

PROGRAMME SPECIFICATION (Taught Postgraduate)	 Newcastle University
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1	Awarding Institution	Newcastle University
2	Teaching Institution	Newcastle University
3	Final Award	Master of Fine Art
4	Programme Title	MFA Fine Art
5	Programme Code	5808 F
6	Programme Accreditation	N/A
7	QAA Subject Benchmark(s)	Art and Design Benchmark Statement 2020
8	FHEQ Level	Level 7
9	Last updated	September 2025

10	Programme Aims
MFA Fine Art is about making and exhibiting art and cultivating an ambitious, critically-engaged professional contemporary art practice within an advanced research environment. The curriculum encourages experimentation, risk-taking, and reflective practice, offering a bespoke and individualised studio-based learning experience that equips graduates with a versatile set of skills applicable to contemporary fine art careers. The programme provides a learning environment which actively supports and fosters curiosity, innovation, individual enquiry and practical skills, towards the development of a distinctive and sustainable studio practice. Students gain a thorough understanding of the diversity of fine art methods, which allows them to create and critically analyse their own work and build skills and expertise. The programme incorporates bespoke and individualised studio-based support and critique for individual creative enquiry alongside the development of abilities required to exhibit and communicate at a high level. This enables original and sustained investigation and equips artists with a versatile set of skills applicable to a diversity of Fine Art disciplines. Students build practical and analytical expertise and the ability to confidently articulate their position within a breadth of relevant cultural, social, and historical contexts. Central to the programme is the building of abilities to independently shape and direct a robust creative practice and to articulate an individualised critical position. The curriculum centres self-reflexive practice and research through an emphasis on experimentation, risk-taking and empowers students to innovate in the field. The programme cultivates a networked graduate cohort that recognises the importance of building sustainable relationships within the contemporary art ecosystem. Through projects, studio and exhibition-making, students learn the value of collaboration, communication, and community-building.	

This is built into the lived experience of the course, with students encouraged to actively engage with other artists, curators, scholars, and audiences, fostering connections that extend beyond the classroom and into the wider art community. The 'lived experience' of the programme encompasses collaborative projects, studio and exhibition-making and is a step up from the guided and structured approach of the MA programme. Students engage with other artists, curators, scholars, and audiences, forging networks with the wider community.

Underpinned by a holistic approach to practice, MFA students explore a wide range of cultural, social and historical contexts. The programme exposes students to leading-edge research and practice in contemporary art, enabling them to advance their self-reflection, communication and critical thinking. Engaging in interdisciplinary dialogue and collaboration, graduates are empowered to navigate the complexities of contemporary fine art with confidence.

At the same time, engaging with leading-edge research supports students to develop their practical and analytical skills and critical thinking, encouraging interdisciplinary dialogue and collaboration and emphasising the importance of building sustainable relationships within the contemporary art ecosystem. The programme also offers a grounding for those hoping to progress to practice-based PhD study.

The aims of the programmes are:

1. To support and challenge students' thinking and making through self-directed independent studio practice towards a coherent body of artwork.
2. To build awareness of contextual frameworks, nurture creative curiosity, intellectual rigour and facilitate the discovery of fresh perspectives through active engagement with practice and relevant artistic and academic debates.
3. To encourage the interrogation of students' own work and that of other artists towards an advanced understanding of the relationship between practice and theory, to enable the development of their creative identity.
4. To facilitate theoretical and written skills as independent practitioners in the visual arts field within regional, national and global contexts.
5. To advance knowledge of a range of intellectual and practical approaches, which prepares students for independent professional practice and/or further academic, practice-led research.
6. To develop an understanding of the roles of artists, audiences and organisations within the fine art ecosystem and the professional skills required to navigate the sector.

Learning Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the benchmark statements for Art and Design Framework 2020.), which emphasise the study of art and design as an academic and intellectual pursuit. Learning Outcomes develops a range of cognitive abilities related to the aesthetic, ethical and social contexts of art as a human experience.

