	

Examination and Assessment			
External Examiner(s)	Name	Place of work	Date tenure expires
	Dr Michael Evans	University of Northampton	30 September 2019
Examination Board(s) (AEB/CEB)	CEB for the Academic Programme in Fine Art		
Approval and review			
	Approval date	Review date	
Validation	November 2015	2020	
Programme Specification	December 2016 Q&S Published December 2016	December 2017 ¹	
Professional, Statutory and Regulatory Body 1 (if applicable):		2	
Professional, Statutory and Regulatory Body 2 (if applicable):			
Professional, Statutory and Regulatory Body 3 (if applicable):			

¹ Date programme specification will be reviewed (normally approval date + 1 year). If programme specification is applicable to a particular cohort, please state here.

² Date of most recent review by accrediting/ approving external body.

PART 2: COURSE DETAILS

AIMS AND LEARNING OUTCOMES

Aims

The aims of the course are:

Generic aims across the Fine Art Academic Programme

The four undergraduate courses and the postgraduate courses in fine art are predicated on the following two guiding principles:

1. That Fine Art represents a set of varied and overlapping practices and disciplines, defined by distinct modes of production, critical reflection, distribution and exchange;
2. That the term 'fine art' not only has a coherent history and tradition but also is in contemporary times subject to change, redefinition and diversity.

In this context the Programme as a whole recognises a plurality and diversity of means, skills and traditions specific to each named award at undergraduate level or to the individual student practices within the post graduate cohorts. At the same time the Programme also recognises the need for a commonly generated understanding across students of Fine Art and an understanding of its position within wider disciplinary, historical and cultural contexts at undergraduate, post graduate and research levels.

At whatever Levels the generic aims of the programme are

1. To develop in each student a commitment to their particular specialism(s) in the sense of:
 - a. individual development and agenda appropriate to each person through Statements of Practice or negotiated personal frameworks, directions, or programmes of work under tutorial supervision
 - b. ability, through seminar work and group criticism, to place their work and the work of others within the context of contemporary fine art issues and a wider contemporary cultural understanding,
 - c. understanding and appreciation of the history and traditions of fine art practices
2. To enable each student through practice and research to confront the history and evolution of fine art as an idea and to get to grips with a variety of contested positions and debates within it.
3. Through an intense exploration of and exposure to particular practices in fine art, to enable students to find their own way through the variety of institutions and disciplines that circulate around studio practice such as criticism, curatorship, professional practice, galleries, the art market, education, the local environment, social issues, the politics of representation, new technologies etc.
4. To enable students of fine art to continually reflect upon and question their practice in such a way as to sustain a life time commitment and career to the field or related aspects of it.
5. To enable students to see Fine Art as a question generating activity as much as a problem solving one.
6. To encourage independent practice-based learning within the studio and the safe use of the studio environment.
7. To foster an interrelationship between research and practice amongst both staff and students.

The rationale for Painting below expands on these aims, positioning the specialist discipline of Painting within them.

The specialist discipline of painting at the University of Brighton provides each student with a studio based in-depth education in knowledge and skills. The BA Hons Fine Art Painting course structure allows students time and space to focus on the diverse aspects of the practice, from method and material skills to the development of a personal visual language and an informed critical philosophical position. At Brighton there is no house-style or one set of rules for painting. However, all students are

encouraged to use drawing as an essential ideas-generating tool. Individual ambitions are pursued through a wide range of painting idioms and styles from the objective and figurative, to the abstract and conceptual.

Painting continues to maintain its central role and potency within the challenging world of contemporary visual practice. The simplest and quietest observations to the most complex of contemporary issues concerning the human condition define the parameters of painting.

Each student is encouraged to undertake a personal journey over the three levels of the course, an informed progression that challenges and seeks to test or redefine the established boundaries of painting. In this way students are encouraged to find their own position and context for their work. It is this on-going diversity and debate that enlivens and energises the painting studios at Brighton. By fostering this atmosphere of individual exploration the course sets out to construct an environment where discussion, debate and the daily interchange of ideas become a common currency.

