数字媒体课程及书单

Level 4

Language Perception, Interpretation

Communication, Content, Change

Film, Form and History

Typography (Option)

3D Computer Animation (Option)

Graphic Communication and Design for Publication

(Option)

Modelling, Lighting and Rendering (Option)

Visual and Technical Studies 1

Level 5

Design, Audience, Consumer (Historical and Contextual Studies 1)

Philosophy and Film (Historical and Contextual Studies 2)

Design Technologies (Option)

3D Character Animation (Option)

Branding Corporate Graphics/Major Project (Option)

Visual Effects for Animation

(Option)

Visual and Technical Studies 2

Professional Studies for Artists and Designers

Visual and Technical Studies 3

Level 6

Dissertation

Major Project (Level 6)

Advanced Creative Enquiry

Marketing, Promotion and Exhibition

Level 4

**MODULE CODE: WHAD4000 TITLE: Language, Perception, Interpretation (Historical & Contextual Studies)**

**Essential**

|  |  |
| --- | --- |
| Chandler, Daniel  | *Semiotics. The Basics* 2nd edition (London: Routledge, 2007) |
| O'Toole, L. Michael  | *The Language of Displayed Art* (London: Pinter, 1994) |
| Marsen, SkyHealey, Matthew (Author), Weiwei, Tu (Translator)  | *Communication Studies* (Basingstoke: Palgrave, 2006)*Deconstructing Logo Design: 300+ International Logos Analyzed & Explained* (Chinese Publication, Beijing: Publishing House of Electronics Industry, 2012) |

**Recommended and Background**

|  |  |
| --- | --- |
| Cobley, P. | *The Communication Theory Reader* (London: Routledge, 1996) |
| Forceville, C. | *Pictorial Metaphor in Advertising* (London: Routledge, 1996) |
| Morley, Simon | *Writing on the Wall. Word and Image in Modern Art* (London: Thames and Hudson, 2003) |
| Kress, G. and Van Leeuwen, T. | *Reading images: The Grammar of Visual Design* (London: Routledge, 1996) |
| Messaris, Paul | *Visual Persuasion: The Role of Images in Advertising* (Thousand Oaks, CA: Sage, 1997) |
| Heller, Steven  | Merz to Émigré and Beyond: Avant-Garde Magazine Design of the Twentieth Century (London: Phaidon, 2003) |

**MODULE CODE: WHAD4001 TITLE: Communication, Context, Change (Historical & Contextual Studies)**

**Essential**

|  |  |
| --- | --- |
| Marsen, Sky  | *Communication Studies* (Basingstoke: Palgrave Foundation, 2006) |
| Baldwin, Jonathan & Roberts, LucienneHeller, Stephen; Vienne, VeroniquePing, Jiao and Minick, Scott | *Visual Communication: From theory to practice.* (Lausanne: AVA, 2006)*100 Ideas that Changed Graphic Design* (London: Laurence King, 2012)*Chinese Graphic Design in the Twentieth Century* (London: Thames and Hudson, 2010) |

**Recommended and Background**

|  |  |
| --- | --- |
| Garland, Ken | *A word in your eye: Opinions, observations and conjectures on design from 1960 to the present*. (University of Reading: Department of Typography & Graphic Communication, Reading, 1996) |
| Healey, Matthew (Author), Weiwei, Tu (Translator) Heller, Steven and Chwast, Seymour | *Deconstructing Logo Design: 300+ International Logos Analyzed &* Explained (Beijing: Publishing House of Electronics Industry, 2012)*Graphic Style: From Victorian to Digital*. (London: Abrams, 2001) |
| Hollis, Richard | *Graphic Design: A Concise History.* (London: Thames and Hudson, 1994) |
| Meggs, Philip B. | *A History of Graphic Design.* (New York and Chichester: John Wiley, 1998) |
| Poyner, Rick | *Design Without Boundaries: Visual Communication in Transition.* (London: Booth-Clibborn Editions, 1998) |
| Roberts, Lucienne | *Good: An introduction to ethics in Graphic Design*. (Lausanne: AVA Academia, 2006) |

**MODULE CODE: WHAD4002 Film, Form & History**

**BIBLIOGRAPHY**

**Essential**

|  |  |
| --- | --- |
| Bordwell, David & Thompson, Kristin | *Film Art* (New York: McGraw Hill, 2008) |
| Bordwell, David & Thompson, KristinJing, Zhang and Ling, GuanJianguo, Fang | *Film History* (New York: McGraw Hill, 2009)*Visual and Auditory Language of Film* (Beijing: Communication University of China Press, 2013)*The World History of Animation* (Hangzhou: Zhejiang University Press, 2006) |

**Recommended and Background**

|  |  |
| --- | --- |
| Braudy, Leo & Cohen, Marshall (editors) | *Film Theory And Criticism* (New York: OUP USA, 2009) |
| Cook, Pam (editor) | *The Cinema Book* (London: BFI, 2008) |
| Nelmes, Jill (editor) | *An Introduction To Film Studies* (Oxford: Routledge, 2007) |
| Salt, Barry | *Film Style And Technology: History And Analysis* (London: Starward, 1993) |
| Barsam, Richard | *Looking At Movies: An Introduction To Film* (New York: W W Norton, 2007) |
| Monaco, James | *How to Read a Film: The World of Movies, Media, Multimedia, Language, History, Theory* (New York: OUP USA, 2009) |