Knowledge and Understanding
On completing the programme students will have an advanced critical understanding and knowledge of: A1. The physical and intellectual methods pertinent to the development of ambitious, independent and critical studio and exhibition practice. A2. The full range of historical and contemporary critical debates surrounding visual arts practice and the implications of these for their own studio work across increasingly advanced and individual practice. A3. Historical, practical and critical issues surrounding a broad range of exhibition practices and challenges facing the visual arts A4. The institutional and professional structures within which contemporary visual arts practice exists, and how to engage with them at differing critical levels. A5. The roles of artists, curators, critics and audiences in shaping contemporary visual art and the communication of ideas across a range of appropriate media. A6. Advanced research methodologies in fine art and a critical understanding of the relationship between theory and practice.
Teaching and Learning Methods
The Learning and Teaching Strategy (LTAS) for the MFA is based around facilitating creativity, critically-engaged collaboration and communication through experiential learning. Tutorials, seminars and group criticisms are the primary means by which specialist knowledge and understanding are imparted. This is supplemented by lectures given by Fine Art staff and a range of professional visitors (A1-6). In the specific area of exhibition management, knowledge and understanding are developed in practical workshops and exhibition (A5). Exchange trips to overseas institutions are available to students on the 2-year MFA where the strategy for teaching is consistent with the achievement of all of the principal learning outcomes (A1-A6). An understanding of the various roles of written material in relation to the visual is developed in Stage One. Students develop as independent artists through the production of independently achieved bodies of studio work (A1-6,). In addition, understanding of the implications of public exhibition is encouraged through students working as a team to realise all aspects of an ambitious public exhibition of work at the end of the year. Students are encouraged to seek opportunities to exhibit independently outside the institution (A4). Understanding of historical, theoretical and contemporary debates and the relationship between text and their own practice is also encouraged through the Art writing in stage 1 (A2-A6) and the dissertation in stage 2. In Stage 1 the programme takes a holistic approach to learning, teaching and student-led assessment, supporting students to overcome challenges with focused individualised support. Such problem-based learning advances and encourages the sharing of knowledge around contemporary practice, discipline-specific

understanding and vocabularies and the testing and evaluating of material approaches. The programme is underpinned by the building of understanding and communication of intercultural, interdisciplinary and individual ideas. Working with professional artists and leading researchers, students learn in groups and individually to advance their critical abilities through interdisciplinary dialogue. Through this, students build recognition of regional, national and global contexts for creative work and the specific vocabularies associated with these.

In Stage 2 the programme takes a holistic approach to supporting independent practice with students embedded in their studio and exhibition space and supported through the stages of a public exhibition, strategies for promoting it and the critical analysis of it in an in-depth piece of research work in three 60-credit stages. Such problem-based learning advances and encourages the sharing of knowledge around contemporary practice, discipline-specific understanding and vocabularies, and testing and evaluating material approaches. Regional, national and global contexts of creative work and the specific associated terminologies guides this activity. Working with professional artists and leading researchers, students learn in groups and individually and advance their critical abilities through interdisciplinary dialogue.

The teaching and learning methods are underpinned by a multidisciplinary, experiential learning approach that fosters collaboration and innovation. The programme incorporates in-person activities to promote the understanding and application of theoretical concepts in real-world contexts. The curriculum recognises the importance of integrating theory and practice by involving both academic experts and practitioners. Modules are designed to empower learners to innovate, advance their conceptual understanding and practice and put on an exhibition of their work alongside their peers. They also complete a substantial piece of writing that provides an analytical commentary on their work with the ability to communicate their concerns and approach to both a professional and an academic audience.

Learners achieve this by engaging in studio work, lectures, seminars, regional and national trips to exhibitions, weekly visiting lectures and individual one-to-one tutorials and group critiques, reflective and interdisciplinary learning experiences and individualised supervision for dissertation. Individual and group-led research activities may involve conducting library research, visiting relevant sites and organisations, and dialogue with professional practitioners. Furthermore, learners are provided with opportunities to deliver group presentations to build confidence and supportive networks.

