	School of Art & De	ECTS allocated Module Assessment Course Course Leader/Module Leader Extension Contact No. Extension Extension Figure 1. Second Recommended Reading Contact No. Extension Course Leader Properties Compulsory optional Present compulsory optional Present compulsory optional Recommended Reading Recommended Reading Contact No. Extension Course Leader Properties Contact No. Extension Course Leader Properties Contact No. Extension Course Compulsory optional Contact No. Extension Course Contact No. Extension Contac	Language of Institution
	BA Decorative Arts	Lecturer) Aspelund, K., 2015. The design process. 3rd edition. London: Bloomsbury. Carden, S., 2015. Digital textile printing: Textiles that changed the world. London: Bloomsbury. London: Bloomsbury.	
		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	English
The content of the		designer-maker as it is designed to complement and support your practical modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. This modules on the BIA (Hons) Decorative Arts course. The handmade marketplace: How to sell your crafts development within the context of decorative arts, your own studio practice and the wider design environment. You will also learn how to further develop publishing LLC. To requisites: DART20042 Innovation: Creative Design Nichola Hebditch	English
The content of the		Leader) Lea	English
Market M	BA Fashion Design	Fashion Context: Market & Innovation Innovation Fashion Context: Market & Innovation Innovation Fashion Context: Market & Innovation Innovation Innovation Fashion Context: Market & Innovation	English
Part	text (Shared) with FI	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 relative shall be focusing on the developments in commerce and culture through the 20th and 21st centuries and the big ideas and varieties of the evaluate and explain them e.g. globalisation, identity and authenticity etc. Further to this you will be locking at contemporary trends and emerging cultural saure and explain them e.g. globalisation, identity and authenticity etc. Further to this you will be locking at contemporary trends and emerging cultural saure and explain them e.g. globalisation, identity and authenticity etc. Further to this you will be locking at contemporary trends and emerging cultural saure and explain them e.g. globalisation, identity and authenticity etc. Further to this you will be locked by will be locked by an analysis and using a scenario 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 project. You will be undertaking large and leadary for discussing design in context which includes your own design work. Your research project. You will be undertaking large and leadary for discussing design in context which includes your own develop research from Year Communities and the final project in the explaint of the explaint being relations by with provided in use at the final project. You will be undertaking indicated the project. You will be undertaking large and leadary for discussing design in and Fashion Accessory Design - FADN20001 Centers: Design and leadary facility. Fashion Accessory Design - FADN20001 Design Correct: Product, technology & movinal and Fashion Design Correct: Product, technology & movinal and Fashion Salary and Indianate and Fashion Salary and Indianate and Fashion Salary and Indianate and Fash	English
March Marc	BA Textile Design	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	English
March Marc	Design	Brown, C. (2010), Fashion & Textiles: The Essential Careers Guide. London:	
State		Lurrence King. Centrer, M. & Vereker, F. (2011), Fashion Designers Handbook for Adobe Illustrator. John Wijk & Sons, 2nd edition. design within the global fashion knitwear and knitted textlise industry spour perception of creative, innovative and responsible design practice through visual research, design development, technical/process investigation, contexts will inform your engagement with a series of focused design projects. The module aims to develop a heightened awareness of the practice of design within the global fashion knitwear and knitted textlise industry your perception of creative, innovative and responsible design practice through visual research, design development, technical/process investigation, contexts will inform your engagement with a series of focused design projects. The module aims to develop a heightened awareness of the practice of design within the global fashion knitwear and responsible design practice through visual research, design development, technical/process investigation, contexts will inform your engagement with a series of focused design projects. The module aims to develop a range of the practice of through visual research design development, through visual research design development, through visual research design development, to context 2 Compulsory Fetcher, K. (2008), Sustainable Fashion and Textles, Design Journeys. Cointext 2 Compulsory Gaimster J. (2011), Visual Research Methods in Fashion. Ist Edition. New York: Perskey/Helen Hill Claire Preskey/Helen Hill Will, A. & Rissanen, T. (2011), Shybing Sustainable Fashion: Changing the Way we Make and Use Clothes. Routledge. Gaimster J. (2011), Shybing Sustainable Fashion: Changing the Way we Make and Use Clothes. Routledge. Expenditure of the provided and the context of the provided and the co	English
Note			
Property Company Property Co		which focuses on professional practice. This will be supported through live briefs negotiated with industry titles and specialised design skills relevant to contemporary accessories. You will develop a greater understanding of commences and the fashion accessories industry as a whole using market avareness 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. Frashion Basiness London: British Fashion Council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market avareness and the fashion council processes within your design work. It is a market facused to see the face to face the fac	English
March 1/2 March 1/2	Fashion Managemen	Justine Davidson Management and Employment Management and Employment Management and Employment Justine Davidson Management and Employment Management and Employment Management and Employment Justine Davidson Management and Employment Management and Management Maczynski, A. & Buchamar, D. 2016 Organisational Behaviour – An Introductory Text Harlow Financial Times Prentice Hall 9th edition Goworek, H., 2006 Careers in Textiles Blackwell Management and Marketing Management and	English
### A PART 10 10 10 10 10 10 10 1		Research Project Nesearch Pro	English
Horizontal Paris Control Paris		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 application in the seminars and the workshops you will understake activities and assignments which will develop your understanding of fashion products. Alternational 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	English
PROCESSY AC PART TO ACCOUNT OF THE PART TO AC		which were studied in Year 1, but with more emphasis on the communication and permotion 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 to esearch 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	English
