Course Specification

MA
PAINTING



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 Painting** 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	Painting
Award Title	MA Painting
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Professional accreditation	
Length of course / mode of study	1 year full-time / 2 years part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	Art and Design
Language of study	English
External Examiner for course:	Details available on request
Please note that it is not appropriate for students to contact external examiners directly	
Date of validation	July 2020
Date of most recent review	June 2024
Date course specification written/revised	August 2024

Course Description

Painting defines its practice through the peculiarities of the painted field; the making materiality of the unique object; a globally acknowledged cultural history; the dedicated and dynamic relationship of the painted object to the painter. A core discipline within the Fine Art field, the MA Painting course will explore this innovative and expansive territory in depth, dedicating itself to specialist study at post graduate level. Contemporary painting has vitality and relevance now in the 21st century. What it can be, can do, and declare is meaningful; we ask how, why, and according to what means.

The tutors, visiting lecturers and our patron are immersed in contemporary painting discourse. They bring their first-hand knowledge from direct experience in the commercial artworld and academic research. The student will discover and take risks within an expansive and inclusive arena. We are committed to supporting the student's artistic and professional practice, enabling them to forge a sustainable and engaged career within the artworld or future academic study. The student will develop and foster a Painting practice that can transform and ignite the imagination and senses in a distinct and profound manner whilst realising its potential and currency.

Located in a designated studio environment, through joining the course the student will contribute to building the strong community that is MA Painting. This is the hub of inspiration where dialogue, diversity and direction thrive through mutual interaction and growing insights between students, tutors, patrons and visiting lecturers. This distinctive course attracts an international and diverse cohort from a range of differing career backgrounds and educational experiences who share the passion for the painted language. Through the dynamic studio environment, the individual voice is fostered and developed through the global lens of painting.

Independent studio practice is an essential component of the course. Through dedicated application comes struggle, success, and revelation. A strong ethos of making as thinking, self-discipline and material exploration is encouraged throughout the programme. Practical workshops and dedicated painting technical support aid this growth. This is interwoven with a nuanced development of articulation, situating and critical understanding through tutorials, critiques, seminars, lectures, and surgeries. The reflective journal is a key component to developing critical distance through reflection, helping to clarify the student's decision making, forward planning and the situating of their personal practice. As an MA Painting student, the student will benefit from being part of the AUB (Arts University Bournemouth) community. The student will become an active participant in a critical and vibrant creative and research network of staff, students, and alumni. MA Painting students are prepared for, and have progressed their studies at PhD level, actively participating in forming new insights through practice-based research. Real world opportunities to exhibit in differing locations, from the white cube gallery space to the high street shop front, are foregrounded to activate the paintings developed and created within the studio.

MA Painting students come from a wide variety of disciplines, both academic and vocational. A passion for painting, sense of enquiry and need to question one's practice are looked for to build an active community of engagement. The student will, through individual studio practice and a dedicated programme, come to an advanced level of understanding of both painting theory and application whilst mapping a position within this territory. The MA Painting programme will build self-awareness and articulation of their practice, a toolkit for professional advancement and the confidence to further their creative aims.

Distinctive features of the course

- As one of the few painting-focused Master's in the U.K. the course reflects the distinctive relevance of contemporary painting within a global fine art context.

- Staffed by professional artists who are active and connected in the contemporary artworld, they bring their passion, experience, and informed knowledge to the course, imparting that professionalism and passion to the student cohort.

- Distinct painting academic and technical staff, doctoral and graduate level students located in purpose-built studios form a strong community that actively promotes, furthers, and disseminates into the academic, commercial, and civic arenas.

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 Painting fits with the university's strategic vision in several ways:

Collaboration

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

Inclusivity

Celebration of difference is embedded within an MA Painting course ethos that invites individuals from a vast range of ethnicities, disciplines, genders, educations, and neurodiversity to share, debate, theorise, connect, practise, contextualise and update their artistic activities. This is reflected in the nature of the painting as a visual articulation of the individual voice, putting difference and diversity central and core.

Currency

Staff active at a high level within the contemporary art field brings a professional focus to MA Painting, ensuring that MA Painting students become equipped and current within an academic experience which is outward looking, relevant, well-informed, and appropriate for roles within their selected creative industries.

Course Aims

The Course aims to:

1. Build the confidence, articulation and skills needed to develop a focused contemporary painting practice.

2. Enable the student to develop the maturity to locate their work within the expanded field of painting and to situate it within relevant aesthetic, social, political, environmental, and cultural spheres.

3. Develop and nurture a professional engagement that will enable the student to meaningfully extend their practice publicly, commercially, and/or academically.