Overall, this teaching and learning approach equips learners with a well-rounded skill set that combines theoretical knowledge, research-skills, practical application, collaboration, critical thinking, and innovation.

Assessment Strategy

This programme uses authentic integrated and holistic assessment design to evaluate students' knowledge and understanding of key practices, theories and frameworks related to fine art and through which students become advanced studio-based practitioners.

In Stage 1 Assessment across modules works holistically at each semester to critically appraise their practical development alongside their grasp of theoretical, social and cultural contexts. Additionally, the assessment strategy aims to foster multi-disciplinary collaboration and reflective practice among learners working both

individually and as a group. Studio work, critical analysis and written and verbal communication underpin learning and teaching and the assessment of these skills and abilities. The assessment criteria focus on the student's creative practice and the written and verbal articulation of its concerns, as evidence of depth of knowledge, critical analysis, creativity, ethical awareness and collaborative skills.

In Stage 2 Each semester is organised in 60 credit blocks with the assessment journey marking key moments of attainment towards the exhibition in Semester 3 (see programme structure – section 12). Assessment across modules therefore allows students to advance their practice, whilst critically appraising their development alongside the theoretical, social and cultural contexts that shape it. The assessment criteria focus on creative practice and the communication of it to evidence depth of knowledge, critical analysis, creativity, interdisciplinary understanding, collaborative skills, ethical awareness and communication capabilities.

Across the programme students are assessed in the following ways:
Studio-based art practice and the dissemination and presentation of artwork through exhibition and digital portfolio (A1-A6)

Collaborative curatorial projects involving students' own work and that of others (A4, A5)

Critical writing about art in a range of contexts, in relation to their own and other artists' work (A3: A5 A6)

Assessed group critique of their work within a studio or exhibition context (A1; A4; A6)

Individual and group based assessed critiques of students' work within a studio or exhibition context (A1, A2, A4; A5)

Dissertation proposal and dissertation articulating the critical, theoretical and methodological position of their work (A2; A3; A5, A6)

Regular constructive feedback is provided to learners on their assessments through group, peer-to-peer crits and individual tutorials. Feedback emphasises strengths and areas of improvement to encourage continuous learning and development throughout the programme. By employing this cohesive assessment and feedback strategy, the programme effectively evaluates learners' knowledge and understanding, foster multi-disciplinary collaboration, and promote a reflexive approach to addressing the complex challenges of building a distinctive and sustainable fine art practice.

Intellectual Skills

On completing the programme students will be able to:

B1. Critically assess and articulate the need for changes/adaptations of different models of theory and practice in the visual arts field.

B2. Test such critical judgements in relation to their own practices and challenge their position.

B3. Evaluate and coherently structure and articulate, in written and verbal form the decision-making underpinning to their practice and research critical judgements in relation to their own practice and research.

- B4.** Evaluate materials and assess their use to produce advanced studio-based and exhibition work
- B5.** Assess, evaluate and lead arguments and new positions in the field in relation to their own ideas and those of others.
- B6.** Organise, structure and direct an ambitious self-managed studio practice and communicate their position within the wider visual arts fields.

Teaching and Learning Methods

The LTAS is articulated in 11a and is based around experiential and project-based learning and teaching methods. To develop the intellectual skills B1-B6, which encompass critical thinking, creativity, flexibility, problem-solving, critical analysis and creativity, the programme provides a range of teaching and learning methods to engage learners. These include:

- Critical analysis of studio and exhibition based work and digital portfolios (B1; B2; B3).
- Studio based and curatorial practices (B2; B3; B6)
- Writing about art in a range of different contexts (B2; B3; B4)
- Presenting work to others, effectively communicating different perspectives and problem-solving approaches through collaborative learning experiences and projects (B4; B6)
- Studio and exhibition based critical analysis, critical judgement and editing in relation to digital portfolios (B6)
- A long-term studio and exhibition project, broken up into three incremental stages (B6))
- Advanced research and writing in a dissertation format that can also be communicated to a non-academic audience (B2 B5, B6)
- Articulation of different perspectives and problem-solving approaches through collaborative projects and through presenting their work to others (B4)

Regular feedback from tutors within the studio supports students through assessment. It emphasises strengths of critical practice and encourage students to broaden their horizons and knowledge. Combining these teaching and learning methods creates a dynamic and enriching educational experience, fostering the development of critical thinking, creativity, and analytical skills necessary for developing a self-reflexive contemporary art practice.

Assessment Strategy

The main objective of the overall programme assessment strategy is provided in section 11a. In addition:

in Level 7, intellectual skills are assessed by digital portfolios of work (B1; B3; B4), art writing , studio-based practice and curational practices and group critiques (B1-B6)

In Level 8 intellectual skills are assessed by digital portfolios of work (B1-6)

Practical Skills

On completing the programme students will be able to:

C1. Use and apply specialised techniques appropriate for the realisation of individual or collaborative creative projects in visual arts. C2. Lead and manage a professional visual arts exhibition. C3 Demonstrate and articulate in visual, written and verbal forms the critical, innovative and creative thought for managing exhibitions. C4 Direct and organise their own practice and lead others to do the same. C5. Communicate and negotiate with a range of professional organisations and individuals necessary for the exhibition and/or dissemination of their work.
Teaching and Learning Methods The LTAS is articulated in 11a and is based around experiential and project-based learning and teaching methods. To develop the practical skills C1-C4 which encompass the material aspects of creative work and the exhibition of it, students will engage in: Stage 1 • Studio-based practice and creative solutions to problem-solving (C1; C4). • The organisation and management of a major exhibition with support from peers, professional artists and teaching staff (C5; C3) • Working in groups to collectively solve exhibition problems (C1-C4) • Self-reflexive analysis of their work and development of the abilities to articulate their own place and position as an artist (C1-C4) Stage2 • Advanced studio-based practice and creative solutions to practice (C1; C,3 C5) • The organisation and management of a major exhibition and implement creative solutions to achieving it (C2; C3; C4; C5) • Research and the critical underpinning of their work and be able to articulate this to professional artists, curators and both verbally and in writing (C1,C3,) C5) • Self-reflexive analysis of their work to articulate their own place and position as an artist (C1, C5), These teaching methods are the main learning strand of the two-year programme, with students in Stage 1 working in the studio for 40 credits in Semesters 1 and 2 and then being resident in their exhibition space for the 60-credit final project module, and Students in Stage 2 again working in the studio for in Semesters 1 and 2 and then being resident in their exhibition space for the 60-credit final project module, This allows for a dynamic and bespoke learning experience.
Assessment Strategy The main objective of the overall programme assessment strategy is provided in section 11a. In addition: In Stage1 practice-based skills are assessed by producing art in the studio (C1, C2, C5), exhibitions, analysis of these through viva tutorials and group critiques and in writing about art and exhibition practices (C3, C4). In Stage2, practice-based skills are assessed by producing art in the studio (C3, C1) exhibiting work, analysis and group critiques and in the written dissertation (C2, C3, C4, C5).

