UG School of Art & Desi Course	gn - Second y Module Code	<mark>/ear modu</mark> NTU Credit Value	Ies - Excl Time of Year	No. of	ECTS allocated	Module	Assessment	Course	Course Leader/Module Leader	Contact No. Extension	Email Address	Type - compulsory / optional	Mode of Delivery	Pre and co requisites	Recommended Reading	Language of Institution
BA Decorative Arts									Lharne Shaw (Principal Lecturer)	88663	harne.shaw@ntu.ac.uk				Aspelund, K., 2015. The design process. 3rd edition. London: Bloomsbury. Carden, S., 2015. Digital textile printing: Textiles that changed the world. London: Bloomsbury.	
	DART20042	100	Full	30	30	Innovation: Creative Design	100% coursework	Progressing on from your year one learning, you will continue to explore the practical and theoretical issues relating to the development and production of applied art and design, encompassing contemporary practice, sustainability, ethical issues and 2D and 3D software applications. You will further develop and demonstrate the ability to produce work that relates to your own interests and to the wider context (local, national and international markets). Throughout the module, you will have the opportunity to participate in live project briefs and to engage with makers and industry professionals during lectures, visits, workshops and tutorials.	Nichola Hebditch	88465	nichola.hebditch@ntu.ac.uk	Compulsory	face to face	Co requisites: DART20043 Business and Profession Practice	 Cordina, C., 2007. Handbook of jewellery techniques. London: A & C Black Publishers Ltd. Dormer, P. and Turner, R., 1986. The new jewellery trends and traditions. London: Thames & Hudson. Edwards, B., 2008. The new drawing on the right side of the brain. London: Harper Collins. Glaser, M., 2008. Drawing is thinking. London: Gerald Duckworth. Kane, F., Walton, K. and Nimkulrat, N., eds, 2016. Crafting textiles in the digital age. London: Bloomsbury. Kinnersley-Taylor, J., 2012. Dyeing and screen-printing on textiles. London: A & C Black. Lefteri, C., 2013. Materials for design. New Delhi: Aleph. Loder, C, 2013. Sculpting and hand building. London: A & C Black. Nichols, K., 2012. Embellished: New Vintage. London: A & C Black. Tanner, A., 2010. Batch: craft, design and production: The work of the designer maker. London: A & C Black. Thwaites, A., 2011. Mould-making for glass (Glass Handbooks). London: A & C Black Visual Arts. 	English
	DART20043	20	Full	30	30	Business and Professional Practice		Undertaking this contextual module will enhance your development as a designer-maker as it is designed to complement and support your practical modules on the BA (Hons) Decorative Arts course. This module will provide you with an overview of business and professional development within the context of decorative arts, your own studio practice and the wider design environment. You will also learn how to further develop an independent approach to your individual learning and further develop your transferrable skills (including research, planning, visual analysis and communication). Throughout the module you will also engage with industry professionals and practitioners. You will produce a written report, a group presentation and participate in group discussions.	Nichola Hebditch	88465	nichola.hebditch@ntu.ac.uk emily.strange@ntu.ac.u	Compulsory	face to face	Co requisites: DART20042 Innovation: Creative Design	 Barrow, C., 2011. Starting a Business for Dummies [Electronic Resource]. 3rd edition. Chichester: John Wiley and Sons Ltd. Best, K., 2010. The fundamentals of design management. London: Bloomsbury Visual Arts. Best, K., 2015. Design Management: Managing Design Strategy, Process and Implementation. London: Fairchild Books. Branagan, A., 2017. The essential guide to business for artists and designers (Essential Guides). 2nd revised edition. London: Bloomsbury Academic. Chapin, K., 2014. The handmade marketplace: How to sell your crafts locally, globally, and online. 2nd revised edition. Pownal, VT: Storey Publishing LLC. Cottrell, S., 2013. The study skills handbook. 4rd edition. Basingstoke: Palgrave Macmillan. Godfrey, J., 2016. Writing for University (Pocket Study Skills). 2nd edition. Basingstoke: Palgrave. Papanek, V., 1985. Design for the Real World: human ecology and social change. 2nd edition. London: Thames and Hudson. Rutherford, S. and Bartholomew, J., eds., 2013. The design student's handbook: your essential guide to course, context and career [eBook]. Abingdon: Taylor and Francis. Available via Dawsonera. Whiteley, N., 1993. Design for society. London: Reaktion Books. 	English
BA Fine Art BA Fashion Design	FINE 20001	120	Full	30	60	Speculation: Developing Fine Art practice	100% coursework	This module builds on the experience you gained during Year One (Level 4) where the emphasis was on curiosity, experimentation and imagination, and negotiating a self-defined area of study. At this level you are expected to research more independently, exploring diverse methods of production in the development of your work: this module encourages renewed speculation upon the possibilities for your art practice. You will be required to communicate a deepening awareness of the critical and professional contexts for Fine Art practices in relation to your chosen area of activity. There will be an emphasis upon developing an increasingly independent and professional approach to project and professional development planning.	Gerry Williams	84657 84665 88239	gerard.williams@ntu.ac.uk	Compulsory	face to face	Pre requisites FINE10001 Curiosity: Introducing to Fine Art Practice	You are encouraged to see your work at this stage of the course as continuous speculation upon the practical and critical possibilities for your art practice: your reading will support the broadening and deepening of your awareness of contemporary contexts. Reading will increasingly focus upon the fine art media and areas of cultural practice specific to your own practice. You will be expected to define your own reading list through an initial literature search in the early stages of the module. This will be discussed and refined throughout your study on the module. Recommended Reading is indicated in the Resource List for this module on NOW and is updated throughout the year. (It is not intended to be appropriate for all students.) Staff and visiting speakers regularly provide references/suggested reading through the Contexts talks and Live Lecture. You should be regularly exploring exhibitions, projects, commissions and festivals; galleries and museums, art magazines and journals, on-line resources, film and video, conferences & artists talks.	English
