



University of Brighton

PROGRAMME SPECIFICATION

Select approval stage

PART 1: COURSE SUMMARY INFORMATION		
Course summary		
Final award	BA(Hons) Photography	
Intermediate award	BA Photography Diploma in Higher Education Photography Certificate in Higher Education Photography	
Course status	Validated	
Awarding body	University of Brighton	
School	School of Media	
Location of study/ campus	Grand Parade Campus	
Partner institution(s)		
<i>Name of institution</i>	<i>Host department</i>	<i>Course status</i>
1.		SELECT
2.		
3.		
Admissions		
Admissions agency	UCAS SELECT	

<p>Entry requirements <i>Include any progression opportunities into the course.</i></p>	<p><i>Check the University's website for current entry requirements:</i></p> <p>Entry requirements</p> <p>A-levels or BTEC Entry requirements are in the range of A-level ABB–BBB (128–120 UCAS Tariff points), or BTEC Extended Diploma DDM. You will be considered if your predicted grades fall within this range, but any offer will be made based on assessment of portfolio/interview.</p> <p>International Baccalaureate 30 points.</p> <p>Access to HE Diploma Pass with 60 credits overall. At least 45 credits at level 3, with 24 credits at merit or above.</p> <p>GCSE (minimum grade C or grade 4) At least English language and maths.</p> <p>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.</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>Foundation diploma A foundation diploma is not a requirement for entry – it is just one of a range of qualifications (for example, A level, BTEC or Access Diploma etc) that is accepted for admission to the course.</p> <p>Art and design foundation diploma Interview and portfolio review</p> <p>Note that we do not defer places on the course for first year entry or accept direct entry/transfer to year 3 of the course. Transfer/direct entry into year 2 may be possible if there is space, but is considered on an individual basis.</p>
--	--

Start date (mmm-yy) <i>Normally September</i>	September 2018		
Mode of study			
Mode of study	Duration of study (standard)	Maximum registration period	
Full-time	3 Years	8 Years	
Part-time	Select N/A	Select N/A	
Sandwich	Select N/A	Select N/A	
Distance	Select N/A	Select N/A	
Course codes/categories			
UCAS code	W640		
Contacts			
Course Leader (or Course Development Leader)	Rachel K Gillies		
Admissions Tutor	Dr Sally Miller		
Examination and Assessment			
External Examiner(s)	Name	Place of work	Date tenure expires
	Heidi Morstang	Plymouth University	30 th September 2021
	Damian Sutton	Middlesex University London	30 th September 2019
Examination Board(s) (AEB/CEB)	Sound, Image & Screen		
Approval and review			
	Approval date	Review date	
Validation	2008 ¹	2014 ²	
Programme Specification	July 2015 ³ Q&S Draft (QA) June 2016	2017/18	
Professional, Statutory and Regulatory Body 1 (if applicable): N/A	N/A	N/A ⁴	
Professional, Statutory and Regulatory Body 2 (if applicable): N/A	N/A	N/A	
Professional, Statutory and Regulatory Body 3 (if applicable): N/A	N/A	N/A	

¹ Date of original validation.

² Date of most recent periodic review (normally academic year of validation + 5 years).

³ Month and year this version of the programme specification was approved (normally September).

⁴ 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:

- To provide a broad-based curriculum aimed at encouraging the creative and intellectual development of the student.
- To engage students in the contemporary, historic and professional debates of art and design and in particular photographic practices, histories and theories.
- To develop independent learners equipped with a range of creative and intellectual powers through the integration of practice and theory.
- To develop professional confidence and transferable skills in creativity, research and learning in preparation for possible career and educational development.

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 appropriate⁵.

