

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **MA Illustration** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if he/she passes the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found within this Handbook and the online Unit Information, which is available on your course blog.

<u>Key Course Information</u>	
Final Award	Master of Arts
Course Title	MA Illustration
Award Title	MA (Illustration)
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School
Contact details:	
Telephone number	01202 363706
Email	graduateschooloffice@aub.ac.uk
Professional accreditation	None
Length of course / mode of study	Full-time 1 year / Part-time 2 years
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Master's degree characteristics QAA Benchmark Statement for Art and Design
Language of study	English
External Examiner for course:	George Hart Birmingham City University <i>Please note that it is not appropriate for students to contact external examiners directly</i>
Date of Validation	2014
Date of most recent review	2020
Date programme specification written/revised	2020

Postgraduate Taught Degree Ethos

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

and cultural environment.

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

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

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

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

Course Description

MA Illustration welcomes a diverse range of design practitioners and celebrates a contemporary expansive notion of Illustration. The course offers you an active and dynamic community of practice, critical discourse and debate. Students come to us from a number of educational and professional backgrounds, including Illustration, Graphic Design, Animation, Fine Art, Model-making, Textiles and Photography, or from academic realms outside Art and Design.

This course is designed to appeal to students who are open and excited by a range of innovative possibilities from traditional methods such as drawing and printmaking, to virtual and time-based media. Experimenting with ideas that might culminate in publication, exhibition or new hybrid platforms, you are encouraged to re-imagine, navigate and resolve your practice. Through writing the Contextual Journals alongside studio outputs, you come to understand research and reflection as fundamental drivers for challenging creative thinking.

We encourage you to engage imaginatively with your own contexts and experiences, in order to extend your practice into new arenas. The strong emphasis on career planning enables you to carve your own niche within an evolving global market for illustration materials. Our graduates are supported in addressing the boundaries of the discipline itself through developing new visual perspectives on the world.

Statement of Student Entitlement

- Tutorials – three supervisory tutorials per 60 credit unit; totalling 9 over the course. In addition, each student is entitled to assessment feedback tutorials on the Strategies for Practice and Master's Project 1 units. A tutorial time of 45 minutes is allocated.
- Group Critique – three critiques; one near to the middle of each unit.
- Staff and student-led lectures and seminars.
- Regularly timetabled group meetings with MA Course Leader and/or relevant tutors.
- Access to the Quiet Study Room during Library hours.
- Access to relevant resources agreed through your Course Leader.
- Agreed attendance on undergraduate workshop/darkroom/resource area inductions.
- Agreed access to relevant studios as required for assessments purposes.
- Postgraduate show where appropriate.
- Agreed access to discipline-related and cross-discipline lectures/seminars on undergraduate programmes.
- Attendance at Gallery events, Research days and other appropriate AUB events.

Course Aims

The course aims to:

1. Encourage you to make a focused, in-depth study of practice in the context of a broad-based critical and stimulating environment of innovation.
2. Facilitate the ongoing development and transformation of thinking and practice, from experimentation to resolution through your understanding of materials, processes and contexts.
3. Equip you with the strategies, skills and confidence of methodical and sustainable

professionalism towards meeting the demands of increasingly unpredictable creative industries and practice-based research such as PhD.

4. Offer a knowledgeable, challenging and supportive community of postgraduate exchange and opportunities across the course, the Graduate School and external agencies.
5. Guide you in a systematic archiving through collecting, reflecting and synthesising meaningful experiences and practices in Contextual Journals; thereby securing a deep foundation of criticality to take forward.
6. Create a space for individual, societal and global responsibilities and values to be explored and tested through discussion, participation and making.
7. Celebrate internationalism and difference as your existing knowledge and experience of ethical and cultural diversity are challenged and shared through engagement with your peers, course staff and the Graduate School.

