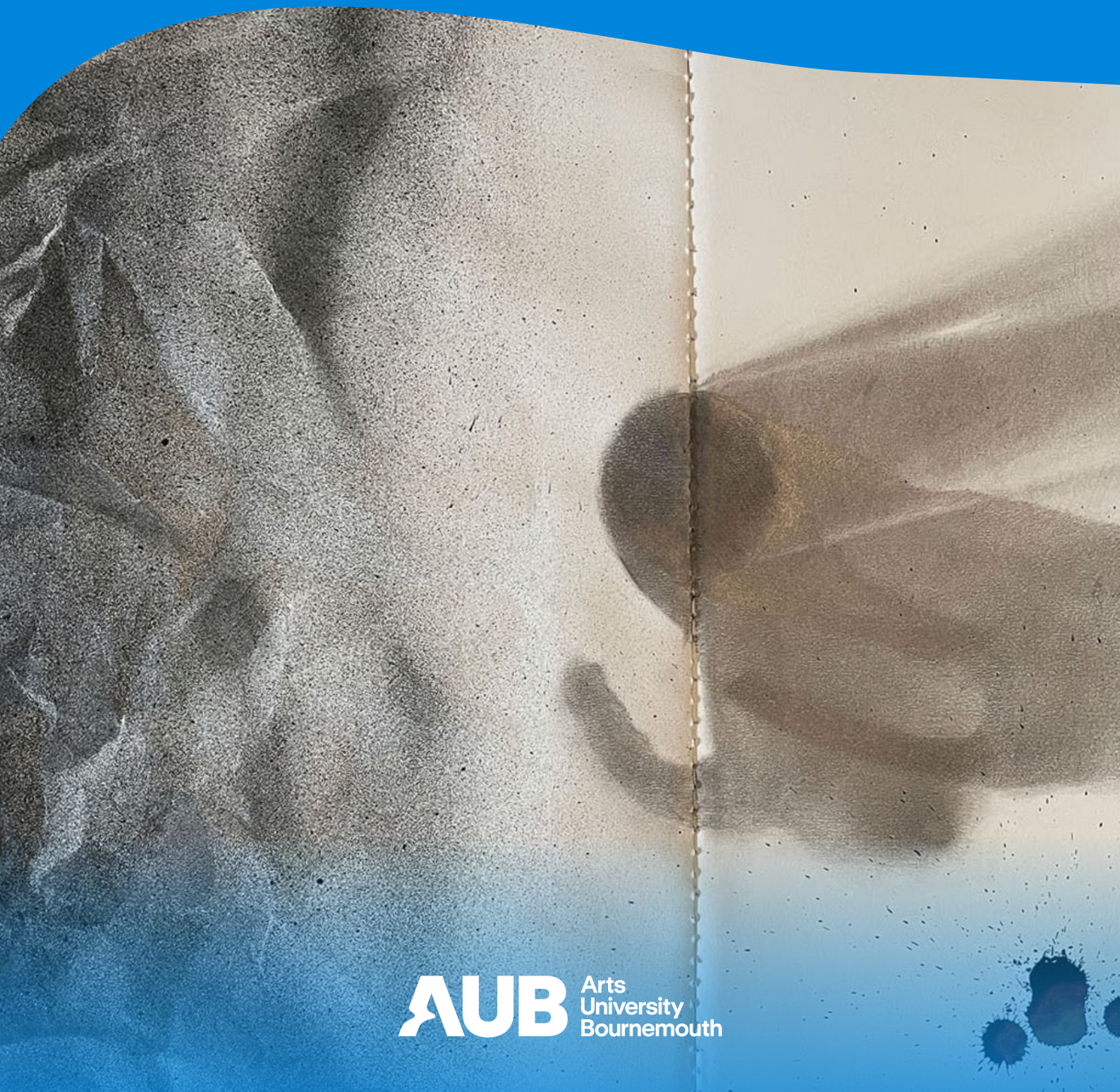
Course Specification

MA
FINE ART



Arts University Bournemouth

About the Course Handbook

This Handbook provides you with basic information about your course. Through the approved course specification, it provides you with the aims and outcomes of your course and outlines the content and how this will be delivered.

The course is subject to a rigorous process of quality assurance and enhancement. This may result in changes to individual units as the course develops, to ensure that the relevance and quality of the course is upheld. You will be consulted by a member of the course team before any changes are made.

Information in this Handbook should be used in conjunction with the HE Assessment Regulations. It is your responsibility to ensure that you are aware of the regulations that apply to your course and you should refer to the regulations throughout your studies. If you have any questions, you should speak to your Course Leader, or member of the course team. The Assessment Regulations can be located on the Induction section of Canvas, or https://aub.ac.uk/regulations

Important information about key policies which apply to your academic studies is available on the Induction section of Canvas. Please view this material on the Induction section of Canvas.