Design, Culture and	FASH20205	100	Full	30	30	Fashion Context: Market & Innovation	100% coursework	During this module, you will focus on professional design practice. The projects undertaken will focus on integrating design with technology and concentrate on the development of ideas through an understanding of the fashion industry and a variety of industry led projects, national/international competitions and team working activities. The module aims to encourage innovation and challenge your creativity through deep investigation and wide application of advanced design skills and specialised processes. You will develop a heightened awareness of the relationship between commerce and design innovation through market focused research, investigation into toiling, fabrication, garment construction, CAD, design responsibility, ethics and sustainability.	Sue Walton, Dawn Eyre	82064/83825	susan.walton@ntu.ac.u k; dawn.eyre@ntu.ac.uk	Compulsory	face to face	Pre-requisites: DCCT10001 Design, Culture & Context 1 and FASH10104 Fashion Process: Concep & Form Co requisites: DCCT20001 Design, Culture & Context 2	Pattern cutting / manufacture CABERA, R., & FLACHERTY MEYERS, P., 1983. Classic Tailoring Techniques: A Construction Guide to Menswear. New York: Fairchild Publications. ISBN: 0870054317 CAD CENTNER, M., & VEREKER, F., 2011. Fashion Designers Handbook for Adobe Illustrator UK: John Wiley & Sons. ISBN:1119978114 Mesearch HOPKINS, J., 2011. Basic Fashion Design 07: Menswear. Switzerland: AVA Publishing SA. ISBN: 978-2940411436 GROSE, V., 2005. Fashion Management Basics: Concept to Customer. Switzerland : AVA Publishing SA. ISBN: 9782940411849 RENFREW C., & RENFREW E., 2009. Developing a collection. Switzerland :AVA Publishing. ISBN : 978 -2-940373-95-6 GAIMSTER J., 2011. Visual Research Methods in Fashion. 1st Edition. New York: Berg Publishers. ISBN 978-1-84788-381-0 LEE C., & SHE-REEN W., 2010. Shapeshifters Shaping Fashion's Silhouettes. Singapore: Page One Publishing. ISBN 978-981-245- 944- 2	English
Context (Shared) with FD, TD, FAD, FKDKT	DCCT20001	20	Full	30	30	Design, Culture and Context 2	100% coursework	On this module you will explore the relationship between commerce, culture and design since the Industrial Revolution. You will be focusing on the developments in commerce and culture through the 20th and 21st centuries and the 'big ideas' and/or theories which have tried to evaluate and explain them e.g. globalisation, identity and authenticity etc. Further to this you will be looking at contemporary trends and emerging cultural issues, which cover international perspectives, and selecting a topic for your Final Year research project. You will be undertaking image, object and material analysis and using specialist vocabulary for discussing design in context which includes your own design work. Your research methods, idea development and presentation skills, as well as your analysis, writing skills and Harvard referencing will all be tested on this module.	Lorraine Warde (ML) Peter Wright Klaire Elton	88454 88349 82088	Iorraine.warde@ntu.ac.uk peter.wright@ntu.ac.uk klaire.elton@ntu.ac.uk	Compulsory	face to face	Co requisites: BA (Hons) Fashion Design - FASH20205 Fashion Context: Market & Innovation BA (Hons) Textile Design - TEXT20024 Directions Market & Process BA (Hons) Fashion Knitwear Design & Knitted Textiles - FKDN20001 Context: Design and Industr BA (Hons) Fashion Accessory Design - FADN2000 Design Context: Product, technology & innovation	 Flamingo FLETCHER, K. and THAM, M. 2016. Routledge Handbook of Sustainability and Fashion. Routledge MILLER, V. 2011. Understanding Digital Culture. Sage Publications Ltd. TURNEY L. 2009. The Culture of Knitting Oxford: Parg. 	English
BA Fashion Knitwear	TEXT20024	100	Full	30	60	Directions:Market and Process	100% coursework	This module aims to develop a heightened awareness of the practice of design within the international textile industry through a variety of commercial contexts. You will challenge and develop your perception of creative, innovative and responsible design practice through visual research, design development, technical/process investigation, contextual and market research; this will inform your engagement with a series of focussed design projects. The module aims to encourage you to deeply investigate the skills and processes within your chosen specialist areas of print, embroidery, weave or knit. You will gain experience of CAD/CAM in a subject specialist context. Where appropriate to the design context, you will be encouraged to work flexibly across specialist textile boundaries.	Debbie Gonet & Anna Piper	88475	debbie.gonet@ntu.ac.u k: anna.piper@ntu.ac.uk	Compulsory	face to face	Co requisites: DCCT20001 Design, Culture & Context 2	 Bartholomew, J. and Rutherford. S. 2013. A Design Student's Handbook: Your Essential Guide to Course, Context and Career. London: Routledge. Gwilt, A. 2014. A Practical Guide to Sustainable Fashion. London: Bloomsbury Publishing. Kettley, S. 2016. Designing with Smart Textiles. London: Fairchild Books. Raymond, M., 2010. The Trend Forecaster's Handbook London: Laurence King. Shilito, A, M. 2013. Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers. London: A&C Black Visual Arts. 	English
Design & Knitted Textiles	FKDN20001	100	Full	30	60	Context: Design and Industry	100% coursework	This module aims to develop a heightened awareness of the practice of design within the global fashion knitwear and knitted textiles industry through a variety of commercial contexts. You will challenge and develop your perception of creative, innovative and responsible design practice through visual research, design development, technical/process investigation, contextual and market research; this will inform your engagement with a series of focussed design projects. The module aims to encourage you to investigate in further depth, more advanced skills and processes within 3D fashion knitwear and 2D knitted fabric design outcomes. You will gain experience of CAD / CAM in a subject specialist context and develop a range of industry standard skills to enable you to communicate your design ideas professionally.	Helen Hill	88243	helen.hill@ntu.ac.uk	Compulsory	face to face	Co requisites: DCCT20001 Design, Culture & Context 2	 Brown, C. (2010), Fashion & Textiles: The Essential Careers Guide. London: Laurence King. Centner, M. & Vereker, F. (2011), Fashion Designers Handbook for Adobe Illustrator. John Wiley & Sons, 2nd edition. Colchester, C. 2007. Textiles Today – a global survey of trends and traditions. London: Thames and Hudson. Fletcher, K. (2008), Sustainable Fashion and Textiles, Design Journeys. London: Earthscan. Gaimster J. (2011), Visual Research Methods in Fashion. 1st Edition. New York: Berg Publishers. Gwilt, A. & Rissanen, T. (2011), Shaping Sustainable Fashion: Changing the Way we Make and Use Clothes. Routledge. Raymond, M., (2010), The Trend Forecaster's Handbook. London: Laurence King. Renfrew, C. & Renfrew, E. (2009), Basics Fashion Design 04: Developing a collection. Switzerland: AVA Publishing. Szhutnicka, B. (2010), Technical Drawing for Fashion (Portfolio Skills). Laurence King. 	English
