MA
ILLUSTRATION (ONLINE)

Course Handbook

ARTS UNIVERSITY BOURNEMOUTH

COURSE SPECIFICATION

The Course Specification provides a summary of the main features of the **MA Illustration Online** 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 Module may be found in the Module Descriptors, which forms part of the Course Handbook.

Key Course Information	
Final Award	Master of Arts
Course Title	Illustration (Online)
Award Title	MA Illustration
Awarding Institution	Arts University Bournemouth
Offered in the School of	Graduate School
Professional accreditation	None
Length of course / mode of study	2 years part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Masters' degree characteristics
Language of study	English
External Examiner for course:	To be confirmed
Please note that it is not appropriate for students to contact external examiners directly	
Date of Validation	July 2023
Date of most recent review	Not applicable
Date course specification written/revised	March 2024

Course Description

The MA Illustration (Online) degree at Arts University Bournemouth is a part-time, flexible course that enables students to explore, refine and reflect on the practical aspects of their craft in a setting that suits them. In tandem with this, our students gain new understanding of their craft through engaging with the historical, contemporary and professional contexts of their subject. This enables them to become active and valuable participants in the growing international illustration community.

The degree welcomes individuals from a diverse range of backgrounds, whether academic or professional, who seek to realise their own creative ambitions while celebrating a contemporary and expansive notion of what illustration can be. The flexible delivery method suits working professionals who would like to explore and understand how the academic principles of the subject can further underpin and expand their own creative practice. Whilst the breadth of subjects covered within the course enables practitioners and artists in other creative fields that wish to further develop their skills in the field of illustration, it provides a supportive and inspiring space to do so. Our innovative module structure and learning platforms enable students to study at their own pace, and with regular intakes throughout the year, meaning students can start the course at a time that suits them.

A Master's degree in illustration instills in a student the ability to approach all aspects of an illustration career with academic rigor and professional level practical skills. Our modules are varied and diverse to ensure a balance between developing students own creative practice, exploring how illustration exists as a medium in a contemporary context and through modules that focus on career planning, understand how students can situate and market their own work within it.

Learners will go on a creative journey through the course with students from their own intake, enabling them to build friendships and future professional contacts as well as having a supportive group of likeminded peers learning in the same manner. Within each module, students will be introduced to a new exciting group of other creative practitioners. Throughout the course students are encouraged to expand their understanding of contemporary practice and, through modules that focus on career planning, understand how they can situate their own work within it.

Distinctive features of the course

Interdisciplinary Approach: This course uniquely combines multi-modal creative practice with a systems thinking approach, aligned with the United Nations' Sustainable Development Goals.

Research Emphasis: Unlike other Illustration courses, this programme places significant focus on ethical, societal and environmental aspects of creative-critical practice.

Practicality: Hands-on learning, portfolio creation, and public-facing projects ensure students gain practical, real-world experience.

Professional Development: The course fosters goal setting, project management, and collaboration, preparing students for the professional world.

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 opportunities 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 new MA Illustration (Online) course fits with the university's strategic vision in several ways:

Innovation: Developing a MA Illustration (Online) course supports AUB in broadening its scope by offering a unique curriculum which combines creative and critical thinking with industry practice and an ethical, socially engaged ethos. It also allows students to develop valuable entrepreneurial skills, and a pro-active, flexible, resilient mindset that prepares themselves for a career as a creative professional or in other creative careers using the transferable skills and experience gained.

Collaboration: The course will involve collaborations across different courses within AUB but also with relevant industry partners.

Internationalisation: A course in MA Illustration (Online) will attract international students who are interested in creative leadership combined with design skills. This will enrich the diversity of AUB and enhance the student experience.

Course Aims

The course aims to:

1. Provide a creative and intellectual environment that allows students to develop their creative illustration practice through critical debate and inter-disciplinary exchange.

2. Enable students to identify and develop complex artistic, research, technical and entrepreneurial skills needed to accomplish their own illustration practice and skills with a high level of creativity and professionalism.

3. Encourage students to critically reflect on their own achievements and evaluate their own work in ways that meaningfully extend and enhance their practice or provide progress toward PhD study.

4. Enable students to develop professional maturity and to understand and discuss their work in the context of their discipline as well as conducting advanced research skills in the social, political and cultural spheres in which practical work will be situated.

5. Develop a rich cultural community of shared practice that actively engages students to consider new digital technologies, cultural diversity, ethics, sustainability, both nationally and globally.

6. Enhance students' ability to self-direct creative projects autonomously, demonstrating originality in tackling and solving problems, planning and implementing tasks at a professional level.

Course Outcomes

By the end of the course, students will be able to:

1. Demonstrate a sophisticated understanding of contemporary illustration practices and how their own work is situated within it.

2. Evidence a high level of innovation and creativity when applying relevant artistic, research, technical and entrepreneurial skills to their own practice.

3. Identify and reflect on their own achievements and how they will relate to their further education and career aspirations.

4. Demonstrate the ability to discuss their own work and the work of others in a mature and analytical manner.

5. Evidence their ability to engage with new forms of working, whether digital or analogue and to integrate and reflect on cultural and ethical topics.

6. Demonstrate a robust level of self-awareness and autonomy in organising and presenting themselves and their practice across a range of academic and professional platforms.

Reference Points

UK Quality Code for higher education, including:

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

- AUB Learning Teaching and Assessment Framework (LTAF)
- AUB Postgraduate Taught Assessment Regulations
- AUB Graduate Attributes

Learning, Teaching, and Assessment Strategies

A range of teaching and learning methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Students engage with learning materials and activities on Canvas each week, building towards the completion of an assignment related to the core themes of the module.

Key delivery methods are outlined below:

Lectures
Lectures are pre-recorded videos integrated with the module content providing acquisition of knowledge around key issues, ideas, and contexts. In addition, each module may have up to two guest lectures provided by a relevant non-AUB speaker from industry or academia to provide additional insights into the module topics. These also include written and interactive online learning resources such as texts, diagrams, images as well as reading lists and links to other online material. Technical and making skills are demonstrated through a mixture of recorded sessions and explanatory texts.

Seminar Activities
These are optional, online, weekly events that provide more opportunities for live discussion and interaction with tutors or fellow students. They are led by the Module Tutor and provide an opportunity for students to share their perspectives and seek guidance or clarity on course content and assessments. Seminars do not take place in the final module when they are replaced by individual supervision tutorials.

Discussion For a (Open Studio with Support)
These are asynchronous spaces where students can post messages, ask questions, and discuss ideas with tutors or fellow students. They mirror the open studio with support delivery type where learners will be encouraged to engage in critical debate, share ideas or progress on their work with the wider cohort.

Assessment Types

Creative Artefact
A relevant piece/collection of final illustrated work in a medium suitable to the module. This assessment method allows for different options for creative assessed outcomes to be implemented, allowing the student to create high quality portfolio pieces relevant to contemporary illustration and their own creative practice. A clear description of the expected creative artefact is provided via the module brief along with expected amount of work required.

Case Study
A case study enables students to explore an identified problem or issue within a real-world context. This would usually involve the student undertaking a broad range of reading or research to analyse what is happening within the specific case being investigated.

Presentations
During the preparation and delivery of presentations, students will learn to synthesise research findings, communicate complex ideas, and connect with tutors or fellow students in

a professional manner. Presentations will be submitted online and may be live or recorded in advance depending on the module aims.

Group Presentations
A group presentation would require a student, or a group of students, to formally present information to an audience or panel; this could be in person or via a video recording. During the preparation and delivery of presentations, students will learn to synthesise research findings, communicate complex ideas, and connect with tutors or fellow students in a professional manner.

Industry Report:
Annotated and illustrated digital book that documents research, analysis and findings relating to a chosen area of contemporary illustration.

Business Plan
A written overview of the way in which the student intends to build their professional practice.

Essay
A piece of critical writing that presents the students critical analysis and opinion of the themes covered in the module.

