



<b>Unit Title</b>	<b>Self-Authorship and Publishing</b>
<b>FHEQ Level</b>	Level 5
<b>Unit Code</b>	ILC18202
<b>Credit Value</b>	15 credits
<b>Unit Type</b>	Subject

<b>Learning Hours</b>			
<b>Staff – Student Contact Hours</b>		<b>Independent Study Hours</b>	
Formal planned learning & teaching delivery (Hybrid)	37.5	Independent Study	50
Supervised access to resources on campus (Hybrid)	0	Preparation for Assessment	12.5
		Unsupervised Access to Resources (Hybrid)	50
<b>Total</b>			<b>150</b>

**Unit Description**

An external client is not always needed to instigate and develop a project. Many illustrators produce work to give them an opportunity to look in depth at a theme or issue. This work may have an ethical or social context (Advocate Principle) and be less likely to be commissioned. Whatever the objective, self-generated work enables you to continually develop your artwork outside commercial constraints. Developments in technology have created an increasing number of ways for illustrators to publish their work to the world. Social media has created networks that artists and illustrators use to build an audience and communicate ideas through their own visual voice. (Collaborate Principle) Using these networks you can build conversations that provide the opportunity to open narrative strands that can evolve and connect storytelling in dynamic and exciting ways. At the same time Riso printing and on demand publishing provide opportunities to open up more traditional print based publishing options at very little cost. In this unit we ask you examine the potential of these developments by releasing content into the world to engineer a conversation and build your own dynamic visual narrative and identity, which began in Studio Practice 2 and will culminate in your final year in the Self Promotion and Professional Practice unit. (Cultivate Principle)

**Hybrid delivery –**

**Hybrid is commonly used to describe courses in which some traditional face to face teaching has been replaced with online learning activities.**

**The purpose of hybrid delivery is to take advantage of the best features of both online and face to face learning.**

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full

description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology.

### Unit Indicative Content

- Creative use of social media platforms.
- Use of a range of both digital and print based media.
- Workshops experimenting with risography
- Workshops experimenting with Memes, GIFS and visual networks
- Workshops experimenting with bookbinding techniques.
- Experimentation with small run print based publishing technology.
- Reflection and evaluation using a blog/sketchbook.
- Testing experimentation and discussion.
- The utilisation of relevant visual reference and observational drawing.

### Unit Aims

- To effectively utilise and exploit both print and digital publishing channels.
- To engineer a visual conversation with an audience from market research.
- To research and develop a project around a non commercial, self initiated issue
- To explore and speculate on the emerging communication formats.
- To examine narrative communication that utilises sequence or audience input.
- To build a responsive narrative, using own visual voice, and audience reaction.

### Unit Learning Outcomes

#### LO 4 (Pre) Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

**Related Principle: COLLABORATE**

#### LO 5 Presentation /Storytelling For Influence

Select and employ effective methods of presentation and communication of projects in considering the audience/client and the purpose of the work, whether in visual, oral or written form.

**Related Principle: ADVOCATE**

## LO 7 Employability

Demonstrate professional transferable and employability skills, including the ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

**Related Principle: CULTIVATE**

## LO 8 Professional Identity

Investigate specific professional contexts to situate your own practice

**Related Principle: CULTIVATE**

## Learning and Teaching Methods

**We will deliver our courses using a hybrid approach - a blend of online and face to face delivery, as appropriate to the best learning & teaching methods.**

**Lectures - online (asynchronous delivery)**

**Seminars - online (mixed asynchronous and synchronous)**

**Tutorials - online (synchronous)**

**Guest Lectures - online**

**Studio Based Workshops and Formative Practical Tasks – individual and group**

**Industry led Workshops and Demonstrations**

**Independent Study - booked access to Physical Resources as required**

**Directed Study - online (synchronous)**

## Assessment methods and tasks

<b>Assessment tasks</b>	<b>Weighting (%) (one grade or multi-grade unit)</b>
Published outcomes utilising both print and digital media, using contemporary publishing formats. Both physical and digital work documented and submitted digitally (PDF)	100%

## Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

- Demonstrate the effective utilisation of both print and digital publishing channels. (LO4)
- Evidence of a visual conversation with an audience. (LO5)
- Evidence of publishing work outside of Ravensbourne. (LO8)

- Demonstrate the exploration of the emerging communication formats. (LO5)
  - Examination of narrative communication that utilises sequence or audience input. (LO7)
- LO 4,5,7,8

### Essential Reading list

#### Books

Heller, S. and Chwast S - *Illustration: a visual history*, Abrams 2008  
 Male, A - *Illustration: A Theoretical and Contextual Perspective*, AVA Publishing 2007  
 Male, A - *Illustration: Meeting the Brief*, Bloomsbury 2014  
 Zeegen, L - *The Fundamentals of Illustration*, AVA Publishing 2005  
 Hall, A - *Illustration*, Lawrence King 2011  
 Berger, J - *Ways of Seeing*, Penguin 1972  
 Davies, J & Brazell, D - *Becoming a Successful Illustrator*, Bloomsbury 2017  
 Kleon, A - *Show Your Work*, Algonquin 2014  
 Zeegen, L & Roberts, C - *Fifty Years of Illustration*, Laurence King 2014  
 Rees, D - *How To Be An Illustrator*, Laurence King 2008  
 Styles, M & Salisbury, M - *Children's Picturebooks (Second Edition): The Art of Visual Storytelling*, Laurence King 2020  
 New, J - *Drawing from Life: The Journal as Art*, Princetown Architectural Press 2005  
 Hyland, A & Bell R - *Hand to Eye*, Laurence King 2003  
 DeBono, E - *Lateral Thinking*, Penguin 2009

#### Unit Specific

Goode, Simon & Yonemura, Ira (2017) *Making Books: A Guide to Creating Handcrafted Books*, London: Pavillion  
 Komurki, John (2017) *Risomania: The New Spirit of Printing*, Salenstein: Niggli  
 McMillian, John (2011) *Smoking Typewriters: The Sixties Underground Press and the Rise of Alternative Media in America*, Oxon: OUP  
 Todd, Mark & Watson E.P. (2006) *Whatcha Mean, What's a Zine?: The Art of Making Zines and Minicomics*, Boston, MA: Graphia  
 Trigg, Teal (2010) *Fanzines*, London: Thames & Hudson

#### Websites

<https://www.itsnicethat.com/>  
<https://www.creativereview.co.uk/>  
<https://www.juxtapoz.com/>  
<https://theaoi.com/>