

the  
GRADUATE  
SCHOOL

**MA Fine Art**  
Programme Specification

This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

## ARTS UNIVERSITY BOURNEMOUTH

### PROGRAMME SPECIFICATION

The Programme 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 he/she passes 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	MA Fine Art
Award Title	MA Fine Art
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School
Contact details:	
Telephone number	01202 363706
Email	<a href="mailto:graduateschooloffice@aub.ac.uk">graduateschooloffice@aub.ac.uk</a>
Professional accreditation	None
Length of course / mode of study	FT 45 Weeks. / PT 90 Weeks
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Master's degree characteristics QAA Benchmark Statement for Art and Design
Language of study	English
External Examiner for course:	Rose Butler Sheffield Hallam University
<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 endeavor, 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**

MA Fine Art offers a distinct focus and reassessment of autobiography and the familiar, through differing understandings of creativity. What constitutes a meaningful and useful research methodology in one culture may be considered unknown, unnecessary or redundant in another. You are encouraged to explore and unpick your own working strategies and methods, in the context of broader cultural and educational differences offered by the course and your peers, in order to explore how 'detour permits access' (Jullien, 2004)<sup>1</sup>. The resulting tensions form the very fabric of this Fine Art course, as deliberate cross-cultural dialogue provides a vehicle for your working rationales, practices and methodologies.

This model attracts applicants that do not have a first degree in Fine Art, as well as experienced art and design professionals returning to learning and recognises the needs of multifarious ethnicities and neurodiversity. Aware of divergent attitudes to medium-specificity, we are highly successful in supporting students whose practices are multi-disciplinary and changeable, alongside those for whom practice is very much discipline-specific and focused. We see this as essential in safeguarding against any potential disciplinary complacency, as well as reflecting the complexities of a fluid contemporary Fine Art climate.

We recognise current thinking around the 'sticky curriculum' in Higher Education in respect of pedagogy and assessment (Orr and Shreeve, 2017) which is actively shaped by staff and students, acknowledging the importance of 'ambiguity' at the heart of a creative education. This approach by default, offers new ways of drawing out connectivities with other disciplines and responds to growing educational interest in cross-curricular creativity.

MA Fine Art is designed to enable you to follow your research interests at level 7 through conceptual and critical thinking and highly skilled making. As a group of fine art practitioners, you set up informal critiques of your practice and engage in discussion and debate on topics that are of current concern to the group. Resulting communities of practice and debate are a regular feature of the Fine Art course.

Ideas are generated through research, scholarly activity, conceptual enquiry and the making of artefacts, and brought to realisation in an individual body of work that is tested in the public domain.

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<sup>1</sup> Jullien, F. (2004) *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics*. Massachussetts, CA: Zone Books. p.24

You are invited to provide an explication of your practice at several pivotal moments during your MA study through formative and summative assessment with course staff. Areas of expertise within the course team include: the transformation of both hard and soft materials in the pursuit of meaning; drawing; renewal of painting; the 'objectness' of sculpture; installation and space; performance; video and the document of time-based activities; photography and new media. Staff and students become mutually invested participants in a dynamic community of relevance beyond the university: working together as like-minded practitioners challenging the boundaries of contemporary Fine Art.

We value the independence, tenacity, open-mindedness and self-efficacy in our

students as essential attributes of the effective creative practitioner. Whether aiming to exhibit in contemporary galleries; work in the public domain; engage in social art enterprise; teach at FE or HE Level; or go on to PhD study, this course supports your individual aspirations.

### **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 Navigation and Transformation 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 assessments 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**

1. Encourage you to make a focused, in-depth study of practice in the context of a broad-based critical and stimulating environment
2. Facilitate the development and transformation of thinking and practice, from experimentation to resolution through your understanding of materials, processes and contexts.
3. Equip you with the strategies, skills and confidence for sustainable professionalism pertinent to your future career aspirations in the creative industries or the possibilities that doctoral study may present for innovative practice-based and practice led-academic research.
4. Offer a knowledgeable, challenging and supportive community of postgraduate exchange and opportunities across the course, the Graduate School and external agencies.
5. Guide you in a systematic archiving around collecting, reflecting and synthesizing meaningful experiences and practices; thereby securing a deep foundation for future practice.
6. Create a space for individual, societal and global responsibilities and values to be explored and tested through discussion, participation and making.
7. Internationalism and difference are celebrated, as your existing knowledge and experience of ethical and cultural diversity are challenged and shared through

engagement with your peers, course staff and the Graduate School.