4. Build self-direction and autonomy forming a fully connected and realised creative practice and/or academic discipline.

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

6. Instill the means of recognising ethical and academic frameworks explicit within the student’s role as a responsible, and sustainable artist and/or researcher.

Course Outcomes

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

1. Produce an elevated level of creative work that acknowledges and potentially challenges current practices within both painting and the disciplines and communities of practice associated with it.

2. Demonstrate advanced ability through making and thinking to research, investigate, and critique issues thereby providing original insights into contemporary painting practice and situate themselves within it.

3. Organise, present, and establish connections in relation to their ambitions and career aspirations.

4. Demonstrate independence in synthesising the methodologies needed to further and realise oneself as a fully autonomous creative practitioner and/or researcher.

5. Independently question, mediate and articulate attitudes, integrity, values, creativity, methods, outcomes, and artistic role in relation to others within the Reflective Journal.

6. Utilise academic protocols within the student's role as a responsible, ethical, and sustainable artist and/or researcher within the Reflective Journal.

Reference Points

UK Quality Code for higher education, including:

- QAA Master's degree characteristics (2020)
- QAA Benchmark Statements for Art and Design (2019)
- Framework for Higher Education Qualifications (FHEQ)
- AUB LTAF (Learning, Teaching and Assessment Framework) and Postgraduate Taught Assessment Regulations

Learning, Teaching, and Assessment Strategies

MA Painting aligns with other AUB 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.
- Enable an experiential and transformative learning journey.
- Enable future professional practice and careers across a diversity of graduate roles.
- Apply a curriculum that is enlightened, agile and meaningful.
- Ensure students deploy core techniques of disciplinary enquiry and analysis.

Members of the MA Painting cohort benefit from belonging to a community and provision of shared learning opportunities outside subject specific sessions.

As active participants in cross-course groups, transdisciplinary lectures, study skills workshops, drawing lessons, educational trips, and student-led events, students will work with other MA students to establish the roots of good practice and form potentially valuable networks. At MA Level, students are expected to initiate such activities as part of an expanding experiential journey that starts before joining us and continues after the student leaves.

Collaboration and communication are key as professionals and academics facilitate wider dialogue around the Arts, sustainability, ethics, socio-political issues, and creative industries. Topical themes of broad relevance and interest for postgraduates allow differing perspectives and interpretations to arise that can be usefully contextualised by follow-up group discussion.

The University embraces blended and technology-enhanced approaches to learning. A range of technical workshops are offered to support students in the use of digital media, from good housekeeping and file management practices to more sophisticated video, sound, and image-manipulation software. AUB learning technology effectively provides institutional-wide communication whilst an MA Painting Canvas interface maintains up-to-date timetabling, archives, exemplars, opportunities, etc. Students benefit from free access to Microsoft Office and Adobe Creative Suite on personal and university computers.

MA Painting

At course level, discipline specific characteristics or signature pedagogies influence student-centred learning, teaching, and assessment strategies. The open-ended nature of Painting is reflected in an emphasis on studio practice and learning through 'doing.' Students may know 'how' or 'why' they are going to work in a certain way but cannot plan 'what' the final product will be, or how others will make meaning from it. By methodically and critically reflecting upon interim developments 'in action' and subsequently connecting their findings to wider debates, events, and discourses, students will 'create' the space for new possibilities and surprising outcomes to emerge. In this way, painting becomes an important form of academic enquiry, aesthetic questioning, and social critique.

As practising artists and researchers, the MA Painting lecturers will draw upon their own areas of expertise in facilitating their student's development as autonomous and effective practitioners.

The table below shows the way varying modes of delivery and independent study time are strategically balanced across the three course units**.**

MA Painting: Learning/Teaching/Assessment	Unit 1	Unit 2	Unit 3	Course
Briefing	1	1	1	3
Workshops	27	0	1	28
Lectures	3	3	6	12
Individual Tutorials	2.5	2.5	2.5	7.5
Group Tutorials	2.5	2.5	2	7
Seminar Activity	20	20	18	58
Educational Visit	12	6	0	18
Open Studio with Support	0	23	30	53
Assessment Presentations	2	2	0.5	4.5
Contact Hours	70	60	55	185
Independent Study Hours	530	540	545	1615
TOTAL	600	600	600	1800

The following forms of teaching, as defined in AUB's Learning, Teaching and Assessment Framework, may be incorporated at some point over the course of this MA.