If you would like a copy of this Handbook in an alternative format, please contact equalities@aub.ac.uk.

ARTS UNIVERSITY BOURNEMOUTH

COURSE SPECIFICATION

The Course Specification provides a summary of the main features of the **MA Fine Art** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of the Course Handbook.

Key Course Information	
Final Award	Master of Arts
Course Title	MA Fine Art
Award Title	MA (Fine Art)
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Professional accreditation	None
Length of course / mode of study	1 year full-time / 2 years part-time
Level of final award (in FHEQ (Framework for Higher Education Qualifications))	Level 7
Subject benchmark statement	Art and Design Communication, Media, Film and Cultural Studies
Language of study	English
External Examiner for course: Please note that it is not appropriate for students to contact external examiners directly	Details available on request
Date of Validation	May 2014
Date of most recent review	June 2024
Date course specification written/revised	August 2024

Course Description

The MA Fine Art course guides creative individuals in becoming responsible, sustainable, and credible practitioners that drill deeply into the kind of subjects that make valuable contributions to society. Facilitating a radical reassessment of artistic roles through autobiography, it recognises how personal narratives can offer meaningful and ethical launchpads for new ways of seeing, thinking, and making sense of oneself and others. From such starting points of self-reference and resonance, practice develops unplanned and open-ended via play, experimentation and risk-taking. Students are invited to contextualise this work in relation to other contemporary artists: connecting their ideas with wider discourses, issues, and debates. Stance is established, opinions are substantiated, and rationales for practice evolved through conceptually grounded making and reflexive critical thinking.

The course successfully supports students whose practices are multi-disciplinary and technologically advanced, alongside those that choose drawing, performance, sculpture, printmaking, photography, moving image, painting, or another specificity. Diversity and inclusivity are core considerations, both in terms of ‘what’ students learn and ‘how’ they learn. Value is placed on the way multifarious ethnicities and neurodiversity shape the particularity of cohorts. This model attracts applicants without a first degree in Fine Art, as well as experienced art and design professionals returning to learning. It acknowledges that we each see the world differently according to circumstance, disposition, education, and experience.

Staff, students, and alumni join forces in purposefully decolonising the curriculum and dismantling the norms, networks, and hierarchies of Art History. Seeing ourselves as mutually invested participants in a community of practice, we work to challenge the boundaries of contemporary Fine Art. Equipping students with the skills they need to keep on learning and maintaining currency, requires the sharing of knowledge through discussion, engagement, and cross-disciplinary dialogue. Driving peer conversation, collaboration, participation and exhibition, MA Fine Art forms a dynamic democracy of relevance that extends throughout the university to creative industries beyond.

Artists and designers learn most effectively by engaging in activities that are meaningful to them and reflecting upon that experience. Creativity is often aligned with a particular potential for innovation, discovery, and originality. For some, it is more about finding cultural or spiritual balance than putting unique products into the world. In refuting ingrained assumptions of talent as innate or gifted, progression through conceptual enquiry, scholarly activity, and the making of artefacts is encouraged. An important aspect of the MA Fine Art journey is coming to view one’s own practice as an exploratory tool. By advancing practice-based investigations towards unexpected and surprising outcomes, artistic research may result in knowledge that helps us better understand the world we live in.

As befits our varied intake, Master's 1: Deconstructing Thinking and Practice requires an experimental focus rather than a predefined project. Whilst interrogating the appropriateness of methods, materials, and processes in making meaning, the fundamentals of Fine Art thinking are revisited through thematic considerations such as the body, materiality, time, memory, space, place, the everyday, nature, artifice, play, chance, archiving and the object. Master's 2: Navigating Content and Context aims to define subject-matter, intentions, and research parameters in relation to context. The final unit, Master's 3: Resolving Audience and Impact emphasises the findings, function and coherence of outputs that are realised then tested in the public domain through group exhibition. Seminars, lectures, artist talks, tutorials, workshops, critiques and reading lists support evolving practice and thinking throughout.

Ranging from notes and bullet points to academic prose, a written Reflective Journal underpins personal, professional, and academic transformation. Critical analysis and diaristic reflection provide insight on studio breakthroughs, whilst reflexive strategies drive ongoing questioning of attitudes, assumptions, values, actions, outputs, and artistic role in relation to others. A written summary, future planning document, and presentation are submitted at the end of each unit alongside selective documentation of developmental and final outputs.
We value independence, tenacity, open-mindedness, and self-efficacy as essential characteristics of the effective practitioner. Whether aiming to exhibit or curate in contemporary galleries; work in the public domain; engage in social art enterprise; teach in academia; or pursue further research, this course enables individual aspirations.

