Programme Specification

Title:

Illustration

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:
Certificate of Higher Education (CertHE)
Diploma of Higher Education (DipHE)
Bachelor of Arts with Honours (BA (Hons))

To be delivered from:

Level	Date
Level 1 or Certificate of Higher Education (CertHE)	2018-19
Level 2 or Diploma of Higher Education (DipHE)	2019-20
Level 3 or Bachelor of Arts with Honours (BA (Hons))	2020-21

Table Of Contents

1. Introduction

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

2. Basic Programme Data

Final Award:	Bachelor of Arts with Honours (BA (Hons))
Programme Title:	Illustration
Exit Awards and Titles	Certificate of Higher Education (CertHE)
	Diploma of Higher Education (DipHE)
	Bachelor of Arts with Honours (BA (Hons))
Subject(s)	Illustration
Mode(s) of delivery	Full Time
	Part Time
Is there a Placement or Exchange?	No
UCAS code	W220
Awarding Body	University of Lincoln
Campus(es)	Lincoln Campus
School(s)	School of Architecture and Design
Programme Leader	Phil Eastwood (PEastwood)
Relevant Subject Benchmark Statements	
Professional, Statutory or Regulatory Body Accreditation	
Programme Start Date	2018-19

3. Programme Description
3.1 Overview

3.2 Aims and Objectives
The BA (Hons) Illustration programme has been constructed with proper regard to QAA honours benchmark statements for Art and Design. Illustration visually informs, illuminates, explains, decorates, stimulates and educates. It can express all kinds of human thoughts, experiences and imaginings. It is a creative activity - it is the manipulation of pictorial codes and signs to discover and realise new forms of representation - it is a searching activity, a quest for aesthetic experience to construct perception, a means of taking risks, to capture appearances and meaning; to convey messages. With a dynamic appreciation of the commercial environment, an illustrator performs a functional task and a social purpose requiring a personal visual language. The tools and methods are simple, natural and direct, so that her/his signature is pure and revealing. The activity is self-motivated, thoughtful, reflective and innovative. It is a search for personal style and development done in a spirit of intellectual experiment and discovery. In line with defined academic standards, the study of illustration at Lincoln develops both an aesthetic sensibility and the capacity to be creative. The material outcomes of engagement with these characteristics are varied but require the development of particular cognitive attributes. The creative process is essential in developing the capacities to observe and visualise, in identifying and solving illustration problems, and in making critical and reflective judgements. The subject of illustration demands an individual approach to the creation and production of visual artefacts and thus requires a more individual, student focussed teaching and learning environment than some other academic disciplines. While convergent forms of thinking, which involve rational and analytical skills, are developed in illustration, they are not the only conceptual skills within the repertoire employed by illustrators. More divergent forms of thinking, which involve generating alternatives, and in which the notion of being 'correct' gives way to broader issues of value, are characteristic of the creative process.

The programme is aimed at individuals who have good drawing and/ or making skills with an aptitude for applying these skills to interpreting texts, and the motivation and desire to realise their creative potential. Students are actively encouraged to explore a wide variety of image-making media, surfaces and techniques in the pursuit of an individual 'voice', of a unique visual signature. Such exploration includes having the opportunity to investigate the illustrative potential of printmaking, digital imaging, model-making and animation, as well as more orthodox drawing and painting. Within the Illustration modules, individual misconceptions are questioned and professional expectations constantly reinforced. Throughout the programme students are encouraged to appreciate the broad vocational context within which the study of illustration sits and the range of art and design areas that inform it.

The BA (Hons) illustration curriculum is designed to support individual development and creativity not only as illustrators but also as visual communicators in a broader communication industry. The curriculum also provides for progression at each level, through the sequence of modules and projects. The illustration programme encourages and prepares students to take increasing responsibility for the content and direction of their creative work, and requires them to undertake significant and sustained periods of independent study. Typically, this takes the form of a major project and a dissertation presented in the latter stages of the programme. Practical achievements are evidenced through the assembling of a body of work (for example, a portfolio, CD, show-reel or website) which demonstrates the student's ability to engage with practice at a professional level.