Knowledge and theory
e.g. demonstrate knowledge of, be aware of, have an understanding of

Upon successful completion of the course students will:

1. Demonstrate the ability to create a body of photographic work with aesthetic consideration, conceptual coherence, technical realisation and appropriateness of presentation
2. Understand their photographic work in a meaningful context acknowledging working processes and visual references to related creative practices
3. Exercise independent thinking in the exploration of photographic history and criticism
4. Present their creative work and the ideas that inform it with articulacy and confidence

Skills

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

Subject-Specific Skills

These are considered to be fundamental to the study and practice of Photography. Many are also potentially transferable to other contexts. Typically, these will be evidenced in a body of work that demonstrates the graduate's ability to:

5. generate ideas, concepts, and proposals independently and collaboratively;
6. employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, photographic visualisation and making;
7. select, test, use and exploit photographic materials, processes and environments;
8. develop ideas through to material outcomes, e.g. photographic images, artefacts, processes and texts;
9. manage and exploit the interaction between intention, photographic process, outcome, context;
10. apply resourcefulness to support their own photographic practice and that of others.

Professional Skills

Skills will be developed in the following areas:

11. the critical and contextual dimensions of the discipline of

⁵ Please refer to *Course Development and Review Handbook* or QAA website for details.

	<p>Photography in particular, and of art and design in general, for example the cultural, environmental, ethical, historical, political, societal and theoretical contexts;</p> <ol style="list-style-type: none"> 12. the photographer's relationship with audiences, users, consumers and participants; 13. the implications and potential for Photography presented by the key developments in current and emerging media and technologies, and in inter-disciplinary approaches to contemporary photographic practice in art and design; 14. the relationship between the aesthetic and utilitarian dimensions of Photography (form and function); 15. the significance of the works of other photographers and artists. <p>Transferable Skills</p> <p>The student will have an opportunity to learn and demonstrate the following:</p> <ol style="list-style-type: none"> 16. <i>Self-management - the ability to:</i> <ul style="list-style-type: none"> • study independently, set goals, manage their own workloads and meet deadlines; • anticipate and accommodate change, and work within contexts of ambiguity, uncertainty, and unfamiliarity. 17. <i>Critical awareness - the ability to:</i> <ul style="list-style-type: none"> • analyse information and experiences, formulate independent judgements, and articulate reasoned arguments through reflection, review and evaluation; • formulate reasoned responses to the critical judgements of others; • identify personal strengths and needs. 18. <i>Interpersonal and social skills - the ability to:</i> <ul style="list-style-type: none"> • Interact effectively with others through collaboration, collective endeavour and negotiation; 19. <i>Skills in communication and presentation - the ability to:</i> <ul style="list-style-type: none"> • articulate ideas and information comprehensibly in visual, oral and written forms; • present ideas and work to audiences in a range of situations. 20. <i>Information skills - the ability to:</i> <ul style="list-style-type: none"> • source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources; • select and employ communication and information technologies.
QAA subject benchmark statement (where applicable) ⁶	Art and Design

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

LEARNING AND TEACHING
<p>Learning and teaching methods</p> <p>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</p>

⁶ Please refer to the QAA website for details.

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.

Group Tutorials (Critique)

This is the main teaching and learning method within the programme. It consists of discussion between a group of students from approximately six to twelve with a tutor or tutors. In these sessions students present and discuss their Practice course work. Therefore, this is a vital method for developing articulation and understanding which brings together critical//technical and verbal//visual skills. It is where students discover ways of comprehending and talking about their own work and the work of others.

Lectures

The lecture is usually a structured talk on a single concept or topic illustrated by images as slides by a single member of staff to a large number of students. Its purpose is to efficiently introduce key concepts, concerns and current understandings of a subject. Lectures are used to support the content and learning outcomes of modules where necessary and appropriate. This form of learning and teaching has an important value in demonstrating the structure, processes and rhetoric of argument, both spoken and visual. It is a method of teaching used particularly in the Historical and Critical Studies (HCS) modules of the course, in Practice module introductions/briefings, as well as in talks given by visiting speakers large student audiences.