Course Outcomes

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

1. Evidence an innovative integration of theory and practice through conveying breadth and depth in your critical and contextual understanding of contemporary Illustration practices, creative disciplines and trends.
2. Demonstrate a sophisticated understanding of the associative qualities, transformative properties and affective impact of materials, processes and contexts appropriate to the expanding field of Illustration.
3. Identify your career aspirations, acquire relevant skills and construct a highly focused research framework and professionally-presented visual 'portfolio'.
4. Demonstrate a robust level of self-awareness and autonomy in communicating and presenting yourself and your practice across a range of academic and professional platforms.
5. Use your skills of reflective and critical analysis to evaluate, interpret and apply your knowledge to the Contextual Journals in addressing the fluid boundaries and emerging roles at the forefront of Illustration.
6. Demonstrate the responsible alignment of your personal motivations, values and voice with wider discourses and debates through interaction with audiences, co-collaborators and industry partners that is sustainable in the longer term.
7. Undertake an ethical and inclusive practice that offers up distinctive perspectives and understandings with the potential to contribute knowledge and progress the discipline with wider international impact.

Reference Points

UK Quality Code for higher education, including:

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

AUB Regulatory Framework and Postgraduate Assessment Regulations

Learning and Teaching Strategies

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

All teaching sessions delivered across the postgraduate taught courses are located in a network of learning, which has three different levels.

- The top level—the *macro* level—is predominantly made up of lectures delivered to the whole Graduate School. These lectures are transdisciplinary in nature in that they address issues and understanding common to all postgraduate courses at the AUB. These overarching broad themes at the macro level can be interpreted differently by clusters of disciplines.
- The next level in the network—the *meso* level— therefore involves learning and teaching sessions that provide a disciplinary interpretation and focus to macro level lectures. These are more relevant to students on allied or cognate courses, and preference is given to students from such allied courses to attend these sessions, however students from across the Graduate School can elect to attend any sessions as long as space and resources permit.
- The final level in the network—the *micro* level—involves course specific: tutorial sessions, critiques, and project launches. This level contextualises the learning from the top two levels within your individual practice.

Each member of the MA cohort across the Graduate School is an active participant in learning and teaching, and through this postgraduate network, the sharing of good practice is established. Through involvement in cross-course groups, shared lectures and other MA activities you will work together with other MA students to form the postgraduate network that will facilitate a wider dialogue around the Arts, sustainability, ethics, the political and the creative industries. Collaboration and communication are key to the learning facilitated by professionals and academics throughout all units.

Peer Learning and Group Work

While students at undergraduate level are encouraged to learn through their peers, at MA level such knowledge exchange becomes imperative. Staff facilitate the sharing of good practice and the active participation of students as leaders of their learning experience. Discipline-specific seminars, meetings and group activities enable staff and students to discursively engage with key issues at the forefront of their specificities.

Lectures and Gallery Talks

Lectures at the macro level fall into two groups there are *keynote* lectures that introduce strands of enquiry that are then followed up and elaborated on in *thread* lectures. The format of lectures encompasses discussion, participation and enquiry wherever possible.

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

Seminars

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

Workshops

Workshops provide group sessions targeted around specific unit learning outcomes. These are a vehicle for expansive experimentation and exploration of working process, habits and thinking, particularly early on in the course. They underpin an overarching ethos of studio practice as essential to learning through doing, making, building, visualising, and problem-solving. In this way, workshops enable knowledge exchange between peers, industry professionals and lecturing staff.

Tutorials

Tutorials provide an opportunity to discuss your individual progress on the unit and on the course. They are used to raise specific issues related to the work, provide critical observation and facilitate new direction and research strategies. The tutorial following a formal assessment is known as an Assessment Feedback Tutorial.

Supervision may be provided by a tutor delegated from another course if appropriate.

Group Critique

Group critique involves all students forming distinctive learning and teaching points in the year. These are led by your Course Leader and supported by other lecturers or visiting tutors. They primarily focus on developmental work and practices. They take place mid-way through each unit.

