## University of Brighton

### PROGRAMME SPECIFICATION

## PART 1: COURSE SUMMARY INFORMATION

<table>
<thead>
<tr>
<th>Course summary</th>
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</thead>
<tbody>
<tr>
<td>Final award</td>
<td>BA (Hons) Fine Art: Printmaking</td>
</tr>
<tr>
<td>Intermediate award</td>
<td>BA (Fine Art Printmaking)</td>
</tr>
<tr>
<td></td>
<td>Dip HE (Fine Art Printmaking)</td>
</tr>
<tr>
<td></td>
<td>Cert HE (Fine Art Printmaking)</td>
</tr>
<tr>
<td>Course status</td>
<td>Validated</td>
</tr>
<tr>
<td>Awarding body</td>
<td>University of Brighton</td>
</tr>
<tr>
<td>School</td>
<td>School of Art</td>
</tr>
<tr>
<td>Location of study/ campus</td>
<td>Grand Parade</td>
</tr>
</tbody>
</table>

### Partner institution(s)

<table>
<thead>
<tr>
<th>Name of institution</th>
<th>Host department</th>
<th>Course status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2.</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>3.</td>
<td>N/A</td>
<td>N/A</td>
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</tbody>
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### Admissions

<table>
<thead>
<tr>
<th>Admissions agency</th>
<th>UCAS</th>
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</table>
Entry requirements
Include any progression opportunities into the course.

Typical entry requirements. Individual offers may vary. Check the University’s website for current entry requirements.

A-Levels or BTEC
Entry requirements are in the range of A-level BBB–CCC (120–96 UCAS Tariff points), or BTEC Extended Diploma DDM–MMM. Our conditional offers typically fall within this range. We are looking for highly motivated and creative students. We will consider you on an individual basis. Your portfolio is the most important and mandatory part of your application. If your predicted or actual grades fall below the range below but you can evidence your thinking, ideas and abilities through a high-quality portfolio we will still consider your application.

Art Foundation Diploma
Pass. 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.

International Baccalaureate
30 points.

Access to HE Diploma
Pass with 60 credits overall. Art and design courses preferred. At least 45 credits at level 3, and 30 credits must be at merit or above.

GCSE (minimum grade C or grade 4)
At least English language and maths.

Studied before or got relevant experience?
A qualification, HE credits or relevant experience may count towards your course at Brighton, and could mean that you do not have to take some elements of the course or can start in year 2 or 3.

For non-native speakers of English
IELTS 6.0 overall, with 6.0 in writing and at least 5.5 in the other elements.

Portfolio advice
A folio representative of recent work that also foregrounds an interest in graphic fine art practice. Examples of folio work might include print, drawing, collage, text-based, book art, lens-based/digital and/or printed ephemera.

Start date (mmm-yy)
Normally September

September 2019

Mode of study

<table>
<thead>
<tr>
<th>Mode of study</th>
<th>Duration of study (standard)</th>
<th>Maximum registration period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>3 years</td>
<td>8 years</td>
</tr>
<tr>
<td>Course codes/categories</td>
<td>UCAS code</td>
<td>Contacts</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td>UCAS code</td>
<td>W140</td>
<td></td>
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</tbody>
</table>

| Part-time | 4-6 years by negotiation | Select N/A |
| Sandwich   | N/ASelect                 | Select N/A |
| Distance   | Select N/A                | Select N/A |

<table>
<thead>
<tr>
<th>Examination and Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>External Examiner(s)</td>
</tr>
<tr>
<td>Dr Veronique Chance</td>
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</tbody>
</table>

| Examination Board(s) (AEB/CEB) | CEB for the Academic Programme in Fine Art |

<table>
<thead>
<tr>
<th>Approval and review</th>
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</thead>
<tbody>
<tr>
<td>Approval date</td>
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<tr>
<td>Validation</td>
</tr>
<tr>
<td>Programme Specification</td>
</tr>
</tbody>
</table>

| Professional, Statutory and Regulatory Body 1 (if applicable): | N/A |
| Professional, Statutory and Regulatory Body 2 (if applicable): | |
| Professional, Statutory and Regulatory Body 3 (if applicable): | |
### AIMS AND LEARNING OUTCOMES

#### Aims
The aims of the course are:

**The aims of the programme 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:

- **a)** That Fine Art represents a set of varied and overlapping practices and disciplines, defined by distinct modes of production critical reflection, distribution and exchange;
- **b)** 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 Fine Art Printmaking below expands on these aims, positioning the specialist discipline within them.