It is perhaps the very technological complexities and diversions of contemporary life that add fuel to the enduring simplicity of the painting process. At Brighton emphasis throughout the course is placed upon the distinctive nature of the discipline, promoting a broad definition of painting while at the same time placing the activity firmly within the wider terrain of fine art practice and critical debate.

All teaching on the painting course is informed by both practice and research. The students' learning experience is guided by a staff team of established practitioners/ researchers, historians, writers and specialist technicians, supported by visiting eminent and emerging artists. All staff bring their considerable professional experience directly into the teaching arena, ensuring currency of national developments in all core issues surround the production of art.

Teaching methods include individual tutorials, group seminars, exhibition criticisms, methods and materials, artist talks and formal lectures. Tutorial advice, guidance and seminar discussion is based upon individual student needs and their investigations while encouraging independent and self-determined studio practice.

A vital resource in all Fine Art disciplines at Brighton is the studio. More than just a place to work, permanent studio spaces provide students with an arena in which to discuss their work with peers, encouraging the exchange of ideas and forming a strong sense of group identity and support with other members of the student cohort.

Most of the knowledge and skills acquired over the three levels of the course can be regarded as transferable and provide students with a range of abilities that will be vital and sustaining in their future careers.

Learning outcomes

The outcomes of the main award provide information about how the primary aims are demonstrated by students following the course. These are mapped to external reference points where appropriate³.

Knowledge and theory

Knowledge and theory on the BA specialist painting course are developed through a continuing experience of the physical practice of painting and drawing and critical reflection upon it. It is a cohesive process from one module to the next but with shifts of emphasis through each level as follows.

Level 4 builds an understanding of the practice of painting by

1. expanding the vocabulary and range of previous experience,
2. setting out the basis of independent self motivated practice and study,
3. providing both a common historical and critical framework for the fine art programme as a whole and the start of a specialist critical reflection on painting as a discipline within it

Level 5 seeks in particular to stimulate further exploration and questioning of practice and the testing of the parameters of painting and its reception through

4. the opportunity to extend skills by experimentation and risk taking on an

³ Please refer to *Course Development and Review Handbook* or QAA website for details.

	<p>individual basis through the painting studios and workshop, College Options and other forms of negotiated student self direction and choice such as written statements of intent,</p> <ol style="list-style-type: none"> 5. the opportunity to exhibit work in the University Gallery in mid year and thereby consider questions of exhibition practice and display and audience reception of work. 6. Seminar programmes to develop both verbal and written articulation of the student's own practice and the practice of others. These seminars cover historical and critical studies cross year painting and printmaking seminars, specialist painting level 5 seminars. <p><u>Level 6</u> seeks to synthesize practices and experiences in fine art painting. It is a level in which the student produces a sustained body of work which demonstrates the ability to,</p> <ol style="list-style-type: none"> 7. present an exhibition that demonstrates their creative interests and intentions as an artist, 8. research, select, and critically evaluate visual materials, images and contexts 9. produce a research essay which is both a critical reflection on practice and demonstrates the skills of academic writing and argument through bibliographic reference and correct citation.
<p>Skills Includes intellectual skills (i.e. generic skills relating to academic study, problem solving, evaluation, research etc.) and professional/practical skills.</p>	<p>The skills developed over the three years of the painting course are,</p> <ol style="list-style-type: none"> 10. physical and practical painting skills in manipulating their chosen medium and/or materials to best critical and communicative effect, 11. oral skills and practice in articulating clearly intentions, processes, critical judgment and social contexts behind their work and the work of others 12. writing and communication skills in a variety of forms such as artists statements and other forms of documentation, the mounting of exhibitions, written critical appraisal and argument in the form of essays and a final research essay. 13. research skills as in the ability to find, refine and reflect upon source materials, visual and written, and to evaluate the questions and problems raised by it. 14. professional development skills, which include many of the above skills, but in addition include photographic documentation, publicity and dissemination, project management, planning and self-management skills
<p>QAA subject benchmark statement (where applicable)⁴</p>	<p>These have, after consultation, been agreed nationally and therefore apply in broad terms to this course. The complete benchmark statements are available in the School office. Relevant extracts from the Subject Benchmark Statements for Art & Design appear in all student handbooks for the course.</p> <p>The QAA subject benchmark statement: Art and Design (2008) has provided the reference points required to determine the appropriateness of the volume and nature of learning expected within this course.</p> <p>http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/ADH A08.pdf</p>

PROFESSIONAL, STATUTORY AND REGULATORY BODIES (where applicable)
Where a course is accredited by a PSRB, full details of how the course meets external requirements, and what students are required to undertake, are included.
N/A

⁴ Please refer to the QAA website for details.