Visual Report
Annotated and illustrated digital book that documents research, analysis and findings relating to a chosen area of contemporary illustration to be further explored in the masters project.

Process Work
Students will use Process Work to document and analyse work that builds throughout a module, developing critical thinking skills and knowledge of relevant illustration techniques. Students will use this book to undertake and collate their experiments in each module, exploring different creative approaches and connecting practice to wider theories related to their practice. Similarly, students will collect documentation and evaluate work toward their thesis project in a larger process book for the final module of the course.

Reflective Commentary
At the outset of the course, students will begin a reflective journal that allows them to discuss and critically evaluate their work and development as an illustrator. Learners will be encouraged to contribute to this regularly and some modules will also require them to reflect on practical experiences as an element of assessment. A written reflective commentary provides an overview of a student's reflection upon their learning experience once they have reached the end of a project.

Student Engagement
The asynchronous delivery method of the module encourages students to interact with course materials and with their peer group at times that suit them. Student engagement is continuous throughout the week, making use of discussion forums within canvas to collaborate and share insights between the group. The synchronous online seminars each week enable the course group to discuss ideas and to develop as sense of community that will grow throughout their time on the course.

<u>Assessment</u>

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

For every Module 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 Module 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 to successfully complete the Module.

On successful completion of a Masters' Degree (MA), a Merit or Distinction may be awarded. Only Modules 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

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.

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 have 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 opportunities 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, Opportunities, 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 Module of the course will include elements of career development, and these will be shown explicitly in Module descriptors and outline syllabuses. Whilst students engage with these as they go through each Module, they will all come together in the final Module. 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 reasonably 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.

<u>Course Content</u>

The course is designed with three stages which are each made up of various modules.

Stage 1: Introduction

Within this stage students undertake the first module, Introduction and Exploration. This module introduces them to the core academic proficiencies and learning methods of postgraduate education.

Introduction and Exploration (15 Credits)

Studying for a postgraduate degree allows a student to build and expand on their existing levels of knowledge and practical skills. With students joining us from a diverse range of backgrounds and different levels of experience, this module aims to provide all students with

the core skills that will enable to them to explore all aspects of their practice and have a successful time on the course.

Stage 2: Carousel Modules
Each of these independent modules are subject specific, skills-based projects that enable students to explore a dynamic and varied range of topics and working methods relating to illustration. These carousel modules are self-contained and designed to be non-linear so they can be taken in any order as determined by the intake time of year. Each must be completed to progress to stage 3.

Identities and Authorship (15 credits)
In this module we examine concepts of self, its relation to identity and authorship and how context is integral to our understanding of an illustration. After establishing a thorough grounding in the concepts relating to our own identity, we will next expand our view to include considerations for how other people identify both socially and culturally.

Tools and Craft (15 credits)
Within this module we experiment with, and evaluate, the act of mark making and consider how the different tools that we use to translate our ideas onto our chosen medium can imbue the resulting work with different meanings.

Narrative and Sequence (15 credits)
This module investigates connections between the sequencing of images and the generation of narrative, looking at both historical and contemporary sources to gain an understanding of the theories that relate to visual literacy and the reading of an image. Through the application and experimentation with these theories, an illustrator can either collaborate or compete with the author; reinforce meaning or juxtapose imagery to create a new meaning.

Collaboration and Connection (15 credits)
Collaboration is core to the AUB graduate experience, enabling students to experience a diversity of thought and build empathy and understanding through shared experience via working with others both within and outside the course.

Professional Practice (15 credits)
Throughout the course students will consider the position of the illustrator as both an artist and a design professional. This module builds on this continuous strand of research and encourages students to consider their work within a professional setting, giving them the skills to be able to present, value and sell their work.

Ideas and Ownership (15 credits)
How do we generate ideas, and can an idea be owned? During this module we explore ideation methods, concept of style and gain an understanding of copyright and intellectual property. Alongside this we will consider the impact of new tools such as AI generated imagery on the contemporary illustration profession.

Report and Interpret (15 credits)
The skills of an illustrator are often used to document the visual world and relay it in some form. But in that documentation the Illustrator can recreate, interpret and reposition ideas and messages based on context and viewpoint. In this module we explore the role of the illustrator in this process and question the impartiality of the discipline.

Stage 3: Master's Project
In this final stage, that represents the culmination of the course, a supervisor guides and supports students in the creation of their Master's Project.

Research Methods (15 credits)
Throughout the course students are introduced to themes and research methods that inform and support their learning. Within this module learners deploy these skills via undertaking their own research and development into a chosen topic. This then culminates with the writing of a detailed proposal of study that students will action in their Master's Projects.

Master's Project (45 Credits)
This module requires students to work independently under supervision, to produce a resolved, research-informed, practical project on a selected topic of their choice. This builds on the proposal that the student creates as part of the Research Methods.

Course Modules

Stage 1: Introduction

ILD700   Introduction and Exploration (15 credits)

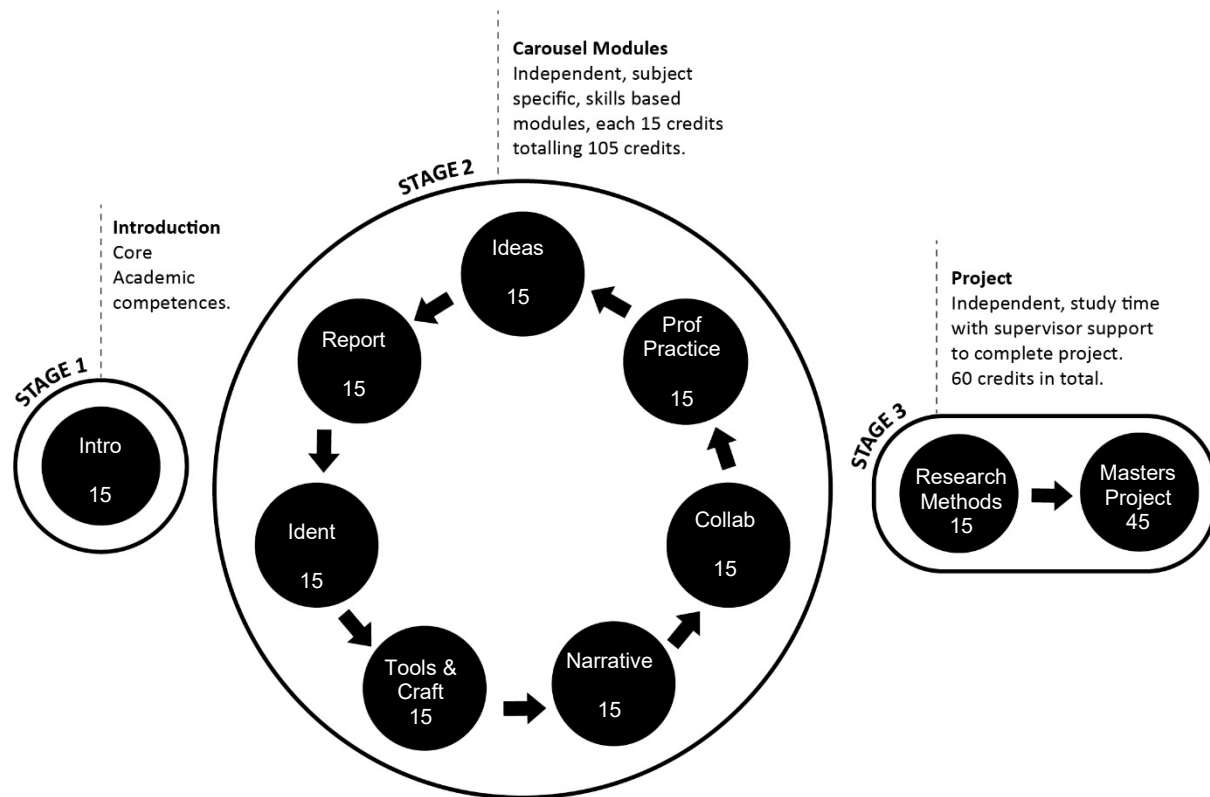### Stage 2: Carousel Modules

ILD701   Identities and Authorship (15 credits)
ILD702   Tools and Craft (15 credits)
ILD703   Narrative and Sequence (15 credits)
ILD704   Collaboration and Connection (15 credits)
ILD705   Professional Practice (15 credits)
ILD706   Ideas and Ownership (15 credits)
ILD707   Report and Interpret (15 credits)

Stage 3: Masters Project

ILD708   Research Proposal (15 credits)
ILD709   Masters Project (45 credits)

Course Model

The workload is balanced across a number of consecutive modules which all run independently. There are three stages of study and two progression points in the course where students move from the introductory module to the seven carousel modules, and from the carousel stage to the final two project modules. There is no progression within the carousel modules which are designed to be taken in any order as determined by the students intake time of year. All modules are a core part of the course and there are no options to select or deselect modules.