On the Fine Art Printmaking course at the University of Brighton students explore their specialism as an expanding area in its own right, realised through an assembly of media that can transform ideas to reveal new and unexpected avenues of investigation and discovery. Emphasis throughout the course is placed upon the distinctive nature of the discipline within the wider terrain of Fine Art and critical debate whilst supporting constructive questioning of what defines the specialism.

Printmaking’s position within contemporary art practice is given a unique mobility by its evolving response to technological developments. This unfolding history provides the student with a singular range of media - the traditional and established alongside the contemporary and protean - collectively reflecting the central place of print in the wider culture.

The practical learning of stage procedures in the making of an autographic print can stimulate artists to consider unpredictable alternative strategies for the development of images and ideas. Speculation around drawing, collage, the photographic, the text-orientated (including artists’ books) and the multiple all expand the debate about what constitutes or challenges the notion of ‘print,’ as well as interrogating the role of skill and authorship in the making of artworks.

Over the three Levels students are offered the opportunity to identify an individual approach to process that most closely supports the development of a convincing personal language. This may occur through speculative engagement with new technologies, a commitment to the innovative use of traditional media, or an individually defined hybrid combination of contemporary and established media. Encouraging a diversity of approach enlivens and informs discussion, debate and the interchange of ideas, underpinning the progressive acquisition of practical and intellectual skills.

An academic team of research-informed teachers, historians and writers guide the student’s learning experience, supported by visiting eminent and emerging artists. Tutorial advice and group seminars are calculated to identify and expand upon individual student interests whilst lectures provide a broader analytical platform for conjecture on creative approaches and professional positioning. Each aspect of the course therefore helps to foster a culture of critical independence and self-determined studio practice. Highly experienced specialist technicians manage the comprehensive workshop facilities, widely regarded as being amongst the best equipped in the country.

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
| Knowledge and theory (KT) | Knowledge and theory on the BA specialist printmaking course are developed through a continuing experience of the practices of printmaking. Speculative inquiry around drawing, collage, lens-based/digital printmaking and artist books are all supported within the department. Consideration of the practical and organisational skills necessary for inclusive, ethically aware, research based professional engagement and presentation are developed through the curriculum. The Fine Art Printmaking course structure builds from one module to the next as shown below:

**Level 4** builds an understanding of the practices of printmaking by:

- **KT1.** Identifying a range of approaches and skills appropriate for each individual student.
- **KT2.** Identifying a well-defined focus for enquiry for each individual student. Setting out the basis of independent, self-motivated practice and study.
- **KT3.** Developing a consideration of exhibition skills, involving collaboration and organisational skills.
- **KT4.** Providing an introduction to a common historical and critical framework for Fine Art through the Critical Studies module.

Intermediate award at this level: Cert HE Fine Art Printmaking

**Level 5** seeks in particular to stimulate further exploration and questioning of practice. It is designed to encourage the testing of parameters of print in order to:

- **KT5.** Further practical experimentation and risk-taking in the Printmaking studios and workshop, recognising relationships and differences between techniques.
- **KT6.** Recognise differing perspectives and explore new skills associated with other subjects and departments through the Options Modules Programme.
- **KT7.** Develop an understanding around inclusive and ethical exhibition practices as well as health and safety procedures, understanding how they are appropriate within the context of the Level 5 exhibition.
- **KT8.** Develop organisational, communication, facilitation skills and the confidence required to transfer the student’s practice into a public professional setting by participating in the Level 5 exhibition.

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1 Please refer to *Course Development and Review Handbook* or QAA website for details.
KT9. Support the development of verbal and written articulation, reflecting on personal practice and the practice of others, considering context and different types of audience.