### **Course Outcomes**

1. You will evidence an innovative tensioning of theory and practice through conveying breadth and depth in your critical and contextual understanding of contemporary Fine Art practices.
2. You will be able to demonstrate a sophisticated understanding of the associative qualities, transformative properties and affective impact of materials, processes and contexts appropriate to the contemporary Fine Art practitioner.
3. Identify your career aspirations, acquire relevant skills and construct a highly focused research framework and professionally presented body of work.
4. Demonstrate a robust level of self-awareness in communicating and presenting yourself and your practice across a range of academic and professional platforms.
5. You will be able to utilise reflective and critical analysis skills in order to evaluate, interpret and apply your knowledge in addressing the disciplinary boundaries and cross-disciplinary connectivities of Fine Art as it continues to evolve and explore its own possibilities.
6. Demonstrate the responsible alignment of your personal motivations, values and voice with wider discourses and debates through interaction with audiences, co-collaborators and industry partners.
7. You will undertake an ethical and inclusive practice that offers up distinctive perspectives and understandings with the potential to contribute knowledge and progress the discipline with wider International impact.

### **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 Undergraduate 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.

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. Collaboration and communication are key to the learning facilitated by professionals and academics throughout all units.

### **Peer Learning and Group Work**

While students at undergraduate level are encouraged to learn through their peers, at MA level this is an imperative. Each member of the MA cohort is an active participant in learning and teaching, and through this, the sharing of good practice is established. In cross-course groups, students work together to deliver student-led seminars and presentations on topics that arise from the seminars.

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

A core series of thematic lectures are delivered by staff across the Graduate School and are used to focus on issues and provide information for you as you progress through the course. Additional lectures are delivered by external professionals.

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. 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***

Individual or group tutorials provide an opportunity to discuss individual student progress on the unit as well as broader academic or course-related issues. 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.

### **Group Criticism**

Group criticism may involve all students from your cohort and forms distinctive learning and teaching points in the year. These events are led by a member of staff or visiting lecturer. Discussion primarily focuses on the individual work produced in the units and takes place mid-way through each phase.

### **Visiting Professionals**

The course invites several visiting artists/industry professionals to contribute to the discussion in seminars and group criticism. The programme of lectures may typically include a description and discussion their practice/work and lead to a lively and current debate.

### **Industry Liaison Group**

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, the Industry Liaison Group comprises 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.

### **Study Visits**

These vary from year to year, and typically include visits to galleries, museums, performances, 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. Your attendance at academic and discipline specific conferences, symposia and workshops is encouraged. Students are expected to initiate visits on an individual basis where appropriate. To this end, the course has membership of the Tate galleries.

### **Collaborative and Live Projects**

Collaborative and Live projects vary from year to year and to date have included cross-course Drawing workshops led by Siân Bowen Professor of Drawing, *A Recipe Book Project* which included contributions from our alumni, artists, academic and technical staff from the University community, professionals from the gallery world and friends. We are also contributors to an annual MA inter-institutional symposium with the University of Leeds, Birmingham School of Art, Cambridge School of Art and Nottingham Trent University. We have also been the only Fine Art department to run a collaborative drawing workshop with AUB MArch at the British Pavilion at the Venice Architecture Biennale in 2018.

We also offer an annual course travel prize which enables the successful applicant to continue research in a country that is not their country of birth. Some recipients have used this as a springboard to further opportunities.

### ***Using technology to assist learning***

A range of technical workshops are offered across the Graduate School 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.

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 also shares a Mac computer pod with BA Fine Art. The computers provide a wide range of software including but not limited to Microsoft Office, Adobe Creative Suite including image, sound and video editing software and desktop publishing. The course also supports students through a course blog and a weekly e-bulletin providing up to date timetabling, contact and exhibition opportunities.

### ***Postgraduate network***

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 Faculty of Art and Design 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 Art and Design, sustainability, ethics, the political and the creative industries. At Masters Level, it is expected that students will initiate such activities themselves.

