

the  
GRADUATE  
SCHOOL

**MA Graphic Design**  
Programme Specification

## ARTS UNIVERSITY BOURNEMOUTH

### PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **MA Graphic Design** 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 within this Handbook and the online Unit Information, which is available on your course blog.

<b><u>Key Course Information</u></b>	
Final Award	Master of Arts
Course Title	Graphic Design
Award Title	MA Graphic Design
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School
<i>Contact details:</i> Telephone number Email	01202 363706 <a href="mailto:graduateschooloffice@aub.ac.uk">graduateschooloffice@aub.ac.uk</a>
Professional accreditation	None
Length of course / mode of study	53 weeks full-time 105 weeks part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	<i>QAA Master's degree characteristics</i>
Language of study	English
External Examiner for course:	Tracy Tomlinson
	<i>Please note that it is not appropriate for students to contact external examiners directly.</i>
Date of Validation	2014
Date of most recent review	2020
Date programme specification written/revised	2020

### **Postgraduate Taught Degree Ethos**

The Master's course recognises individuals and their aspirations, and celebrates ideas, making, and creative risk-taking. Our guiding principle is to offer distinctive, exciting and challenging opportunities for you to engage in your respective subject disciplines in order to critically engage with, and redefine, your particular approaches to your practices and position them within your chosen external, creative, economic, and cultural environment.

We support this principle through our passionate engagement with interdisciplinary and collaborative practices, with the integration of theory and practice, with our understanding of the particularities of individual practitioners and the broader world, global view, and with an attitude to career development that creates a dialogue between professionalism and risk taking.

Such a context affords possibilities to engage with fresh, often unpredictable and certainly challenging methodologies and techniques with which you can research, test, develop, interrogate and challenge, through forms of making that enable you to reflect on your own practice and subject discipline. Whilst you will be encouraged to develop your own themes, relationships between the aesthetic, the political, the ethical and 'value' are ever-present and the courses support your engagement with what are often difficult contemporary issues.

Crucial to this endeavour, is that you demonstrate a committed passion for your practice and the particular media within your chosen subject discipline or field of study. Each course devises specific discipline-focused project work to enable you to be suitably informed in taking the right path towards your chosen career in a diverse range of professions /industries or progress to further study at doctorate level. This discipline focus is, however, enhanced by your experience of interdisciplinary and collaborative approaches and activities which enrich your journey. Different levels of teaching delivery structure your learning experience in such a way as to enable you to take broad, overarching transdisciplinary issues or questions, and ground them within the specificities of your discipline and individual practice. Our focus on the relationships between personal professional development and the development of communities of practice through sharing and collaboration is underpinned by the unique AUB reputation for truly collaborative working across disciplines. Through involvement in cross-course groups, shared lectures and other MA activities you will have opportunities to work together with other MA students to form a 'postgraduate network' that will facilitate a wider dialogue around art and design, sustainability, ethics, the political and the often-global reach of creative industries and professions. Our ethos focuses on not only developing your systematic and critical understanding of knowledge and of the application of that knowledge in an appropriate, professional context but also in having the resolve, the skills and the acumen to exercise initiative and personal responsibility in a world which is asking many questions of all of us with respect to our abilities and desires in coexisting with a global community.

In other words, our ethos focuses on the ability for our graduates not only to develop their careers and be employable but also to be engaged in the redefinition of what employment might look like in what are times of tremendous social, political, economic, and ecological change, and indeed upheaval.

### **Course Description**

As graphic designers we design acts of communication that are yet to happen. We consider the materials, users, and spaces (whether virtual or physical) that are instrumental to this communication taking place. We provide visual and other cues in the things that we design, that enable people to share in the meanings we imagine.

This process of communication is resolved on this course through the study of cognition, which provides insights into the ways that form and meaning are fused in our experiencing of designed objects.

You will systematically interrogate and evaluate your own design practice and use design methods to analyse and comprehend situations and behaviour, thereby generating alternative and insightful visual solutions. Students apply to the course predominantly from graphic design courses but are welcomed from a variety of backgrounds (if they can show an aptitude for typography) where they may have studied photography, architecture, illustration, interaction design, three-dimensional design, fine art, or, subjects such as journalism, philosophy, psychology, anthropology or sociology. Whatever your background, you will be required to reflect on your worldview; the underlying assumptions and understanding that guides and constrains your practice, and to use this reflection as a starting point from which to further develop. Your practice can take many forms: it can be self-expressive, or socially orientated; print, screen-based or three-dimensional. It can focus on an aspect of a well-defined area of design, such as branding, experimental typography, publishing, and user-centred design, or on something more unconventional defined as part of your study.