KT10. Provide a specialist critical reflection on printmaking as a discipline within Fine Art through the Critical Studies module and evaluate and discriminate between the relevance and significance of your varied research.

Intermediate award at this level: Dip HE Fine Art Printmaking

Level 6 seeks to synthesise practices and experiences in Fine Art Printmaking. It is a Level in which the student produces a sustained body of work which demonstrates the ability to:

KT11. Present work that demonstrates the student’s creative interests and intentions as an artist.

KT12. Demonstrate an ability to critically evaluate visual materials, objects images and contexts.

KT13. Demonstrate critical thinking that functions as both critical reflection on practice and demonstrates the skills of academic argument through referencing.

Final Award: BA (Hons) Fine Art Printmaking

Skills (S) Includes intellectual skills (i.e. generic skills relating to academic study, problem solving, evaluation, research etc.) and professional/practical skills, and transferable skills (TS).

The skills developed over the three years of the Printmaking course are:

**Level 4**

S14. physical and practical printmaking skills, including problem solving skills in manipulating their chosen print medium and/or materials to best critical and communicative effect

S15. The knowledge of processes associated with digital, etching, lithography, relief and screenprinting

S16. The knowledge of appropriate health and safety standards outlined in the School’s Health and Safety Code of Practice needed for using the Printmaking workshops

**Level 5**

S17. professional development skills, including photographic documentation, publicity and online dissemination, project management, planning and self-management skills

S18. Skills in articulation, helping the student to frame intentions, processes, make critical judgments and understand
social contexts behind their work and the work of others for different audiences including wider dissemination online.

Level 6

S19. Communication through a variety of forms such as artists statements, documentation, the mounting of exhibitions, written critical appraisal and argument

S20. Research skills as in the ability to find, refine and reflect upon source materials, and to evaluate the questions and problems raised by it

On completion of the Level 5 placement, students will be able to demonstrate the following transferable skills:

TS21. Expertise gained from working with young people in education

TS22. Networking and relating to professionals, working in a professional manner and as part of a team

TS23. The ability to reflect on work based learning experiences to inform personal and professional development

All modules at all levels recognise the importance of inclusivity via the inclusion of variable assessment tasks.

QAA subject benchmark statement (where applicable)²

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.

The QAA subject benchmark statement: Art and Design (2017) has provided the reference points required to determine the appropriateness of the volume and nature of learning expected within this course.


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

² 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 on Fine Art Printmaking course are as follows:

Tutorial
A meeting involving one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project.

The Crit: Which typically consists of a group including 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 Seminar: Again consisting of a group including one or more members of staff appraising a previously given text.

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.

Technical Inductions and workshops
A session involving the development and practical application of a particular skill or technique.

Placement learning
Learning away from the institution that is neither a year abroad nor work based learning.

Statements of Practice: A key feature of the Fine Art Printmaking 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 and is vitally linked to work produced by students on their Studio Practice modules. It is used as an indicative pointer in tutorials and assessments as a reference to student interest and intention. Statements are amended whenever necessary as the student’s work develops.

Independent study: Higher education is distinguished from general and secondary education by its focus on independent learning. Scheduled learning and teaching activities typically feature alongside time in which students are expected to study independently, which may itself be 'guided'.

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: An optional 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 attend 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.

Teaching in Schools Placement: A school teaching placement outside the boundaries of the Grand Parade site.

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.

Blended Learning and the Flipped Classroom: are employed in tutorials, crits and seminars. In tutorials and crits students are required to discuss work they have produced prior to the session with both staff and members of their peer-group. Seminars require the reading of previously given texts, usually from a variety of online sources, and tutorials provide opportunities for online research that is then further discussed in subsequent meetings. In addition, Studentcentral provides course-specific material for methods and materials and professional development workshops.

Formative assessment: In addition to summative assessments, formative assessments take place in the modules, mid-way through the module. They are designed to offer an indication of the student’s progress on the module to date.