Transferable/Key Skills
On completing the programme students will be able to: D1. Communicate their own expert knowledge in verbal and written forms, sourcing and referencing evidence to support this. D2. Use specialist secondary and digital resources efficiently and appropriately with advancing skill and for a range of different outcomes. D3. Plan and manage events and projects efficiently with increased independence both independently and in groups and in an organised and timely manner. D4. Think critically and creatively to solve problems in relation to the production, exhibition and communication of their practice. D5. Identify and solve problems through creative and critical thinking and strategising and be able to articulate the decision-making to others.
Teaching and Learning Methods
The LTAS is articulated in 11a and is based around experiential and project-based learning and teaching methods. In addition, and to enable this, inStage1 students: • Acquire key transferable skills through knowledge, intellectual and practice-based skills and learning strategies (see above). • Use case studies, examples and digital resource to position themselves as experts and solve complex problems (D1; D3). • Engage in debates and discussions around contemporary art practice with leaders in the field (D1; D2). • Are supported to produce and promote public facing exhibitions (D3; D4). • Present their work, ideas and critical arguments in front of their peers and professional artists, allowing for constructive feedback (D1; D4). Key transferable skills are acquired through knowledge, intellectual and practice-based skills and learning strategies (see above). In the execution of a major project students In Stage 2, students are introduced to: Case studies, examples and digital resource to position themselves as experts and solve complex problems (D1; D4). Debates and discussions of contemporary art practice from leaders in the field so that they may begin to shape their own leadership (D1 D2). The production and promotion of public facing exhibitions (D3; D5). Opportunities to present their work, decisions and critical arguments in front of their peers and professional artists, allowing for constructive feedback (D1; D5).
Assessment Strategy
The main objective of the overall programme assessment strategy is provided in section 11a. Key transferable skills are also acquired through successful attainment of the skills and knowledge outcomes and how they are assessed (see above). Specifically, Stage1 key transferable skills are assessed through writing about art practice, (D1 and D2) supported and scaffolded management of practice and through the exhibiting and digital presentation of their work (D3; D4).

Stage 2 key transferable skills are assessed through advanced writing about students' own art practice in relation to other artists in dissertation form (D1 and D2) the leadership and management of practice, of exhibition and in digital capture of their work (D3; D4).

12 Programme Curriculum, Structure and Features

Basic structure of the programme

The MFA is about Making Art and exhibiting art. It offers a contemporary creative education, focussed around bespoke and individualised studio-based support for learning that equips graduates with a versatile set of skills vital for a continuing professional life as a visual artist.

The MFA is designed to enable students to develop careers as professional artists and to articulate their own creative position. It offers a contemporary visual art education, incorporating bespoke and individualised studio and gallery-based support, alongside research skills and methods, to equip graduates with a versatile set of skills to make a meaningful, critically engaged contribution to the field of Fine Art. This is achieved through substantial commitment to studio-based practice across two distinctive and incremental stages

Stage 1 is foundational

Semester 1 focuses on developing skills in the first studio-based module and expanding knowledge of the contemporary art field and in curating and exhibiting practices. Students develop their individual studio practice and start to think about how their work might be exhibited through theoretical and critical understanding and exploration of curation. **Semester 2** focuses on production and reflection and allows students to start mapping out their own plans for exhibition. Advancing their skills in writing about art supports this activity and provides transferable skills for the wider art sector. **Semester 3** offers students a fully immersive residency in their large exhibition space, where they can build their own expertise and independence as an artist through a final major public project.

An optional studio project enables the student to step outside of their normal sphere of studio practice and has the aim of encouraging cross-disciplinary opportunities and a reflective and more objective understanding of their particular practice.