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

In order to facilitate the greatest opportunity for shared learning, part-time and full-time students share the vast majority of taught delivery, which may include workshops, seminars, lectures and tutorials. The part-time students have the invaluable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students providing them with relevant skills and knowledge. This provides a real understanding of what is expected of them. Both modes are actively involved in the creation of the Graduate show. All new full-time and part-time cohorts are welcomed by existing part-time students in their second year of study and are able to learn from their experiences of the course and of the University. Part-time students in their second are 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. 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 must ensure that they have adequate off-campus time and space in support of the demands of their practice and thinking.

It is important to note, 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. 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.

## **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.

### **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 Journals 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.*

## Course Content

The course is delivered through three equally weighted units of study. The first unit *Strategies for Practice* encourages a re-visiting of a fundamental understanding of materials, methods and contexts of fine art regardless of a students' level of experience. Although, some strategies may be familiar, you will be 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 fine art and may therefore feel less familiar with given working or reflective processes, this unit will give you the opportunity to explore and develop skills and adjust to new and curious ways of working. If you are an experienced practitioner this unit will challenge you to articulate and question some of the basic assumptions that may underpin your practice; for instance, why are certain things important? We consider this a vital levelling experience for all students.

As the *Strategies for Practice* unit progresses you will be encouraged to survey promising areas of investigation in preparation for *Navigation and Transformation* and *Audience and Resolution*. You will identify theories relevant to your emerging study focus and methods appropriate to these concerns for generating new knowledge and understanding in the Body of Work and the Contextual Journal.

There is no expectation at this stage for these ideas or work to be resolved.

*Navigation and Transformation* will help to determine and refine your practice culminating in the presentation of a final coherent body of work in *Audience and Resolution*. By contrast, these two units are predominantly self-directed and sustain and fuse the understanding and application of research methods, completion of plans and presentations to students and staff. *Navigation and Transformation* will require you to formalise your intentions in a Study Plan, which will act as a template for *Audience and Resolution* as well as future applications for professional opportunities, setting out the parameters for an ambitious period of self-directed practice, and to interrogate contextual issues relevant to your study focus through your practice.

In *Audience and Resolution*, you will carry through your plan of action identified in the Study Plan and establish ways of editing, presenting and disseminating the outcomes of your project in ways that communicate to both specialist and non-specialist audiences. In this final Unit you will have the opportunity to attend a PhD taster day, where staff will share their first-hand experiences of PhD study as well as presentations on application procedures, funding, doctoral types, academic writing and proposal writing. If you are interested in discussing an application of your own and developing a proposal, additional support is given.

Reference material and reading lists have been developed with consideration of the contents of each stage of the Contextual Journal for each unit.

### **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>

### **Contextual Journal**

The written element of the course that you will undertake is called a Contextual Journal. You will be expected to engage with your practice, though consideration of contexts, audience and future career aspirations. Your interpretation and analysis of these will inform the direction of your study. As a reflective document, it is intended to support your practice throughout the course and is submitted alongside the Body of Work for each of the three units.

The development of your Contextual Journal will be tailored by you and guided by staff. By the end of the course, it should demonstrate the full extent of your practice and thinking. As such, it is a significant element of the learning process. External Examiners have noted the quality of the Contextual Journal in preparation for managing professionalism. By progressing study during the course and developing the sort of methodical strategies to sustain you in the longer term, it defines a set of possibilities for future practice and research such as doctoral study.

The Journal is a self-directed vehicle for critiquing and logging your individual progress on the course in preparation for your future. It is designed to enable you to assess and improve your skills, including writing, oral presentation, and critical skills. You are required to review the nature of your practice through tutorials, critiques and any peer or public-facing activities. The Journal enables you to focus your learning, personal development and planning. It helps identify strengths and weaknesses at an early stage so that you can take remedial action to improve and/or develop relevant skills and methods.

One of the main aims of your MA course is the contextualising of your practice within existing research and industry professionalism. The Contextual Journal should be maintained as an electronic document until submission as a pdf or Word document at the end of each unit. It is important to note that you are marked on the content and clarity of the document, and therefore time and money spent on the design and production is not assessable. It should be succinct and avoid repetition. You are encouraged to use images to support or illustrate where appropriate.