Studio-based activities are a significant feature of the programme, providing location and opportunity for both individual and group tuition. Effective learning environments include studios with personal workspaces, workshops, and specialist computing facilities, with staff and students sharing experiences as partners in the process of learning, are a feature of the programme. Illustration as an art form is constantly in a state of change and the illustrator must be aware of fluctuations in fashion and contemporary practice, and choose from and work within acknowledged visual conventions. She/he must also work within different commercial parameters with different intentions and emphasis demanding different skills and techniques. Illustration is studio based and directed toward the production of a comprehensive body of artworks addressing conceptual and functional issues related to contemporary practice, governed but not restricted by an ethical and principled framework that emphasizes the illustrator's role in society as a whole.

In brief, the provision aims to develop illustrators who:
• understand the purposes and practices of illustration to convey specific information to an identified audience and achieve required outcomes through the creative manipulation of the visual language in and through the media .
• understand the demands of contemporary practice, developing a personal visual signature, carried out in a spirit of intellectual experiment and discovery.
• develop as individuals and appreciate the values of their society and their roles within it.

In order to satisfy these aims the provision has not been designed as a formula for a preconceived product, but rather an opportunity for students to realise their own ambitions, identity and vocation within the field of illustration. To achieve this we offer a flexible and effective educational structure with a choice of emphases and contexts to ensure creative and intellectual growth and the confidence to challenge conventions and contribute to the profession.

QAA Subject Benchmark Statement(s):
The BA (Hons) Illustration programme responds to the United Kingdom QAA benchmark statement(s) for the subject of Art & Design.

Internal Contexts:
The BA (Hons) Illustration programme is a modification of a long established specialist programme which has operated in Lincoln since 1993. Traditionally, the teaching of Illustration at the Faculty of Art Architecture and Design has responded to vocational and industrial markets by providing opportunities for students to develop both intellectually and creatively, producing graduates who are professionally competent, imaginative, ambitious and versatile, and who are able to inhabit and initiate within all strata of the visual communication industry. Working relationships and collaboration with associated disciplines is explored and maximised, particularly in the formative periods of study. The context for the BA (Hons) Illustration course allows a student to acquire specific skills and knowledge within illustration and also effectively associate with a variety of other specialist design students thus experiencing a rich and varied art & design framework within which the individual has the opportunity to grow and experiment intellectually across related disciplines.

External Contexts:
Illustration is a well-established profession with its own professional body (the Association of Illustrators), and is a popular subject to study at graduate level, attracting students with particular qualities associated with both commercial and fine arts, and from a range of backgrounds, ages, and previous experiences. The creative drawing ability of an illustrator is an intrinsic activity in the wider

context of the design professions. The University of Lincoln BA (Hons) Illustration provision has a well-established reputation within the illustration profession. At Lincoln School of Art and Design the achievement of students has been recognised through numerous and regular successful submissions to national and international illustration and design award schemes and competitions.

3.3 Variations to Standard Regulations and Guidance
None

4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

1	The principal aims of BA(Hons) Illustration is to facilitate acquisition of appropriate subject knowledge and understanding, development of the necessary personal attributes, and mastery of the essential skills which will equip and prepare students for continuing personal development and professional practice.

2	BA(Hons) Illustration aims to develop both subject-specific and generic knowledge and understanding, attributes and skills.

3	Graduates in BA(Hons) Illustration will have developed skills in communication and expression through visual and plastic forms and, typically, will be able to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information.

4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

4	Generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.

5	Employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making.

6	Manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination.

7	The critical and contextual dimensions of illustration in particular, and of art and design in general, for example the business, cultural, economic, environmental, ethical, global, historical, political, societal, and/or theoretical contexts.

8	The artist's or designer's relationship with audiences, clients, markets, users, consumers, and/or participants.

9	The implications and potential for illustration presented by the key developments in current and emerging media and technologies, and in interdisciplinary approaches to contemporary practice in art and design

10	The relationship between the aesthetic and utilitarian dimensions (form and function)

11	The significance of the works of other practitioners.

4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

12   Select, test and make appropriate use of materials, processes and environments.

13   Develop ideas through to material outcomes, for example images, artifacts, products, systems and processes, or texts

14   Apply resourcefulness and entrepreneurial skills to support their own practice, and/or the practice of others

15   Employ materials, media, techniques, methods, technologies and tools associated with illustration with skill and imagination whilst observing good and safe working practices

4.4 Transferable Skills and Attributes

On successful completion of this programme a student will be able to:

16   Study independently, set goals, manage their own workloads and meet deadlines

17   Anticipate and accommodate change, and work within the contexts of ambiguity, uncertainty, and unfamiliarity.

18   Be critically aware and able to analyse information and experiences, formulate independent judgements, and articulate reasoned arguments through reflection, review and evaluation

19   Formulate reasoned responses to the critical judgments of others

20   Identify personal strengths and needs

21   Interact effectively with others, for example through collaboration, collective endeavour and negotiation

22   Articulate ideas and information comprehensibly in visual, oral and written forms

23   Present ideas and work to audiences in a range of situations.

24   Source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources

25   Use the views of others in the development or enhancement of their work.

26   Select and employ communication and information technologies.

27   Have an enthusiasm for enquiry into illustration and the motivation to sustain it.

For details of each module contributing to the programme, please consult the module specification document.

5. Learning, Teaching and Assessment Strategies

5.1. Learning and Teaching Strategy

Learning and Teaching strategy:

Illustration is a creative skill-based subject within which students build proficiency and knowledge through sequential study. 'Active learning' is implicit to achievement and students are duly encouraged to direct their efforts towards taking full advantage of both taught and self-directed study time, and of the physical resources within the University and public environment. This specialist subject is delivered by specialist practitioners and the content continuously reviewed to ensure relevance to contemporary practice

Practical, studio-based modules are supported by others, which develop cultural and theoretical understanding, establish Illustration within an historical and social context, and equip students with necessary knowledge and skills to actively respond to technological change. Quality and appropriateness in the production of imagery for media consumption are established and reinforced through group seminars, critiques and open debate. A wide range of teaching and learning methods are employed, appropriate to the learning outcomes of each stage or module, and these focus on the relationship between skills – cognitive and conceptual, practical and critical. Student-centred interactive teaching forms a significant part of student development, and responds to individual student requirements. The relationship between student and tutor is that of co-operation, mutual understanding and participation. Staff constitute a resource for students to use for a wide variety of purposes; they provide information, advice and assistance of many and varied kinds (technical, historical, procedural, cultural and of a general nature). Students imitate, cooperate and communicate with others, engaging in a dialectical process of interaction with more expert practitioners (such as academic staff), and with their student peers.

Formative, summative and diagnostic assessment are regarded as positive learning tools and feedback from assessment offers students clear guidance with regard to future development. Assessment strategies support students' understanding of their learning processes and are designed to foster a deep approach to learning. Strategies also promote autonomous learning and self-evaluation as vital elements within the overall learning process. Self and peer evaluation constitute an important part of the formative assessment diet and, on occasion, of the formal summative assessment process. Assessment criteria accommodate the speculative enquiry common to most disciplines in art and design, and provide fair and accurate assessment of team work and individual contributions to the overall outcome of collaborative projects. Support systems at institutional and programme levels identify student needs and provide relevant help and advice for both academic and pastoral matters. Research indicates that dyslexia is more prevalent amongst students of art and design than in other subjects, and the university has a well-established support system for this need. Feedback on assessed work is an important feature of students' learning. BA (Hons) Illustration has a strong tradition of providing students with comprehensive oral feedback through tutorials and critiques, supplemented by written feedback at summative assessment stages of the programme. Intellectual independence is one of the most important qualities required of a Design student and practitioner. Student initiative in learning is encouraged and developed by the expectation of a high level of self-management as study progresses, so that during Level Three, the student is practising in a professional and appropriately vocational manner. By the time students graduate, they will be expected to think of themselves as independent learners. The provision will raise, explore, and exercise fundamental notions and essential practices through the delivery of its curricula. Theoretical contexts of art and design are embedded to support and develop the students' conceptual and critical faculties. The programme is carefully planned to interrelate and develop issues, techniques and debates over the duration of the course.

A variety of flexible teaching methods are employed, which include:

• Lectures

Lectures are often occasions when all students on the same module are together to participate in a class taken by one person. Speakers comprise staff and visiting practitioners, who may be from graphic communications professions, or from a broader spectrum of social and cultural activities. Students are asked to come prepared to take notes, and to participate in question and answer sessions.

• Seminars

Seminars are designed for discussion with a high level of participation and input from students and so numbers of students in each seminar group are usually smaller than in a lecture. They provide a way of generating and examining ideas quickly and in a stimulating group environment. Seminars may be used to give further opportunity to talk about issues arising from a recent lecture or activity.