Promotion Promotion		Fashion Buying and Merchandising The computation or 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 buying and merchandising variety of the product, FTMG10353 Fashion Management and Marketing and FTMG10354 Design & Visual Communication Felicity Walker Felic	English
communication to relicionary all permotents of Enchanced in districtions by will be shown how in cracignises the primordinal of Sentine-In-Idia districtions in the will be shown how in cracignises the primordinal of Sentine-In-Idia districtions in the will be shown how in cracignises the primordinal of Sentine-In-Idia districtions and prediction. You will be shown how in cracing in the primordinal sent in continuous. You will not be shown and analytical settle in the continuous to develop critical and analytical settle in restriction. You will continue to develop critical and analytical settle in restriction. You will not the develop critical and analytical settle in respect of visual presentation and desting begue. You will work in a tourist misconding of credit for industry-generated brief respect of visual presentation and desting begue. You will can't have to develop quit would be communicated to a range of office entire fashion and illustry will can't have been developed in the continuous property of the Sentinuous and styles to communicate to a range of office entrained in the continuous property of the Sentinuous and analytical settlements. Pinky Bazzaz Solve Branding The module will explore how business and marketing strategy is devised within the forbino and illustry to environment. In the module will explore how business and marketing strategy is devised within the forbino and illustry to environment. In the module will explore how business and marketing strategy is devised within the forbino and illustry to environment. In the module will explore how business and marketing strategy is devised within the forbino and illustry to environment. In the module will explore a modern and the modeling property to environment. In the module will explore a modern and the modeling property to environment. In the module will explore a modern and the modeling property to environment. In the model will be the explored to environment. In the model will be the explored to environment. In the model will		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	English
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	Eachion Marketing 8	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 appropriate media skills in relation to problem solving and further develop appropriate media skills in relation to problem solving continue to 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 liststrate 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 uppar ange of methods and styles to communicate to a range of	English
Communication Communication Communication Communication Communication Communication Communication Communication Communication 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.	•	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 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 be annown to develope a business and marketing plan, and use research and forecasting techniques to allow you to learn how to use communication messages that influence consumer choices and apply 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 in Judice Plans 1 (and the plans of the Fashion marketing and Branding programme to put your theory into practice. You will learn how to developed in your flore and solutions. You will learn how to use communication messages that influence consumer choices and apply Adele Thorley 88406 Adele Thorley 88406 Adele Thorley 88406 Smith, PR & ZE Zook (2011) Marketing Communications: Integrating	English
FMBR2002 60 2nd Half 15 30 Brand Environment 100% coursework 1		Brand Environment Brand Environment Brand Environment Brand Environment Brand Environment Brand Environment 100% coursework 100% course	English

	GDES20001	20	Full	30	30	Design in Context 2	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	Ben Jenkins	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	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 u.ac.uk	Compulsory	face to face	Co requisites: GDES20001 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	PHOT20001	80	Full	30	30	Visual and Professional Practice	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 individual practice and build on your understanding of your place within the	Charles Fox and Martine Hamilton-Knight (Professional Practice element leader)	88252	charles.fox@ntu.ac .uk martine.hamilton- knight@ntu.ac.uk	Compulsory	face to face	Pre-requisites: PHOT10057 Exploration and Pract and PHOT10058 History and Theoretical Practic Co requisites: PHOT20002 Critical and Cultural Practice	Read, S., Simmons, M. (2017) Photographers and Research: The role of	
	PHOT20002	40	Full	30	30	Critical and Cultural Practice	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 Pract and PHOT10058 History and Theoretical Practic Co requisites: PHOT20002 Critical and Cultural Practice	Kuc, K., Zylinska, J. (ed.) (2016) Photomediations: A Reader. Open	English
BA Animation	ANMN20001	20	Full	30	30	Animation Studies 2	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	84680	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-13: 978-0520261044 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	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	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	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 further appreciate the production values inherent in film and television and how they are translated directorially to the screen; To enable you to better develop the transferable skills of interactive presentation and debate.	Duncan Howell Huw Feather	82972	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
	TELE20055	100	Full	30	30	Exploring Design for Film and Television	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 visual 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	stelios.polychronakis@ntu.ac.uk	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	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
BA Costume Design &	THTR20071	20	Full	30	30	Contextual Studies 2	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, Susant, 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
Making	THTR20070	100	Full	30	30	Costume Design & Making: Explorations	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.	Nadia Malik Jenny Larkins	88269 82423	jenny.larkins@ntu.ac.uk	Compulsory	face to face	Co requisites THTR20072 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	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	sharon.bainbridge@ntu. ac.uk	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	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.	Julius Ayodeji 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	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.ayode ji@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-cost-benefit-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