Carousel Modules
Independent, subject specific, skills based modules, each 15 credits totalling 105 credits.

Introduction
Core Academic competences.

STAGE 2

STAGE 1

Project
Independent, study time with supervisor support to complete project. 60 credits in total.

STAGE 3

Intro
15

Ideas
15

Report
15

Prof Practice
15

Ident
15

Collab
15

Tools & Craft
15

Narrative
15

Research Methods
15

Masters Project
45

Course Reading List

Ambrose, Gavin. and Harris, Paul (2015). *Design thinking for visual communication*. Second edition. Basics design. London ; Fairchild Books, an imprint of Bloomsbury Publishihng PIc, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223515?locatt=label:secondary_appliedVisualArts.

Crow, David (2023). *Visible Signs*. Fourth edition. Required reading range. London ; Fairfield Books, an imprint of Bloomsbury Publishing Plc, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781350164963?locatt=label:secondary_appliedVisualArts.

Gannon, Rachel and Fauchon, Mireille (2021). *Illustration research methods /*. London ; Bloomsbury Visual Arts, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=https://doi.org/10.5040/9781350051461?locatt=label:secondary_bloomsburyVisualArts.

Heller, Steven. and Arisman, Marshall. (n.d.). *Inside the business of illustration*. New York : Allworth Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5671917.

Male, Alan (2017). *Illustration*. 2nd edition. New York : Fairchild Books, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474263054?locatt=label:secondary_appliedVisualArts.

Van Emden, Joan. and Becker, Lucinda. (n.d.). *Presentation skills for students.* Palgrave study guides. Basingstoke, [England]; New York, New York : Palgrave Macmillan, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=296437.

Wigan, Mark. (2014). *Thinking visually for illustrators*. Second edition. Basics illustration series. New York : Fairchild Books, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223485?locatt=label:secondary_appliedVisualArts.

ILD700 Introduction and Exploration

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

Studying for a postgraduate degree allows a student to build and expand on their existing levels of knowledge and practical skills. With students joining us from a diverse range of backgrounds and different levels of experience, this module aims to provide all students with the core skills that will enable to them to explore aspects of their practice and have a successful time on the course.

Learning online may be a very different way of learning to how a student is used to working. So, to successfully participate and communicate with the course community through the various digital tools they have access to, it is important for them to feel comfortable operating within this digital space. Key to a cohort having a successful time on a course is their ability to honestly critique and evaluate each other's work in a constructive and encouraging manner. Much of the content of this module will have two objectives, one which relates to a student's own practice and one that helps the student become well versed in participating in an online syllabus.

At the outset of the course, students explore and develop their creative point of view by reviewing earlier practice and considering where they are currently positioned within their field of work. They will share sources of inspiration and research and methodologies and are encouraged to establish realistic professional goals. Students will produce a Creative Artefact based on a set brief and submit Process Work that documents the development the Creative Artefact alongside their idea generation and academic research.

Outline Syllabus

A set brief will provide prompts that allow students to re-imagine how they might visually communicate through Illustration. Through deconstructing and developing their working process, students are encouraged to scope fresh areas for deeper enquiry. To support this investigation, learners will develop a conceptual framework that provides them with the experimental tools to analyse and evaluate their practice. As students progress through the module, they will compare different research methods and theories pertinent to a chosen provisional field of study.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1   To provide students with an opportunity to evaluate, deconstruct and re-imagine their own creative practice.

A2   To provide students with an opportunity to experiment with and develop design skills relating to contemporary Illustration.

A3   To enhance students research, problem-solving and critical thinking skills through meaningful learning, exploration and experiential reflection.

Learning Outcomes
On completion of this module, students will be able to:

LO1 Evaluate previous and current creative practice and examine it within the context of contemporary illustration.

LO2 Create a high-quality finished outcome/s that coherently communicates the aims of the brief.

LO3 Reflect on the work produced and identify relevant skills for development.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Creative Artefact, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Creative Artefact: A relevant piece/collection of final illustrated work in a medium suitable to the module.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Creative Artefact	Summative	A relevant piece/collection of final illustrated work in a medium suitable to the module.	*50%*
Process Work	Summative	5 pages – documentation, examination and evaluation of past and current practice 10 pages – research and analysis of related artworks and artists 10-15 pages – Idea generation, experimentation and development of Creative Artefact 5-10 pages – refinement of final Creative Artefact Word Count 2000	*40%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Anon (1971). *Visible language :* Cincinnati, OH : University of Cincinnati, School of Design, [online]. Available from:
http://search.ebscohost.com/login.aspx?direct=true&db=edspub&AN=edp69066&site=pfi-live.

Baldwin, Jonathan. and Roberts, Lucienne. (2005). *Visual Communication :* Required Reading Range. London, GBR : AVA Publishing, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4654142.

Bang, Molly (2016). *Picture this*. Revised and Expanded 25th Anniversary Edition. San Francisco : Chronicle Books, [online]. Available from:
https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781452154220.

Caldwell, Cath and Zappaterra, Yolanda (2014). *Editorial design :* London : Laurence King Publishing Limited, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1876198.

Collins, H. (2017). *Creative research*. Second edition. Required reading range. New York : Fairchild Books, [online]. Available from:
https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474247115?locatt=label:secondary_appliedVisualArts.

Crouch, Christopher. and Pearce, Jane. (2012). *Doing research in design.* London : Berg, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1441495.

Crow, David. (2010a). *Left to Right :* Required Reading Range. London, GBR : AVA Publishing, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4654125.

Crow, David. (2010b). *Visible Signs (second edition) :* 2nd ed. Required Reading Range. London, GBR : AVA Publishing, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4654121.

Gray, Carole (2016). *Visualizing research :* London, England ; Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4406199.

Hall, Andrew. and ProQuest (Firm) (2011). *Illustration*. London : Laurence King Pub., [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1876104.

Holmes, David. (2005). *Communication theory : media, technology and society.* London, UK; Thousand Oaks, CA : Sage.
Male, Alan (2017). *Illustration*. 2nd edition. New York : Fairchild Books, [online]. Available from:
https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474263054?locatt=label:secondary_appliedVisualArts.

Noble, Ian and Noble, Ian (2016). *Visual research*. Third edition. Required reading range. London ; Fairchild Books, an imprint of Bloomsbury Publishing PIc, [online]. Available from:
https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474232920?locatt=label:secondary_appliedVisualArts.

Prosser, Jon. (1997). *Image-based research; a sourcebook for qualitative researchers.* London : Falmer, [online]. Available from:
http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781135714291.

Rothman, Julia. (2011). *Drawn in*. Beverly : Quarry Books, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6845488.

Wigan, Mark. (2014). *Thinking visually for illustrators*. Second edition. Basics illustration series. New York : Fairchild Books, [online]. Available from:
https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223485?locatt=label:secondary_appliedVisualArts.