BA Fashion Accessory Design									Lee Mattocks	88361	lee.mattocks@ntu.ac.uk					
	FADN20003	100	Full	30	60	Product, technology and innovation		On this module you will produce an extensive body of 2D and 3D work which focuses on professional practice. This will be supported through live briefs negotiated with industry, team working activities and specialised design skills relevant to contemporary accessories. You will develop a greater understanding of commerce, market awareness and the fashion accessories industry as a whole using market focused research methodologies. This will help you to apply industry standard application processes within your design work. Team working will develop communication, time management and organisational skills and encourage an understanding of the realities of working within the industry as part of an extended team. You will develop greater skills in independent learning and reflective practice through peer group activities and team work which will be supported by group tutorials. Through a series of advanced workshops and masterclasses you will continue to develop technical problem solving skills through the use of appropriate design technologies in order to produce a range of professional products. Computer Aided Design and associated IT media workshops will continue to enhance your skills and will help you to edit your portfolio to a professional standard.	Maria Stafford	88237	maria.stafford@ntu.ac.uk	Compulsory	face to face	Pre-requisites: FADN10003 Design Principles: Form Function and Application	Coates, C. 1997. Designer Fact File: A Guide to Setting Up a Designer Fashion Business London: British Fashion Council Tungate, M. 2005. Fashion Brands: Branding Style from Armani to Zara Kogan Page Ltd Tallon, K. 2006. Creative Computer Fashion Design with Illustrator: With Adobe Illustrator B.T. Batsford Ltd Pasols, Paul-Gerard, 2005, Louis Vuitton: the Birth of Modern Luxury, New York: Abrams.Choklat, Aki, 2012, Footwear Design, Lawrence King	English
BA Fashion Management	FASH20034	20	1st Half	15	10	Management and Employment	100% project	This module will enable you to understand international organisations, structures and cultures and the management theories, which underpin these, in preparation for your career. In this module you will have the opportunity to understand documentation	Justine Davidson Katie Holbrook	86412 88481	k.holbrook@ntu.ac.uk	Compulsory	face to face	Pre-requisities: FTMG10353 Fashion Management and Marketing	Huczynski, A. & Buchamar, D. 2016 Organisational Behaviour – An Introductory Text Harlow Financial Times Prentice Hall 9th edition	English
	FASH20039	20	2nd Half	15	10	Decerch Project	100% project	and key management theories in relation to employability, personal and professional attributes, skills and individual development for short and long- term employment in the global fashion and textiles industry. The aims of this module are for you to develop your research skills, as well as provide you with an opportunity to integrate and explore your learning and knowledge gained from previous Fashion Management modules.		004/0		Commulation	6 fo	Pre-requisities: FTMG10352 Fashion & Textiles Product, FTMG10353 Fashion Management and Marketing and FTMG10354 Design & Visual Communication	Goworek, H., 2006 Careers in Textiles Blackwell Saunders, M., Lewis, P. & Thornhill, A. 2015 Research Methods for Business Students 7th edition. London: Pearson Education Ltd., Financial Times – Prentice Hall	E. P.
	FASH20039	20	2nd Half	15	10	Research Project Product Technology	100% project	This module also acts as preparation for the Dissertation module in the final year (FHEQ 6). You can choose a specialist area of the curriculum to study and it may be linked to your future work experience or career aspirations. This module will build on your understanding of the theory and the practical application of key issues in the first year of your studies, particularly in the FTMG10352 Fashion & Textiles Product module. You will develop your understanding of fashion garments and related fashion products. You will explore issues such as sizing and fit, international safety standards for clothing and legislation in the global retail industry. You will study the principles of Quality Management and applications in context of the international fashion industry. In the seminars and the workshops you will undertake activities and assignments which will develop your understanding of the purpose and methodology of fashion product technology and performance, and its application in the fashion buying cycle, with	Julia Kininmonth Katie Holbrook	88468	Julia.kininmonth@ntu.ac.uk k.holbrook@ntu.ac.uk	Compulsory	face to face	Pre-requisities: FTMG10352 Fashion & Textiles Product and FTMG10353 Fashion Management and Marketing Co requisities: FTMG20297 Fashion Buying and Merchandising	Swetnam, D. 2000 Writing your Dissertation 3rd edition Oxford: How to books Blackburn, R. 2015 Sustainable Apparel Woodhead Publishing Braungart, M., McDonough, W., 2009 Cradle to Cradle – Remaking the Way We Make Things Vintage Cooper, T., 2010 Longer lasting products – Alternative to the throwaway Society Gower Fletcher, K., Grose, L., Hawken, P., 2012 Fashion & Sustainability: Design for Change Laurence King Gwilt, A. Timo, R. 2011 Shaping Sustainable Fashion Routledge Taylor, M. 1990 The Technology of Textile Properties 3rd edition, GB Forbes Publications Ltd WRAP (2017) http://www.wrap.org.uk/sustainable-textiles	English
	FASH20042	20	1st Half	15	10	Fashion Marketing & Communication	100% project	consideration to sustainable and ethical practice. In this module you will further develop the principles of marketing which were studied in Year 1, but with more emphasis on the communication and promotion aspects of marketing. In the lectures, seminars and workshops you will explore marketing and promotional strategy in the context of the fashion industry. You will be encouraged to recognise and reflect on the wider external environmental and international issues of fashion marketing in a global context. You will investigate the importance of consumer behaviour with respect to the decision making process. Your assignments and your research will enable you to establish a knowledge of marketing promotion theory and practice, with emphasis on integration and build on research and investigative, critical and analytical skills. The collaborative learning experiences will allow you to develop your	Caroline Travell	82289	caroline.travell@ntu.ac.uk	Compulsory	face to face	Pre-requisities: FTMG10353 Fashion Management and Marketing Co requisities: FTMG20297 Fashion Buying and Merchandising		English