Graphic designers often work in groups, sometimes comprising members from different disciplines. The MA Graphic Design course provides many opportunities to work in interdisciplinary ways as it sits alongside the courses of other disciplines in the Graduate School. Many sessions are delivered to these interdisciplinary groups. The broader theoretical and contextual issues introduced in these sessions are situated both within the discipline of graphic design and your own project through tutorials with your supervisor and other students on your course. The course progresses through taught sessions towards a research project that involves more independent study. The taught sessions aim to develop a critical awareness of the methods and practices appropriate to your area of interest. In the Master's Project units, you will then develop a theoretical framework, methodology and research methods that support your research focus.

As well as encouraging you to embrace group working the course also promotes autonomous ways of working and learning, encouraging you to make decisions about your practice and to then critically reflect on them. As a graphic designer you should anticipate the possible consequences of your design interventions, including the meanings constructed through your practice, in relation to ethical and sustainability issues as well as to other relevant contexts, such as race, gender, poverty, or identity. Creative approaches are required that respond to complex situations in which many problems reside. Outcomes are not constrained by media or by limited interpretations of what it is to be a graphic designer. Consequently, an outcome might involve the design of an experience or service, as much as it might concern more conventional forms of graphic production.

### **Statement of Student Entitlement**

- Tutorials – three supervisory tutorials per 60 credit unit; totalling 9 over the course. In addition, each student is entitled to assessment feedback tutorials on the Strategies for Practice and Master's Project 1 units. A tutorial time of 45 minutes is allocated.
- Group Critique – three critiques; one near to the middle of each unit.

- Staff and student-led lectures and seminars.
- Regularly timetabled group meetings with MA Course Leader and/or relevant tutors.
- Access to the Quiet Study Room during Library hours.
- Access to relevant resources agreed through your Course Leader.
- Agreed attendance on undergraduate workshop/darkroom/resource area inductions.
- Agreed access to relevant studios as required for assessment purposes.
- Postgraduate show where appropriate.
- Agreed access to discipline-related and cross-discipline lectures/seminars on undergraduate programmes.
- Attendance at Gallery events, Research days and other appropriate AUB events.

### **Course Aims**

The course aims to:

1. Encourage intellectual progression by providing a stimulating forum for critical debate and inter-disciplinary approaches to practice.
2. Support you in developing the research methods and skills required in the gathering, sampling and analysing of data, in order to find and solve complex problems.
3. Encourage you to reflect critically on your achievements and to evaluate them within a challenging environment that will enable you to meaningfully extend your practice professionally and/or toward PhD study.
4. Enable you to develop professional maturity and understand and discuss your work in the context of your discipline as well as the social and cultural spheres in which your work will be situated.
5. Develop a rich cultural community that actively engages creative practice in issues of ethics, sustainability and the political.

### **Course Outcomes**

By the end of the course you will be able to:

1. Produce a high level of individual or collaborative work that acknowledges and potentially challenges current practices within both graphic design and the disciplines and communities of practice associated with it.
2. Demonstrate advanced ability through making and thinking to research, investigate, describe and critique issues and situations thereby providing original insights into contemporary practice.

3. Demonstrate and apply highly developed and advanced practical and conceptual understanding of materials, techniques and processes and to raise questions for further study or professional development.
4. Show acquisition of appropriate skills and acumen in communication, presentation and autonomous learning in relation to career aspirations.
5. Develop your practice with respect to relevant issues of sustainability, ethics and the political.

### **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Master's degree characteristics*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Postgraduate Assessment Regulations

AUB Creative Learning Plan

AUB Strategic Plan

AUB Employability Framework

### **Learning and Teaching Strategies**

#### ***The Postgraduate Network Model (see diagram at end of this section)***

All teaching sessions delivered across the postgraduate taught courses are located in a network of learning, which has three different levels. The top level—the *macro* level—is predominantly made up of lectures delivered to the whole Graduate School. These lectures are transdisciplinary in nature in that they address issues and understanding common to all postgraduate courses at the AUB.