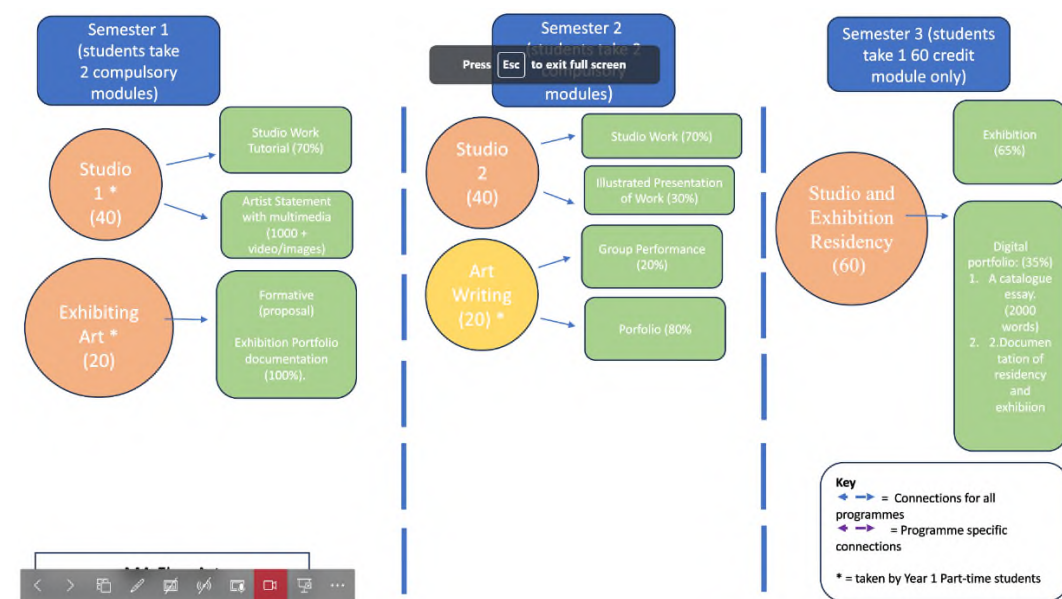
Stage 2 advances practice.

Semester 1 focuses on advancing skills in the first studio-based module and expanding theoretical knowledge through the preparation of a dissertation proposal. Students develop their creative capacities, research skills and ability to verbalise their own critical, cultural and creative position in written and verbal forms. In **Semester 2** students write their dissertation whilst continuing to develop their studio practice and beginning to shape how they will exhibit it. The critical research and practice work holistically and through regular verbal discussion and supervision, students can better articulate their creative identity. **Semester 3** offers

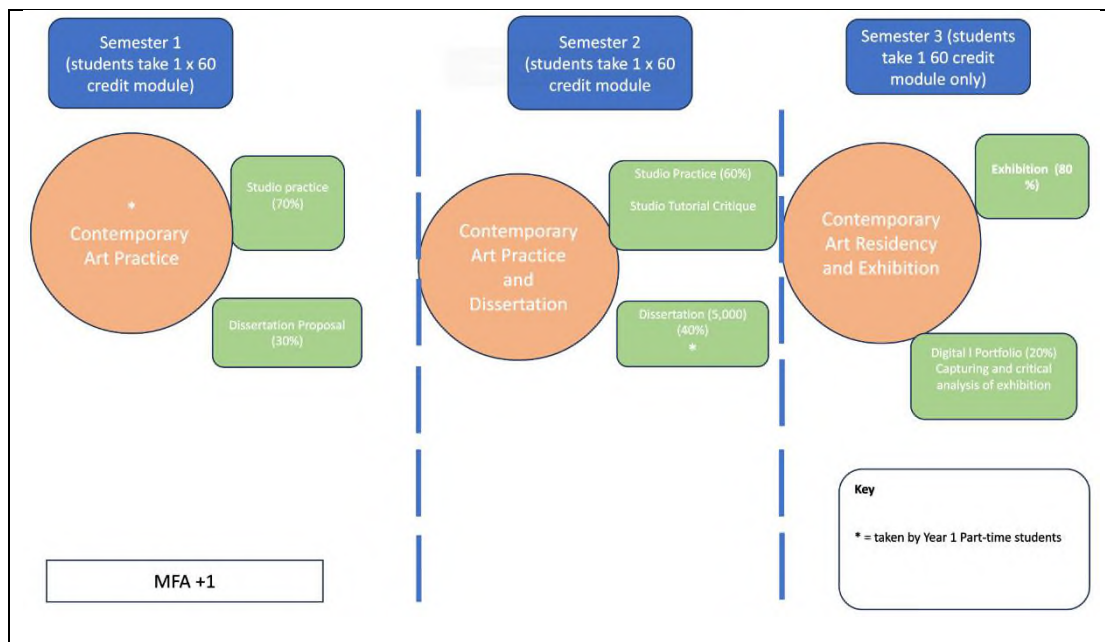
students a fully immersive residency in their exhibition space, where they are able to realise an ambitious, professional public exhibition.