Key Student responsibilities from the Student Charter:

*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
• reflect critically on feedback to improve your work
• comply with university regulations and procedures
• be proactive in seeking appropriate advice and support in the event of difficulty whether academic or personal
• use opportunities to enhance personal development including extracurricular choices and volunteering
• treat university staff, other students and our neighbours with dignity and respect.
• respect the university and local physical environment

*University of Brighton Student Charter:
https://staff.brighton.ac.uk/reg/acs/docs/Student_Charter_Student_Contract_1718.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.

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Assessment Tasks</th>
<th>Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>KT4</td>
<td>Reflective Journal, Academic essay</td>
<td>AGP452 Introduction to Theories and Practices of Fine Art</td>
</tr>
<tr>
<td>KT5</td>
<td>A body of work, Professional Development File, Research File</td>
<td>AGP547 Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement</td>
</tr>
<tr>
<td>KT6</td>
<td>Assesses according to the method appropriate for relevant module (for full list see Options Programme handbook)</td>
<td>Level 5 Option</td>
</tr>
<tr>
<td>KT7</td>
<td>A body of work, Professional Development file, Research File</td>
<td>AGP547 Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement</td>
</tr>
<tr>
<td>KT8</td>
<td>A body of work, Professional Development file, Research file</td>
<td>AGP547 Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Perspectives and on-line audiences</td>
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<tr>
<td>KT10</td>
<td>Presentation, Written fiction, Academic essay</td>
<td>AGP540 Theories and Practices of Fine Art: Contexts and Specialisms in a Post-Digital World</td>
</tr>
<tr>
<td>KT11</td>
<td>A body of work, documentation of supporting work and Professional Development skills,</td>
<td>AGP643 Studio Practice 4: Speculation and Integration AGP644 Studio Practice 5: Coherence and Syntheses- Degree exhibition AGP647 Theories and Practices of Fine Art: Articulation of Your Critical Position</td>
</tr>
<tr>
<td>KT12</td>
<td>A body of work, Documentation of supporting work and Professional Development skills,</td>
<td>AGP643 Studio Practice 4: Speculation and Integration AGP644 Studio Practice 5: Coherence and Syntheses- Degree exhibition AGP647 Theories and Practices of Fine Art: Articulation of Your Critical Position</td>
</tr>
<tr>
<td>KT13</td>
<td>A body of work, Documentation of supporting work and Professional Development skills, Presentation, Academic essay,</td>
<td>AGP643 Studio Practice 4: Speculation and Integration AGP644 Studio Practice 5: Coherence and Syntheses- Degree exhibition AGP647 Theories and Practices of Fine Art: Articulation of Your Critical Position</td>
</tr>
<tr>
<td>S14</td>
<td>Presentation, Academic essay,</td>
<td>AGP647 Theories and Practices of Fine Art: Articulation of Your Critical Position</td>
</tr>
<tr>
<td>S16</td>
<td>A body of work, Professional Development file, documentation of supporting work and professional development skills,</td>
<td>Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement AGP643 Studio Practice 4: Speculation and Integration AGP644 Studio Practice 5: Coherence and Syntheses- Degree exhibition</td>
</tr>
<tr>
<td>S19</td>
<td>A body of artwork including visual research and supporting contextual documentation, Professional Development file, Presentation, Reflective journal, Academic essay, Written fiction, Documentation of supporting work and professional development skills,</td>
<td>Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement AGP452 Introduction to Theories and Practices of Fine Art AGP540 Theories and Practices of Fine Art: Contexts and Specialisms in a Post-Digital World AGP643 Studio Practice 4: Speculation and Integration</td>
</tr>
</tbody>
</table>
| S20 | A body of artwork including visual research and supporting contextual documentation, a body of artwork including a resolved edition of prints, Research File, Presentation, Reflective journal, Academic essay, Written fiction, Professional Development file, Documentation of supporting work and professional development skills | AGP445 Studio Practice 1: Orientation  
AGP447 Studio Practice 2: Enquiry, Edition, Exhibition  
AGP452 Introduction to Theories and Practices of Fine Art  
Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement  
AGP540 Theories and Practices of Fine Art: Contexts and Specialisms in a Post-Digital World  
AGP643 Studio Practice 4: Speculation and Integration  
AGP644 Studio Practice 5: Coherence and Syntheses- Degree exhibition  
AGP647 Theories and Practices of Fine Art: Articulation of Your Critical Position |
The primary assessment method is the presentation of work, either in visual or written form depending on the module, by a published deadline. The work is graded by 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 feedback tutorial. Feedback in Studio Practice 6 is continuous in the form of reviews, discussions and tutorials. Summative feedback for this module describes the Level of achievement evident in the degree award. Assessment for the Studio Practice modules is normally made by the Level tutor in conjunction with one other tutor.