Delivery Type	Description
Briefing	An academic staff member will deliver unit introduction information in a presentation to the cohort. It will usually include: • Unit introduction • Unit Assessment criteria • Unit schedule/scheme of work • Assessment requirements and submission deadlines • Assessment feedback deadlines • Assessed Presentation dates.
Lectures	An academic staff member or guest speaker will deliver information via a presentation to a cohort.
Workshops	Interactive learning sessions in a practise-based setting.
Seminar Activity	A group session that usually relates to a lecture topic of subject-related topic aligned to the Learning Outcomes and assessment requirements of the unit. This might include: • Group discussion of a topic. • Critique (peer and/or staff feedback on work in progress). • Peer Review (students discuss or feedback on each other's work).
Individual and Group Tutorials	Individual or group engagement of staff with students to discuss their work or progress. These can be scheduled or sign-up tutorials.
Educational Visit	Supervised trips organised for students off campus to a destination, organisation, or business relevant to their learning for the unit.
Open Studio with Support	Opportunity for students to use studio space in their own time with academic or technician demonstrator support available.
Assessment presentations	Students in a group or individually present their work to an audience or panel for assessment.

Industry Liaison Group

This group was set up to maintain awareness of current developments and practices within the professional workplace of influential importance to curriculum design. Comprised of members drawn from professional organisations/practices, AUB academic staff, AUB technical support staff, AUB alumni and representatives from the student cohort, this pro-active group play a significant role in informing course reviews, course revalidation and the development of professional aspects intrinsic to the particularity of course Units.

Student Engagement

MA Painting 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 their 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. How a student manages their time is an important aspect of studentship and professionalism. A student's ability to study independently and lead their own learning is an underlying principle of postgraduate courses.

The Use of Learning Outcomes

The six learning outcomes for each unit are aligned with the course six aims and outcomes as stated above. Each of the six learning outcomes within each unit recognise the student's trajectory through the core areas apparent in the course aims/outcomes.

1: Making and Process
2: Situating and Audience
3: Professionalism and Network
4: Autonomy and Synthesis
5: Reflectivity and Criticality
6: Protocols and Ethics

As students' progress through the course the rigour expected to achieve the required levels is reflected in the descriptor language for each unit outcome.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement, and also 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 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 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

Formative Assessment

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

Summative Assessment

Summative Assessment will take place at the end of the unit to reflect upon what students have 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

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.

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) students 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), students 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), a student 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. This qualification will be awarded upon successful completion of the course.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills, and passion to have a positive impact on the world and be 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 we have 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 a student's study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change 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 to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes has been defined that we feel are 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 their working career.

The course will introduce students to topics which are integrated with 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 will include elements of career development, and these will be shown explicitly in unit descriptors and outline syllabuses. Whilst students engage with these as they go through each unit, they will all come together in the final unit. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to 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 a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

Course Content

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

- Unit 1: The Painted Language
- Unit 2: Everything in its Wrong Place
- Unit 3: Head, Heart, and Hand

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 as a fine art painting practitioner.
- Reflective Journal – supporting the student in their evolving practice and thinking through ongoing reflection in action, contextual research and critical analysis that is appropriately deployed, documented, referenced, and communicated.

At the end of each unit, evidence of these components is digitally/physically submitted alongside a Learning Agreement/Industry Report outlining plans for subsequent progress. These are graded according to the same weightings throughout the course:

- Portfolio of Work 80%
- Reflective Journal 20%

Units

Master's 1: The Painted Language

Assignments in The Painted Language are aimed at decoding three key areas of the student's making: the theories, debates and situating of practice; the technical considerations and processes involved in the expanded field of painting; the relationship to modes of making that is the personal dynamic. This will be instigated by a re-visiting of the fundamentals of the subject discipline; in practical; theoretical; historical; social and cultural terms. If the student's first degree was in a subject other than in the one, they are registered, or if they are less familiar with working with critical language and debates, these introductory projects will give them the opportunity to develop skills and adjust to new ways of working.

As The Painted Language unit progresses the student will be encouraged to survey promising areas of investigation in preparation for their next unit, Unit 2: Everything in its Wrong Place. They will identify processes and theories relevant to their emerging studio focus and methods appropriate to these concerns for generating new knowledge and understanding within the expanded painting field. This unit is launched exclusively to students on the Painting course but work on this unit will be informed by collaborative sessions across other MA courses as well as macro lectures.

Set within a community and culture of makers, the student will engage in dialogue and debate with their 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 their work.