Wigan, Mark. (2018a). *Text and image*. First ed. Basics illustration ; Lausanne : AVA Publishing SA, [online]. Available from:

https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781350088818?locatt=label:secondary_appliedVisualArts.

Wigan, Mark. (2018b). *The visual dictionary of illustration*. First ed. Visual dictionaries. Lausanne : AVA Publishing SA, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474293754?locatt=label:secondary_appliedVisualArts

ILD701 Identities and Authorship

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
We tell stories to document, parse and explain situations and emotions that relate to us or a community that we inhabit. We read stories to relate and to gain understanding of another subject. Through illustration we seek to represent ourselves and others through the translation and abstraction of perceived forms into other visual mediums. But an illustration can communicate as much about the illustrator as the subject itself.

In this module we establish a thorough grounding in concepts relating to identity, subjecthood and the self before expanding our view to include considerations of authorship and how context is integral to our understanding of illustration.

Research and developmental work in this module will be extensively documented within their Process Work, alongside annotations and critical evaluations of relevant case studies. Informed and inspired by the students' research, they will create an appropriate Creative Artefact in response to a set prompt.

Outline Syllabus
Through lectures and workshops, students will first explore their own identity and seek to define their sense of self. Via this they will create a body of work that allows them to begin to understand the context in which their own work is situated.

In support of this they will interrogate the idea of identity in a broader sense, exploring the cultural, social and biological.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims
A1   Nurture an appropriate understanding of research techniques that show a broad awareness and deep evaluative understanding concepts relating to identity.

A2   Foster a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, relating to identity within contemporary design spaces.

Learning Outcomes

On completion of this module, students will be able to:

LO1 Examine their own identity and personal contexts within a contemporary and historical cultural setting.

LO2 Create a high quality finished outcome/s that coherently communicates the aims of the brief.

LO3 Reflect on the work produced and assess how identity and authorship relates to the work of a contemporary illustrator.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Creative Artefact, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Creative Artefact: A relevant piece/collection of final illustrated work in a medium suitable to the module.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Creative Artefact	Summative	A relevant piece/collection of final illustrated work in a medium suitable to the module.	*50%*
Process Work	Summative	5 pages – documentation, examination and evaluation of personal identity and context 10 pages – research and analysis of related artworks and artists 10-15 pages – Idea generation, experimentation and development of Creative Artefact 5-10 pages – refinement of final Creative Artefact Word Count 2000	*40%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Angrosino, Michael. (2007). *Doing Ethnographic and Observational Research.* Qualitative Research Kit. Los Angeles : SAGE, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781446249536.

Bennett, Tony. and Grossberg, Lawrence. (2038). *New Keywords :* Williston : Blackwell Publishing, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=3056717.

Berger, John (2008). *Ways of seeing*. London : Penguin, [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&accId=8982156&isbn=9780141917986.

Bruzzi, S. and Gibson, P.Church. (2000). *Fashion cultures : theories, explorations and analysis.* London; New York : Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1487146.

Buikema, Rosemarie. (2009). *Doing gender in media, art and culture*. London : Routledge, [online]. Available from:
https://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780203876800.

Calvino, I. and Weaver, William. (2013). *Invisible Cities /*. London: Harvest, [online]. Available from:
http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780544133204.
Campt, Tina (2021). *A black gaze*. Cambridge, Massachusetts : The MIT Press, [online]. Available from:
http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780262365666.

Davies, M.Messenger., ProQuest (Firm) and Mosdell, Nick. (n.d.). *Practical research methods for media and cultural studies; making people count.* Edinburgh : Edinburgh University Press, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=267208.

D'Ignazio, Catherine and Klein, Lauren F. (2020). *Data feminism /*. Strong ideas series. Cambridge, Massachusetts ; The MIT Press, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6120950.

Grant, David and French, Hannah Evelyn (2017). *That's the way I think*. Third edition. London : Routledge, [online]. Available from:
https://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781317296706.

Hardy, Tom. (2006). *Art and education in a postmodern world.* Readings in Art and Design Education. Bristol : Intellect,.

Kim, Henry Hongmin (2018). *Graphic design discourse :* First edition. New York : Princeton Architectural Press, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5348704.

Kress, G.R. and ProQuest (Firm) (n.d.). *Multimodality*. London ; Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=465511.

Kress, Gunther R. and Van Leeuwen, Theo (2020). *Reading images :* Third edition. London, England ; Routledge, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6404941.

Monaghan, John and Just, Peter. (2000). *Social and cultural anthropology*. Very short introductions ; Oxford : Oxford University Press, [online]. Available from:
https://go.openathens.net/redirector/aub.ac.uk?url=http://dx.doi.org/10.1093/actrade/9780192853462.001.0001.

Schostak, J.F. and Schostak, Jill. (2008). *Radical research; designing, developing and writing research to make a difference.* London : Routledge, [online]. Available from:
http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781134149490.

Sethi, Anita (2021). *I belong here*. London : Bloomsbury Wildlife, [online]. Available from:
https://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781472983947.

Srinivasan, Amia (2021). *The right to sex*. First American edition. New York : Farrar, Straus and Giroux, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6708140.

Wigan, Mark. (2018). *Global contexts*. First ed. Basics illustration ; Lausanne : AVA Publishing SA, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781350096493?locatt=label:secondary_appliedVisualArts.

Wolf, Naomi. (2008). *The beauty myth :* Pymble, NSW ; HarperCollins e-books, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781448190072. Womack, Ytasha. (2013). *Afrofuturism :* First edition. Chicago : Chicago Review Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1381831.

Yorke, J. (2014). *Into the woods*. UK : Penguin Books, [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781846146442.

ILD702 Tools and Craft

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

By experimenting with, and evaluating, the act of mark making we will consider how the different tools that we use to translate our ideas onto our chosen medium can imbue the resulting work with different meanings.

During the module we take a holistic view of the term "tool" – seeking to interpret it both as an object which we control in order to create a mark, as well as a set of conceptual frameworks through which we observe the world to inform and guide the act of mark making. An understanding and mastery of both allow us to pursue the development and refinement of our personal Craft.

The role of Craft and the Craftsperson will be examined in a contemporary, post industrialised context through which we will question and critique the enduring mythology of craftmanship. Through research and experimentation, students will gain an understanding in various contemporary and historical tools/mediums and processes which will allow them to produce an extensive body of exploratory work that demonstrates their emerging skills when using these tools/mediums and processes. This will be supported by critical analysis and evaluation into one tool/medium or process that will be presented as a recorded case study.

Outline Syllabus

Lectures and self-led research into historical forms of tools and the different techniques for their use will provide inspiration for students' own work, and context for how contemporary tools function.

Throughout the module students will be encouraged to expand their understanding of the technical aspects of the discipline while also exploring the creation of new tools related to their practice and how they can be used to create new works.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1   Clarify and extend students' understanding of the relationship between Illustration and mark making and their interconnectedness, with tools, materials and methods of production.

A2   Provide students with the opportunity to establish, experiment with, and rationalise new working methodologies, methods, and processes.

Learning Outcomes
On completion of this module, students will be able to:

LO1   Experiment with tools/mediums and processes relating to illustration within a contemporary and historical Illustration setting.

LO2   Produce an organised and coherent case study that details a technical understanding of a selected tools/medium and process and how the selected tool/medium or process impacted contemporary or historical Illustration works.

LO3 Reflect on the work produced and identify relevant skills for development.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Case Study, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Case Study: Students will present a 8-minute case study on their research into a medium/technique or process using a suitable presentation program.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Case Study	Summative	8-minute case study on their research into a medium/technique or process using a suitable presentation program.	*60%*
Process Work	Summative	15 pages – research and analysis of related artworks, artists and theories 10-15 pages – experimentation and development of work relating to Case Study 5 pages – development and refinement of final case study Word Count 1700	*30%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Bassey, Michael. (1999). *Case study research in educational settings.* Doing qualitative research in educational settings. Buckingham : Open University Press, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335230624.