MA Fine Art alumni are agile, confident, robust, autonomous, and impactful creatives, well-equipped to face the complexities of a fluid contemporary art climate.

Distinctive features of the course

Distinctive features of MA Fine Art at AUB (Arts University Bournemouth) include:

- A synergy of student cohorts comprising multifarious disciplines, professional experiences, ethnicities, dispositions, life circumstances and neurodiversity are shaped into relevant and impactful communities of contemporary Fine Art practice.
- Focus on autobiography as the launchpad for a reflexive reassessment of artistic and creative roles, responsibilities, boundaries, discourses, and methodologies.
- Foregrounding what socially engaged art practice can 'do' as a mode of research for gaining understanding and offering up new perspectives of value to oneself and others.

Course Industry Patron Scheme: All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

AUB Strategic vision

The MA Fine Art course fits with the university's strategic vision in several ways:

Collaboration: MA Fine Art staff, students and alumni work together as a community of practice supporting interdisciplinary collaboration throughout the course and beyond. Close ties with MA Illustration, MA Painting and other MA courses enable students to benefit from joint exhibitions, workshops, and theory sessions. MA Fine Art students regularly instigate collaborative and participatory opportunities open to students on other MA courses. Inter-institutional symposia, gallery-based workshops, public exhibitions, open submission competitions, and other public-facing events are always ongoing.

Internationalisation: The course is highly attractive to international students who are motivated to study in this field. In contributing to the university's internationalisation goals, these students bring invaluable knowledge and experience to their peers and the institution in terms of challenging, decolonising and diversifying the curriculum.

Inclusivity: Celebration of difference is embedded within an MA Fine Art course ethos that invites individuals from a vast range of ethnicities, disciplines, backgrounds, and neurodiversity to share, debate, theorise, connect, practice, contextualise and update their artistic activities.

Currency: The focus on autobiographic material ensures that MA Fine Art students become personally invested in an academic experience which is contemporary, current, relevant, well-informed, and appropriate for roles within the creative industries.

Course Aims

This course aims to:

1. Support the interrogation of Fine Art methods, materials, and processes, from traditional approaches to the technologically advanced.

2. Facilitate the ongoing development, transformation, and rationale of practice, from experimentation to resolution.

3. Equip students with the skills, habits and confidence required to realise their evolving career aspirations.

4. Support meaningful, sustainable, and impactful engagement with diverse sites, contexts, and interpretations.

5. Establish autonomous research methods of critical reflection, analysis, and contextual enquiry to support personal and professional transformation long-term.

6. Instil the means of citing sources, referencing influences, and making academic frameworks explicit within the role of an ethical, responsible, and sustainable artist-researcher.

Course Outcomes

By the end of this course, a graduate will be able to:

1. Evidence an understanding of current Fine Art methods, materials and processes applied through practice.

2. Demonstrate an understanding of the Fine Art discipline and the integration of related theory through practice.

3. Identify appropriate creative contexts and career aspirations, aligning these with working process and a professional portfolio.

4. Identify and impactfully interact with audiences, contexts, cultures, and discourses of relevance.

5. Independently question, mediate and articulate their own attitudes, integrity, values, actions, outputs, and artistic role in relation to others.

6. Utilise academic protocols within the role of a responsible, ethical, and sustainable artist-researcher.

Reference Points

UK Quality Code for higher education, including:

- Office for Students' (OfS) regulatory framework: 4.17 Degree for a descriptor for a higher education qualification at level 7 on the FHEQ: Master's degree.
- Subject Benchmark Statements: (a) Art and Design and (b) Communication, Media, Film and Cultural Studies
- Framework for Higher Education Qualifications (FHEQ), 2nd Edn (2024)
- AUB LTAF (Learning, Teaching and Assessment Framework) and Postgraduate Taught Assessment Regulations (2023)

Learning, Teaching and Assessment Strategies

MA Fine Art aligns with other AUB campus courses in reflecting the shared University values of Collaboration, Connection, Innovation and Passionate. In accordance with the pedagogical framework laid out by the institution, postgraduate course delivery is strategically designed to:

- Maintain the highest quality and consistency of student experience.
- Provide teaching and assessment that is credible, progressive, and innovative.
- Apply a curriculum that is enlightened, agile and meaningful.
- Ensure students deploy core techniques of disciplinary enquiry and analysis.
- Enable an experiential and transformative learning journey.
- Enable future professional practice and careers across a diversity of graduate roles.

Students on the MA Fine Art course benefit from belonging to the wider community and provision of shared learning opportunities alongside subject specific sessions. At MA level, students are strongly encouraged to engage with their peers, developing essential skills through peer learning and group work. Students are encouraged to play an active role in collaborative learning activities, initiating such activities as part of a continuing experiential learning journey that starts before joining the course and continues afterwards.