These overarching broad themes at the macro level can be interpreted differently by clusters of disciplines. The next level in the network—the *meso* level—therefore involves learning and teaching sessions that provide a disciplinary interpretation and focus to macro level lectures. These are more relevant to students on allied or cognate courses, and preference is given to students from such allied courses to attend these sessions, however students from across the Graduate School can elect to attend any sessions as long as space and resources permit.

The final level in the network—the *micro* level—involves course specific: tutorial sessions, critiques, and project launches. This level contextualises the learning from the top two levels within your individual practice.

While students at undergraduate level are encouraged to learn through their peers, at MA Level this is an imperative through peer learning and group work. Each member of the MA cohort across the Graduate School is an active participant in learning and teaching, and through this postgraduate network, the sharing of good practice is established. Through involvement in cross-course groups, shared lectures and other MA activities you will work together with other MA students to form the postgraduate network that will facilitate a wider dialogue around the Arts, sustainability, ethics, the political and the creative industries.

## ***Lectures and Gallery Talks***

Lectures are used to focus on issues and provide information for you as you progress through the course. They are generally followed by question and answer sessions.

Lectures at the macro level fall into two groups there are *keynote* lectures that introduce strands of enquiry that are then followed up and elaborated on in *thread* lectures.

Gallery talks usually take the form of an event supporting an exhibition and would include a presentation of work and/or dialogue with exhibitors that are drawn from a broad range of practitioners – such as artists, photographers, performers, designers, crafts persons, writers, critics and curators.

## ***Seminars***

Seminars are important opportunities for generating dialogue and interrogating practice. They also help to contextualise learning delivered through other sessions. These explore issues related to practice in context and opportunities follow with student-led response seminars for specific aspects, issues or areas of individual and/or collective inquiry to be developed in detail.

## ***Tutorials***

Tutorials provide an opportunity to discuss your individual progress on the unit and on the course. They are used to air specific issues raised through the work, provide critical observation and recommend new direction and research strategies. The tutorial following a formal assessment is known as an assessment feedback tutorial. Supervision may be provided to you by a tutor delegated from another course if appropriate. Tutorials can often be face-to-face but can also be delivered online.

## ***Group Critique***

Group critique involves all students and forms distinctive learning and teaching points in the year. These events may occasionally be led by a visiting lecturer (see below) and supported by the MA Course Leader and other MA course tutors. Discussion primarily focuses on the individual work produced in the units and takes place mid-way through each phase. Critiques include traditional 'pin-up crits' and online presentations.

## ***Visiting Professionals***

The course invites several visiting artists/designers to contribute to the discussion in seminars and group critique. Visiting practitioners describe and discuss their work and maintain a lively and current debate.

## ***Industry Liaison Groups***

Set up to recognise the importance of maintaining awareness of current developments/practices within the professional workplace and as a pro-active element with subsequent influence on curriculum design, and meeting at individually predetermined points throughout the academic year, Industry Liaison Groups comprise members drawn from professional practice and organisations, AUB academic staff, AUB technical support staff, AUB alumni and representatives from the student cohort. Their aim is to support and advise on matters relating to student progression into the work environment and they play a significant role in informing

course reviews, course revalidation and the development of the professional aspects that are intrinsic to particular course units.

As an informal group, the industry related members, in view of personal commitments, do not necessarily attend every meeting, rather, an organic approach is adopted where different 'voices' are invited to be involved. The revolving nature of the group can in this way bring a more enlightened and diverse range of conversations and sharing of views.

### ***Study Visits***

These involve visits to galleries and museums, theatres and performances, design collections, trade fairs, expositions, biennales and design practices here in the UK, the EU and worldwide. There are added costs notified in advance of the visit. Student attendance at academic and discipline specific conferences is encouraged.

### ***Using technology to assist and enhance learning***

The University is systematically developing technology-enhanced approaches to learning. AUB learning technology provides access to a full range of course documentation and provides an effective mechanism for the maintenance of course and broader institutional communication. The course adopts a *blended learning* approach where lectures, demonstrations, and tutorials can occur on-line via video-conferencing platforms well as face-to-face. Third-party content is also integrated within the network model and sessions are collected, scheduled and disseminated through the University's virtual learning infrastructure. Lectures and other sessions within the Graduate School are normally recorded and available to access at times appropriate to your study. This blended learning approach preserves opportunities for on-campus studio culture to emerge through the social and interactive nature of traditional face-to-face learning and teaching, while providing greater flexibility through a wider range of learning experiences that can be accessed off-campus as well as on-campus. This is particularly useful to those with family or work commitments; providing greater flexibility to learn in a time and place of your choosing.