Frayling, C. (2012). *On Craftsmanship: Towards a New Bauhaus.* London, UNKNOWN : Oberon Masters, [online]. Available from: http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1026394&authtype=shib&custid=s4501996.

Gale, Ken (2018). *Madness as methodology :* London, [England] ; Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5323489.

Garner, S.W. (2008). *Writing on drawing :* Readings in art and design education,. Bristol : Intellect, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=361896.

Gauntlett, David (2018). *Making is connecting :* Second expanded edition. Medford, MA : Polity, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5399245.

Gillham, Bill. (2000). *Case study research methods.* Real world research. London : Continuum, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781441159069.

Godfrey, Jeanne (2018). *How to use your reading in your essays*. Third edition. Palgrave study skills. London: Palgrave, [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781352002980.

Kim, Henry Hongmin (2018). *Graphic design discourse:* First edition. New York : Princeton Architectural Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5348704.

Lister, Martin and ProQuest (Firm) (2009). *New media*. 2nd ed. Milton Park, Abingdon, Oxon; Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=370928.

Rothman, Julia. (2011). *Drawn in*. Beverly: Quarry Books, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6845488.

Salisbury, Martin (2022). *Drawing for illustration /* London: Thames & Hudson Ltd.

Smith, H. and Dean, R.T. (n.d.). *Practice-led research, research-led practice in the creative arts.* Research methods for the arts and humanities. Edinburgh : Edinburgh University Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=475756.

ILD703 Narrative and Sequence

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

This module investigates connections between the sequencing of images and the generation of narrative, looking at both historical and contemporary sources to assist students in gaining an understanding of the theories that relate to visual literacy and the reading of an image. Through the application and experimentation with these theories, an illustrator can either collaborate or compete with the author; reinforce meaning or juxtapose imagery to create a new meaning.

Within this module we will explore different mediums such as painting, photography, film making and editorial design alongside the conventional illustrative mediums of drawing, animation and comic; identifying how each provides a different narrative structure for the viewer that can be further manipulated.

Throughout the module students will experiment with different methods of communicating the same narrative in various mediums and formats, before discussing and evaluating which is the most successful means of communicating their intended message.

Research and developmental work in this module will be extensively documented within their Process Work, alongside annotations and critical evaluations of relevant case studies. Informed and inspired by the students' research, they will create an appropriate Creative Artefact in response to a set prompt.

Outline Syllabus

A set brief will provide a framework for students to explore and expand their understanding of narrative. Throughout the module students will consider how altering points of view alongside planning a composition interacts with the generation of meaning in the resulting image.

Alongside this, students will demonstrate their understanding of sequencing and how time, movement and actions can be depicted in static and kinetic mediums.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims
A1   Further develop students' understanding of narrative theory in various mediums and relate them to contemporary illustrative practice.

A2   Extend students practical abilities in communicating complex narratives through the most suitable form.

Learning Outcomes
LO1 Analyse theories relating to narrative and sequential images and evaluate their application to works in different mediums.

LO2 Create a high quality finished outcome/s that coherently communicates a narratives.

LO3 Reflect on the work produced and the theories explored, assess how the application of related theories can underpin the communication of a narrative.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Creative Artefact, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Creative Artefact: A relevant piece/collection of final illustrated work in a medium suitable to the module.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Creative Artefact	Summative	A relevant piece/collection of final illustrated work in a medium suitable to the module.	*50%*
Process Work	Summative	15 pages – research and analysis of related artworks, artists and theories. 10-15 pages – Idea generation, experimentation and development of Creative Artefact 5-10 pages – refinement of final Creative Artefact Word Count 2000	*40%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Alexander, Bryan (2017). *The new digital storytelling:* Revised and updated edition. Santa Barbara, California : Praeger, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4883009.

Bal, M. (2017). *Narratology: Introduction to the Theory of Narrative*. 4th ed. University of Toronto Press, Scholarly Publishing Division [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5042382.

Cobley, Paul (2014). *Narrative /*. Second edition. The New Critical Idiom. Abongdon, Oxon ; Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1575993.

Gardner, Jared. and ProQuest (Firm) (2012). *Projections*. Post 45. Stanford, CA: Stanford University Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=802023.

Giddens, Thomas (2020). *Critical directions in comics studies /*. Jackson: University Press of Mississippi.

Glassner, A.S. and ProQuest (Firm) (n.d.). *Interactive storytelling*. Natick, Mass.: A.K. Peters, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=3059492.

Glebas, Francis. (2008). *Directing the Story :* Oxford : CRC Press LLC, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=365588.

Hall, Tony and EBSCOhost (2018). *Education, narrative technologies and digital learning:* Digital education and learning. London: Palgrave Macmillan, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http%3A%2F%2Fsearch.ebscohost.com%2Flogin.aspx%3Fdirect%3Dtrue%26scope%3Dsite%26db%3Dnlebk%26db%3Dnlabk%26AN%3D1357424.

Littschwager, Simin Nina (2019). *Making sense of mind-game films:* New York, NY: Bloomsbury Academic, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781501337079?locatt=label:secondary_screenStudies.

Mittell, Jason (2017). *Narrative theory and adaptation /.* Film theory in practice. [London] : Bloomsbury Publishing, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781501308420?locatt=label:secondary_screenStudies.

Mukherjee, Souvik (2015). *Video games and storytelling :* Basingstoke, [England] ; Palgrave Macmillan, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4331947.

Robinson, C. (n.d.). *Animators unearthed; a guide to the best of contemporary animation.* London : Continuum, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780826421159.

Salisbury, Martin. and Styles, Morag. (2012). *Children's picturebooks :* London: Laurence King Publishing, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1876111.

Thomas, Bronwen. (n.d.). *New narratives : stories and storytelling in the digital age.* Frontiers of narrative. Lincoln : University of Nebraska Press.

Wigan, Mark. (2018). *Sequential images*. First ed. Basics illustration ; Lausanne : AVA Publishing SA, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781350096455?locatt=label:secondary_appliedVisualArts.

Yorke, J. (2014). *Into the woods*. UK: Penguin Books, [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781846146442

ILD704 Collaboration and Connection

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
Collaboration is core to the AUB graduate experience, enabling students to experience a diversity of thought and build empathy and understanding through shared experience via working with others both within and outside the course. Collaboration also enables us to build upon and expand our skill sets in unexpected ways, learning from our peers first-hand and experiencing different approaches to problem-solving.

This module will harness the benefits of possibilities of working online within shared spaces, enabling students to collaborate with their peers across time zones and geographical limitations. This approach mirrors the increasingly global way that the creative industries operates and provides learners with a foundation of good working methods and best practices that can then be applied to individual future professional career aspirations.

Working within a group, students will solve a set brief. Through discussion and evaluation, they will identify the core skills present within the group before planning time suitably when working towards resolving a suitable collaborative solution to a brief which will be submitted as a group presentation. Individual research and developmental work in this module will be extensively documented within an individual Process Work alongside an individual reflective commentary that evaluates the collaborative aspects of this module.

Outline Syllabus
A set brief will provide students with the opportunity to explore how to work within a team of related design professionals. Lectures, workshops and tutorials will provide context and techniques for how to work together in a successful manner.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims
A1   Foster dialogue, exchange and self-awareness through shared practice and presentation.

A2   Encourage students to explore collaborative relationships and shared working methods during the conception, delivery and critique of creative projects.

Learning Outcomes

LO1   Working as a group, devise a suitable and coherent response to the brief.

LO2 Analyse contemporary illustration and cultural trends to gain insight suitable ways to respond to brief.

LO3 Reflect on the collaborative project and evaluate successful and unsuccessful elements.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Group Presentation, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Group Presentation: Students will formally present their response to the brief and how each member of the group contributed.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: An individual reflective report that evaluates the collaborative aspects of this module

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Group Presentation	Summative	8-minute presentation on how their group as responded to the brief	*60%*
Process Work	Summative	5 pages – idea generation and breaking down brief 10 pages – research and analysis of related artworks and artists 5 pages experimentation and development 5-10 pages – refinement of final presentation Word Count 1700	*30%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Aspelund, Karl (2016). *The design process /.* 3rd edition. [London] : Bloomsbury, [online]. Available from:
https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781501309045?locatt=label:secondary_bloomsburyFashionCentral.