Through participation in cross-course collaborative assignments, working groups, transdisciplinary lectures, study skills workshops, drawing lessons, educational trips, and student-led events, MA students work together to establish the roots of good practice and form potentially valuable peer networks. Establishing trust among students is vital in promoting an environment in which collaboration thrives. Through mutual support, students can engage in activities, such as idea testing and peer review. This environment stimulates broader conversations around the arts, sustainability, ethics, socio-political issues, and the creative industries, acting as a catalyst for innovation, enriching the learning experience and empowering students to excel in their creative research activities.

The University embraces blended and technology-enhanced approaches to learning. AUB learning technology effectively provides course, school and institutional-wide communication and is integrated into teaching delivery as appropriate. A range of technical workshops are offered to support the use of digital media, from good housekeeping and file management practices to more sophisticated video, sound, and image-manipulation software.

MA Fine Art

At course level, discipline specific characteristics or signature pedagogies influence student-centred learning, teaching, and assessment strategies. These are underpinned by two key premises: firstly, that creativity is not a talent that we are born with but something that can undoubtedly be learnt; and secondly that artists learn most effectively by doing, by engaging in activity that is meaningful to them, and then reflecting upon that experience.

The open-ended nature of the discipline is reflected in an emphasis on studio practice. A Fine Artist may know 'how' or 'why' they are going to work in a certain way but cannot plan 'what' the final product will be or predetermine how others will make meaning from it.

By methodically and critically analysing interim developments 'in action' and subsequently connecting resultant findings to wider debates, events, and discourses, space can be 'created' for new possibilities and surprising outcomes to emerge. In this way, painting, drawing, sculpting, performing, printing, film, photography, and many other embodied activities become important forms of academic enquiry and social critique.

As practising artists and researchers, MA Fine Art lecturers draw upon their own areas of expertise to facilitate students becoming autonomous, analytical, and effective practitioners. The table below shows how varying modes of delivery and independent study time are strategically balanced across the three course units.

<table>
<tr><th>MA Fine Art:
Learning/Teaching/Assessment indicative contact hours across the course</th><th>Unit 1</th><th>Unit 2</th><th>Unit 3</th><th>Course</th></tr>
<tr><td>Briefing</td><td rowspan="5">43</td><td rowspan="5">43</td><td rowspan="5">43</td><td rowspan="5">129</td></tr>
<tr><td>Workshops</td></tr>
<tr><td>Lectures</td></tr>
<tr><td>Educational Visit</td></tr>
<tr><td>Open Studio with Contact</td></tr>
<tr><td>Individual Tutorials</td><td>3</td><td>3</td><td>3</td><td>9</td></tr>
<tr><td>Group Tutorials</td><td rowspan="3">14</td><td rowspan="3">14</td><td rowspan="3">14</td><td rowspan="3">42</td></tr>
<tr><td>Seminar Activity</td></tr>
<tr><td>Assessment Presentations</td></tr>
<tr><td>Contact Hours</td><td>60</td><td>60</td><td>60</td><td>180</td></tr>
<tr><td>Independent Study Hours</td><td>540</td><td>540</td><td>540</td><td>1620</td></tr>
<tr><td>TOTAL</td><td>600</td><td>600</td><td>600</td><td>1800</td></tr>
</table>

Briefing

All students attend an introductory slide presentation at the start of the course and when subsequent units are launched. The unit schedule and structure will be outlined by a member of the course team. The aims and outcomes are detailed, and examples of previous work are shown for clarity. Assessment requirements, submission deadlines and marking criteria are provided. Students are encouraged to question anything they do not fully understand and raise any potential learning issues they might foresee.

Workshops
In addition to Life Drawing sessions available to students, interactive practical workshops can be unit and course specific, or shared across allied and interrelated courses. Opportunities are sought for MA Fine Art students to participate in both internal or external projects that expand their understandings of drawing and artistic research. Other workshops may include photographic documentation, curation, stretcher-making, sculpture, social media, research questions and methods, CVs, artist statements, critical thinking, website development, and a range of digital skills. At MA level, we can usually adapt workshop delivery to the needs of our ever-changing cohorts.

Lectures
A range of thematic and theoretical lectures of disciplinary relevance are delivered by course staff and external contributors. These may take the form of a one-off artist talk or relate to an exhibition, such as a panel discussion supporting dialogue with exhibitors and gallerists. Drawn from a broad range of practitioners, speakers can include artists, photographers, performers, designers, crafts-persons, writers, critics, curators, researchers, and other industry professionals.