Visiting Professionals

The course invites visiting artists and designers to contribute. Visiting practitioners facilitate workshops as well as discussing their own commercial and creative working practices within the context of current trends.

Industry Liaison Groups

Set up to recognise the importance of maintaining awareness of innovative developments, practices and roles within the professional workplace. Industry Liaison Groups comprise of: members drawn from professional practice and organisations; AUB academic staff; AUB technical support staff; AUB alumni; and representatives from the student cohort. Their aim is to support and advise on matters relating to student progression into the work environment. They play a significant role in informing course reviews, course revalidation and the development of professional aspects in maintaining currency.

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

Study Visits

These involve visits to galleries and museums, theatres and performances, design collections, trade fairs, expositions, biennales and design practices here in the UK,

the EU and worldwide. There are added costs notified in advance of the visit. Student attendance at academic and discipline specific conferences is encouraged.

Using technology to assist learning

The University is systematically developing technology-enhanced approaches to learning. AUB learning technology provides access to a full range of course documentation and provides an effective mechanism for the maintenance of course and broader institutional communication.

Full and Part Time Modes of Study

The course offers full-time (FT) and part-time (PT) modes of study that overlap via shared points of contact and core activities, such as workshops, group tutorials, individual presentations, talks and critiques. Interconnected and mutually invested in a united community of practice, the full-time course is delivered across one academic year, and the part-time across two academic years. The dynamic synergy between FT, PT1 and PT2 cohorts is driven by individual student practice and research, in the context of the Postgraduate Network Model and the wider framework of the Graduate School.

The designated weekly study hours for PT are half of those for FT students, and for reasons of parity, access to subject area resources and academic support must be understood commensurately. The overall study hours and proportionate access for each unit sustain parity of experience for FT and PT students as outlined in the individual unit descriptors.

An ability to study independently is valued at postgraduate level. Students opting for the PT route on this course allow themselves the additional time and space in which to develop their practice and thinking. Although the specific commitment differs between study modes, both positively contribute to the community of practice as a whole.

Assessment

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

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

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

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

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

Formative assessment provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may

take place in tutorials, seminars, critiques and other discussions about your work.

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

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

Assessment of collaborative work

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

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

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

Award of Merit/Distinction

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

For further information on assessment and awards, please visit:

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

Course Structure

The MA is structured around three 60-credit units that each offer a discrete award on completion. These are available as exit awards should you leave the course early. Progression to the next level, depends on successful completion of the previous unit.

For the award of Postgraduate Certificate (PGCert) you must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), you must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), you must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

Course Content

The MA Illustration course is exclusively structured around three units:

- *Re-imagining Practice* – Identification, Experimentation and Deconstruction
- *Navigating Practice* – Transformation, Testing and Context
- *Resolving Practice* – Selection, Presentation and Portfolio

Each unit has two assessed components:

- Body of Work – as demonstrated through the physical/digital submission and presentation of outputs, both developmental and resolved.
- Contextual Journal – a written and visual reflective analysis of your learning submitted as an electronic document.

Re-imagining Practice encourages you to dismantle and deconstruct your own creative assumptions through re-visiting the fundamentals of the subject discipline. It requires you to develop an intellectual depth of understanding of Illustration via the application of critical reasoning. Shared studio activities and workshops enable those of different backgrounds and experience to develop common skill-sets and adjust to new ways of working. Taught sessions divide into three different kinds as described in the Postgraduate Network Model.

As the *Re-imagining Practice* unit progresses, you are encouraged to survey promising areas of investigation. Your framework of interests, theories and career aspirations are identified. They form the basis of Study Plan 1 as you move into the second unit.

Navigating Practice drives periods of independent study through which you explore, transform and test your findings to date in relation to audience and context. Reflecting on this will help you determine the Body of Work for the final unit, *Resolving Practice*.