### **Full and Part Time Modes of Study**

The part-time and full-time overlap offers the students several opportunities. The part-time students will have the valuable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students providing them with relevant skills and knowledge. This will provide a real understanding of what is expected of them. In addition, the full-time students will gain from part-time students' assistance in the preparation of their MA show. All new full-time and part-time cohorts will be welcomed by existing part-time students in their second year of study and will be able to learn from their experiences of the course and of the University. Part-time students in their second year will be able to act as mentors to the new students.

As well as this dynamic synergy between the full- and part-time modes of study, it has to be recognised that the course is driven by the individual student's practice and research, and how they choose to contextualise this and make it work within the structure of the course and the Postgraduate Network Model. There are considerable points of contact between full and part-time (some of which are also noted above),

but there are also key points where the PT and FT delivery diverge and during which the part-time students are required to work independently. An ability to study independently is the underlying principle of postgraduate courses and, students opting for the PT route on this course allow themselves the further 'space' in which to develop their practice and thinking. A consequence of this is more independent study, but progress is monitored via meetings with tutors, such as the mid-unit reviews for PT students.

It is important to note, then, that the course seeks a specific commitment from students, where they are able to balance the demands of periods of independent postgraduate study with the discussions, seminars, group critiques and tutorials/reviews. It is also crucial that the different study modes (PT and FT) are seen as something to be embraced, as a positive contribution to the course as a whole, enabling as they do, the integration of a wide range of approaches and experiences to practice and theory.

It is important to recognise that the designated weekly study hours for PT are half of those for FT students, and for reasons of parity, access to subject area resources and academic support must be understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity is clearly evident and accounted for between the two modes (FT and PT) of study. In this way, the overall study hours and proportionate access for each unit sustain parity of experience for FT and PT students.

### **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This is made available through Unit Information, which is on your course blog.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your 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 only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

You are assessed, broadly speaking in two ways: formatively and summatively.

**Formative assessment** provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions about your work.

**Summative assessment** generally takes place at the end of a unit of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make you fully aware of your progress on the course and monitor your development.

Other assessment methods include *Criterion-referenced assessment* which occurs through use of Learning Outcomes in Unit Assessments, and *Ipsative assessment* where the iterative nature of some aspects of delivery provide opportunities for gauging the student's current level of performance with previous levels of performance. Such opportunities are present in the *Study Plan* where students build on and re-present their *Study Plan* at different points in the course, also in the *Contextual Journal* which records practice over time. Ipsative assessment is fed-back in individual tutorials.

### **Assessment of collaborative work**

In the event of collaborative work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and Contextual Journal, and must have the prior agreement in principle of the Course Leader/relevant tutor(s).
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Course Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'\*. These evaluations will be used to *inform* the assessment process.
4. Following assessment and the subsequent parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall unit mark.

\**Submitted work* – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / performance / artefacts / et al.*

### **Award of Merit/Distinction**

A Master's Degree with Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit or Distinction.

For further information on assessment and awards, please visit:

<https://aub.ac.uk/regulations>

## **Course Structure**

All students are registered for the award of Master of Arts; however, exit awards are available if you leave the course early. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) you must have achieved 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), you must have achieved 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), you must have achieved 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.

## **Course Content**

*Strategies for Practice* comprises a range of projects that begin with re-visiting the fundamentals of the subject discipline. Although such properties are likely to be familiar you are encouraged to analyse and critically evaluate how and why they are manifested in your practice. If your first degree was in a subject other than in the one you are registered, or if you are less familiar with working with critical language and debates, these introductory projects will give you the opportunity to develop skills and adjust to new ways of working. You will be challenged to articulate and question some of the basic assumptions that may underpin your practice.

Assignments in *Strategies for Practice* make reference to theories from the cognitive humanities delivered at the macro and meso levels of the Postgraduate Network Model. Theories such as Frame Theory, Conceptual Metaphor Theory, and Embodied Cognition are used as a means to analyse practice, the nature of communication, and to develop understanding. This theoretical framework, introduced in *Strategies for Practice*, illustrates how theory can be applied to graphic design practice, students can choose to continue to use this framework in Master's 1 and 2, or can develop their own theoretical framework related to their interests and world view.