Tutorials
Individual or Group Tutorials with course staff or Visiting Lecturers provide an opportunity to discuss student progress, as well as address broader academic or course-related issues. Mid-unit they are generally used to constructively build on specific issues raised through the work, provide critical observations, and recommend new directions or research strategies. Group Tutorials are particularly appropriate for the written element of the course in promoting the way very different approaches can be deployed to meet the Learning Outcomes of a unit. The Tutorial following a formal assessment is known as an Assessment Feedback Tutorial. It aims to ensure that the process, outcomes and written Summative Assessment Feedback have been usefully received and understood. It is assumed that there will always be room for improvement, so this discussion helps ensure that a student is appropriately motivated and focused to move forward in a positive way.

Seminar Activity
Seminar activities involve group participation and provide important opportunities for generating dialogue and interrogating practice or thinking. These discursive sessions usually align with the specific Learning Outcomes and assessment requirements of a unit to include:

- Critically responding to a topical lecture;
- Following up visiting artist/professional talk with questions, discussion, and debate;
- Analysing an artwork/writing/practice;
- Debating a specific theory, idea, concept, or issue;
- Developing a contextual area of individual and/or collective enquiry;
- Discussion of relevant research questions, methods, and methodologies;
- Group critiques/staffed peer review sessions.

Critiques are usually led by a member of staff or visiting lecturer and may involve students from one's own cohort or a mixture of students from the course and/or allied courses. These events form distinctive learning and teaching points in the year in providing constructive and formative feedback. Discussion primarily focuses on individual or collaborative work produced in the units and takes place mid-way through each phase.

Educational Visits
These vary from year to year, and can include visits to galleries, museums, trade fairs, performances, collections, expositions, biennales, and design practices here in the UK, the EU and worldwide. There are added costs notified in advance of the visit. Attendance at academic and discipline-specific conferences, symposia, and workshops is encouraged. Students are expected to initiate gallery visits on an individual basis where appropriate.

Studio Practice
Studio Practice days involve structured learning guided by staff. They can address practical developments but also aspects of curation, exhibition, documentation, presentation, promotion, dissemination, professionalism, and collaboration. Leading to outward-facing activities such as student-led events, art fairs, public exhibitions, competitions, open submissions, and publications, these group sessions build the kind of skills, confidence and professionalism needed to sustain the role of an artist/practice-based researcher during the course and beyond. It is notable how MA Fine Art alumni often maintain the strong peer relationships they have made on the course long-term by forming artist collectives, regular study groups, academic forums, and joint exhibitions.

Open Studio with/without Support
Students mostly work self-directed in the MA Fine Art studio space and are encouraged to learn through interaction with their peers. At MA level, pro-active engagement with the rich and diverse set of individuals constituting the peer group is imperative. Sharing studio space enables ongoing testing and feedback. Scheduled studio support days allow students to continue working independently in their own time whilst academics and/or technician demonstrators are on hand to offer input should it be needed.

Teaching, learning and assessment across all three units is designed around two key components:

- Portfolio of Work - developing creative, academic, and professional outputs through the application of skill, creativity, knowledge, experience, and artistic enquiry in the role of a Fine Art practitioner.

- Reflective Journal – supporting evolving practice and thinking through ongoing reflection in action, contextual research and critical analysis that is appropriately deployed, documented, referenced, and communicated. A Learning Agreement/Industry Report outlining plans for subsequent progress is included.

At the end of each unit, evidence of these components is digitally/physically submitted and are graded according to the weightings below throughout the course:

- Portfolio of Work 80%
- Reflective Journal (including Learning Agreement/Industry Report) 20%

<u>Student Engagement</u>

MA Fine Art adopts a notably democratic, collaborative, and cooperative approach to learning and teaching. As a process-based curriculum, it relies on students gaining a sense of what it means to generate practice through the development of ideas, activities, understandings, and stances. The research of individual students and how they choose to

contextualise it within the unit structure and Learning Outcomes drives the course experience. As co-participants in this evolving community of practice, staff primarily act as facilitators of peer exchange. The expectation of all those involved is one of mutual commitment to this intensive and stimulating course. Managing one's time is an important aspect of studentship and professionalism. An ability to study independently and lead one's own learning is an underlying principle of postgraduate courses.

Full-Time and Part-Time Modes of study
The option of choosing a Full-Time or Part-Time study mode (FT (Full Time) and PT (Part Time)) is regarded as a highly positive aspect of this course. Allowing for greater inclusivity, diversity and flexibility, this choice enables experiential and cultural integration of huge benefit to our community.

Whilst FT students work throughout the week in AUB studio spaces, those taking the PT mode must ensure they have adequate off-campus space to sustain their developing practice and thinking appropriately. Whether accommodation, visas, jobs, families, or other personal circumstances affect the decision, please be assured that both PT or FT can expect to be taught by the same staff and have equitable access to learning.

The designated weekly study hours for PT are half those for FT students, and for reasons of parity, access to subject area resources and academic support are understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity of study hours and experience are accounted for between the FT and PT modes. However, towards the end of their second year of study as PT2 students, these students join forces with FT to realise final outputs and prepare for the MA Fine Art graduate exhibition.