• Critical Evaluation Sessions

As with Seminars, "Crits" provide an important forum for discussion with a high level of participation and input from students. They provide an opportunity to critique both individual and group work, and are a way of generating and examining ideas quickly and in a stimulating group environment. Students present their work (either informally or formally) to both academic staff and their peers. This work is then the focus of discussion and evaluation by the group.

• Tutorials

Tutorials are normally conducted on a one-to-one basis with a tutor, although for group project work you will normally be seen with the other members of your group. Tutorials are an opportunity for students to receive personal encouragement, specific advice, and guidance.

• Skills based workshops

Skills based workshops are used firstly to give the student a basic level of skill and sensibility in a range of graphic communication crafts and media technologies, and then for further learning and up-dating of technical aspects of image creation and production, through exercises and demonstrations related to project work.

• Learning Activities

Include general projects, simulated projects, 'live' projects, self-initiated projects, competition work, team projects and exercises, critical analysis, and critique of individual and group work, research, study visits, cultural visits and screenings. Work is supported by workshops in the generation of ideas and appropriate skills, and sustained by the constant and discursive elements of responsive teaching through student and staff contact.

• General projects

Are used throughout the programme to exercise broad and essential notions of illustration.

• Simulated live projects

Are used to exercise various aspects of the many factors and relationships that comprise illustration.

• Live projects

Give students experience of the 'real' world, with the requirement to analyse communication needs and deal with the dynamics of the relationships between illustrator, client, and production personnel,

with the finite constraints of time, costs etc.

• Team or Collaborative projects
Are used to develop co-operative working attitudes and methods, and enable the students to appreciate a number of roles within illustration practice, and to be versatile in their approach to complex visual and other problems. Group work is an important part of a professional education. Several modules utilise the collective experience of the students through group working to produce a project, report or to give a presentation. Collective responsibility lies at the heart of group work. Tolerance and mutual respect are integral and students are expected to respect the views and opinions of all those within their group as well as others both inside and outside the university. The ability to work in a team is one of the skills most frequently cited by employers as a key attribute, which they look for in candidates for posts in their organisation. Each member of the group is encouraged and able to contribute in a way that utilises her or his individual skills, experience and knowledge to meet an agreed objective aim and for the benefit of the whole group.

• Competitions
Of an interesting and testing nature, often with generous prizes and national recognition, are sponsored by many national and international organisations. Participation in such work improves the student's professional competence, and success in competitions can enhance the student's career prospects.

• Self-initiated project work
Is undertaken to allow the students to show her/his individual interests within the illustration field. As such work is based on the student's own motivations and methods, projects and enterprises of this kind tend to differentiate the student's work from that of her/his colleagues. This direct reflection of the student's personality and commitment forms a very important part of the degree presentation and professional portfolio.

5.2. Assessment Strategy

Assessment for BA (Hons) Illustration will be in accordance with current University assessment policies and guidelines. Although formative assessment is ongoing, the final grade awarded to the student is based upon the submission of completed project assignments. An assessment/ feedback form, based on appropriate criteria, is used as a means of either giving feedback during a module, or of marking assessment items at the end of a module.

Formative assessment:
Informal appraisal and feedback takes place throughout the process of researcch and development of project work. This involves students in regular discussion regarding their individual progress and achievement. Formative assessment happens through peer assessment, group and individual discussions, seminars, critiques, tutorials, self-assessment and evaluation statements, and via verbal and written tutor feedback.

Summative assessment:
All submitted work is assessed against the learning outcomes as specified in the subject/ module handbooks and outlined in project briefs. All submitted work is assessed against the learning outcomes specified in the subject/ module handbook and outlined on the project brief. Assessment is through the submission of practical or written work and/or verbal presentations.

Assessment Map gives a top-level indication of the scheduling and distribution of assessment modes within the programme. Details of module assessment strategy are included with each module specification.