LEARNING AND TEACHING

Learning and teaching methods

This section sets out the primary learning and teaching methods, including total learning hours and any specific requirements in terms of practical/ clinical-based learning. The indicative list of learning and teaching methods includes information on the proportion of the course delivered by each method and details where a particular method relates to a particular element of the course.

The information included in this section complements that found in the Key Information Set (KIS), with the programme specification providing further information about the learning and teaching methods used on the course.

The primary learning and teaching methods used to deliver the modules in the Painting BA Hons course are as follows,

The tutorial. Typically this is one to one contact lasting 20-30 minutes usually in the student's studio space in front of the work or occasionally in the office of the member of staff delivering the module. Written tutorial reports for each tutorial are made and placed in the student file. The student has access to these reports.

The seminar. This is also known colloquially as the 'studio crit' and typically consists of a group with one or more members of staff appraising a display of exhibited work. It also may consist of other forms of presentation/discussion by a student or member of staff to a group.

The Talk / Lecture. A talk given to a group of students, primarily for the delivery of information but also, where appropriate, including, presentations, activities and encouraging participation by the attending students

Workshop demonstration. This form of practical learning of skills is used in the modules clustered under the generic title of 'methods and materials' and in other modules such as College Options requiring an introduction to skills such as IT video, printmaking etc

Statements of practice. A key feature of the painting course, given the stress on individual self-motivated practice in the Studio Practice modules (the largest modules in terms of credits) is the written statement of practice. This is produced by every student as part of the Professional Development content, vitally linked to work produced by students within their Studio Practice modules. It is used as an indicative pointer in tutorials and assessments as a reference to student interest and intention. These are amended whenever necessary as the students' work develops.

Independent study. An important method of independent learning in studio activity, in the library or in other forms of information service such as the computer centre.

Supervised time in workshop / studio. Time in which students work independently but under supervision, in a specialist facility such as a studio or workshop. Examples might include time spent in an art or design studio, or in a rehearsal space such as a workshop theatre. It could be timetabled or take place on an ad hoc basis. Peers as well as staff or affiliates may be involved. Due to the nature of the activity, it is unlikely to take place virtually. Supervised time in a studio/workshop might involve a group or individual.

Fieldwork. Practical work conducted at an external site. Examples of fieldwork might include survey work and other forms of data collection, excavations and explorations. The work might be unsupervised or supervised, and supervision could be provided by staff or appointed representatives. Some fieldwork may be conducted virtually. Fieldwork might be conducted in groups of various sizes, or by individuals, depending on the nature of the work involved.

External visits. A visit to a location outside of the usual learning spaces, to experience a particular environment, event, or exhibition relevant to the course of study. Examples are wide ranging and could include a visit to a business or industrial site, built environment site, museum or collection, to attendance at a performance or exhibition. These visits might be unsupervised or supervised, and supervisors could include staff or appointed representatives. Site visits may be carried out in groups of varying sizes, or by individuals, depending on the nature of the visit and the location.

Peer learning: Student inter-exchange of knowledge is a vital part of student learning throughout the three years of the course. Constant peer contact in dedicated studio spaces reinforces student awareness of contemporary debate and facilitates support among the cohort.

“Students are expected to:

- share responsibility for the learning process, recognising the role of independence and self motivation in your studies
- engage fully with all learning activities, whether face to face or through elearning
- attend and contribute to lectures, seminars or tutorials
- adhere to the standards of academic practice of your course”

(University of Brighton Student Charter, in ‘Student Handbook: The University and You 2012-2013’ Page 1) <http://staffcentral.brighton.ac.uk/xpedio/groups/Public/documents/staffcentral/doc012954.pdf>

ASSESSMENT

Assessment methods

This section sets out the summative assessment methods on the course and includes details on where to find further information on the criteria used in assessing coursework. It also provides an assessment matrix which reflects the variety of modes of assessment, and the volume of assessment in the course.