Seminars

Seminars usually follow each lecture, bringing students and a tutor together in smaller groups of between ten and twenty for discussion. For HCS modules, seminars are usually centred upon discussion of a particular text that is key reading for the module, or on an image that relates to the lecture topic, or a combination of both. Students prepare for seminars by writing short summaries of key readings and where required, by bringing an image to discuss.

The Individual Tutorial

This method of teaching is used for one-to-one feedback tutorials held for each Practice and HCS module, for development/progression tutorials that are held each semester with the year tutor, and for occasional practice tutorials in Level 6. It provides a personal, less public forum for students to discuss their ongoing practices/projects and to seek individual academic advice from a tutor. Its purpose is to assist the student in the ongoing process of producing work and developing its direction rather than presenting work formally.

Technical Demonstration

This form of teaching supports Practice modules and is delivered by an academic or technical member of staff to demonstrate uses and creative possibilities of appropriate technologies and technical processes. The main purposes of technical demonstration are to ensure the safe use of workshop resource areas and processes in the school/university; to ensure all students acquire technical knowledge and experience appropriate to their chosen discipline; to enable access as individuals to processes and workshops necessary for their course work; to support the development of information technology literacy and appropriate related learning and communication skills.

The Peer Review

Students are encouraged where appropriate to organise and participate in the presentation and discussion of their Practice project work with peers. These support sessions are encouraged throughout the course and particularly emphasised during the Independent Project in Level Five. In addition to collaboratively taught modules, students are encouraged to form peer support groups within their discipline or across disciplines which will be encouraged or facilitated by the year tutor or module tutor as appropriate.

Independent Study

Students spend the greatest proportion of their time on independent study, developing their practice and preparing for seminars, reading and researching. Typically, a Level-4 student can expect to be taught formally on at least two and a half days of the week for Practice and HCS with additional study support lectures and technical demonstrations and spend a further two and a half days in independent study. A Level-5 student can expect to be taught formally on at least two days of the week for Practice and HCS with additional technical demonstrations and spend a further three days in independent study. A Level-6 student can expect on average to be taught formally on one day of the week and spend a further four in

independent study.

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.

All assessment and progression information is set out in conjunction with the University of Brighton's General Examination and Assessment Regulations (GEAR), which is available to students in the academic programme office, the University's website and library.

Student work is assessed by staff in relation to the aims and learning outcomes for each module of study through use of assessment criteria. Feedback is given to students about the perceived relationship between work done and the learning outcomes of the module. The purpose of assessment is to support progression to the next level of study, or to achieve a particular named award. The modules of study listed in the student handbook show which particular learning outcomes are relevant to that module, by referring to the outcomes for each level of study with reference numbers. Assessments are usually carried out in the form of reviewing produced, performed or exhibited work and/or the reading of texts as appropriate, by staff working together through dialogue and negotiation.

There are two types of assessment used:

- **Formative Assessment**
This assessment is continuous and on-going through process and development, presentations of assignments, evidence of independent research through set tasks and documentation and contribution to critical debate from a developed position. This will be reflected in verbal and written feedback.
- **Summative Assessment**
This assessment applies to the final marks given at assessment points on the completion and submission of specific assessment assignments.

All assessed Level 4, 5 & 6 modules:

The minimum pass mark for a level 4, 5 & 6 module is 40%, assuming that all thresholds have been met.

The university has adopted a common marking/grading scale for the assessment of students' work on its undergraduate awards. Refer to GEAR for details.