Basic structure and assessment journey

Stage 1



Stage 2



Key features of the programme (including what makes the programme distinctive)

The Fine Art department celebrates the **centenary of the establishment of the Fine Art degree at Newcastle University in 1923**, as the first Fine Art BA in the country. The MFA Fine Art course draws closely on the legacy of the BA Fine Art and has established itself as **one of the longest running Fine Art MFA programmes** in the UK.

MFA at Newcastle University is a two-year studio-based programme in Fine Art and is designed primarily to enable students to develop careers as professional artists, or careers in the visual arts field, either nationally or internationally. It is designed for graduates in Fine Art and for those with other backgrounds who wish to establish or extend their position as leading practitioners in the contemporary art world.

The programme also offers a sound grounding for those hoping to progress to PhD degree study.

The suite of Fine Art PGT courses (MFA 5808; MA fine Art; 4186, MFA (top-up) 5900) course is housed together and based in excellent purpose-built studio space and taught by a wide range of distinguished and internationally celebrated practicing artists. The course can accommodate a wide range of practice: painting, sculpture, digital media, drawing, performance, photography, printmaking, installation or video art. Our weekly Visiting Lecturer programme enables some of the most interesting and original artists, critics, curators, historians and art professionals working today to present and discuss their projects. Students have 24hr access to studios and towards the end of June, when the undergraduate students are no longer in the building, the MFA students have access and the use of all the studios in the building in which to work over the summer and to subsequently exhibit. Students also use the Hatton Gallery to show work and are encouraged to engage fully with galleries and other professional and potential employment opportunities in the region and beyond. The course (and student body which includes BA, MA, MFA and PhD) very much benefits from being within a large, culturally and technologically rich, multidisciplinary university, in the centre of a city with a vibrant and growing contemporary art scene.

At the heart of the programme is a **curriculum that centres creative, critical, self-reflexive practice and research**. Students are encouraged to explore their own creative interests and research questions, guided by a diverse staff made up of practicing artists and art historians. Through workshops, lectures, group work and independent study projects, students develop their own sustainable studio practice and own voice and vision as artist. By emphasizing experimentation, risk-taking, and reflective practice, the programme fosters a culture of innovation and inquiry, preparing students to make meaningful contributions to the field of Fine Art practice.

The MFA/MA programme plays a crucial role in the art department and continues to lead radical models of Fine Art practice. The MFA continues to instil open ended, practice-led approaches to art education and maintains traditional values of Fine Art pedagogy based on engagement with tools, materials and making in the studio-based course. The unique provision of student studios and exhibition spaces allowing for a full semester residency for final exhibition has become a rarity in the field.

The Fine Art department successfully creates a strong **sense of belonging** and a meaningful learning environment, reflected not only in a high level of student satisfaction, with the BA(Hons) programme achieving consistently high NSS results (National Student Survey) and recognised in nation league tables as one of the best courses in the country. The MFA/MA Fine Art programme responds also to societal challenges through its highly ambitious studio programme as well as a wide range of *Extra Curricular Activities* and opportunities open to MFA/MAfineArt students: . Current extra-curricular activities include: specialist Forums (Performance, Animation, Painting, Greenfinger Forum) in order to facilitate opportunities for cross-year teaching and engagement. [For more information please see the Fine Art Community Board.](#)

Preparing students for life after university is a key priority in Fine Art. Thanks to the **Bartlett and Forshaw endowments**, Fine Art students (UGT and PGT) can apply their skills and develop professional relationships outside of the department. They complete artist residencies, work at the British Pavilion at the Venice Biennale, receive feedback from leading artists, curators, and critics, and exhibit their work outside the department engaging with the art world in Newcastle. Fine Art students also benefit from the department's partnerships with the European Ceramics Work Centre, The NewBridge Project, the British School at Rome, Newcastle City, and local schools.