Bryman, A. (1992). *Research methods and organization studies.* London : Routledge, [online]. Available from:
http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781134888344.

Dobson, M.Singer., ProQuest (Firm) and Leemann, Ted. (n.d.). *Creative project management; innovative project options to solve problems on time and under budget.* New York : McGraw-Hill, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4658086.

Van Emden, Joan. and Becker, Lucinda. (n.d.). *Presentation skills for students.* Palgrave study guides. Basingstoke, [England]; New York, New York : Palgrave Macmillan, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=296437.

ILD705 Professional Practice

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

Throughout the course students will consider the position of the Illustrator as both an artist and a design professional. This course is structured to allow students to explore the practical and theoretical aspects of their practice via the interrogation of ideas and through the creation of innovative visual solutions. Throughout this process they will be required to develop and document their own work. At the start, this will be conducted in a manner guided by the tutors, but it should ultimately be informed by their own contemporary research into the many different ways in which illustrators present and promote their work in a professional setting.

This module builds on this continuous strand of research and encourages them to consider their work within a professional setting, giving them the skills to be able to present, value and sell their work. One of the aims of studying at a postgraduate level is to increase career prospects. It may be that the student already has an area of the discipline identified within which they'd like to progress, or it may be that this module provides students with the opportunity to gain knowledge of other suitable job roles.

Working as a contemporary illustrator requires practitioners to undertake many different roles, alongside the obvious ones of exploring different visual ideas. Students will further explore ways to document the creation of work and how this can be used for self-promotion and marketing. Students will gain understanding in how to work with a client and answer a set brief, learning how to effectively communicate ideas to a client and how to interpret their feedback. Most importantly students will learn how to keep records as a self-employed illustrator and how to invoice for jobs.

Outline Syllabus

This module requires students to observe, evaluate and apply industrial best practice for how to promote themselves and their work. With the breadth of the illustration discipline taking in many different areas, to do so successfully first requires them to reflect on and consider their own position within the discipline. Through critical reflection into their abilities, interests and past roles they will start to define their career aspirations. Next, they will identify key creative practitioners working in similar areas and create a series of case studies that will inform their own career aspirations. Lectures and resources provided to students will support their own independently led research into how to promote their work. This culminates in the creation and presentation of their own personalised career plan.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with

specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims
A1   Provide students with an opportunity to observe and evaluate contemporary practice through focused industry led research.

A2   To nurture and clarify career aspirations and consider how student practice sits within a professional context.

Learning Outcomes
On completion of this module, students will be able to:

LO1 Conduct systematic and focused research into professional contemporary illustration practice.

LO2 Identify and analyse relevant techniques, skills and knowledge required of a professional creative practitioner.

LO3 Reflect on own career aspirations and situate them within this creative practice in an organised and structured manner.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Industry Report, Business Plan and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Industry Report: Annotated and illustrated digital book that documents research, analysis and findings relating to a chosen area of contemporary illustration.

Business Plan: A written overview of the way in which the student intends to build their professional practice.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Industry Report	Summative	Word Count 2500	*60%*
Business Plan	Summative	Word Count 1250	*30%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Anon (n.d.). *Creative review.* [online]. Available from: http://search.ebscohost.com/login.aspx?direct=true&db=edspub&AN=edp21296&site=pfi-live.

Brazell, Derek and Davies, Jo (2018). *Becoming a successful illustrator*. Second edition. Creative careers. New York : Bloomsbury Visual Arts, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474288903?locatt=label:secondary_appliedVisualArts.

Bright, Jim. and Winter, David. (2015). *How to write a brilliant CV.* Fifth edition. . Brilliant. Harlow, England : Pearson, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781292015392.

Caldwell, Cath and Zappaterra, Yolanda (2014). *Editorial design :* London : Laurence King Publishing Limited, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1876198.

Godfrey, Jeanne (2018). *How to use your reading in your essays*. Third edition. Palgrave study skills. London : Palgrave, [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781352002980.

Heller, Steven. and Arisman, Marshall. (n.d.). *Inside the business of illustration*. New York : Allworth Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5671917.

Howkins, John (2013). *The creative economy*. Second edition. London : Penguin Books, [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&accId=8982156&isbn=9780141977041.

Jay, Ros. (2015). *How to Succeed in any Interview, revised 3rd edn.* Brilliant Business. S.l. : Pearson Education Limited, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781292084572.

Rees, Darrel. (2014). *How to be an illustrator.* 2nd ed. London, U.K. : Laurence King Pub., [online]. Available from: http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=926186&authtype=shib&custid=s4501996.

Taylor, Fig and Antoniou, Zoe (2012). *How to create a portfolio & get hired :* Second edition. London, England : Laurence King Publishing, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1876164.

Van Emden, Joan. and Becker, Lucinda. (n.d.). *Presentation skills for students.* Palgrave study guides. Basingstoke, [England]; New York, New York : Palgrave Macmillan, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=296437.

Zeegen, Lawrence. and Fenton, Louise. (2020). *The fundamentals of illustration*. 3rd ed. AVA academia. London : Bloomsbury Visual Arts ; [online]. Available from:

https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474240468?locatt=label:secondary_appliedVisualArts.

ILD706 Ideas and Ownership

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
Can anyone own an idea? Throughout the 20th Century, creators have sought to assert ownership over their physical works as well as their intellectual properties. However, in contemporary settings these rights are increasingly being questioned and threatened.

Linked to our explorations of ownership we will also consider the concept of style in an increasingly global, digital visual economy. We will observe the impact of tools such as AI on the contemporary illustration profession and discuss the ethics of their use. The act of idea generation is a skill unto itself, informed by setting, context, and personal experience. To help inform our answer to the question of idea ownership, we will also explore ideation methods to help with idea generation along with methods to evaluate and interrogate whether an idea is a successful one or not.

Through research and experimentation, students will gain a comprehensive understanding of the subject matter. This experimentation will then support the creation of a piece of critical writing that evaluates the subject in an analytical and academic manner.

Outline Syllabus
Workshops supported by personal reflection and research will support idea generation. Experimentation with contemporary AI powered tools will inform personal opinions of the debate about the ownership of ideas.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1   Provide students with an opportunity to select, experiment and understand concepts and technologies relating to the generation and ownership of ideas.

A2   Develop an understanding of the ethics related to idea generation.

Learning Outcomes
On completion of this module, students will be able to:

LO1 Evaluate the use of tools and methods relating to idea generation in a comprehensive and technically proficient manner.

LO2 Utilise an expanding knowledge and understanding of a broad range of practitioners, technologies and discourses to developed an inform a point of view on themes relating to the brief.

LO3 Engage in critical debate and critically reflect on the ethical implications of idea generation and ownership.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Essay and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Essay: A piece of critical writing that presents the students critical analysis and opinion of the themes covered in the module.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Essay	Summative	Word Count 3750	*90%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Ambrose, Gavin. and Harris, Paul (2015). *Design thinking for visual communication*. Second edition. Basics design. London ; Fairchild Books, an imprint of Bloomsbury Publishihng Plc, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223515?locatt=label:secondary_appliedVisualArts.

Aspelund, Karl (2016). *The design process /.* 3rd edition. [London] : Bloomsbury, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781501309045?locatt=label:secondary_bloomsburyFashionCentral.

Barnard, M. and ProQuest (Firm) (n.d.). *Graphic design as communication.* Oxfordshire, England; New York : Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1273176.

Berry, D.M. (David M. (n.d.). *Critical theory and the digital.* Paperback edition. Critical theory and contemporary society. New York, N.Y. : Bloomsbury.