Learning Outcome	Assessment method	Module	Credits
1. Demonstrate the ability to create a body of photographic work with aesthetic consideration, conceptual coherence, technical realisation and appropriateness of presentation	Submission of a body of photographic work supported by research and development work (Development File)	AG377, AG321, AG320, AG287, AG293, AG291, AG1019, AG1018, AG1017, AG1016	260 credits
2. Understand photographic work in a meaningful context acknowledging working processes and visual references to other related creative practices	Submission of a body of photographic work supported by research and development work (Development File)	AG377, AG321, AG320, AG287, AG293, AG291, AG1019, AG1018, AG1017, AG1016	260 credits

3. Exercise independent thinking in the exploration of photographic history and criticism	Submission of an essay	AG317, AG377 AG295, AG294, AG1021, AG1020	140 credits
4. Present creative work and the ideas that inform it with articulacy and confidence	Submission of a body of photographic work supported by research and development work (Development File) Peer to peer artist talk/project presentation, submission of a project proposal and artist biography double blind marked by tutors	AG377, AG321, AG320, AG287, AG293, AG291, AG1019, AG1018, AG1017, AG1016 AG326	260 credits
Subject Specific Skills 5-10	Submission of a body of photographic work supported by research and development work (Development File) Extended Essay 5000 words Examples of the portfolio format could include: <ul style="list-style-type: none"> • Presentation: 30 minute visual presentation plus research references • Graphic novel/visual essay: 30-34 pages of sequential images and text including research references • Moving image: 12-15 minute video plus research references • Website: 2500 words plus images and research references. Hyperlink to site plus html source and media must be provided for offline assessment Dissertation 10,000 words	AG1016, AG1018 AG1019, AG291, AG293, AG287, AG320, AG321, AG377, AG326 AG317, AG376,	260
Professional Skills 11-15	Submission of a body of photographic work supported by		

	<p>research and development work (Development File)</p> <p>Extended Essay 5000 words Examples of the portfolio format could include:</p> <ul style="list-style-type: none"> • Presentation: 30 minute visual presentation plus research references • Graphic novel/visual essay: 30-34 pages of sequential images and text including research references • Moving image: 12-15 minute video plus research references • Website: 2500 words plus images and research references. Hyperlink to site plus html source and media must be provided for offline assessment <p>Dissertation 10,000 words</p> <p>A 6-min Pecha Kucha Presentation</p> <p>A 1,500-word funding proposal</p>	<p>AG1018, AG317 AG1020, AG294 AG287, AG320, AG321, AG326, AG376, AG377</p>	<p>220</p>
<p>Transferable Skills 16-20</p>	<p>Submission of a body of photographic work supported by research and development work (Development File)</p> <p>Extended Essay 5000 words Examples of the portfolio format could include:</p> <ul style="list-style-type: none"> • Presentation: 30 minute visual presentation plus research references • Graphic novel/visual essay: 30-34 pages of sequential images and text including research references • Moving image: 12-15 minute video plus research references • Website: 2500 words 	<p>AG1017, AG1020 AG1021, AG294 AG295, AG376 AG326 AG317, AG321, AG376, AG377</p>	<p>220</p>

	<p>plus images and research references. Hyperlink to site plus html source and media must be provided for offline assessment</p> <p>Dissertation 10,000 words</p> <p>A 6-min Pecha Kucha Presentation</p> <p>A 1,500-word funding proposal</p>		
--	--	--	--

SUPPORT AND INFORMATION	
Institutional/ University	<p>All students benefit from: University Welcome Week</p> <p>The University of Brighton Student Contract: https://www.brighton.ac.uk/studying-here/student-contract.aspx</p> <p>Extensive library facilities, which include:</p> <ul style="list-style-type: none"> • Extended opening hours (until 2am each day in term time and 24 hours during exam revision periods) • Help Desk - enquiries, IT support • Information Adviser, Joyce Storey and Assistant Information Adviser who support the School • The Online Library web portal providing access to thousands of full text electronic journals and e-books which are accessible 24/7 • Resource discovery tools - OneSearch, library catalogue • Individual study spaces, equipped with network points for personal laptops, and 14 bookable group study rooms • Wireless access throughout the whole library • Open access PCs, loanable laptops, colour and black and white networked printing, scanning and photocopying facilities <p>Computer pool rooms (including workstations and network points for personal PCs in the St. Peter's House library).</p> <p>Email, file storage, studentcentral (virtual learning environment), UniCard and free access to Microsoft Office 365 for the duration of studies</p> <p>Student Services, which includes:</p> <ul style="list-style-type: none"> • Chaplaincy • Childcare facilities • Counselling service • Disability and Dyslexia Team • Student Advice Service (finance, immigration, international student support)