BAFashion	FTMG20297	40	Full	30	20	Fashion Buying and Merchandising	100% project	organisational, verbal and written communication skills. In the lectures and the seminars, you will investigate company strategy from both a retail and a sourcing perspective whilst taking into account ethical and sustainable considerations. You will study the current theory in relation to organisational, strategic and operational principles and practice in global sourcing and supply chain management for the fashion industry. You will gain current information and perspectives from practitioners and specialists who have worked as fashion buyers and merchandisers in the industry. This will enhance your understanding of fashion buying and merchandising principles and practices, which you will then be able to apply to your own research work. In your research and in your assignment work you will develop your critical thinking, analytical skills, organisational, presentation and communication skills.	Felicity Walker	82503	felicity.walker@ntu.ac.uk	Compulsory	face to face	Pre-requisities: FTMG10352 Fashion & Textiles Product, FTMG10353 Fashion Management and Marketing and FTMG10354 Design & Visual Communication	Cooper, T., 2010 Longer lasting products – Alternative to the Throw away Society Gower Dickson, M. 2009 Social Responsibility in the Global Apparel Industry Fairchild Jackson, T. & Shaw, D. 2000 Fashion Buying and Merchandising Management Palgrave MacM Kincade, D. & Gibson, F. 2010 Merchandising of Fashion Products New Jersey: Pearson Romana Rinaldi, F. 2014 The Responsible Fashion Company: Integrating Ethics & Aesthetics in the Value Chain 1st edition, Routledge Wolfe, M. 2014 Fashion Marketing & Merchandising. 4th edition, Goodheart-Willcox WRAP (2017) http://www.wrap.org.uk/sustainable-textiles	English
Communication & Promotion	FASH20031	60	1st Half	15	30	Communication & Message	100% project	In this module you will analyse the use of message through visual communication within a given market. You will be introduced to the various market sectors in the fashion and lifestyle industry and shown their differences and similarities, through reference to theory and practical examples. You will work in a team to respond to a contemporary directed or industry-generated brief. This will emulate the experience of working within the industry. You and your team will research extensively using a variety of innovative methods. You will analyse and discuss your findings to create solutions that will be original and applicable to the company, its customers and market. In this module you will be given the opportunity to establish and extend your knowledge and use of appropriate media and software. A consequence of this module will be that you gain an even greater understanding of the impact, the visual world has on the development and marketing of brands.	Fiona Velez-Colby	84562	simon.rudkin@ntu.ac.uk	Compulsory	face to face	N/A	Davis, M. (2006), More Than A Name: An Introduction to Branding - Advanced Level, AVA Publishing SA. Goodrum, A. (2015), Fashion and Identity - Understanding Fashion, Berg Publishers Ltd. Mono Design. (2002), Branding: From Brief to Finished Solution, RotoVision.	English
BA Fashion Marketing &	FASH20032	60	2nd Half	15	30	Promotion & Context	100% project	This module will explore the means by which fashion information is communicated to relevant audiences in a variety of contexts. In this module you will be shown how to recognise the promotion of fashion-led industries as visually driven and learn to manage and work within that environment. A focus of this module will be to develop your own personal observational skills specifically in terms of trend identification and prediction. You will continue to develop critical and analytical skills in relation to problem solving and further develop appropriate media skills to underpin project work in respect of visual presentation and design layout. You will work in a team answering a directed or industry-generated brief that requires you to illustrate an understanding of the contemporary global fashion context, but also of future scenarios. You will continue to develop your visual verbal and written communication skills using a range of methods and styles to communicate to a range of different fashion and lifestyle audiences.	Claire Phipps	84068	claire.phipps@ntu.ac.uk	Compulsory	face to face	N/A	Curtis, E. (2006), Fashion Retail, John Wiley & Sons. Brannon, E. (2005), Fashion Forecasting: Research, Analysis and Presentation, Fairchild Books. Jones, T. (2008), Fashion Now: v. 2 (Fashion), Taschen GmbH.	English
BA Fashion Marketing & Branding	FMBR20001	60	1st Half	15	30	Marketing Strategy & Communication	100% coursework	The module will explore how business and marketing strategy is devised within the fashion and lifestyle environment. You will be introduced to 'live' projects building on the knowledge developed in your first year of the Fashion Marketing and Branding programme to put your theory into practice. You will learn how to develop a business and marketing plan, and use research and forecasting techniques to allow you to identify business opportunities and solutions. You will learn how to use communication messages that influence consumer choices and apply marketing media and language to appeal to the intended audience.	Pinky Bazaz	82108	adele.thorley@ntu.ac.uk	Compulsory	face to face	N/A	 McDonald, M. & Wilson H (2011) Marketing Plans 7th Edition - John Wiley & Sons ISBN 978-0-470-66997 Lafley, A.G. & Martin, Roger L. (2013) Playing to Win: How Strategy Really Works Harvard Business Review Press, Boston Massachusetts ISBN 13-978-1-4221-8739-5 Leslie de Chernatony, L de. (2010) et al – Creating Powerful Brands 4th Edition – Butterworth-Heinemann ISBN 9781856178495 Smith, PR & ZE Zook (2011) Marketing Communications: Integrating Offline and Online with Social Media Koogan Page, 5th Edition ISBN 978-0-74946193-5 Schiffman, L. & Kanuk, L. (2006) Consumer Behaviour. Prentice Hall Brown, E. (2010) Working the crowd: social media marketing for business. British Computer Society 	English