Resolving Practice supports you in establishing orderly practice-based research methodologies. In Study Plan 2, you formalise your intentions for presenting and disseminating your final outputs. Through editing, selecting and resolving your portfolio, you gain the confidence to embrace the complex and unpredictable challenges of creative industries. In this way, you acquire the strategies needed for agile and sustainable working practice in your chosen field.

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

- The **context** that informed your practice: the relevant: theories, subjects, issues, political perspectives, designers, artists, images, literature and so forth.

- The **research** that is ‘on’, ‘for’, or ‘in’ your practice – this includes: research on the ways you practice/the outcomes of your practice; your own research undertaken to enable your practice; and research that is embedded in the practice.
- The **developmental** aspect of the project: both in terms of your own personal development as a creative practitioner, and the processual development of an emerging body of work.

Intellectual Property Rights for the Creative Industries

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

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

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

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

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

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

Course Units

Unit Code		Unit Title	Credit Weighting
F/T	P/T		
ILF761	ILP761	<i>Re-imagining Practice:</i> Identification, Experimentation and Deconstruction	60
ILF762	ILP762	<i>Navigating Practice:</i> Transformation, Testing and Context	60
ILF763	ILP763	<i>Resolving Practice:</i> Selection, Presentation and Portfolio	60

Course Diagram

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

Level 7 Full-time						
	Trimester One (weeks 1-15)		Trimester Two (weeks 16-30)		Trimester Three (weeks 31-45)	
Induction	ILF761 Re-imagining Practice: Identification, Experimentation and Deconstruction (60 credits)	Assessment	ILF762 Navigating Practice: Transformation, Testing and Context (60 credits)	Assessment	ILF763 Resolving Practice: Selection, Presentation and Portfolio (60 credits)	Assessment

Level 7 Part-time						
	Trimester One (weeks 1-30)		Trimester Two (weeks 31-60)		Trimester Three (weeks 61-90)	
Induction	ILP761 Re-imagining Practice: Identification, Experimentation and Deconstruction (60 credits)	Assessment	ILP762 Navigating Practice: Transformation, Testing and Context (60 credits)	Assessment	ILP763 Resolving Practice: Selection, Presentation and Portfolio (60 credits)	Assessment

Illustration MA Suggested Reading List:

It is expected that appropriate reading material will be identified by students for their individual projects with guidance from their supervisory team and subject librarians.

These titles are indicative and updated lists will be provided during the delivery of the course.