The information included in this section complements that found in the Key Information Set (KIS), with the programme specification providing further information about how the course is assessed.

The course contains some compulsory assessments not included in the breakdown provided on the KIS because they cannot be directly linked to credit. For example a pass/fail skills test included in one of the modules or as a course requirement. Full details of assessments within a module can be found on the University’s VLE, student central.

The primary assessment method is the presentation of work, either in visual or written form depending on the module, by a published deadline. There are no, formal, timed sit down examinations. The work is graded by individual staff, or teams of staff depending on the level and circumstances of the module.

Depending on the module and level, this assessment process is usually backed by a review tutorial or student presentation.

Methods and Materials modules are assessed by attendance at talks/workshops and a written submission.

For both studio practice modules in Levels 4 and 5 and Studio Practice 5 in Level 6, students present the relevant body of work in their studios spaces. Professional Development and Methods and Materials submissions are submitted at the same time as summative assessments of Studio Practice modules.

Assessment for these modules is normally made by the Level tutor in conjunction with at least one other tutor.

Assessments for Historical and Critical Studies are mainly in the form of written essays of varying length depending on the module and its level. However, student presentations and contributions to peer group debate are also taken in account.

Notice of assessment times and deadlines appear in the relevant student handbook, on each Level semester timetable and on Studentcentral, a separate notice published at least one week before the assessment deadline. During the relevant module and well in advance of assessment points, students attend a meeting at which assessment procedures and requirements are explained by the Level tutor.

The criteria for each module assessment are laid down in module descriptions, which are presented in the student handbook available on Studentcentral. Assessment criteria for each module is also present on all module assessment feedback forms and student self-assessment forms. These are also made available on student central several weeks prior to assessment points.

The course's marking / grading scheme is in accordance with the *University’s General Examination and Assessment Regulations for Taught Courses* (available from staff central or student central) <http://staffcentral.brighton.ac.uk/documents/gear.shtm> .

Learning Outcome (referencing numbered learning outcomes on pages 5&6)	Assessment method	Module	Number of credits
Learning outcomes 1, 2, 3, 4	Presentation of student's studio work in own studio space, accompanied by a written statement of practice and self-reflective document. Assessed normally by two members of staff, one of whom will normally be the year tutor	AG105 Fine Art Painting Studio Practice 1	40
Learning outcomes 1, 2, 3, 4, 10, 11, 12, 13, 14	Presentation of student's studio work in own studio space, accompanied by a written statement of practice and self-reflective document. Assessed normally by two members of staff, one of whom will normally be the year tutor	AG108 Fine Art Painting Studio Practice 2	40
Learning outcomes 1, 2, 10, 12, 14	Completion of relevant workshops together with a final written submission.	AG109 Methods and Materials	20
Learning outcomes 1, 2, 3, 4, 11, 12, 13	Mainly in the form of written essays. However, student presentations and contributions to peer group debate are also taken in account.	HD405 Engaging with Art: 1860 – The Present	20
Learning outcomes 1, 3, 4, 5, 6, 8, 10, 11, 12, 13, 14	Presentation of student's studio work in own studio space, accompanied by a written statement of practice and self-reflective document. Assessed normally by two members of staff, one of whom will normally be the year tutor	AG205 Studio Practice 3	40
Learning outcomes 1, 3, 4, 5, 6, 8, 10, 11, 12, 13, 14	Presentation of student's studio work in own studio space, accompanied by a written statement of practice and self-reflective document. Assessed normally by two members of staff, one of whom will normally be the year tutor	AG210 Studio Practice 4	40
Learning outcomes 4, 6, 11, 12, 13	Mainly in the form of written essays. However, student presentations and contributions to peer group debate are also taken in account.	HD501 Practice in Context	20
Learning outcomes 4 (+other specific, dependent on particular college option chosen)	Assessed according to the method appropriate for relevant module (for full list see college options handbook)	Level 5 Option	20
Learning outcomes 1, 3, 4, 6, 8, 10, 11, 12, 13, 14	Presentation of student's studio work in own studio space, accompanied by a written statement of practice. Assessed normally by four members of staff, normally including the year tutor and course leader	AG302 Fine Art Painting Studio Practice 5	40
Learning outcomes 8, 9, 11, 12, 13	Submission of research essay by deadline.	HD601 Fine Art Historical and Critical Studies Research Essay	20
Learning outcomes 1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14	Presentation of student's studio work in final degree exhibition space (the exhibition itself forming part of the assessment), accompanied by a written statement of practice and exhibition statement. Assessed normally by two	AG305 Studio Practice 6	60