	FMBR20002	60	2nd Half	15	30	Brand Environment	100% coursework	The fashion system is not merely about clothes, it is about how we live and view life. This makes it a complex and fascinating area for study and it can be investigated via many sources, including lifestyle. This module is about developing levels of engagement and autonomous learning in order to prepare you for your final year. It will help to broaden your research skills, levels of analysis and further develop your strategic and creative thinking. It will introduce you to collaborative working and increase your knowledge of work-based practice.	Adele Thorley	88406	adele.thorley@ntu.ac.uk	Compulsory	face to face	N/A	 Davis, M (2009) The Fundamentals of Branding, AVA publishing ISBN: 978-2940373987 Russel, E (2009) The Fundamentals of Marketing, AVA Publishing ISBN: 978-2940373727 Wheeler, A. (2012) Designing Brand Identity, John Wiley & Sons ISBN: 978-1118099209 Bergstrom, B. (2008) Essentials of Visual Communication, Laurence King ISBN: 978-1856695770 Posner, H. (2015) Marketing Fashion: Strategy, Branding and Promotion, Laurence King Publishing ISBN: 978-1780675664 Keller, Kevin (2012) Strategic Brand Management, Pearson ISBN: 978-0273779414 Elliott, R et al (2015) Strategic Brand Management, Oxford ISBN: 978-0198704201 Raymond, M. (2010) The Trend Forecasters Handbook, Laurence King 	English
BA Graphic Design									Kathryn Coates (CL)	88251					Raymond, M. (2010) The Trend Forecasters Handbook, Laurence King Publishing ISBN: 978-1856697026	

	GDES20001	20	Full	30	30	Design in Context 2	100% coursework	This module builds on the historical understanding developed in the Design in Context 1 module in year one. Design in Context 2 will allow you to develop your understanding of the wider cultural and social implications of contemporary graphic design. Imagery and processes are situated within relevant social, political and cultural contexts, both national and international, and explored in relation to other visual disciplines (e.g. cinema fashion, fine art). The aim is to develop your understanding of how graphic design is both influenced by and, in turn, influences these wider contexts. The module provides you with the opportunity to explore these issues through a series of assessed tasks that will develop your communication skills (both written and verbal). These assessed tasks will, firstly, develop your analytical skills in relation to discussing and understanding contemporary graphic design, and, secondly, prepare you for the demands of Level 6 study.	,	88102		Compulsory	face to face	Co requisites: GDES20002 Exploring the Professional Context and Personal Direction	Cramsie, P. (2010) The Story of Graphic Design, London: British Library. Drucker, J. and E. McVarish. (2013) Graphic Design History 2nd ed, Boston: Pearson. Fisher, M. (2014) Ghosts of My Life, London: Zero Books. McGuigan, J. (2009) Cool Capitalism, London: Pluto. Reynolds, S. (2011) Retromania, London: Faber. Eye Magazine (online) Available at: http://www.eyemagazine.com/	English
	GDES20002	100	Full	30	30	Exploring the Professional Context and Personal Direction	100% coursework	This module builds on the design thinking developed in year one having two aims; firstly, developing and extending your personal design direction and, secondly, understanding the professional context of contemporary graphic design. In order to develop your personal design direction, this module encourages you to further explore and experiment across a number of disciplines; Branding, Editorial, Illustration, Motion Graphics, Packaging and Typography A range of projects will support your development as an autonomous designer who feels confident in challenging convention in order to produce appropriate design solutions. As part of this module you will also develop your understanding of the wider context of design. You will have the opportunity to work alongside industry and recognised professional bodies through a series of specialist live client briefs that help you gain experience of working in a professional context. These will help you to develop your understanding of the roles and responsibilities of a professional designer and build awareness of current debates and discourses.	Hannah Halliday (lead) / Jenna Alldread	82726/88271	linda.marchant@nt	Compulsory	face to face	Co requisites: IGDES20001 Design in Context 2	Ambrose, Gavin & Harris, Paul (2009) The Fundamentals of Typography, AVA Publishing Brazell, Derek & Davies, Jo (2013) Becoming a Successful Illustrator, Bloomsbury McCandless, David (2012), Information is Beautiful, HarperCollins UK Rand, Paul, Bierut, Michael (Foreword) (2014), Thoughts on Design, reissue edition (1 Sept. 2014) Chronicle Books Johnson, Michael (2016) Branding in Five and a Half Steps, Thames and Hudson Poynor, Rick & Heller, Steven (2014) Design Literacy: Understanding Graphic Design, Skyhorse publishing Roberts, Caroline (2015), Graphic Design Visionaries, Laurence King Creative Review, 2016. Crblog [online]: Creative Review. Available at: http://www.creativereview.co.uk/crblog Eye Magazine, 2016. Eyeblog [online]: Eye Magazine. Available at: http://www.eyemagazine.com/home.php Trendland. 2016. dailyblog [online]: Trendland. Available at: http://trendland.com WGSN. 2016. Trend forecasting agency [online]: Available at: http://www.wgsn.com/home/	English
BA Photography	PHOT 20001	80	Full	30	30	Visual and Professional Practice	100% coursework	This module aims to give you practical experience of making creative, experimental and critically informed work with an insight into professional practices for working with photography. Students work on set and self-set photography projects that develop your detailed knowledge of specialist photographic skills relating to particular areas of photographic practice (such as art, fashion or documentary photography). The module aims to support you in developing your individua practice and build on your understanding of your place within the photographic and creative industries. The distinctive features of this module include: Experimentation and investigation of different photographic practices Consideration of photographic CVs and work experience A public exhibition of work Consideration of presenting work and yourself to a wider audience Production of a body of work to professional standard Understanding of professional conventions such as copyright and working to commission.	(Principal Lecturer) / David Summerill (Acting Course Leader)	88252	u.ac.uk david.summerill@nt u.ac.uk charles.fox@ntu.ac .uk martine.hamilton- knight@ntu.ac.uk	Compulsory	face to face	Pre-requisites: PHOT10057 Exploration and Practic and PHOT10058 History and Theoretical Practice Co requisites: PHOT20002 Critical and Cultural Practice	Read, S., Simmons, M. (2017) Photographers and Research: The role of	English
BA Animation	PHOT20002	40	Full	30	30	Critical and Cultural Practice	100% coursework	This module aims to build upon the student's practical and theoretical knowledge and experience to further explore the complex nature of representation in and through imagery. The module enables students to develop an understanding of critical strategy in the interpretation, analysis and practice of photography in relation to art, theory and commerce.	Emily Andersen	88250	emily.andersen@ntu.ac.uk	Compulsory	face to face	Pre-requisites: PHOT10057 Exploration and Practic and PHOT10058 History and Theoretical Practice Co requisites: PHOT20002 Critical and Cultural Practice	Photography. Rivers Oram Press: London Kuc, K., Zylinska, J. (ed.) (2016) Photomediations: A Reader. Open	English