- Abbott, H. Porter, (2008). *The Cambridge introduction to narrative*. 2nd ed. Cambridge: Cambridge University Press.
- Alexander, B. (2017). *The new digital storytelling: creating narratives with new media*. Rev. ed. Santa Barbara, CA: Praeger.
- Ayaka, C. and Hague, I. (eds.) (2015). *Representing multiculturalism in comics and graphic novels*. Abingdon: Routledge.
- Bal, M. (2009). *Narratology: introduction to the theory of narrative*. 3rd ed. Toronto: University of Toronto Press. [also available as an e-book]
- Baldwin, J. (2006). *Visual communication: from theory to practice*. Lausanne: AVA. [also available as an e-book]
- Barthes, R. (1987). *Image music text*. London: Harper Collins. Barthes, R. (1993). *Mythologies*. London: Vintage.
- Berger, J. (1972). *Ways of seeing*. London: Penguin.
- Bettelheim, B. (1991). *The uses of enchantment: the meaning and importance of fairy tales*. London: Penguin.
- Brazell, D. and Davies, J. (2011). *Making great illustration*. London: A. & C. Black.
- Brazell, D. and Davies, J. (2013). *Understanding illustration*. London: A. & C. Black.
- Brereton, R. (2009). *Sketchbooks: the hidden art of designers, illustrators and creatives*. London: Laurence King.
- Buikema, R., Plate, L. & Thiele, K. (eds) (2017). *Doing gender in media, art and culture: a comprehensive guide to gender studies*. London: Routledge.
- Carrier, D. (2000). *The aesthetics of comics*. Pennsylvania: Penn State University Press.
- Cobley, P. (2013). *Narrative*. 2nd ed. London: Routledge.
- Clisby, S., Johnson, M. & Turner, J. (eds) (2020). *Theorising cultures of equality*. [n.p.]: Routledge.
- Crow, D. (2006). *Left to right: the cultural shift from words to pictures*. Lausanne: AVA.
- Crow, D. (2016). *Visible signs: an introduction to semiotics in the visual arts*. 3rd ed. London: Fairchild Books.
- Davies, J. and Brazell, D. (2013). *Becoming a successful illustrator*. London: Fairchild Books.
- Denzin, N. K. (1997). *Interpretive ethnography: ethnographic practices for the 21st Century*. Thousand Oaks, CA: Sage.
- Dexter, E. (2005). *Vitamin D: new perspectives in drawing*. London: Phaidon.
- Eisner, W. (2008). *Graphic storytelling and visual narrative: principles and practices from the legendary cartoonist*. London: W.W. Norton.
- Fanelli, S. (2007). *Sometimes I think, sometimes I am*. London: Tate Publishing.
- Farrelly, L. And Triggs, O. (2010). *For love and money: new illustration*. London: Laurence King.
- Feddag, M. (2017). *Illustration: what's the point? A book of illustrated illustrations that illustrate illustration*. London: Ilex.
- Gardner, J. (2012). *Projections: comics and the history of twenty-first-century storytelling*. Stanford, CA: Stanford University Press.
- Garner, S. (ed.) (2008). *Writing on drawing: essays on drawing practice and research*. Bristol: Intellect Books.
- Garrett, C. (ed.) (2013). *Vitamin D2: new perspectives in drawing*. London: Phaidon.

- Glaser, M. (2008). *Drawing is thinking*. Woodstock, N.Y.: Overlook Press.
- Glassner, A. (2004). *Interactive storytelling: techniques for 21st century fiction*. Natick, MA: A.K. Peters.
- Guerin, F. (2018). *On not looking: the paradox of contemporary visual culture*. London: Routledge.
- Heller, S. and Arisman, M. (2004). *Inside the business of illustration*. New York: Allworth Press.
- Johnson, A. L. & LeMaster, B. (2020). *Gender futurity, intersectional autoethnography: embodied theorizing from the margins*. [n.p.]: Routledge.
- Hyland, A. and Bell, R. (2003). *Hand to eye: contemporary illustration*. London: Laurence King
- Jamieson, H. (2007). *Visual communication: more than meets the eye*. Bristol: Intellect.
- Kemp, W. (1996). The narrative of the frame. In: Duro, P. *The rhetoric of the frame: essays on the boundaries of the artwork*. Cambridge: Cambridge University Press. pp. 11-23.
- Klanten, R. (ed.) (2011). *Visual storytelling: inspiring a new visual language*. Berlin: Gestalten.
- Klanten, R., Mollard, A. and Hubner, M. (eds.) (2011). *Behind the zines: self-publishing culture*. Berlin: Gestalten.
- Klanten, R. and Hellige, H. (eds.) (2011). *Illustrators unlimited: the essence of contemporary illustration*. Berlin: Gestalten.
- Kovats, T. (2005). *The drawing book: a survey of drawing: the primary means of expression*. London: Black Dog.
- Kress, G. (2010). *Multimodality: a social semiotic approach to contemporary communication*. London: Routledge.
- Kress, G. and Van Leeuwen, T. (2006). *Reading images: the grammar of visual design*. 2nd ed. London: Routledge.
- Kümmerling-Meibauer, B. (ed.) (2014). *Picturebooks: representation and narration*. Abingdon: Routledge.
- Lardner, J. and Roberts, P. (2012). *Digital art techniques for illustrators and artists: the essential guide to creating digital illustration and artworks using Photoshop, Illustrator and other software*. London: A&C Black.
- Male, A. (2007). *Illustration: a theoretical and contextual perspective*. Lausanne: AVA Academia.
- Male, A. (2014). *Illustration: meeting the brief*. London: Bloomsbury Visual Arts.
- Male, A. (2019). *The power and influence of illustration: achieving impact and lasting significance through visual communication*. London: Bloomsbury Visual Arts.
- Maslen, M. (2011). *Drawing projects: an exploration of the language of drawing*. London: Black Dog.
- McCloud, S. (1994). *Understanding comics: the invisible art*. New York: HarperPerennial.
- McQuillan, M. (ed.) (2000). *The narrative reader*. London: Routledge.
- Mukherjee, S. (2015). *Video games and storytelling: reading games and playing books*. London: Palgrave Macmillan.
- Noble, I. (2003). *Picture perfect - fusions of illustration and design*. Mies; Hove: RotoVision.
- Noble, I. and Bestley, R. (2016). *Visual research: an introduction to research methodologies in graphic design*. 3rd ed. London: Fairchild Books.
- Nodelman, P. (1988). *Words about pictures: the narrative art of children's picture books*. Athens, GA: University of Georgia Press. [also available as an e-book]
- Page, R. and Thomas, B. (eds.) (2011). *New narratives: stories and storytelling in the digital age*. Lincoln, NE: University of Nebraska.
- Perry, M. (2007). *Hand job: a catalog of type*. New York: Princeton Architectural Press.
- Petherbridge, D. (2009). *The primacy of drawing: histories and theories of practice*. New