As the *Strategies for Practice* unit progresses you will be encouraged to survey promising areas of investigation in preparation for your Master's Project 1. You will identify theories relevant to your emerging study focus and methods appropriate to these concerns for generating new knowledge and understanding.

Taught sessions divide into three different kinds as described in the Postgraduate Network Model above. This unit is launched exclusively to students on the MA Graphic Design course but work on this unit will be informed by sessions at the macro and meso levels as well as the micro level.

Course Leaders in the Graduate School will meet at the beginning of every year to plan combined sessions for the forthcoming year. This planning will take into account student numbers on each course.

Set within a community and culture of makers, you will engage in dialogue and debate with your peers. This experience provides dynamic and interactive sessions, which are vital to the enhancement of new thinking and ideas generation as well as offering a critical arena for discussion and progression of your work.

The *Contextual Journal* is an illustrated, written submission that documents practice through evidencing a wide range of attributes including: academic engagement, reflective critical evaluation (of your own practice), critical analysis (through practice and literature reviews), processual thinking, technical and specialist skills, and professionalism.

The *Contextual Journal* highlights insights in three important areas:

- The **context** that informed your practice: the relevant: theories, subjects, issues, political perspectives, designers, artists, images, literature and so forth.
- The **research** that is 'on', 'for', or 'in' your practice – this includes: research on the ways you practice/the outcomes of your practice; your own research undertaken to enable your practice; and research that is embedded in the practice.
- The **developmental** aspect of the project: both in terms of your own personal development as a creative practitioner, and the processual development of an emerging body of work.

The *Contextual Journal* provides a space for you to map your evaluation and application of design and research methods. Projects might potentially use one or more research methods selected from a wealth of methods that have emerged in design literature. These methods provide ways of obtaining data, of analysing it and of testing your conclusions. Methodology involves the study of methods, and you will begin to identify the assumptions that underlie different methods and to develop the skills necessary to coordinate them and to synchronise them with your theoretical framework.

Master's Projects 1 & 2 involve periods of independent study that determine your major body of practical work. They build upon, and contrast with, the predominantly taught mode of delivery in Strategies for Practice and sustain and fuse the understanding and application of research methods, completion of project plans and presentations to students and staff. Master's Project 1 requires you to formalise your intentions in a Study Plan, and to interrogate contextual issues relevant to your study focus through your practice. Consequently, Master's Project 1 provides an opportunity to explore and define a field of study, through secondary research and through experimental practice. Here you will study the ways that different design and research methods can be applied to develop fresh insights into your chosen topic. Some of these approaches can be speculative, emergent and playful in nature while others are rooted in more formalised methods of enquiry.

The conclusions reached in Master's Project 1 provide a starting point for Master's Project 2. Here you will carry through your plan of action identified in the Study Plan; this might involve using the insights gained in Master's Project 1 to:

- leverage a creative response to your chosen topic,
- solve a practical or theoretical problem or question,
- develop further research or experimentation.

You will also establish ways of presenting and disseminating the outcomes of your project in ways that communicate to both specialist and non-specialist audiences.

Embedded in both Master's Project 1 & 2 is an opportunity to focus your practice through professional development. This focus is introduced through meta and meso level workshops and lectures and you are encouraged to approach this element through collaboration. This can be within your own course group or across disciplines, benefiting from the Graduate School's Network model. The professional development assignment will span both Master's units and will be based on project-based work with a clear business focus. This assignment can be separate from, or integral to, your Master's 1 and 2 projects.

If you are already practicing as a designer creative business principles and practices are likely to be familiar and you are encouraged to analyse and critically evaluate how and why they are manifested in your practice. If you have progressed straight from undergraduate studies or you are less familiar with critical language and debates in the area of professional practice, this supporting business element will give you the opportunity to develop skills and adjust to new ways of working. You will be challenged to articulate and question your position as a practicing professional in the current economy, as well as plan ahead and explore your options as practicing [designer] once you have completed your MA. This could involve professional practice or undertaking further study at research degree level (MPhil or PhD).

### **Intellectual Property Rights for the Creative Industries**

Intellectual Property Rights for the Creative Industries is a much-discussed topic when considering the social and economic impact such rights may have on the success of new creative businesses and enterprise initiatives.