	ANMN20001	20	Full	30	30	Animation Studies 2	100% coursework	The module aims develop deeper understanding in the theories, ideas and cultural contexts that relate to and surround animation, its location in the world and its relationship to its audience. Explored through lectures, seminars, workshops and offsite visits. The module aims to broaden your understanding of the interconnectedness of design experimentation and narrative in animation. Personal ideas and enquiries will continue to be developed to allow your individual creative identity and vision evolve. The purpose of the module is to challenge and extend your ways of original invention and broaden your artistic outlook and help you develop a greater connectivity between your research and practice.	Jemma Gilboy	84136	jemma.gilboy@ntu.ac.uk	Compulsory	face to face	n/a	 Wells, p., 1998. Understanding Animation. 5th ed. London. Publisher: Routledge ISBN-10: 0415115973 ISBN-13: 978-0415115971 Crafton, D., 2012. Shadow of a Mouse: Performance, Belief, and World- Making in Animation. 1st ed. New Jersey. Publisher: University of California Press ISBN-10: 0520261046 ISBN-10: 0520261044 Pilling, J., 2012. Animating the Unconscious. 1st ed. Columbia. Columbia University Press ISBN-10: 0231161999 ISBN-13: 978-0231161992 Beckman, K., 2014. Animating Film Theory. 1st ed. Raleigh. Publisher: Duke University Press ISBN-10: 082235652X ISBN-13: 978-0822356523 	English
	ANMN20002	100	Full	30	30	Animation Studio	100% coursework	This studio module gives you the opportunity to build on your level one creative experience. It allows you to apply research and creative thinking to practical, technological and theoretical questions to solve problems which closely mirror contemporary professional animation practice. This module will provide you with an understanding of the client and audiences relationship with animation both in current cultural and industrial context. The module gives you the opportunity to apply your knowledge of visual language, narrative, evaluation and development of appropriate and considered solutions to the animated product. You will be given the opportunity to negotiate a programme of personal learning and encouraged to develop the confidence to question convention and to apply informed personal viewpoint and develop a distinctive visual style. The module aims to enable the acquisition of the specialist abilities required by particular areas of professional practice, or to continue developing a broader range of skills and interests. You are also expected to establish yourself as a student animator within the contexts of key professional, social, political and cultural contexts while investigating the main areas of professional practice so that you can make choices about personal direction in your final year of study. You will have opportunities to work on competition work as well as being encouraged to undertake a short-term placement during your break. Focus on professional practice will also be reinforced by other activities that will encourage you to begin thinking about possible careers.	Andrew Love	84680	andrew.love@ntu.ac.uk	Compulsory	face to face	n/a	 ISBN-13: 978-0822356523 Campbell, J. 1968. The Hero With A Thousand Faces. 3rd ed. Novato, California. New World Library. Mattesi, M. 2008. Force: Character Design from Life Drawing. 1st ed. Massachusetts. Publisher: Focal Press ISBN-10: 0240809939, ISBN-13: 978-0240809939 Hooks, E., 2011. Acting for Animators. 3rd ed. New York. Publisher: Routledge ISBN-10: 0415580242, ISBN-13: 978-0415580243 O'Hailey, T., 2013. Rig it Right! Maya Animation Rigging Concepts (Computers and People). 1st ed. Massachusetts. Publisher: Focal Press ISBN-10: 0240820797, ISBN-13: 978-0240820798 	English
BA Design for Film and	TV TELE20053	20	Full	30	30	Contextual Studies 2	100% coursework	 The module aims to further develop your understanding and skills to research and analyse visual material in the context of film and television. The module continues to explore the significance and potency of the moving image and further develops a deeper working knowledge of its elements, grammar and structure. To this end you should see important aims of this module as being: To enable you to build on the basic study skills acquired in level one; researching, analysing and building structured communications for verbal, visual and written delivery; To enable you to better understand the use of historical and cultural references and how this relates in context to the contemporary audience; To complement the design module by furthering your understanding of the importance of context when conceptualising or answering within the confines of a design brief; To enable you to better develop the transferable skills of interactive presentation and debate. 	Huw Feather	82972 84437	huw.feather@ntu.ac.uk	Compulsory	face to face	Co requisites TELE20055 Exploring Design for Film and Television	 CHAMBERS. E., and NORTHLEDGE. A., 2008. The Arts Good Study Guide, 2nd ed., Milton Keynes: The Open University. THOMPSON, K. and BORDWELL, D. 2010. Film History: An Introduction, 3rd ed New York: McGraw Hill. BARR, Charles (Ed.). 1986. All Our Yesterdays: 90 Years of British Cinema, Waldenfeld & Nicolson. COTTRELL. S., 2011. Critical thinking skills: developing effective analysis and argument, 2nd ed., Basingstoke: Palgrave Macmillan. The Saturday Guardian (The Guide and Guardian Weekend Magazine) or any other weekly periodical dealing with 'Arts & Culture' and/or media, television and film. Citing References – please refer to NTU Libraries and Learning Resources website. 	English