Haven, CT. and London: Yale University Press.

Poynor, R. (2013). *No more rules: graphic design and postmodernism*. 2nd ed. London: Laurence King.

Rees, D. (2014). *How to be an illustrator*. 2nd ed. London: Laurence King. Reynolds, K. (2007). *Radical children's literature: future visions and aesthetic transformation in juvenile fiction*. Basingstoke: Palgrave Macmillan.

Root, D. (2018). *Cannibal culture: art, appropriation, and the commodification of difference*. Routledge.

Rose, G. (2016). *Visual methodologies: an introduction to researching with visual materials*. 4th ed. London: Sage.

Rothman, J. (2011). *Drawn in: a peek into the inspiring sketchbooks of 44 fine artists, illustrators, graphic designers, and cartoonists*. Beverly, MA: Quarry Books.

Ryan, M.L. (ed.) (2004). *Narrative across media: the languages of storytelling*. London: University of Nebraska Press.

Salisbury, M. (2004). *Illustrating children's books: creating pictures for publication*. London: A&C Black.

Salisbury, M. and Styles, M. (2020). *Children's picturebooks: the art of visual storytelling*. 2nd ed. London: Laurence King.

Schrank, B. (2014). *Avant-garde videogames: playing with technoculture*. Cambridge, MA: The MIT Press.

Sipe, L. and Pantaleo, S. (eds.) (2008). *Postmodern picturebooks: play, parody and self-referentiality*. London: Routledge.

Stern, S. (2008). *The illustrator's guide to law and business practice*. London: Association of Illustrators.

Styles, M. and Bearne, E. (eds.) (2003). *Art, narrative and childhood*. Stoke-on-Trent: Trentham Books.

Taylor, F. (2013). *How to create a portfolio & get hired: a guide for graphic designers and illustrators*. 2nd ed. London: Laurence King.

Thrift, N. (2007). *Non-representational theory: space, politics, affect*. Abingdon: Routledge.

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Periodicals & Magazines

Book 2.0

Drawing: Research, Theory, Practice Fukt: Magazine for Contemporary Drawing
Illustration

Journal of Illustration Uppercase

Varoom

Wrap Magazine

Glossary

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

Choosing a methodology is an important part of a research process as this will determine the method that you use to investigate your research question. Particularly, how you will collect and analyse data in a way that aligns with the theory underpinning your research. This choice will be based on your beliefs about what is possible to know (ontology) and assumptions about how you can know (epistemology).