Bielstein, S.M. (2006). *Permissions : a survival guide : blunt talk about art as intellectual property.* Chicago guides to writing, editing, and publishing. Chicago, IL. : University of Chicago Press.

Brower, Steven. (2015). *Inside art direction*. London ; Fairchild Books, an imprint of Bloomsbury Publishing Plc, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223591?locatt=label:secondary_appliedVisualArts.

Crow, David. (2010). *Left to Right :* Required Reading Range. London, GBR : AVA Publishing, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4654125.

Heller, Steven. and Arisman, Marshall. (n.d.). *Inside the business of illustration*. New York: Allworth Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5671917.
Howkins, John (2013). *The creative economy*. Second edition. London: Penguin Books, [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&accId=8982156&isbn=9780141977041.

Leonard, Neil. and Ambrose, Gavin. (n.d.). *Idea generation*. Basics graphic design ; Lausanne : AVA Academia, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781350088689?locatt=label:secondary_appliedVisualArts.

Stokes, Simon (2021). *Art and copyright /.* Third edition. Oxford ; Hart.

Wigan, Mark. (2014). *Thinking visually for illustrators*. Second edition. Basics illustration series. New York : Fairchild Books, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223485?locatt=label:secondary_appliedVisualArts.

ILD707 Report and Interpret

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
The skills of an illustrator are often used to document the world and relay it in a visual form. In that documentation the Illustrator can recreate, interpret, and reposition ideas and messages, based on viewpoint, sequence, medium and aesthetic. In this module we explore the role of the illustrator in this process – questioning the impartiality of the discipline and considering the different methods in which an illustrator can collect and document information.

Throughout this module, students will be encouraged to explore and document unexpected spaces and to utilise the benefits of an online course that allows them to interact with the module from non-traditional learning environments. Within the spaces students will also be prompted to observe and to document in traditional and non-traditional mediums – being inspired by the space itself and the people within it and allowing that to inform individual process and outputs. All whilst developing and refining skills in observation and documentation.

Research and developmental work in this module will be extensively documented within a Process Book, alongside annotations and critical evaluations of relevant case studies. Informed and inspired by their research, students will create an appropriate illustrative response to a set prompt.

Outline Syllabus
Workshops, lectures and prompts will provide students with an opportunity to engage their skills in observation and expand their visual awareness of their environment and the people and objects within it. Students will take on the role of the observer – documenting a situation, space or environment while considering how their reportage can reframe an event.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1   Develop students' visual awareness and skills in observation, reportage and documentation.

A2   Challenge students' assumptions about how an environment or situation can be depicted through the medium of illustration.

Learning Outcomes

On completion of this module students will be able to:

LO1 Examine the use of reportage as a means for documenting and interpreting a space/event or setting within a contemporary and historical cultural setting.

LO2 Create a high quality finished outcome/s that coherently communicates the aims of the brief.

LO3 Reflect on the work produced and assess how reportage as a form of visual journalism relates to the work of a contemporary illustrator.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Creative Artefact, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Creative Artefact: A relevant piece/collection of final illustrated work in a medium suitable to the module.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Creative Artefact	Summative	A relevant piece/collection of final illustrated work in a medium suitable to the module.	*50%*
Process Work	Summative	5 pages – documentation, examination and evaluation of past and current practice 10 pages – research and analysis of related artworks and artists 10-15 pages – Idea generation, experimentation and development of Creative Artefact 5-10 pages – refinement of final Creative Artefact Word Count 2000	*40%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Angrosino, Michael. (2007). *Doing Ethnographic and Observational Research.* Qualitative Research Kit. Los Angeles: SAGE, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781446249536.

Bishop, Claire. (2012). *Artificial hells.* London: Verso, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781781683972.

Blint, Katalin. (n.d.). *Making sense of cinema: empirical studies into film spectators and spectatorship.* New York, New York: Bloomsbury Academic, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4198054.

Calvino, I. and Weaver, William. (2013). *Invisible Cities /.* London: Harvest, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780544133204.

Coverley, Merlin (2018). *Psychogeography /.* Revised and updated new edition. Harpenden, Herts : Oldcastle Books, [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9780857302 700.

Dee, Tim (2018). *Ground work*. London : Jonathan Cape, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781473545052.

Fisher, M. (2014). *Ghosts of my life: writings on depression, hauntology and lost futures.* Winchester, U.K.: Zero Books, [online]. Available from: http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=760896&authtype=shib& custid=s4501996.

Freud, Sigmund and McLintock, David. (2003). *The uncanny*. London: Penguin, [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&accId=8982156&isbn=9780 141930503.

Hayes, N. (2020). *The book of trespass*. London: Bloomsbury Publishing, [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781526604 712.

Monaghan, John and Just, Peter. (2000). *Social and cultural anthropology*. Very short introductions ; Oxford : Oxford University Press, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://dx.doi.org/10.1093/actrade/978019 2853462.001.0001.

Rothman, Julia. (2011). *Drawn in*. Beverly: Quarry Books, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6845488.

ILD708 Research Methods

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

This module allows students to develop, structure and outline a final creative output for the course in the form of a written and illustrated Proposal, which will then be undertaken in the final module (Master's project).

A successful Master's project makes full use of the time and resources that are afforded by the course and should represent a culmination of work across the two years that is both academic in nature and professional in its finish. It should both provide a substantial portfolio piece as well as research and development informing and supporting their creative career direction upon graduation.

Throughout this module students will be supported to research a suitable topic, developing a cohesive and coherent line of research and creating a realistic and achievable timeline for the Master's Project. The starting point for this will be the consolidation and evaluation of knowledge from previous modules, this will provide opportunities for students to identify areas to expand on in within later work. Through tutorials and discussions, students will be encouraged to choose subjects and lines of enquiry that will stretch and develop their skills in illustration alongside skills in academic writing.

The identification of an area or theme that provides enough opportunity for a substantial level of study and exploration is key to this module and students are encouraged to conduct a varied and comprehensive program of research. This should include both primary sources that explore practical mark making, interviews, and discussions, along with secondary research that demonstrates a suitable level of understanding of the key academic theories that underpin the Master's Project.

Outline Syllabus

Through lectures and workshops students will be introduced to methods to help plan their projects. Tutorials with an allocated supervisor will help ensure the validity of the chosen Master's Project. Presentations and discussions within the peer group will provide opportunities for evaluation and critique that will aid in the development of a cohesive final Proposal.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through a students own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1   To aid students in developing plans for an innovative and exploratory project, acquiring the academic competencies needed to produce final work of a level suitable for postgraduate study.

A2   To equip students with the skills and knowledge, as defined by their professional ambitions, to produce final work that is relevant to the contemporary Illustration field.

Learning Outcomes
On completion of this module students will be able to:

LO1   Identify and evaluate the intellectual, artistic, technical and logistical skills needed to accomplish their independent project work.

LO2   Produce a detailed and achievable plan that will enable them to accomplish their independent project work to a high standard.

LO3 Reflect on the work produced and assess how the proposed project will support their development as a contemporary illustrator.

Assessment Strategy

Formative Assessment: Students will engage in a brief supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Visual Report and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- Group Tutorials

Summative Assessment

Visual Report: Annotated and illustrated digital book that documents research, analysis and findings relating to a chosen area of contemporary illustration to be further explored in the master's project.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Visual Report	Summative	Word Count 3750	*90%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Andrews, R. (Richard J.) (n.d.). *Research questions.* Continuum research methods series. London: Continuum, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781441106766.

Bowers, J. and ProQuest (Firm) (n.d.). *Introduction to graphic design methodologies and processes; understanding theory and application.* Hoboken, NJ : John Wiley & Sons, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=832950.

Bradbury, Helen. (2010). *Beyond reflective practice; new approaches to professional lifelong learning.* London: Routledge, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781135218072.

Clough, P. and Nutbrown, Cathy. (n.d.). *A student's guide to methodology; justifying enquiry.* 3rd ed. Los Angeles, [Calif.]; London: SAGE, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781446258620.