	members of staff, normally including the year tutor and course leader		
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SUPPORT AND INFORMATION	
Institutional/ University	<p>All students benefit from: University induction week Student Handbook: the University and you Course Handbook Extensive library facilities Computer pool rooms E-mail address Welfare service Personal tutor for advice and guidance</p>
Course-specific Additional support, specifically where courses have non-traditional patterns of delivery (e.g. distance learning and work-based learning) include:	<p>In addition, students on this course benefit from tailored access to Studentcentral, the University's online learning portal. Content on this site includes a wide range of professional development subjects from photographing your work to preparing your accounts, invoices, CVs, titling and pricing your work etc. useful links covering gallery websites, materials supplies, advice on copyright and other legal issues affecting artists.</p> <p>The Studio Practice modules within each Level are overseen and delivered by a Level/Year Tutor. This tutor oversees the academic and pastoral progress of each student in the Level. Nevertheless all Course staff remain available to all students regardless of Level considerations.</p> <p>All students benefit from specialist technical support provided on a general daily basis and access to wood-workshop facilities equipped with a range of appropriate tools. Students also have access to the photographic unit including wet-process darkrooms.</p> <p>Where students request or require further advice from outside the specialism (e.g. student services, student union, and other areas/staff as appropriate) the Level Tutor will liaise with the appropriate Course Leader to assist the student.</p>

PART 3: COURSE SPECIFIC REGULATIONS

COURSE STRUCTURE

This section includes an outline of the structure of the programme, including stages of study and progression points. Course Leaders may choose to include a structure diagram here.

The course is structured into three levels, which correspond exactly, for a full time student, to academic years. These levels are structured into modules of varying size and credit and clustered under three (in the case of level 5 it is four) broad generic headings indicating the nature of the practice/subject discipline being studied. These are *studio practice (incorporating professional development)*, *methods and materials*, *historical and critical studies* both generic and specialist, and in level 5 only College Options.

Modules at all levels are compulsory. Optional choices are limited to College Options in level 5. However, because of the nature of painting as a complex and expanding discipline, there is of its very nature considerable opportunity within the compulsory modules for student choice, self initiated work, and self directed study.

It must be emphasised that the award scheme is non-modular. Modules of study are not self-contained; they provide a focus for the practice but do not define it. Modules interrelate and build into a coherent experience of the specialist subject discipline of Painting within Fine Art.

Your learning is guided by a team of established artists. You will work daily in your own studio space at the university, receiving regular contact with expert staff through individual tutorials, lectures, seminars and workshops. Visits to galleries, self-initiated exhibitions and intern or volunteer work enhance your understanding of professional practice. In year 2 you may apply for overseas study placements in Japan and Korea.

Painting as a discipline is not isolated from other subjects but part of the wider fine art arena, itself forming a part of contemporary life, drawing inspiration from, and contributing back to global culture. For example you will have contact with students from the other Fine Art courses, encouraging you to interrogate your ideas and assumptions regarding your own subject. You are also encouraged to exhibit with students studying on the separate Fine Art, Performance, Photography and Moving Image courses, both formally in exhibitions in the gallery at Grand Parade, and informally in other events you will develop within the surrounding locality.

The course structure allows you to gain physical, critical and cognitive skills, incorporating historical understanding and professionalism. Learning and Teaching methods comprise: lectures, seminars, group tutorials, individual tutorials, technical demonstrations, workshops, peer-learning, independent and online learning.

Central to your learning is the direct contact you receive via individual tutorials, seminars and group crits, together with peer-learning and studio debate. Through these, learning is tailored to individual artistic development. Online learning is used to maximize personal contact by ensuring necessary back up material is available as a 24/7 accessible resource.