During the relevant module the module tutor will take time to explain the assessment criteria and handing in dates to students. Feedback and Feedforward will take place with 20 working days of submission. The Learning Outcomes identified in each module descriptor are used to assess the assessment tasks. All submissions are double marked and moderated.

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)

https://staff.brighton.ac.uk/reg/acs/docs/GEAR%202016-17%20final_indexed.pdf

**SUPPORT AND INFORMATION**

Institutional/ University

**All students benefit from:**

University induction week
The University of Brighton Student Contract/Student Charter
[www.brighton.ac.uk/studentcharter](http://www.brighton.ac.uk/studentcharter)
Course Handbook
library facilities
Computer pool rooms (across City Campus a total 42 MACs and 43 PCs), at:
- Grand Parade Main Building
- Edward Street:
- Pavillion Parade:
- St Peter’s House Library:

School workshops
E-mail address
Welfare service
Personal tutor for advice and guidance

<table>
<thead>
<tr>
<th>Course-specific Additional support, specifically where courses have non-traditional patterns of delivery (e.g. distance learning and work-based learning) include:</th>
<th>Students on this course benefit from tailored access to Student Central, the University’s online learning portal. As well as course-specific information, content on this site includes a wide range of professional development and practical advice concerning your studies. Materials and techniques along with our own ‘what’s on’ and ‘opportunities’ section also appear with study support links to Information Services and Student Support and Guidance Tutors. The Studio Practice modules within each Level are overseen and delivered by a Level/Year Tutor (who is usually the student’s personal tutor). This tutor oversees the academic and pastoral progress of each student in the Level. All students benefit from specialist technical support provided on a general basis. In addition to this, students on this course benefit from the opportunity to take part in opportunities beyond the studio providing connectivity between studio/workshop activity and a professional working environment. These would normally include placements in schools.</th>
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## 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.

#### Level 4 Modules of Study

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGP445 STUDIO PRACTICE 1: Orientation 40 Credits</td>
<td>AGP447 STUDIO PRACTICE 2: Enquiry, Edition, Exhibition 40 Credits</td>
</tr>
<tr>
<td>AGP446 Printmaking Technical Inductions 20 Credits</td>
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</tr>
<tr>
<td>AGP452 Introduction to Theories and Practices of Fine Art 20 Credits</td>
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</tr>
</tbody>
</table>

**TOTAL LEVEL 4 CREDITS = 120**

All modules must be passed

#### Level 5 Modules of Study

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGP547 Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement 60 Credits</td>
<td>AGP540 Theories and Practices of Fine Art: Contexts and Specialisms in a Post-Digital World 20 Credits</td>
</tr>
<tr>
<td>OPTIONS MODULE - 20 Credits</td>
<td>AGP548 Artist Journal: Materiality of practice, new perspectives and on-line audiences – 20 Credits</td>
</tr>
</tbody>
</table>

**TOTAL LEVEL 5 CREDITS = 120**

All modules must be passed

#### Level 6 Modules of Study
<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGP643</td>
<td>AGP644:</td>
</tr>
<tr>
<td>STUDIO PRACTICE 4: Speculation and Integration</td>
<td>Coherence</td>
</tr>
<tr>
<td>40 Credits</td>
<td>and Syntheses- Degree exhibition</td>
</tr>
<tr>
<td>AGP647 Theories and Practices of Fine Art: Articulation of Your Critical Position</td>
<td>60 Credits</td>
</tr>
<tr>
<td>20 Credits</td>
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</tbody>
</table>

**TOTAL LEVEL 6 CREDITS = 120**

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 under broad generic headings indicating the nature of the practice/subject discipline being studied. These are *Studio Practice (incorporating professional development), Technical Inductions, Critical Studies* both generic and specialist, and *Level 5 Options*.