Autumn and Spring intakes
MA Fine Art accepts intakes at two different points in the year (subject to viability). Both FT and PT modes are available to those starting in September (Autumn), whilst January (Spring) only allows for FT mode. The rolling nature of cohorts means that existing students can welcome new arrivals onto the course and act as mentors. As well as learning from their skills, experience, and knowledge of the University, real understanding of what is expected in the units ahead can be gained by attending their critiques and Assessment Presentations.

The Use of Learning Outcomes
To promote consistency, transparency and understanding of the learning, teaching and assessment experience, MA Fine Art Learning Outcomes are aligned to 6 key areas throughout. These derive from identifying overarching characteristics deemed appropriate for Fine Art practitioners. Indicated by the words Technical, Synthesis, Professionalism, Impact, Context and Protocols, they form a six-part structure that maps across the Course Learning Outcomes to Unit Learning Outcomes on all three Units:

MA Fine Art		**Characteristics**	**Related Indicator Words**
Portfolio of Work	LO1	Technical	Process, Technique, Technology, Skillset, Industry Standard, Forefront, Innovation, Specialism, Digital literacy, Experimentation, Interrogation, Testing, Materiality, Media, Sustainability, Reconciliation, Applying, etc.

	LO2	Synthesis	Investigation, Integration, Reflection in Action, Experimentation, Utilising, Recognition, Breakthrough, Analysis, Findings, Critique, Resolution, Cohesion, Enquiry, Reflexivity, Problem-solving, Creative Thinking, Visual Literacy, Understanding, Identifying, Discovering, Rationalising, etc.
	LO3	Professionalism	Autonomy, Role, Resilience, Agility, Adaptability, Confidence, Collaboration, Connected, Management, Aspirations, Autonomy, Application, Relevance, Currency, Remuneration, Credible, Verbalising, Monetising, Articulating, Documentation, etc.
	LO4	Impact	Relevance, Recognition, Communication, Interaction, Awareness, Presentation, Cultural, Global, Context, Application, Audience, Values, Voice, Discourses, Debates, Interaction, Collaboration, Competition, Ethical, Emotional, Social, Environmental, Sustainable, Expert, etc.
Reflective Journal	LO5	Context	Research Methods, Methodology, Independent, Autonomy, Reflection, Reflexive, Enquiry, Interrogate, Practice-based, Practice-led, Critical, Analytical, Evaluate, Interpret, Knowledge, Relatable, Connectivity, Finding, Distinguishing, etc.
	LO6	Protocol	Academic, Ethical, Critical, Referencing, Argument, Framework, Understanding, Methodology, Analysis, Structure, etc.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement and provides students with regular feedback on how their learning is developing.

For every unit of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

Students will receive a final mark for each unit in the form of a percentage, which will be recorded on a formal record of achievement (transcript).

Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed with a minimum mark of 50 to successfully complete the unit.

On successful completion of a Master's Degree (MA), a Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit of Distinction.

For further information on assessment, progression, awards, and classifications, please visit https://aub.ac.uk/regulations

Students are encouraged to engage with assessment as an opportunity to develop themselves as practitioners in relation to the world outside. The intentions of staff and students are aligned in wanting individual progress, so assessment is more of a partnership than a policing exercise.

All those involved in assessment must realise the importance of academic integrity and ethical behaviour. Assessment at AUB is aligned to the unit Learning Outcomes and consists of two types:

Formative Assessment
Formative Assessment is used throughout the learning process to assess progress and understanding. It may take place in tutorials, seminars, critiques, and other discussions about student work and provides ongoing feedback on learning-in-process. It serves to enhance progress by identifying positive practices and thinking to potentially take forward and develop. This kind of dialogue-based, written, or recorded feedback (or 'feedforward') is usually ungraded.

Summative Assessment
Summative Assessment is used at the end of a study period, reflecting upon what has been achieved. It evaluates evidence of outcomes, skills acquisition and learning achievements. Marks are graded using a matrix of assessment criteria aligned to the Learning Outcomes to ensure the greatest possible clarity.

Unit Assessment Feedback
Students can expect to receive Assessment Feedback four weeks after the submission deadline. Assessment Feedback for all units provides Summative explanation of what has been done well and what could have been done better, as well as feedforward commentary on how the work might be further developed.

Assessment of Collaborative or Group Work
In the event of collaborative or group work produced and submitted for assessment, the contribution of each student will be assessed individually against the Learning Outcomes according to their specific input. The Learning Agreement will serve to indicate the individual contribution to the task for each individual student and is confirmed by a member of the course team.

An important component of this procedure will be a requirement for each student to provide a written self-evaluation and evaluation of others' contributory role within the project development and outcomes. These evaluations will inform the assessment process.