The primary site of learning is your studio. Vital for production, discussion and critical reflection, here you exchange knowledge and information with staff and peers, continually negotiating and redefining your learning. Therefore your primary responsibility is your full time attendance, not only to make paintings, but also to participate in the exchange of ideas.

Year one

First year tuition develops your ability to produce self-directed work. Studio practice units emphasize experimentation and risk-taking within a critical but supportive environment; workshops cover all technical essentials of painting; the HCS programme discusses the contexts of art; seminars introduce you to professional development.

Year two

In your second year you continue to produce self-directed work, but greater emphasis is on its relationship to the worlds of cultural and political debate. The interim show teaches you about key issues

of exhibiting publicly. The college options programme allows you to explore topics outside your usual learning range, while HCS lectures are tailored to painting.

In your second year, as part of the college options programme, you will have the opportunity to work with staff and students from across the College of Arts and Humanities, choosing from a wide range of courses ranging from the practical to the theoretical.

Year three

In your final year you produce a body of work to professional standard, exhibiting it in the acclaimed, annual graduate shows; write a research essay to define and contextualise your practice; and receive professional development lectures on subjects ranging from self-employment to project management, networks and planning strategies.

Assessment for studio modules are based on artwork and writings; historical and critical work is assessed through written work and presentations. Written feedback alerts you to your progress. At these points you complete your own self-assessment matching the form used by your tutors. These encourage you to reflect on your development.

Areas of study

Your studies will be centred on developing your practice, working within but also challenging the traditional boundaries of the discipline. The course covers all aspects of fine art painting practice, including practical skills acquisition, understanding the philosophical and ethical dimensions of your work within the context of contemporary culture, and professional development to prepare you for life beyond university.

Syllabus

Studio practice

Methods and materials skills acquisition

Exhibition and presentation skills

Historical and critical studies

Professional development

Level 4 – year 1

Methods and materials skills acquisition

Establishing studio practice and developing visual vocabulary

Historical and critical studies

Professional development

Level 5 – year 2

Investigation and redefinition of studio practice

Exhibition, presentation, communication with audience

Historical and critical studies

Option

Professional development

Level 6 – year 3

Consolidation of studio practice

Presentation and communication skills

Research essay

Professional development

Final exhibition and examination

All aspects of the course are informed by the QAA subject benchmark statement, Art and Design (2008)

Progression

Students are able to progress to the next level of study on completion of, and after gaining the required 120 credits from the relevant level of study each student is currently enrolled on

Level 4 Modules of Study

SEMESTER 1	SEMESTER 2
AG105 FINE ART PAINTING: STUDIO PRACTICE 1 40 Credits	AG108 FINE ART PAINTING: STUDIO PRACTICE 2 40 Credits
AG109 METHODS & MATERIALS 1 20 Credits	
HD405 ENGAGING WITH ART: 1860 – THE PRESENT 20 Credits	
TOTAL LEVEL 4 CREDITS = 120	

Completion of all above levels of study by the academic year end allows progression to Level 5

Level 5 Modules of Study

SEMESTER 1	SEMESTER 2
AG205 STUDIO PRACTICE 3 Exhibition & Presentation 40 Credits	AG210 STUDIO PRACTICE 4 Investigation & Redefinition 40 Credits
HD501 PRACTICE IN CONTEXT 20 Credits	
COLLEGE OPTION 20 Credits	
TOTAL LEVEL 5 CREDITS = 120	

Completion of all above levels of study by the academic year end allows progression to Level 6

Level 6 Modules of Study

SEMESTER 1	SEMESTER 2
AG302 FINE ART PAINTING: STUDIO PRACTICE 5 40 Credits	AG305 STUDIO PRACTICE 6 60 Credits
HD601 FINE ART HISTORICAL & CRITICAL STUDIES - RESEARCH PROJECT 20 Credits	
TOTAL LEVEL 6 CREDITS = 120	