Modules at all Levels are compulsory. Optional choices are limited to the Level 5 Options programme. However, because of the nature of Printmaking as a complex and expanding discipline, there is considerable opportunity within the compulsory modules for student choice through self-initiated work, variable assessment tasks 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 Printmaking within Fine Art.

The teaching content of the course is informed by the current research, ideas and practical wisdom of members of the teaching staff. Themes important to contemporary printmaking practice, including cultural, social, historical and personal contexts, will be discussed as part of tutorials, group crits and seminars.

The course is studio/workshop-based. The majority of your learning experience takes place in the studio and involves personal discussion, peer group debate and independent practice. This primarily involves an engagement with creative making and the visceral as well as intellectual encounter with materials, tools and techniques. Small group tutorials are designed to encourage increasing confidence in peer group discussion. Year group seminars offer wider debate on selected topics and questions relevant to the specialism. Small group and individual tutorials concentrate on progress throughout the course. Lectures and seminars about staff research and print specific issues also form part of the timetable.

The course is structured in such a way as to build connectivity, coherence and synthesis. You are encouraged to work daily in your own studio space at the University, receiving regular contact from expert staff through individual tutorials, lectures, group crits, seminars and workshops. Visits to galleries, self-initiated exhibitions and intern or volunteer work enhance your understanding of professional practice. In Level 5 (Year 2) you may apply for overseas study placements with a partner institution abroad.
Printmaking 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, and or related 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. Online learning is used to maximize personal contact by ensuring necessary back up material is available as a 24/7 accessible resource.

**Level 4 (Year 1)** you will receive inductions into all the main processes as well as being supported in developing personal research into the interests and concerns that motivate individual development. In Year 1 there is also an opportunity to collaboratively plan a group exhibition and take part in an editioning project. Critical Studies is introduced in Year 1 and each student is guided and supported to produce introductory level work.

**Level 5 (Year 2)** Year 2 allows you to participate in an open-ended investigation into practice, with some students choosing to re-invent their practice, exploring previously unexplored areas, whilst others will forge on with deepening insights into the practice that took root in Year 1. The Year 2 Fine Art Exhibition, held in and around the University of Brighton gallery, gives you the opportunity to assess your progress in the context of their peers. You will also be encouraged to take part in activities that link to external organisations, such as a teaching in schools opportunity, providing an outward facing link between studio/workshop activity and professional working environments. Technical support continues and specialist Critical Studies delivery takes place in Year 2. In addition you will be given the opportunity to develop an online portfolio that analyses and evaluates a selection of exhibitions, films, plays, talks, performances and/or other relevant creative activities in the context of your practice.

**Level 6 (Year 3)** Here the exploration of creative possibilities intensifies even as you consolidate your concerns in order to plan a resolved body of work for the Degree Show. This is an exciting time when the insights and experience gained throughout the course comes together to present your undergraduate practice at its most inventive, thought-provoking and professional.

**Progression**
You will be able to progress to the next Level of study on satisfactory completion of the required credits from the relevant Level of study.

All aspects of the course are informed by the QAA subject benchmark statement, Art and Design (2017)