	<p>Student Support and Guidance Tutor</p> <ul style="list-style-type: none"> • A service that provides confidential and non-judgmental support and advice to students across a range of academic, personal, financial and other issues. Provides direct support through informal drop in sessions and one-to-one meetings and guidance on accessing further help <p>Personal Academic Tutor</p> <p>Accommodation Office</p> <p>Careers Service (including Graduate Toolkit, Active Student volunteering, Work Placements)</p> <p>Student Charter (relationship between the university, the students union and students)</p>
<p>Course-specific Additional support, specifically where courses have non-traditional patterns of delivery (e.g. distance learning and work-based learning) include:</p>	<p>In addition, students on this course benefit from:</p> <p>Please refer to current information held in studentcentral.</p> <ul style="list-style-type: none"> • A range of specialist digital and analogue cameras, portable and studio flash lighting, tripods, light meters • Three fully equipped photographic lighting studios • Specialist photography computer suite (hardware, peripheries and software) • Fully equipped colour and black and white darkrooms • Specialist Photographic Print Bureau • Dedicated space for viewing and critically analysing work in progress

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.

		Semester 1	Semester 2
Level 4 (Cert HE)		<p>AG1016 Practice 1: Photography and Identity Assessment: Week 7 20 credits</p>	<p>AG1018 Practice 3: The Photograph as Document Assessment: week 7 20 credits</p>
		<p>AG1017 Practice 2: Photography and Place Assessment: Wee5k 14 20 credits</p>	<p>AG1019 Practice 4: The Photograph as Fiction Assessment: Week 14 20 credits</p>
		<p>AG1020 Historical & Critical Studies 1: Origins and Histories Assessment: Weeks 11-13 20 credits</p>	<p>AG1021 Historical & Critical Studies 2: Documents and Fictions Assessment: Weeks 12-13 20 credits</p>
Level 5 (Dip HE)		<p>AG291 Practice 5: Photographic Strategies Assessment: week 7 20 credits</p>	<p>AG293 Practice 7: Photographic Investigations Assessment: week 7 20 credits</p>
		<p>AG294 Historical & Critical Studies 3: Concepts and Theories in Contemporary Photography Assessment: weeks 11-13 20 credits</p>	<p>AG287 Practice 8: Independent Project Assessment: week 14 20 credits</p>
		<p>Option Module Assessment: End Semester 1 20 credits</p>	<p>AG295 Historical & Critical Studies 4: Research Themes, Methodologies and Dissertation Proposal Assessment: weeks 12-13 20 credits</p>

	Semester 1	Semester 2
Level 6 (BA)	Common to Pathway A & B	
	AG320 Practice 9: Minor Project 20 credits	AG326 Professional Practice 20 credits
	Pathway A	
		AG321 Practice 10: Major Project (Concise Option) 40 credits
	AG376 Historical & Critical Studies 5: Dissertation (Extended Option) 40 credits	
	Pathway B	
	G317 Historical & Critical Studies 5: Extended Essay 20 credits	AG377 Practice 10: Major Project (Extended Option) 60 credits

Level Four

Semesters One and Two each consist of two Practice modules and one Historical and Critical Studies module. In Semester One, Practice 1: Photography and Identity, students consider how human subjects are represented by the photographic image. Practice 2: Photography and Place encourages students to engage with the ways in which photography represents particular locations and our experiences of them. Historical and Critical Studies 1: Origins and Histories occurs alongside and complements Practice 1 and Practice 2. It introduces the major histories and theories of photography, the development of photographic portraiture, landscape photography and the photograph as art. Students are supported by lectures and seminars, given advice for writing essays and for independent study.