Modules				
Level⁵	Module code	Status	Module title	Credit
4	AG105	C	Fine Art Painting: Studio Practice 1	40
4	AG108	C	Fine Art Painting: Studio Practice 2	40
4	AG109	C	Methods and Materials	20
4	HD405	C	Engaging with Art: 1860 – the Present	20
5	AG205	C	Studio Practice 3	40
5	AG210	C	Studio Practice 4	40
5	HD501	C	Practice in Context	20
5		C	Level 5 Options	20
6	AG302	C	Fine Art Painting: Studio Practice 5	40
6	HD601	C	Fine Art Historical and Critical Studies: Research Project	20
6	AG305	C	Studio Practice 6	60

Status:
M = Mandatory (modules which must be taken and passed to be eligible for the award)
C = Compulsory (modules which must be taken to be eligible for the award)
O = Optional (optional modules)*
A = Additional (modules which must be taken to be eligible for an award accredited by a professional, statutory or regulatory body, including any non-credit bearing modules)

** Optional modules listed are indicative only and may be subject to change, depending on timetabling and staff availability*

⁵ All modules have learning outcomes commensurate with the FHEQ levels 0, 4, 5, 6, 7 and 8. List the level which corresponds with the learning outcomes of each module.

AWARD AND CLASSIFICATION							
Award type	Award*	Title	Level	Eligibility for award		Classification of award	
				Total credits ⁶	Minimum credits ⁷	Ratio of marks ⁸ :	Class of award
Final	BA Hons	Fine Art Painting	6	Total credit 360	Minimum credit at level of award 90	Level 6 Marks	Honours Degree
Intermediate	BA	Fine Art Painting	6	Total credit 300	Minimum credit at level of award 60	Level 6 Marks	Not Applicable
Intermediate	DipHE	Fine Art Painting	5	Total credit 240	Minimum credit at level of award 90	Level 5 Marks	Not Applicable
Intermediate	CertHE	Fine Art Painting	4	Total credit 120	Minimum credit at level of award 90	Level 4 Marks	Not Applicable
*Foundation degrees only		Progression routes from award:					
Award classifications		Mark/ band %	Foundation degree	Honours degree		Postgraduate⁹ degree (excludes PGCE and BM BS)	
		70% - 100%	Distinction	First (1)		Distinction	
		60% - 69.99%	Merit	Upper second (2:1)		Merit	
		50% - 59.99%	Pass	Lower second (2:2)		Pass	
		40% - 49.99%		Third (3)			

⁶ Total number of credits required to be eligible for the award.

⁷ Minimum number of credits required, at level of award, to be eligible for the award.

⁸ Algorithm used to determine the classification of the final award (all marks are credit-weighted). For a Masters degree, the mark for the final element (e.g, dissertation) must be in the corresponding class of award.

⁹ Refers to taught provision: PG Cert, PG Dip, Masters.

EXAMINATION AND ASSESSMENT REGULATIONS

Please refer to the *Course Approval and Review Handbook* when completing this section.

The examination and assessment regulations for the course should be in accordance with the University's General Examination and Assessment Regulations for Taught Courses (available from staffcentral or studentcentral).

<p>Specific regulations which materially affect assessment, progression and award on the course e.g. Where referrals or repeat of modules are not permitted in line with the University's <i>General Examination and Assessment Regulations for Taught Courses</i>.</p>	<p>The course regulations are in accordance with the University's General Examination and Assessment Regulations (available online on Studentcentral and Staffcentral).</p> <p>In addition, the following course-specific regulations apply:</p> <p>Fine Art Painting in common with the other courses in the Fine Art Programme uses a letter grading and percentage system. Progression from level 4 to 5 and 5 to 6 is dependent on achieving 120 credits. Unit assessment scores beyond a pass at these levels are used only as an indicative guide for the student regarding their performance. No marks from earlier levels are carried forward and used in calculating the classification of the award at the end of level 6.</p> <p>The final degree mark is the sum total of marks received for all units students have taken as part of their level 6 studies, and weighted according to the particular credit rating of each unit. These equate to the following breakdown:</p> <p>AG302 Studio Practice 5 40 credits = 33.33% or one third of the final mark</p> <p>HD601 Programme Based HCS research essay 20 credits = 16.7% or one sixth of the final mark</p> <p>AG305 Studio Practice 6 60 credits = 50% or one half of the final mark</p>
<p>Exceptions required by PSRB These require the approval of the Chair of the Academic Board</p>	