	TELE 20055	100	Full	30	30	Exploring Design for Film and Television	100% coursework	The module contains a number of challenging production design projects for a range of genres in film and television. These projects reflect industry practice, giving you a sound and relevant preparation for future careers. The module aims to build on and extend skills acquired earlier in the course and enhances technical and aesthetic expressiveness in two and three- dimensional forms. It promotes an increased understanding of form, content and style language and facilitates a deepening understanding of the processes of design within its professional context. To this end you should see important aims of this module as being: • To further your awareness of space and its constituents as a means of communicating information and creating atmosphere in the two and three- dimensional time based workspace we deliver as screen image; • To further develop the transferable skills of collaborative group working and of verbal and interactive presentation appropriate to best and emergent professional practice; • To extend your understanding of mixed process workflow, where digital image and computer aided design complement traditional art & design techniques and to explore their potential and constraints; • To enable you to extend the range and use of media, processes and visua communication tools that best support and develop your creative abilities; • To further your awareness of issues of environmental responsibility and sustainability in the film and television industry.	Stelios Polychronakis	84469	<u>stelios.polychronakis@ntu.ac.uk</u>	Compulsory	face to face	Co requisites TELE20053 Design for Film and Television: Contextual Studies 2	 As required, to include directed and personal research viewing. SHORTER, G. 2012. Designing for Screen: Production Design and Art Direction Explained. Marlborough: The Crowood Press. FISHER, L.R. 2015. Art direction and production design: a modern history of filmmaking. I.B. Tauris. MILLERSON. G., 2009. Television Production 14th ed. London: Focal Press. CALLOWAY. S., and CROMER. E., 2012. The Elements of Style: An encyclopaedia of domestic Architectural DetailsLondon: Mitchell Beazley. D'AMELIO. J., 2013. Perspective Drawing Handbook. New York: Dover Publications. WOODS, B. 2013. Life Drawing: A Journey to Self-Expression. Wiltshire: Crowood Press. WOODBRIDGE. P., 2000 Designer Drafting for the Entertainment World. USA: Focal Press. MCDONALD R., 2007 Illustrated Building Pocket Book. Butterworth-Heinemann. 	English
BA Theatre Design	THTR20068	100	Full	30	30	Theatre Design Explorations	100% coursework	The aim of this module is to enable you to develop an emerging practice in theatre design, through selecting and exploring different projects and experiences. These will include, for example, developing industry relevant CAD skills, and the opportunity to undertake a work based learning placement. This process of exploration is diagnostic. You will reflect upon and evaluate your decisions and experiences in order to develop your knowledge, skills and confidence as a theatre design practitioner. You will select projects and approaches which enable you to develop your practical understanding of the relationship between design, craft and performance. You will develop a clear understanding of the requirements and possibilities of different audiences, spaces and contexts. Your skills in 2D and 3D visual media, will be further developed within the design projects to help you understand and communicate your ideas in the wider context of the profession, and in contemporary performance practice.	Helen Davies Sean Myatt	84462	sean.myatt@ntu.ac.uk	Compulsory	face to face	Co requisites [THTR20071]Contextual Studies 2	 Bennett, S., 2005. Theatre for Children and Young People, Aurora Bettelheim, 1991. Bruno, The Uses of Enchantment: the meaning and importance of fairy tales. London: Penguin Burnett, K., (ed.), 2015, Make/Believe: UK Design for Performance 2011 – 15. Cardiff: SBTD Burnett, K., (ed.), 2013, World Stage Design 2013. Cardiff: SBTD Burnett, K., 2007, Collaborators: UK Design for Performance, London: SBTD Courtney, C., 1993. Jocelyn Herbert; A WorkBook. London: Art Books International Davis, Tony, 2001. Stage Design. London: Rotovision Francis, P., 2011. Puppetry: A Reader in Theatre Practice (Readings in Theatre Practice). London: Routledge 	English
	THTR20071	20	Full	30	30	Contextual Studies 2	100% coursework	Contextual Studies 2 is designed to further develop your knowledge and understanding of a wide range of live performance, historical and contemporary arts, cultural, and political contexts for your work. The module it is also aimed to stimulate your intellectual curiosity and enable you to further develop analytical, critical, reflective and evaluative skills in writing and presenting your responses and research.	tbc	tbc		Compulsory	face to face	Co requisites THTR20068Theatre Design Explorations	 Aronson, A., 2005, Looking into the Abyss – essays on scenography, University of Michigan Press Barbieri, D., 2017. Costume in Performance: Materiality, Culture and the Body. London: Bloomsbury Academic Baugh, C., 2014. Theatre, Performance and Technology: The Development and Transformation of Scenography. (2nd Ed.) London: Palgrave MacMillan Bennett, Susan., 1997, Theatre Audiences – a theory of production and reception, London: Routledge Bennett, Susan., 1997, Theatre and Museums. London: Palgrave Bennett, Stuart, 2005, Theatre for Children and Young People. London: Aurora Metro Burnett, K., (ed.) Make/Believe: UK Design for Performance 2011 – 15. Cardiff: SBTD Burnett, K., (ed.) World Stage Design 2013. Cardiff: SBTD Collins, J., and Nisbet, A., 2010. Performance Design: A Reader in Scenography. London: Routledge Dixon, S., 2015 (reprint). Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge, MA: MIT Press Jackson, A., 2007, Theatre, Education and the Making of Meanings: Art or Instrument? Manchester: Manchester University Press. Jackson, A., & Kidd, J. (eds), 2012. Performing heritage: research, practice and innovation in museum theatre and live interpretation. Manchester: Manchester University Press Klein, N., 2017. No Is Not Enough: Defeating the New Shock Politics. London: Allen Lane Jung, C.G., 1972. Man and his symbols [and after his death ML. von Franz ; co-ordinating editor John Freeman] MacLaurin, A., and Monks, A., 2014. Costume: Readings in Theatre Practice. London: Palgrave MacMillan McKinney, J., 2009. The Cambridge Introduction to Scenography. Cambridge Margolies, E., 2016. Props (Readings in Theatre Practice). London: Palgrave Miller, D., 2009. Stuff. London: Polity Press Monks, A., 2009. The Actor in Costume. London: Palgrave MacMillan 	English
BA Costume Design & Making	THTR20070	100	Full	30	30	Costume Design & Making: Explorations	100% coursework	Over a sequence of projects, this module aims to expand and strengthen your experimental approach to the effective visual communication of conceptual, developmental and completed costume design and making work. Through further exploration of physical and digital media, it is designed to encourage you to question the development of your ideas using a broad understanding of professional performance contexts. You will operate in situations of increasing complexity and depth and be encouraged to interpret characterisation challenges in 2D and 3D critically and imaginatively, aligning theory with practice and advancing your subject knowledge, understanding and practical skills. The creation and continual evolution of your outward facing professional identity (online presence) also forms part of this module.	Jenny Larkins	88269	jenny.larkins@ntu.ac.uk	Compulsory	face to face	Co requisitesTHTR20072 Contextual and Critical Studies 2	This list is indicative only and you are expected to access resources appropriate to your individual line of inquiry. Jaen, R., 2018. Digital Costume Design and Collaboration: Applications in Academia, Theatre, and Film. Routledge, Taylor & Francis Group. Landis, D., 2012. Filmcraft: Costume Design. Focal Press La Motte, R., 2010. Costume design 101: the business and art of creating costumes for film and television. Studio City, CA: Michael Wiese Productions. Academy of Motion Picture Arts & Sciences, 2005. 50 Designers/50 Costumes: Concept to Character. Champagne Books Waugh, N., 1964. The Cut of Men's Clothes 1600 – 1900. Routledge. Waugh, N., 1954. Corsets and Crinolines. Routledge.	English