Cottrell, Stella. (2014). *Dissertations and project reports :* Palgrave study skills. [s.l.] : Palgrave Macmillan, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4763634.

Denscombe, Martyn. (2012). *Research proposals; a practical guide.* Open UP study skills. Maidenhead: McGraw-Hill/Open University Press, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335244072.

Godfrey, Jeanne (2018). *How to use your reading in your essays.* Third edition. Palgrave study skills. London: Palgrave, [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781352002980.

Gournelos, Ted (2019). *Doing academic research :* London ; Routledge, Taylor & Francis Group, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5773107.
Greetham, Bryan (2018). *How to write better essays /.* Fourth edition. Palgrave study skills. London: Macmillan International Higher Education : [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6235046.

Hunt, Andy. (2005). *Your research project; how to manage it.* London : Routledge, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781134288168.

Jagodzinski, Jan., ProQuest (Firm) and Wallin, Jason. (2013). *Arts-based research; a critique and a proposal.* Rotterdam : Sense Publishers, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=3034837.

McMillan, Kathleen. and Weyers, J.D.B. (2011). *How to write dissertations & project reports.* 2nd ed. Smarter study skills. Harlow : Pearson, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780273743842.

McNeill, Patrick. (1990). *Research methods.* 2nd ed. Society now. London : Routledge, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781134952670.

Noble, Ian and Noble, Ian (2016). *Visual research*. Third edition. Required reading range. London ; Fairchild Books, an imprint of Bloomsbury Publishing PIc, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474232920?locatt=label:secondary_appliedVisualArts.

Peck, John and Coyle, Martin (2012). *The student's guide to writing:* Third edition. London, [England] : Palgrave Macmillan, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4763497.

Schostak, Jill. and Schostak, J.F. (2013). *Writing research critically; developing the power to make a difference.* London: Routledge, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781317215165.

Smith, H. and Dean, R.T. (n.d.). *Practice-led research, research-led practice in the creative arts.* Research methods for the arts and humanities. Edinburgh: Edinburgh University Press, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=475756.

Vear, Craig (2022). *The Routledge international handbook of practice-based research /.* Abingdon, Oxon ; Routledge, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9780429324154.

ILD709 Master's Project

Level	7
Credit Points	15
Study Time	450 hours
Duration	24 weeks

Module Description
This module requires students to work independently under supervision, to produce a resolved, research informed project that was proposed in the previous module (Research Project). Self-determined milestones throughout the project will provide a clear structure and formative deadlines when tutor feedback can be offered to aid completion of their project.

During this time students are expected to manage their time in a professional manner, exploring the concepts that were identified during the research project as being key to furthering an understanding of the chosen subject. Students will develop their work throughout, creating a substantial body of work alongside a resolved final piece finished to an industry standard.

Documentation for this project will be presented in a designed and annotated Process Book alongside a 1000-word Report that contains reflective evaluations on the successful and unsuccessful parts of the project.

Outline Syllabus
This module is largely self-directed, though students will be supported by their supervisor at key milestones that were identified in their Research Project. Tutorials, presentations and discussions with their supervisor will provide opportunities for evaluation and critique throughout the module.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through their own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1   To support students in focusing, editing and resolving their creative choices, culminating in an advanced and coherent Body of Work that is technically proficient and at the forefront of the discipline.

A2   To develop focused and professional competencies and problem-solving skills that will sustain them over time in potentially complex and unpredictable circumstances.

A3   To guide and support students' presentational decisions in order to fully prepare them for establishing relevant professional links with creative industries and/or other organisations pertinent to your future.

Learning Outcomes

On completion of this module students will be able to:

LO1 Methodically select and annotate research sources from a broad range of subjects relating to contemporary and historical illustration and cultural fields, considering their applicability to their own project.

LO2 Critically analyse and evaluate research sources, with a thorough awareness of contextual issues impacting on their Master's Project including: psychological, social, ethical and sustainability/environmental concerns. Apply the understanding gained to further inform and develop their own project.

LO3 Work independently and plan their time successfully, rationalising decisions and applying analytical and problem-solving skills where appropriate.

LO4 Experiment in a broad and extensive manner, analysing works produced and selecting the most suitable outcomes to develop further

LO5 Construct a highly focused, cohesive and professionally presented body of work that maps to the contemporary illustration industries.

LO6 Reflect on the work produced and identify links between the portfolio produced and future professional intentions.

Assessment Strategy

Formative Assessment: They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will present their Creative Artefact, Process Work and Reflective Commentary

Formative Assessment

- Seminar Activities
- Assessment Presentations
- One to one Tutorials

Summative Assessment

Creative Artefact: A relevant piece/collection of final illustrated work in a medium suitable to the module.

Process Work: Annotated A3 digital book that documents supporting work, research, development and reflections on the students' learning journey.

Reflective Commentary: A written reflective commentary that provides an overview of a student's reflection upon their learning experience once they have reached the end of the project.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Work in Progress	Formative	*n/a*	*n/a*
Creative Artefact	Summative	A relevant piece/collection of final illustrated work in a medium suitable to the module.	*50%*
Process Work	Summative	30 pages – research and analysis of related artworks and artists 30-40 pages – Idea generation, experimentation and development of Creative Artefact 15-20 pages – refinement of final Creative Artefact Word Count 5000	*40%*
Reflective Commentary	Summative	Word Count 1000	*10%*

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

Reading List and Reference Material

Bassey, Michael. (1999). *Case study research in educational settings.* Doing qualitative research in educational settings. Buckingham : Open University Press, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335230624.

Bell, J. and Waters, S. (2014). *Doing your research project; a guide for first time researchers.* Sixth edition. Maidenhead, Berkshire, England : McGraw-Hill Education, [online]. Available from:
http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335264476.

Blaxter, L. and Tight, Malcolm. (2010). *How to research.* 4th ed. Open UP study skills. Maidenhead : McGraw-Hill/Open University Press, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=650302.

Bowers, J. and ProQuest (Firm) (n.d.). *Introduction to graphic design methodologies and processes; understanding theory and application.* Hoboken, NJ : John Wiley & Sons, [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=832950.

Bowers, J. and ProQuest (Firm) (n.d.). *Introduction to graphic design methodologies and processes; understanding theory and application.* Hoboken, NJ : John Wiley & Sons, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=832950.

Clough, P. and Nutbrown, Cathy. (n.d.). *A student's guide to methodology; justifying enquiry.* 3rd ed. Los Angeles, [Calif.]; London : SAGE, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781446258620.
Collins, H. (2017). *Creative research*. Second edition. Required reading range. New York : Fairchild Books, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474247115?locatt=label:secondary_appliedVisualArts.

Creme, P. and Lea, M.R. (Mary R. (2008). *Writing at university; a guide for students.* 3rd ed. Open UP study skills. Maidenhead : McGraw-Hill Open University Press, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335235476.

Godfrey, Jeanne (2018). *How to use your reading in your essays*. Third edition. Palgrave study skills. London : Palgrave, [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781352002980.

Gray, Carole (2016). *Visualizing research :* London, England ; Routledge, [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4406199.

Holmes, David. (2005). *Communication theory : media, technology and society.* London, UK; Thousand Oaks, CA : Sage.

McMillan, Kathleen. and Weyers, J.D.B. (2011). *How to write dissertations & project reports.* 2nd ed. Smarter study skills. Harlow : Pearson, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780273743842.

Pirie, D.B. (1996). *How to write critical essays; a guide for students of literature.* London : Routledge, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781134948895.

Prosser, Jon. (1997). *Image-based research; a sourcebook for qualitative researchers.* London : Falmer, [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781135714291.

Wigan, Mark. (2014). *Thinking visually for illustrators*. Second edition. Basics illustration series. New York : Fairchild Books, [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474223485?locatt=label:secondary_appliedVisualArts.

Image: Stela Bonova | BA (Hons) Illustration