Intellectual Property Rights are the rights given to persons over the creations of their minds. They usually give the creator an exclusive right over the use of his/her creation for a certain period of time.

Intellectual Property Rights [IPR] for the Creative Industries can be complex; the changing technology landscape has clearly impacted on previous business models and IPR strategies.

It is recognized that any IPR for the Creative Industries needs to strike a balance between the protection of innovation and the interests of society as a whole.

New Creatives entering industry need a keen awareness of the new synergies emerging between direct income generating opportunities and the wider more diversified business strategies that include: value, brand, shareholder value etc.

The creation of value through providing services is now at the heart of many new business plans, the key challenge being how to translate free services/value/brand into income generation and financially viable business models.

### **Course Units**

<b>Unit Code F/T</b>	<b>P/T</b>	<b>Unit Title</b>	<b>Credit Weighting</b>
GDF761	GDP761	Strategies for Practice: Materials, methods, contexts.	60
GDF762	GDP762	Master's Project 1: Investigate, propose, experiment.	60
GDF763	GDP763	Master's Project 2: Resolution, presentation and evaluation.	60

## Course Diagram

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

<b>Level 7 Full-time</b>									
	<b>Trimester One (weeks 1-15)</b>		<b>Trimester Two (weeks 16-30)</b>		<b>Trimester Three (weeks 31-45)</b>				
Induction	<b>GDF761 Strategies for Practice (weeks 1-15)</b> (60 credits)		Assessment	<b>GDF762 Master's Project 1 (weeks 16-30)</b> (60 credits)		Assessment	<b>GDF763 Master's Project 2 (weeks 31-45)</b> (60 credits)		Assessment

<b>Level 7 Part-time</b>									
	<b>Trimester One (weeks 1-30)</b>		<b>Trimester Two (weeks 31-60)</b>		<b>Trimester Three (weeks 61-90)</b>				
Induction	<b>GDP761 Strategies for Practice (60 credits)</b>		Assessment	<b>GDP762 Master's Project 1 (60 credits)</b>		Assessment	<b>GDP763 Master's Project 2 (60 credits)</b>		Assessment

## **Glossary**

<b>Body of Work</b>	Practice of any kind that can be submitted in fulfilment of learning outcomes. The body of work could be an individual artefact, a piece of writing, film, performance, installation, a digital outcome or a mixture of any or all of these things.
<b>Contextual Journal</b>	A written journal produced over the course of your Master's that contextualises your practice.
<b>Credit</b>	'Notional learning hours' are used to describe the size of a unit, and indicate the length of learning time which it is estimated will be taken, on average, to achieve the specified learning outcomes. This includes all the study time for the unit including contact hours (lectures, demonstrations, seminars, tutorials etc), directed study, independent study, and assessment activity (including preparation). In accordance with practice across the UK HE sector, one credit is allocated for ten notional learning hours, one whole Master's Course comprises 180 credits or 1800 notional learning hours. Credit is not used for grading but quantifies the volume of learning and is thus used to determine eligibility for progression or awards.
<b>Cross-disciplinary</b>	Cross-disciplinary practice involves understanding one discipline from the perspective of another.
<b>Interdisciplinary</b>	Interdisciplinary practice describes activity that integrates or shares, theory, methods, tools, types of data, and so forth from different disciplines.
<b>Keynote Lectures</b>	Longer, macro level lectures that introduce a theme or major topic. Keynote lectures can be live face-to-face lectures, streamed live, and recorded.
<b>Learning Outcomes</b>	The result of each unit is expressed as a series of Learning Outcomes. Attainment of these is the objective of the unit; measuring their attainment is the purpose of assessment. The expression of unit objectives as Learning Outcomes, and how they are assessed, is included within each unit descriptor and published for students.
<b>Macro Level</b>	These sessions are more transdisciplinary in nature and are relevant to all courses that make up the Graduate School. They are often informed by staff research. Macro level lectures include Keynote and Thread Lectures.
<b>Meso Level</b>	These sessions are the bridge between the more transdisciplinary macro sessions and the course specific micro sessions. Meso level seminars, workshops and demonstration are delivered to related courses that share approaches, understanding or methods.