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**Modules**

**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*
<table>
<thead>
<tr>
<th>Level³</th>
<th>Module code</th>
<th>Status</th>
<th>Module title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>AGP445</td>
<td>C</td>
<td>Studio Practice 1: Orientation</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>AGP447</td>
<td>C</td>
<td>Studio Practice 2: Enquiry, Edition, Exhibition</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>AGP446</td>
<td>C</td>
<td>Printmaking Technical Inductions</td>
<td>20</td>
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<tr>
<td>4</td>
<td>AGP452</td>
<td>C</td>
<td>Introduction to Theories and Practices of Fine Art</td>
<td>20</td>
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<tr>
<td>5</td>
<td>AGP548</td>
<td>C</td>
<td>Artist Journal: Materiality of practice, new perspectives and on-line audiences</td>
<td>20</td>
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<tr>
<td>5</td>
<td>AGP547</td>
<td>C</td>
<td>Studio Practice 3: Investigation, Experimentation, Public Exhibition and Engagement</td>
<td>60</td>
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<tr>
<td>5</td>
<td>AGP540</td>
<td>C</td>
<td>Theories and Practices of Fine Art: Contexts and Specialism in a Post-Digital World</td>
<td>20</td>
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<tr>
<td>5</td>
<td>Various</td>
<td>O</td>
<td>Level 5 Options</td>
<td>20</td>
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<tr>
<td></td>
<td>AGX541</td>
<td>O</td>
<td>(Module offered by FA Printmaking: AGX541: Drawing through Process - Lithography)</td>
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<tr>
<td>6</td>
<td>AGP643</td>
<td>C</td>
<td>Studio Practice 4: Speculation and Integration</td>
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<tr>
<td>6</td>
<td>AGP644</td>
<td>C</td>
<td>Studio Practice 5: Coherence &amp; Syntheses - Degree Exhibition</td>
<td>60</td>
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<tr>
<td>6</td>
<td>AGP647</td>
<td>C</td>
<td>Theories And Practice of Fine Art: Articulation of Your Critical Position</td>
<td>20</td>
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</tbody>
</table>

³ 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

<table>
<thead>
<tr>
<th>Award type</th>
<th>Award*</th>
<th>Title</th>
<th>Level</th>
<th>Eligibility for award</th>
<th>Classification of award</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>Total credits(^4)</td>
<td>Minimum credits(^5)</td>
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<td>Final</td>
<td>BA Hons</td>
<td>Fine Art Printmaking</td>
<td>6</td>
<td>360</td>
<td>Minimum credit at level of award 90</td>
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<td>Intermedi ate</td>
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<td>BA</td>
<td>Fine Art Printmaking</td>
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<td>300</td>
<td>Minimum credit at level of award 60</td>
<td>Level 6 marks</td>
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<td>DipHE</td>
<td>Fine Art Printmaking</td>
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<td>240</td>
<td>Minimum credit at level of award 90</td>
<td>Level 5 Marks</td>
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<td>Intermedi ate</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>CertHE</td>
<td>Fine Art Printmaking</td>
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<td>120</td>
<td>Minimum credit at level of award 90</td>
<td>Level 4 Marks</td>
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</table>

*Foundation degrees only*

Progression routes from award:

<table>
<thead>
<tr>
<th>Award classifications</th>
<th>Mark/ band %</th>
<th>Foundation degree</th>
<th>Honours degree</th>
<th>Postgraduate(^7) degree (excludes PGCE and BM BS)</th>
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<tbody>
<tr>
<td></td>
<td>70% - 100%</td>
<td>Distinction</td>
<td>First (1)</td>
<td>Distinction</td>
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<td>60% - 69.99%</td>
<td>Merit</td>
<td>Upper second (2:1)</td>
<td>Merit</td>
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<tr>
<td></td>
<td>50% - 59.99%</td>
<td>Pass</td>
<td>Lower second (2:2)</td>
<td>Pass</td>
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<tr>
<td></td>
<td>40% - 49.99%</td>
<td></td>
<td>Third (3)</td>
<td></td>
</tr>
</tbody>
</table>

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

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

6 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.

7 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).

| 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 *General Examination and Assessment Regulations for Taught Courses.* | The course regulations are in accordance with the University’s General Examination and Assessment Regulations (available online on Studentcentral and Staffcentral).
|
| Level 5 only Students must have their CRB approved by the university before commencing placements with vulnerable adults or children. | The calculation of the final honours award are based on the marks attained for Level 6 modules only.
|
| Exceptions required by PSRB These require the approval of the Chair of the Academic Board | N/A |