6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

Level 1

Title	Credit Rating	Core / Optional
Drawing and Process 2018-19	30	Core
Introduction to Illustration 2018-19	30	Core
Digital and Sequential Images 2018-19	30	Core
Illustration Context and Reflection 2018-19	30	Core

Level 2

Title	Credit Rating	Core / Optional
Illustration: Thinking and Making 2019-20	30	Core
Illustration: Audience and Message 2019-20	30	Core
Books and Story-Telling 2019-20	30	Core
Illustration: Context and Practice 2019-20	30	Core

Level 3

Title	Credit Rating	Core / Optional
Contemporary Illustration 2020-21	30	Core
Negotiated Illustration 2020-21	30	Core
Professionalism and Commissions 2020-21	30	Core
Illustration Independent Study 2020-21	30	Core

Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

Key: | ✓ | Delivered and Assessed | | Delivered | | ✓ | Assessed

Level 1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Digital and Sequential Images 2018-19						✓						✓
Drawing and Process 2018-19					✓				✓			✓
Illustration Context and Reflection 2018-19							✓	✓		✓	✓	
Introduction to Illustration 2018-19				✓	✓				✓	✓		✓

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Digital and Sequential Images 2018-19			✓		✓				✓			
Drawing and Process 2018-19	✓											✓
Illustration Context and Reflection 2018-19										✓	✓	✓
Introduction to Illustration 2018-19	✓			✓	✓		✓					✓

	PO25	PO26	PO27
Digital and Sequential Images 2018-19	✓	✓	
Drawing and Process 2018-19			✓
Illustration Context and Reflection 2018-19	✓		
Introduction to Illustration 2018-19	✓		✓

Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Books and Story-Telling 2019-20									✓	✓		✓
Illustration: Audience and Message 2019-20				✓	✓		✓	✓				

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Illustration: Context and Practice 2019-20				✓		✓						
Illustration: Thinking and Making 2019-20				✓					✓	✓	✓	

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Books and Story-Telling 2019-20	✓		✓			✓				✓		
Illustration: Audience and Message 2019-20			✓		✓	✓		✓		✓		
Illustration: Context and Practice 2019-20	✓			✓				✓	✓		✓	
Illustration: Thinking and Making 2019-20	✓	✓					✓				✓	✓

	PO25	PO26	PO27
Books and Story-Telling 2019-20	✓	✓	
Illustration: Audience and Message 2019-20			
Illustration: Context and Practice 2019-20			
Illustration: Thinking and Making 2019-20	✓		

Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Contemporary Illustration 2020-21						✓		✓		✓	✓	
Illustration Independent Study 2020-21				✓								
Negotiated Illustration 2020-21				✓			✓					
Professionalism and Commissions 2020-21					✓	✓		✓	✓			

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Contemporary Illustration 2020-21	✓			✓		✓		✓				
Illustration Independent Study 2020-21	✓			✓					✓	✓		
Negotiated Illustration 2020-21		✓	✓	✓	✓		✓	✓		✓		
Professionalism and Commissions 2020-21		✓	✓	✓		✓				✓	✓	

	PO25	PO26	PO27
Contemporary Illustration 2020-21			

Illustration Independent Study 2020-21			
Negotiated Illustration 2020-21			✓
Professionalism and Commissions 2020-21		✓	✓

Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

Level 1

	01	02	03	04	05	06	07	08	09	10	11	12
Digital and Sequential Images 2018-19												
Drawing and Process 2018-19												
Illustration Context and Reflection 2018-19												
Introduction to Illustration 2018-19												

	13	14	15	16	17	18	19	20	21	22	23	24
Digital and Sequential Images 2018-19												
Drawing and Process 2018-19		100										
Illustration Context and Reflection 2018-19												
Introduction to Illustration 2018-19												

	25	26	27	28	29	30	31	32	33	34	35	36
Digital and Sequential Images 2018-19				100								
Drawing and Process 2018-19												
Illustration Context and Reflection 2018-19				100								
Introduction to Illustration 2018-19				100								

	37	38	39	40	41	42	43	44	45	46	47	48
Digital and Sequential Images 2018-19												
Drawing and Process 2018-19												
Illustration Context and Reflection 2018-19												
Introduction to Illustration 2018-19												

	49	50	51	52	EP 1 (Wk	EP 2 (Wks

											16)	33, 34, 35)
Digital and Sequential Images 2018-19												
Drawing and Process 2018-19												
Illustration Context and Reflection 2018-19												
Introduction to Illustration 2018-19												

Level 2

	01	02	03	04	05	06	07	08	09	10	11	12
Books and Story-Telling 2019-20												
Illustration: Audience and Message 2019-20												
Illustration: Context and Practice 2019-20												
Illustration: Thinking and Making 2019-20												

	13	14	15	16	17	18	19	20	21	22	23	24
Books and Story-Telling 2019-20												
Illustration: Audience and Message 2019-20												
Illustration: Context and Practice 2019-20												
Illustration: Thinking and Making 2019-20		100										