The department encourages artistic responsibility. Students and staff have responded to the climate emergency through the **Bartlett Sustainable Practice Award** which encourages students to develop a sustainable artistic practice. Fine Art also has a Climate Crisis Working Party made up of teaching and technical staff committed to lowering the department's carbon footprint. The Fine Art department works towards best practice principles in climate aware arts education in line with Newcastle University's Vision Statement that recognizes environmental sustainability as strategic goal. Soup Wednesdays see staff and students make and share soup made in the **Fine Art student café**

New initiatives including the new public research seminar **Art and Ecology** series offer a platform for engagement with research in history of art at a time when the discipline is under-going change in response to issues of urgent significance,

including intergenerational justice, colonial legacies, and environmental breakdown.

The Fine Art public speaker series **Future Climates: Artists and Curators** responds to the Climate Crisis in a new series of talks developed in collaboration between Art Monthly and the Fine Art, Newcastle University. The series brings together international artists, curators, writers to reflect on how cultural practices can respond to the climate crisis and its complex, societal, political, economic, historical entanglements with a specific focus on practices and thinking that go beyond aesthetic and conceptual engagement and set about making a real-life difference.

The Fine Art department celebrates **FINE ART 100**, the four-year-long centenary of the creation in 1923 of the very first BA Fine Art in Britain, at Newcastle University. Our activities 2023-27, will celebrate the past, look at the present, and question what the next 100 years of Fine Art education and creative research might be.

Programme regulations (link to on-line version)

[Programme Regulations 25-26](#)

13 Support for Student Learning

Generic information regarding University provision is available at the following link.

[Generic Information](#)

14 Methods for evaluating and improving the quality and standards of teaching and learning

Generic information regarding University provision is available at the following link.

[Generic Information](#)

Accreditation reports

Additional mechanisms

15 Regulation of assessment

Generic information regarding University provision is available at the following link.

[Generic Information](#)

In addition, information relating to the programme is provided in:

The University Prospectus: <http://www.ncl.ac.uk/postgraduate/courses/>

Degree Programme and University Regulations: <http://www.ncl.ac.uk/regulations/docs/>

Please note. This specification provides a concise summary of the main features of the programme and of the learning outcomes that a typical student might reasonably be expected to achieve if she/he takes full advantage of the learning opportunities provided.

Mapping of Intended Learning Outcomes onto Curriculum/Modules

Module	Type	Intended Learning Outcomes Stage 1			
		A	B	C	D
FIN8013 Studio 1 (40)	Compulsory	1, 2	1, 6.	1,	4
FIN8014 Studio 2 (40)	Compulsory	1, 2	2, 3, 4	1,	3,
FIN8016 Art Writing (20)	Compulsory	3, 6	3,	3,	1, 2
FIN8019 Exhibiting Art (20)	Compulsory	2, 4, 5,	1, 5	2, 4	2, 3
FIN8015 Studio Residency and Exhibition (60)	Compulsory	1, 2, 3, 4, 5, 6	2, 4, 5, 6,	1, 2, 4,	1, 2, 3

Module	Type	Intended Learning Outcomes Stage 2			
		A	B	C	D
FIN8020 Contemporary Art Practice 1: studio and research (60 credits)	Compulsory	1, 2, 6	2, 3, 6	1,	2, 3, 4
FIN8021 Contemporary Art Practice 2: Studio and Dissertation (60 credits)	Compulsory	1, 2, 3, 5, 6,	1, 2, 3, 4, 5, 6	1, 3	1, 2, 4
FIN8022 Contemporary Art Practice 3: Studio residency and exhibition (60 credits)	Compulsory	1, 3, 4,, 5, 6	1, 2, 3, 4, 5, 6	1, 2, 3, 4, 5	1, 2, 3, 4,5