<b>Methodology</b>	The study of methods. Methodology concerns an evaluation of which methods provide valid steps in creating new knowledge. Choosing a methodology is an important part of a research process as this will determine the method that you use to investigate your research question. Particularly, how you will collect and analyse data in a way that aligns with the theory underpinning your research. This choice will be based on your beliefs about what is possible to know (ontology) and assumptions about how you can know (epistemology).
<b>Micro Level</b>	These sessions are specific to your chosen course discipline, they include unit briefings, individual and group tutorials, critiques and presentations.
<b>Multidisciplinary</b>	Multidisciplinary practice involves collaborators from different disciplines working on the same project, each drawing on the knowledge and methods of their individual disciplines.
<b>Postgraduate Network Model</b>	The network of teaching sessions delivered across the Graduate School. These operate on three broad levels: the macro, meso and micro levels.
<b>Praxis</b>	The thinking in doing, and the doing in thinking. Praxis is the symbiotic relationship between theory and practice.
<b>Primary Sources</b>	These are the objects that are the foci of research. They could be a document, interview, film, painting or artefact, for example. Primary sources provide data that can then be analysed.
<b>Reflection</b>	Thinking about action as it is happening (reflection in action) or sometime after it took place (reflection on action).
<b>Reflexivity</b>	Is the correspondence between our understandings that we project onto the world through our actions and the understandings that result from what gets reflected back.
<b>Research</b>	In the <i>Research Excellence Framework</i> , research is defined as ‘a process of investigation leading to new insights, effectively shared.’
<b>Secondary Sources</b>	Are explanations/descriptions of the analysis of primary sources that have already been carried out. Secondary sources provide mediated accounts that can be critically reviewed and contrasted.
<b>Seminars</b>	These small group sessions help to contextualise learning delivered through other sessions. They explore issues related to practice in context where student-led responses

are encouraged and individual and/or collective inquiry is developed in detail.

**Study Plan**

A plan for a proposed course of study or research.

**Tertiary Sources**

Provide ways to locate primary and secondary sources, they include: library catalogues, bibliographies, indexes, databases, and so forth.

**Theory**

A coherent system of ideas with explanatory power.

**Thread Lectures**

Smaller usually 10-15 minute sessions that expand on the topics introduced in Keynote lectures. These can be face-to-face, recorded or can include third-party content.

**Transdisciplinary**

Transdisciplinary practice attempts to 'transcend' disciplinary boundaries by locating all practice within one holistic framework.

**Tutorials**

A teaching session involving lecturer/s and one student or a small group of students. These typically occur at the micro level within the Postgraduate Network Model as a means of reviewing progress and developing ideas.

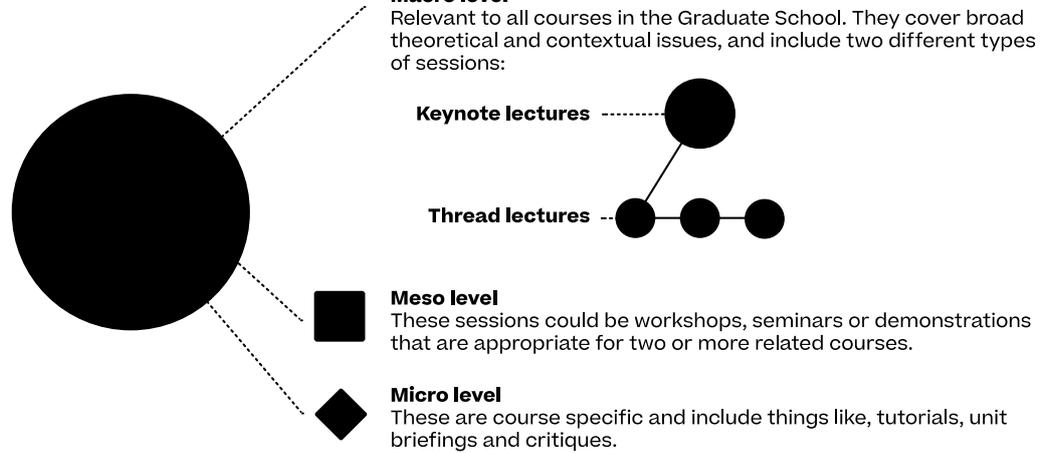
**Units**

Self-contained blocks of learning, each of which has a coherent set of aims and learning outcomes, and associated assessment processes.

## The Postgraduate Network Model

All of your taught sessions fit within a network comprised of three different levels: macro, meso and micro.

### The network



These different types of sessions link up in different ways to form a network.