The Contextual Journal reflects upon the Body of Work and integrated research of each unit, enabling you to focus your learning, development and planning. These are ongoing self-referential, reflective documents, updated continuously and made available for assessment at the completion of each unit. In identifying your strengths and weaknesses, your Contextual Journals enable you to take remedial action to improve and/or develop new relevant skills in preparation for the future. As such they evidence a wide range of academic engagement, reflective evaluation, critical

analysis, processual thinking, specialist capabilities and professionalism in:

- 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.

## Study Plan

The *Navigation and Transformation* unit is initiated by a Study Plan, where all students outline the rationale for the period of study to follow. The Study Plan is developed in consultation with staff and identifies a critical synopsis of the research questions or study focus that you wish to address, and the methods that you will employ, including the theoretical framework supporting your study.

## Course Units

Unit Code		Unit Title	Credit Weighting
F/T	P/T		
FIF761	FIP761	<i>Strategies for Practice: Materials, Methods, Contexts</i>	60
FIF762	FIP762	<i>Navigation and Transformation: generation, exploration and reflection</i>	60
FIF763	FIP763	<i>Audience and Resolution: selection, articulation and presentation</i>	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>FIF761 Strategies for Practice:</b> Materials, Methods, Contexts (60 credits)	Assessment	<b>FIF762 Navigation and Transformation:</b> generation, exploration and reflection (60 credits)	Assessment	<b>FIF763 Audience and Resolution:</b> selection, articulation and presentation (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>FIP761 Strategies for Practice:</b> Materials, Methods, Contexts (60 credits)	Assessment	<b>FIP762 Navigation and Transformation:</b> generation, exploration and reflection (60 credits)	Assessment	<b>FIP763 Audience and Resolution:</b> selection, articulation and presentation (60 credits)	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.

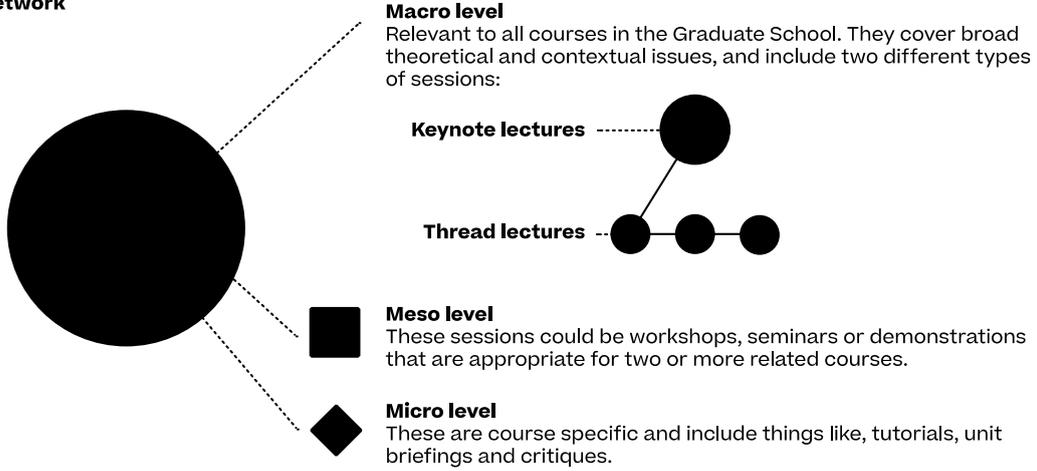
<b>Methodology</b>	The study of methods. Methodology concerns an evaluation of which methods provide valid steps in creating new knowledge. Choosing a methodology is an important part of a research process as this will determine the method that you use to investigate your research question. Particularly, 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 Model</b>	The network of teaching sessions delivered across the <b>Network</b> 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.
<b>Study Plan</b>	A plan for a proposed course of study or research.

<b>Tertiary Sources</b>	Provide ways to locate primary and secondary sources, they include: library catalogues, bibliographies, indexes, databases, and so forth.
<b>Theory</b>	A coherent system of ideas with explanatory power.
<b>Thread Lectures</b>	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.
<b>Transdisciplinary</b>	Transdisciplinary practice attempts to 'transcend' disciplinary boundaries by locating all practice within one holistic framework.
<b>Tutorials</b>	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.
<b>Units</b>	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.