	25	26	27	28	29	30	31	32	33	34	35	36
Books and Story-Telling 2019-20				100								
Illustration: Audience and Message 2019-20				100								
Illustration: Context and Practice 2019-20				100								
Illustration: Thinking and Making 2019-20												

	37	38	39	40	41	42	43	44	45	46	47	48
Books and Story-Telling 2019-20												
Illustration: Audience and Message 2019-20												

											49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Illustration: Context and Practice 2019-20																
Illustration: Thinking and Making 2019-20																
Books and Story-Telling 2019-20																
Illustration: Audience and Message 2019-20																
Illustration: Context and Practice 2019-20																
Illustration: Thinking and Making 2019-20																

Level 3

	01	02	03	04	05	06	07	08	09	10	11	12
Contemporary Illustration 2020-21												
Illustration Independent Study 2020-21												
Negotiated Illustration 2020-21												
Professionalism and Commissions 2020-21												

	13	14	15	16	17	18	19	20	21	22	23	24
Contemporary Illustration 2020-21		100										
Illustration Independent Study 2020-21												
Negotiated Illustration 2020-21												
Professionalism and Commissions 2020-21												

	25	26	27	28	29	30	31	32	33	34	35	36
Contemporary Illustration 2020-21												
Illustration Independent Study 2020-21				100								
Negotiated Illustration 2020-21				100								

	37	38	39	40	41	42	43	44	45	46	47	48
Professionalism and Commissions 2020-21				100								

	37	38	39	40	41	42	43	44	45	46	47	48
Contemporary Illustration 2020-21												
Illustration Independent Study 2020-21												
Negotiated Illustration 2020-21												
Professionalism and Commissions 2020-21												

	49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Contemporary Illustration 2020-21						
Illustration Independent Study 2020-21						
Negotiated Illustration 2020-21						
Professionalism and Commissions 2020-21						

Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

Knowledge and Understanding

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO1									
PO2									
PO3									

	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17
PO1								
PO2								
PO3								

Subject Specific Intellectual Skills

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									

	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17
PO4								
PO5								

PO6								
PO7								
PO8								
PO9								
PO10								
PO11								

Subject Specific Practical Skills

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO12									
PO13									
PO14									
PO15									

	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17
PO12								
PO13								
PO14								
PO15								

Transferable Skills and Attributes

	Art01	Art02	Art03	Art04	Art05	Art06	Art07	Art08	Art09
PO16									
PO17									
PO18									
PO19									
PO20									
PO21									

PO22								
PO23								
PO24								
PO25								
PO26								
PO27								

	Art10	Art11	Art12	Art13	Art14	Art15	Art16	Art17
PO16								
PO17								
PO18								
PO19								
PO20								
PO21								
PO22								
PO23								
PO24								
PO25								
PO26								
PO27								

Appendix IV:
Benchmark Benchmark Statement(s)

Art01 - *Present evidence that demonstrates some ability to generate ideas independently and/or collaboratively in response to set briefs and/or as self-initiated activity.*

Art02 - *Demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making.*

Art03 - *Develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments.*

Art04 - *Make connections between intention, process, outcome, context, and methods of dissemination.*

Art05 - *Knowledge and understanding of the broad critical and contextual dimensions of the student's discipline(s)*

Art06 - *Knowledge and understanding of the issues which arise from the artist's or designer's relationship with audiences, clients, markets, users, consumers, and/or participants.*

Art07 - *Knowledge and understanding of major developments in current and emerging media and technologies in their discipline(s)*

Art08 - *Knowledge and understanding of the significance of the work of other practitioners in their discipline(s)*

Art09 - *Exercise self-management skills in managing their workloads and meeting deadlines.*

Art10 - *Accommodate change and uncertainty.*

Art11 - *Analyse information and experiences, and formulate reasoned arguments.*

Art12 - *Benefit from the critical judgements of others and recognise their personal strengths and needs.*

Art13 - *Apply interpersonal and social skills to interact with others.*

Art14 - *Communicate ideas and information in visual, oral and written forms.*

Art15 - *Present ideas and work to their audiences.*

Art16 - *Apply information skills to navigate, retrieve, and manage information from a variety of sources.*

Art17 - *Select and employ communication and information technologies.*