Consideration is given to how any unsuccessful group work might be rectified for resubmission. In theory, this approach allows students who participate in a collaborative

project with a final group output that is below average or fails, the opportunity to still receive a high grade based on their individual contribution.

Course Structure

All students are registered for the award of Master of Arts; however, exit awards are available if a student leaves the course early.

If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

> For the award of Postgraduate Certificate (PGCert) a student must achieve a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.
>
> For the award of Postgraduate Diploma (PGDip), a student must achieve a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.
>
> For the award of Master of Arts (MA), a student must achieve 180 credits of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook. This qualification will be awarded upon successful completion of all Units on the course.

On successful completion of a Master's Degree (MA), a Merit or Distinction may be awarded. Only Units at Level 7 contribute towards the determination of a Merit or Distinction.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It prepares students for the future in not only enabling them to have a successful career, but empowering them with the knowledge, skills, and passion to have a positive impact on the world as an agent for change. AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity, and Inclusion as well as our Graduate Attributes.

Equity, Diversity, and Inclusion (EDI)

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places, and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections, and sustainable futures.” (AUB Strategy 2030). As an organisation, AUB has moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum throughout study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of technological, social, and environmental change. This has been further impacted by the world-wide pandemic effecting significant shifts in the global economy and the employment market. In this context, the

University has recognised the importance of developing AUB graduates who have the attributes and agility required to build their career, adapt to different circumstances, and embrace change. A suite of related attributes is defined as particularly appropriate to the creative courses that we deliver and to AUB's core values. During the course, both curricular and extra-curricular activities will give students the opportunity to prepare for working careers in creative industries.

The course will introduce the student to industry-related topics which are integrated within the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunity Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each unit of the course includes elements of career development that will be shown explicitly in unit descriptors and outline syllabuses. Whilst students will engage with these elements in going through each unit, they are consolidated in the final unit. Such an approach is designed to support the next steps after graduating in whatever direction that may be and is a fundamental aspect of MA degree studies.

Maintaining Health and Wellbeing
Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as healthy creative practitioners. They will consider how to develop work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in ways that safeguard their mental and physical health. Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. It is vital that students maintain constructive communication with their staff throughout their time on this course.

Course Content

The MA Fine Art course is structured around three 60 Credit Units as consecutive and equally weighted phases of study:

- FIF701 Master's 1: Deconstructing Thinking and Practice
- FIF702 Master's 2: Navigating Content and Context
- FIF703 Master's 3: Resolving Audience and Impact

Master's 1: Deconstructing Thinking and Practice launches studio coursework with an experimental phase of study that embraces play and chance in challenging pre-existing understanding of artistic materials, methods, and contexts. Short projects driven by thematic provocations revisit the fundamentals of Fine Art thinking. Lectures, workshops, group seminars and artist talks expand on these ideas, enabling the student to identify influential connections for their own practice. Light-hearted and fast-paced, this unit dispels self-consciousness as developmental responses are regularly documented, shared, and constructively discussed. Although some properties, processes and strategies may already be familiar, analysis of their relevance for oneself and others is encouraged. At this stage, exploratory process takes priority over product, so there is no expectation to produce resolved, finished outcomes.

Through considering autobiographic narratives and personal experience, the student is invited to question the social and cultural assumptions underpinning their practice. Whether an experienced creative practitioner or new to Fine Art, the student will refine a critical voice and contribute their unique perspectives to the group. The recognition of individual currency as valuable to oneself and others, forms part of a vital diagnostic experience. All students then build on this foundation to identify promising areas of investigation to take forward. Submitted alongside a sample Portfolio of Work, and a Reflective Journal summary, the Learning Agreement outlines a proposed action plan for more focused enquiry in Master's 2. Developed in consultation with staff, it usually proposes a research question, topical rationale, theoretical frameworks, and practical intentions as a starting point.

Master's 2: Navigating Content and Context aims to define parameters for practice in relation to function, audience, and context. Increasing emphasis is placed on independent self-directed study in launching a major body of work to be finalised in Master's 3. A level of taught delivery is sustained through lectures, seminars, critiques, workshops, and tutorials. The student is encouraged to survey existing practices, literature, concepts, theories, and enquiries of relevance to an emerging subject focus. The approaches of others are repurposed as modes of gaining understanding and generating new knowledge around one's own concerns. Applying interconnected practice-based and practice-led research methods to explore the world and one's place within it, helps grow a sense of artistic identity and responsibility. By gaining critical distance on what they do, how they do it, and why, the student can suitably realign their career aspirations. They gradually take ownership of planning, testing, promoting, and presenting their work as a distinctive professionalism in which individual personality, interests and audience meet. The format for submission includes the selective Portfolio of Work, a Reflective Journal summary, and the written Learning Agreement formalising very clear objectives for project progression in Master's 3.