	THTR20072	20	Full	30	30	Critical and Contextual Studies 2	100% coursework	This module aims to broaden your knowledge of and engagement with global and ethical debates within performance, encouraging a questioning and responsible approach to your own costume thinking. A range of different performance genres will be explored, including the cultural relevance of the roles and working practices within them. This module is designed to increase your research and critical analysis skills in support of your design and making work.	Sharon Bainbridge	86466	<u>sharon.bainbridge@ntu.</u> <u>ac.uk</u>	Compulsory	face to face	Co requisites [THTR20070]Costume Design and Making: Explorations	 This list is indicative only and you are expected to access resources appropriate to your individual line of inquiry. Barbieri, D., 2017. Costume in Performance. Bloomsbury Publishing Counsell, C. & Wolf, L., (Eds.), 2001. Performance Analysis: An Introductory Coursebook. Routledge. Barbieri, D., Osmond, S., & Pantouvaki, S. (Eds.). Studies in Costume & Performance. Intellect Publishing. Bellini, J., & Angel, S., 2015. Behind the seams: angels costumes - seven generations of dressing the stars of stage, screen & TV. London: Morris Angel & Son Ltd. Cumming, V. & Kim, A. Costume: The Journal of the Costume Society. Edinburgh University Press. Monks, A., 2009. The Actor in Costume. Macmillan Education UK. 	English
BA Filmmaking	FILM20001	20	Full	30	30	Genre, Forms and Industry	100% coursework	The module aims to substantially develop understanding of the theories, ideas, business, cultural and technological contexts that relate to and surround Filmmaking, its location in the world and its relationship to its audience. These ideas are explored through lectures, seminars and field trips. The module aims to deepen your understanding of the interconnectedness of design narrative, technology and the business of Filmmaking. The purpose of the module is to help you develop a greater connection between your work and how you research the relevance of that work to the diverse audiences and markets that exist for this work. The module will also aim to explore the multiple dimensions of genre and film forms from the perspectives of texts, audiences and the industrial frameworks that shape them. A number of teaching and learning methods are employed to support and encourage you to build confidence and appropriate working methodologies for university study, developing new skills and attributes that will build your employability skills such as strategies for critical investigation, written & verbal communication skills, and developing independence. These skills will also help support further study and will help you determine the types and nature of the projects you may wish to explore in your final year level 6 thesis film project.	Francesca Hardy	86483	francesca.hardy@ntu.a c.uk	Compulsory	face to face	Co requisites FILM20002 Narrative, Production & Audiences (100 cps)	 Altman, Rick (1999) Film/Genre, London: BFI. Bernstein, Gregory (2015) Understanding the Business of Entertainment: The Legal and Business Essentials All Filmmakers Should Know, London: Focal Press. Davis, Glyn; Dickinson, Kay; Patti, Lisa (2015) Film Studies: A Global Introduction, Florence: Taylor Francis. Higson, Andrew (2011) Film England: Culturally English Film making since the 1990s, London: IB Tauris. Murphy, Robert (ed) (2009) The British Cinema Book, London: BFI/Palgrave MacMillan. Telotte, JP (2008) The Mouse Machine: Disney & technology (Online Access) http://www.ntu.ac.uk/llr Ulin, Jeff (2013) The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World, London: Focal Press. Focus- World Film Market Trends (online Access) http://www.ntu.ac.uk/llr 	English
	FILM20002	100	Full	30	30	Narrative, Production and Audiences	100% coursework	This module asks you, through a series of given and self-initiated film-based projects, to apply and develop what you have learned through the experience of working on both individual and team based projects. You will also have the opportunity to undertake a placement of up to 8 weeks or alternatively work on a live client brief with the supervision of tutors, which will enhance your employability skills. The goal of the module is to provide you with the knowledge, and skills and you need to, articulate, design and produce innovative film project ideas for a specific audience. Employability and enterprise skills are interwoven into the module. You will access one-to-one support in the Employability Centre through drop-in, booked appointments and electronic resources. In tutorials, course tutors will additionally assist you to explore career options by interpreting current labour market information and by reviewing your ambitions, strengths and weaknesses. You will explore and develop professional experiences opportunities whilst creating a professional profile. The module also aims to help you to direct your own interests within the discipline, working more independently and taking responsibility for key roles and responsibilities within projects, and for your own self-development. By the end of the module the aim is that, you will understand your key interests and strengths related to the film discipline and this will then support your choices when shaping your direction and focus in the final year.	Julius Ayodeji	86483	julius.ayodeji@ntu.ac.u k	Compulsory	face to face	Co requisites FILM20001 Genre, Forms & Industry	 DeLouise, Amy (2016) The Producer's Playbook: Real People on Camera, London: Focal Press. O'Brien, Emellie (2014) Going Green and Saving Green. A Cost-Benefit Analysis of Sustainable Filmmaking, Producer's Guild of America [online] http://www.greenproductionguide.com/going-green-saving-green-a-costbenefit-analysis/ Rabiger, Michael (2017) Developing Story Ideas: The Power and Purpose of Storytelling, 3rd Edition, Routledge. Rabiger, Michael (2014) Directing the Documentary, London: Routledge. Rea, Peter; Irving, David K. (2015) Producing and Directing the Short Film and Video, 5th Edition, London: Taylor & Francis. 	English