In Semester Two, in Practice 3: The Photograph as Document, photography is considered in connection to 'reality'. Students engage with the relationship of photography to the imaginary in Practice 4: The

Photograph as Fiction. Historical and Critical Studies 2: Documents and Fictions introduces the related concepts to Practice 3 and Practice 4, from the historical development of social documentary photography and film, through to theoretical readings of photographs as rhetorical images. Further lectures and seminars are given, together with support on independent study, effective referencing and avoiding plagiarism, in writing essays and developing confidence in spoken presentations. Historical and Critical Studies in Photography at this level is orientated towards introducing key concepts, developing comprehension and visual literacy.

The basic conceptual, ethical and technical challenges of photographic representation are introduced through the Practice projects at this level. For each module, students are given an illustrated introductory lecture, introduction to the module, group tutorials and a peer review of work towards the completion of the module. Practice at this level emphasises the importance of exploration, experimentation and process. At the end of each Practice module, students respond to each project brief through the development, production and presentation to peers and staff of a body of photographic work informed by the close relationship between history, theory and practice. Technical demonstrations support the development of skills in photographic lighting, exposure, processing and printing.

Professional Practice at this level introduces an awareness of the broad photographic industry frameworks through visiting lectures by photographers, artists, curators, writers and commissioning editors, presentations of work in progress by level six peers and staff talks. There may be opportunities for gallery visits, study trips, admission interview involvement and open day participation.

Level Five

In Semester One, Practice 5: Photographic Strategies places an emphasis upon photography as an independent art form, expanding upon the genre-based projects of Level 4, and encourages experimentation, potential collaboration and innovative interaction between and within the disciplines of Photography, Moving Image and Sound in the Academic Programme. Students choose from a range of project themes in each individual module. Historical and Critical Studies 3: Concepts and Theories in Contemporary Photography occurs alongside and complements Practice 5. It introduces key theoretical concepts underpinning contemporary photographic practice, such as issues to do with the politics of representation, the influence of post-structuralist theory, the phenomenology of the image, psychoanalysis, and the index. Finally, an *Option* module enables students to elect a Practice module other than Photography. Examples of elective modules include a collaborative site-specific project, life drawing, book making and graphic design. These modules aim to expand the students' learning experience and foster connections with students from related disciplines.

Semester Two consists of a further two Practice modules and one Historical and Critical Studies module. Practice 7: Photographic Investigations encourages students towards an increasing sophistication in response to a choice of project themes. In Practice 8: Independent Project, students undertake a self-directed photographic project under challenging and professional conditions, taking responsibility for their own learning. Students set out their objectives and preliminary research prior to the start of the project in a written proposal and demonstrate independent decision-making from concept to final presentation of photographic work. Historical and Critical Studies 4: Research Themes, Methodologies and Dissertation Proposal supports Practice 7 and Practice 8, insofar as it explores the theoretical and historical relationships between photography, moving image and other fine art practices, even as it addresses scholarly elements of professional practice, including referencing conventions and ethics in support of the preparation and production of a Dissertation Proposal.

Technical Demonstrations support the development of further practical photographic skills in advanced studio and location lighting, fine printing, large and medium format camera systems and image processing software. Professional Practice at this level includes opportunities for voluntary work experience. Students are supported in planning, curating, producing, installing and promoting their work in group shows, including a show normally in the University Gallery, in preparation for level six. Visiting lectures by industry professionals, opportunities for study trips and gallery visits continue in this level.

Level Six

Level 6 offers a choice of pathways in which students can select to place a focus on either their photographic practice or their historical and critical analysis and evaluation of photographic practices. In Pathway A students take a 40 credit Dissertation module (AG376) and a 40 credit Practice 10 module (AG321). In pathway B- students take a 20 credit Historical and Critical Studies modules that is paired to

the 60 credit Final Project module (AG377). In Semester Two, students move on to a second, related Practice module and a Professional Practice module with a focus on the development of individual career strategies including self-management, copyright and financial issues.