Master's 3: Resolving Audience and Impact is the third and final unit of the course. It constitutes an ambitious and demanding phase of study investigating the forefront of disciplinary boundaries and pushing the possibilities of artistic roles. The reflexive, self-aware and autonomous habits required to sustain a successful Fine Art practitioner are cemented through increasingly methodical working processes. Taught elements consolidate the learning journey with emphasis on refining, resolving, and disseminating a coherent series of final outcomes. Workshops may address curation, artist statements, self-promotion, CVs, documentation, remuneration, and web presence. Seminars support discussion of ethics, research questions, methodologies, and academic writing. Lectures and artist talks offer insight on creative industries and a potential fit. How finished outputs function for both specialist and non-specialist audiences is tested in the public domain through group publication or exhibition. For Master's 3, a refined Portfolio of Work, comprising creative or written outcomes, and the Reflective Journal summary are submitted with an Industry Report outlining academic, professional, and practical plans for after the MA. Together, these demonstrate the full extent of artistic transformation, whilst defining a set of opportunities for future practice and research.

The three Reflective Journals log, critique and plan the developing Portfolio of Work and supporting research for each unit. These self-referential documents are instrumental in advancing skills of academic writing, professional presentation, and critical interpretation. In reviewing tutorials, critiques, and other peer/public feedback, the student learns about the nature of their Fine Art practice. Through systematic reflection and analysis, strengths and weaknesses can be identified at all stages so that remedial action to improve can be taken.

By gathering resonant images and quotes to illustrate, substantiate and grow understanding, a relevant archive of visual and textual reference material is amassed for future retrieval. Usually maintained electronically and continually updated, the new content of each Journal needs to be summarised succinctly for unit assessments.

Specialist Resources

Specialist Learning Resources for MA Fine Art:

MA Fine Art students have access to the following digital resources:

- Desktop computers
- Laptop loans (library lapsafes)
- Institutional accounts with Microsoft Office and Adobe Creative Suite

MA Fine Art students have access to the following physical resources:

- Studio space
- AUB Library
- The Gallery, AUB

MA Fine Art students can currently book into the following facilities:

- The printroom
- The bindery
- Wood / metal workshops
- Central Loan Store
- The Bug exhibition Space (bookable through SU)
- The Innovation Studio including laser cutters, metal milling, CNC and 3D printing

Course Units

Unit Code		Unit Title	Credits
(F/T)	(P/T)		
FIF701	FIP701	Master's 1: Deconstructing Thinking and Practice	60
FIF702	FIP702	Master's 2: Navigating Content and Context	60
FIF703	FIP703	Master's 3: Resolving Audience and Impact	60

Course Diagram

This diagram shows the proposed start/end dates for each Unit and shows teaching weeks only; holiday periods are not included.

Level 7 Full-Time mode of study Autumn start (45 weeks)												
	Trimester One				**Trimester Two**				**Trimester Three**			
Wk.0	Weeks 1-15				Weeks 16-30				Weeks 31-45			
	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APRIL	MAY	JUNE	JULY	AUG
Induction	**FIF701 Master's 1: Deconstructing Thinking and Practice (weeks 1-15)** (60 credits)			Assessment	**FIF702 Master's 2: Navigating Content and Context (weeks 16-30)** (60 credits)			Assessment	**FIF703 Master's 3: Resolving Audience and Impact (weeks 31-45)** (60 credits)			Assessment

Level 7 Full-Time mode of study January start (45 weeks)												
	Trimester One				**Trimester Two**				**Trimester Three**			
Wk. 0	Weeks 1-15				Weeks 16-30				Weeks 31-45			
	JAN	FEB	MAR	APRIL	MAY	JUNE	JULY	AUG	SEP	OCT	NOV	DEC
Induction	**FIF701 Master's 1: Deconstructing Thinking and Practice (weeks 1-15)** (60 credits)			Assessment	**FIF702 Master's 2: Navigating Content and Context (weeks 16-30)** (60 credits)			Assessment	**FIF703 Master's 3: Resolving Audience and Impact (weeks 31-45)** (60 credits)			Assessment

Level 7 Part-Time mode of study September start (90 weeks)																									
	Trimester One								**Trimester Two**								**Trimester Three**							
Wk.0	Weeks 1-30								Weeks 31-60								Weeks 61-90							
	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A
Induction	**FIP701 Master's 1: Deconstructing Thinking and Practice (weeks 1-30)** (60 credits)							Assessment	**FIP702 Master's 2: Navigating Content and Context (weeks 31-60)** (60 credits)							Assessment	**FIP703 Master's 3: Resolving Audience and Impact (weeks 61-90)** (60 credits)							Assessment

Image: Richard Gregory | MA Fine Art