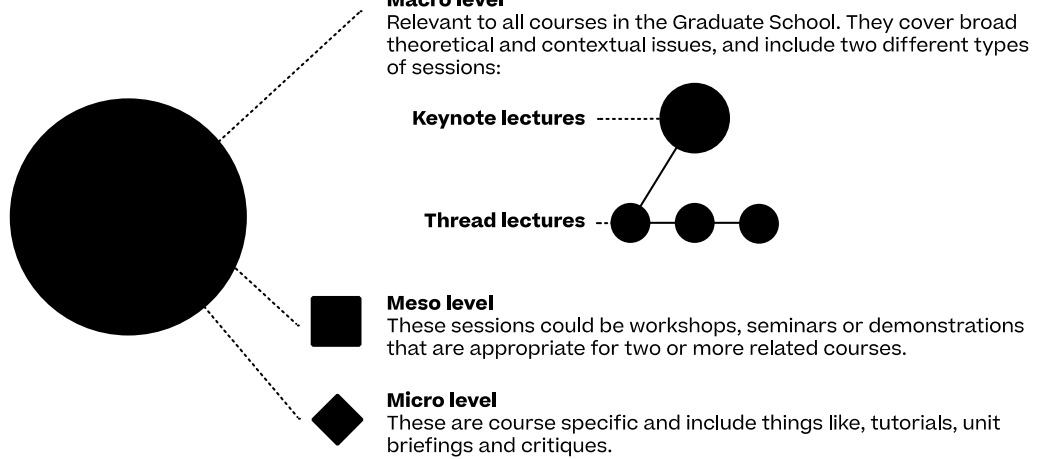
Micro Level	These sessions are specific to your chosen course discipline, they include unit briefings, individual and group tutorials, critiques and presentations.
Multidisciplinary	Multidisciplinary practice involves collaborators from different disciplines working on the same project, each drawing on the knowledge and methods of their individual disciplines.
Postgraduate Network Model	The network of teaching sessions delivered across the Graduate School. These operate on three broad levels: the macro, meso and micro levels.
Praxis	The thinking in doing, and the doing in thinking. Praxis is the symbiotic relationship between theory and practice.
Primary Sources	These are the objects that are the foci of research. They could be a document, interview, film, painting or artefact, for example. Primary sources provide data that can then be analysed.
Reflection	Thinking about action as it is happening (reflection in action) or sometime after it took place (reflection on action).
Reflexivity	Is the correspondence between our understandings that we project onto the world through our actions and the understandings that result from what gets reflected back.
Research	In the <i>Research Excellence Framework</i> , research is defined as 'a process of investigation leading to new insights, effectively shared.'
Secondary Sources	Are explanations/descriptions of the analysis of primary sources that have already been carried out. Secondary sources provide mediated accounts that can be critically reviewed and contrasted.
Seminars	These small group sessions help to contextualise learning delivered through other sessions. They explore issues related to practice in context where student-led responses are encouraged and individual and/or collective inquiry is developed in detail.
Study Plan	A plan for a proposed course of study or research.
Tertiary Sources	Provide ways to locate primary and secondary sources, they include: library catalogues, bibliographies, indexes, databases, and so forth.

Theory	A coherent system of ideas with explanatory power.
Thread Lectures	Smaller usually 10-15 minute sessions that expand on the topics introduced in Keynote lectures. These can be face-to-face, recorded or can include third-party content.
Transdisciplinary	Transdisciplinary practice attempts to 'transcend' disciplinary boundaries by locating all practice within one holistic framework.
Tutorials	A teaching session involving lecturer/s and one student or a small group of students. These typically occur at the micro level within the Postgraduate Network Model as a means of reviewing progress and developing ideas.
Units	Self-contained blocks of learning, each of which has a coherent set of aims and learning outcomes, and associated assessment processes.

The Postgraduate Network Model

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

The network



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