In Practice 9: Minor Project, students negotiate the content for a self-initiated project. This module enables students to develop a coherent, sustained photographic project informed by and building on knowledge gained in Levels 4 and 5. The emphasis during Semester One is on enabling students to take a critical and experiential approach towards chosen subject matter. Through testing ideas in this pre-production stage, students create a solid conceptual and practical framework for a major body of work. This semester culminates in a formal presentation of ideas and work to Level-6 peers and staff.

Historical and Critical Studies at this level builds upon both the earlier theoretical and practical modules of the course. Students develop a clearly identified topic of research that leads to the production of a dissertation through self-directed study supported by supervision.

In Semester Two, Practice 10: Major Project (AG377 or AG321) involves the production of a major body of photographic work. From concept to final presentation stage, students demonstrate their understanding of theory, history and photographic practice as they relate to and inform each other in individual, group and peer led tutorials. This module culminates in the public exhibition of work, which may be mounted and framed for the gallery wall or presented in book-form or portfolio format. Reflecting the diversity of practices and interests, some students choose, where appropriate, to create an installation, a moving image piece or combine moving and still images and create soundtracks. Students can take responsibility for a collective publication of their work in book form and/or online.

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

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)

Level ⁷	Module code	Status	Module title	Credits
4	AG1016	C	Practice 1: Photography and Identity	20
4	AG1017	C	Practice 2: Photography and Place	20
4	AG1018	C	Practice 3: The Photograph as Document	20
4	AG1019	C	Practice 4: The Photograph as Fiction	20
4	AG1020	C	Historical and Critical Studies 1: Origins and Histories	20
4	AG1021	C	Historical and Critical Studies 2: Documents and Fictions	20
5	AG291	C	Practice 5: Photographic Strategies	20
5	AG294	C	Historical and Critical Studies 3: Concepts and Theories in Contemporary Photography	20
5	AG xxx	O	Level Five Option Module	20
5	AG293	C	Practice 7: Photographic Investigations	20
5	AG287	C	Practice 8: Independent Project	20
5	AG295	C	Historical and Critical Studies 4: Research Themes, Methodologies & Dissertation Proposal	20
6	AG320	C	Practice 9: Minor Project	20
6	AG317	O	Historical and Critical Studies 5: Extended Essay	20
6	AG376	O	Historical and Critical Studies 5: Dissertation	40

⁷ 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.

6	AG321	O	Practice 10: Major Project	40
6	AG377	O	Practice 10: Major Project Extended Option	60
6	AG326	C	Professional Practice	20

AWARD AND CLASSIFICATION							
Award type	Award*	Title	Level	Eligibility for award		Classification of award	
				Total credits ⁸	Minimum credits ⁹	Ratio of marks ¹⁰ :	Class of award
Final	BA (Hons)	Photography	6	Total credit 360	Minimum credit at level of award 90	Level 5 and 6 (25:75)	Honours Degree
Intermediate	BA	Photography	6	Total credit 300	Minimum credit at level of award 60	Level 6	Not Applicable
Intermediate	Dip HE	Photography	5	Total credit 240	Minimum credit at level of award 90	Level 5	Not Applicable
Intermediate	Cert HE	Photography	4	Total credit 120	Minimum credit at level of award 90	Level 4	Not applicable
*Foundation degrees only		Progression routes from award:					
Award classifications		Mark/ band %	Foundation degree	Honours degree	Postgraduate¹¹ 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)			

⁸ Total number of credits required to be eligible for the award.

⁹ Minimum number of credits required, at level of award, to be eligible for the award.

¹⁰ 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.

¹¹ 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*.

N/a

Exceptions required by PSRB
These require the approval of the Chair of the Academic Board

N/a