Reflective Journal

The Reflective Journal is an illustrated, written submission (3000 words for each unit) that documents practice through evidencing a wide range of attributes including academic engagement, reflective critical evaluation (of the student's own practice), critical analysis (through practice and literature reviews), processual thinking, analysis of technical and specialist skills, and professionalism. The reflective journal's purpose is to develop critical thinking and reflexivity, the ability to objectively place and select the inputs, contexts, revelations, and insights that have occurred as the unit progresses. It is not designed as a descriptive tool, it is analytical, contextual, and situating. The reflective journal may be word processed (digital) but could also be hand-written or within a sketchbook or use other communicative methods that reflect a student's learning style.

The Reflective Journal in unit 1 and 2 will also include the student's Learning Agreement. This (500 word) document outlines a student's anticipated future progression in the next unit. Through tutorial discussion the student will agree on the number of outputs that will be assessed as final creative work (e.g. 5 Paintings) within the portfolio of work. This brings into consideration ideas of the 'body' or 'series of works and coherence. As the student develops through the next unit, change of direction and considered reflection may require the updating and editing of this agreement and is to be expected as part of the learning process. All changes to the number of assessed components must be with agreement of tutors.

Master's 2: Everything in its Wrong Place

This unit begins a commitment to a sustained studio practice that will determine the student's major body of practical work. This builds on the student's findings from unit 1. The de-construction of their practice allows innovative approaches and an informed attitude to progress their making. The student must know the rules to 'break the rules'. Unit 2: Everything in its Wrong Place requires the student to formalise their intentions in a Learning Agreement written at the end of unit 1 and to interrogate contextual issues relevant to their study focus through their practice. Included will be professional engagement and surgeries with creative stakeholders, curators, and gallerists. Opportunities to exhibit and test the student's creative work will be sought, whether on the campus or external spaces. An active conversation on painting concerns is an essential component of the course, viewpoints and dialogue will be further expanded through seeking collaboration within AUB and other painting communities in the UK.

Consequently, Unit 2: Everything in its Wrong Place provides an opportunity to explore and articulate the student's painting practice, through focused research, professional engagement, active dialogue, and studio practice.

Here, the student will start to locate their painting practice through informed articulation of their methods, defining the rituals and habits of the creative act, situating of their work within appropriate contexts and building a critical framework.

Master's 3: Head, Heart, and Hand

The conclusions reached in Everything in its Wrong Place provide a starting point for Unit 3: Head, Heart, and Hand (purpose; integrity; exhibit). Here, the student will carry through their plan of action identified in their ongoing Learning Agreement, this will involve using the insights and trajectory of practice gained in unit 2. A final exhibition will establish chosen methods of exhibiting the work; considering the narrative within a series of artworks, curatorial coherence, and audience readings.

The final unit 3 will include an 'industry report' (500 words) that sets out research and understanding of the artworld/ academic route that the student hopes to follow on leaving the Master's.

If appropriate to their ambitions, and in agreement with tutors, students could also opt to produce a written outcome. This written outcome will integrate research undertaken through the course of the MA and present original insights contextualised within the field of study determined by the student.

Specialist resources:

- MA Painting students have access to the following resources:
- Painting workshop and specialist Painting technician
- Wood and metal workshops with related technical support

- The Innovation Studio facilities including laser cutters, metal milling, CNC and 3D printing.
- Print room, bindery, and letterpress.
- Central media store / equipment loans.
- Library and related digital resources
- 6-hour laptop loans (library lapsafes)
- Use of course desktop Mac computers providing a wide range of software.
- Institutional accounts for Microsoft Office and Adobe Creative Suite to use on own computer.

Course Units

Unit Code		Unit Title	Credits
(F/T)	(P/T)		
PAF704	PAP704	Master's 1: The Painted Language	60
PAF705	PAP705	Master's 2: Everything in its Wrong Place	60
PAF706	PAP706	Master's 3: Head, Heart, and Hand	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	**PAF704 Master's 1: The Painted Language (weeks 1-15)** (60 credits)			Assessment	**PAF705 Master's 2: Everything in its Wrong Place (weeks 16-30)** (60 credits)			Assessment	**PAF706 Master's 3: Head, Heart, and Hand (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	**PAF704 Master's 1: The Painted Language (weeks 1-15)** (60 credits)			Assessment	**PAF705 Master's 2: Everything in its Wrong Place (weeks 16-30)** (60 credits)			Assessment	**PAF706 Master's 3: Head, Heart, and Hand (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	**PAP704 Master's 1: The Painted Language (weeks 1-30)** (60 credits)							Assessment	**PAP705 Master's 2: Everything in its Wrong Place (weeks 31-60)** (60 credits)							Assessment	**PAP706 Master's 3: Head, Heart, and Hand (weeks 61-90)** (60 credits)							Assessment

Image: Clare Guest | MA Painting