**MODULE CODE: WHAD4003 TITLE: Typography**

**Essential**

|  |  |
| --- | --- |
| Gale, Nathan | *Type 1: Digital Typeface Design* (London: Lawrence King, 2002) |
| Jury, David | *About Face: Reviving the Rules of Typography* (Mies, Switzerland: Rotovision, 2002) |
| Kane, John | *‘A’ Type Primer*. (London: Lawrence King, 2002) |
| Swann, CalElen LuptonCheng, Karen  | *Language and Typography*. (London: Lund Humphries, 1991)*Thinking with type: A Critical Guide for Designers, Writers, Editors and Students* (Princeton: Princeton Architectural Press; 2nd Revised Addition 2010)*Designing Type* (Beijing: People’s Post and Telecommunication Press, 2014) |

**Recommended and Background**

|  |  |
| --- | --- |
| Baines, Phil and Haslam, Andrew | *Type & Typograph*y (London: Lawrence King, 2002) |
| Blackwell, Lewis | *The End of Print: The Graphic Design of David Carson*. (London: Lawrence King, 1995). |
| Branczyk, Alexander et. al. (eds.) | *Emotional Digital: A Sourcebook of Contemporary Typographies*. (London: Thames & Hudson, 2001) |
| Fella, Edward | *Edward Fella: Letters on America.* (London: Lawrence King, 2000) |
| Gill, Eric | *An Essay on Typography*. (London: Lund Humphries, 1988) |
| Heller, Steven and Meggs, Philip B. (eds.) | *Texts on Type: Critical Writings on Typography*. (New York, N.Y.: Allworth Press, 2001) |
| Heller, Steven and Llio, Mirks | *Handwritten: Expressive lettering in the Digital Age*. (London: Thames & Hudson, 2004) |
| Jury, David | *Typographic Writing*. (London: ISTD, 2001) |
| Kexi, ZhongMason, DanielMuller, Lars | *The Art of Chinese Calligraphy* (Shanghai: Better Link Press Inc. 2010)*Materials Process Print* (Chinese Publication, Beijing: China Youth New Century Publisher, 2008)*Helvetica Forever, Story of a Typeface* (Chinese Publication, Chonqing: Chongqing University Press, 2013) |
| Triggs, Teal | *The Typographic Experiment: Radical Innovation in Contemporary Type Design*. (London: Thames & Hudson, 2003) |
| Weingart, Wolfgang | *Typography: My Way to Typography.* (Switzerland: Lars, Muller, Baden, 2000 reprint) |
| Why Not Associates | *Why Not* (London: Booth-Clibborn Editions, 2003) |

**MODULE CODE: WHAD4004 TITLE: 3D Computer Animation**

**Essential**

|  |  |
| --- | --- |
| Dariush, D. | *Introducing Maya 2011* (Wiley Publishing, Inc., 2010) |
| Williams, R.O’Hailey, Tina.Q, Wang | *The Animator’s Survival Kit (Faber & Faber, 2001)**Hybrid Animation: Integrating 2D and 3D Assets* (Chinese Publication, Beijing: People Post and Telegraphy Press, 2013)*Autodesk Authorized Training Center (ATC) recommended teaching materials: Autodesk 3ds Max 2012 standard training materials 2* (Chinese Publication, Beijing: People Post and Telecommunications Press, 2012 |

**Recommended and Background**

|  |  |
| --- | --- |
| Williams, RichardMiyazaki, Hayao Keller, E. | *The Animator's Survival Kit: A Manual of Methods* (Chinese Publication, Beijing: China Youth Press, January 2006)*The Art of Howl's Moving Castle* (San Francisco: Viz Media, Subs. of Shogakukan Inc. 2008) *Maya Visual Effects* (Wiley, John and Sons, 2007) |
| Muybridge, E. | *The Human Figure in Motion* (Dover Publications, 1989) |
| Thomas, F. and Johnson, O. | *The Illusion of Life* (Hyperion, 1995) |
| Witaker, H. and Halan, J. | *Timing for Animation* (Focal Press, 2002) |

**MODULE CODE: WHAD4005 TITLE: Graphic Communication and Design for Publication**

**Essential**

|  |  |
| --- | --- |
| Dabner, David | *Graphic Design School: the Principles & Practices of Graphic Design*. (London: Thames & Hudson, 2004) |
| Fawcett-Tang, Roger and Roberts, CarolineLin, Liu; Quanyi Zhao and Lan, Ming | *New Book Design*. (London: Lawrence King, 2004)*Book Design* 1st Edition (Beijing: Peking University Press, 2010) |
| Heller, Steven and Pomeroy, Karen | *Design Literacy: Understanding Graphic Design* ( New York: Allworth Press, 2004)  |
| Jeremy, Leslie | *Issues: New Magazine Design*. (London: Lawrence King, 2000) |

**Recommended and Background**

|  |  |
| --- | --- |
| Lu, ZingrenEvamy, MichaelDavies, Jo and Brazell, Derek | *Truth in Books – China Youth New Century Colleges and Universities Design Textbook* (Beijing: China Youth Press, 2006)*World without Words*. (London: Lawrence King, 2003)*Making Great Illustration* (London: A&C Black,2012) |
| Ericson, Eric and Johan, Phil | *Design for Impact*. (London: Lawrence King, 2002) |
| Hochieli, J.  | *Designing Books: Practical & Theory*  (Reading: Hyphen Press, 1996) |
| Hoffman, J Visual  | *Language: How We Create what We Say* (Norton, 1998) |
| Hyland, Angus and Bell, Roanne | *Hand to Eye: Contemporary Illustration* (New York: Watson-Guptill Publications, 2001) |
| Hyland, A  | *Pen & Mouse: Commercial Art and Digital Illustration* (New York: Watson-Guptill Publications, 2000) |
| Moser, Horst | *The Art Directors’ Handbook of Professional Magazine Design*. (London: Thames & Hudson, 2003) |
| Muller-Brockmann, Joseph | *Grid Systems in Graphic Design*. (Arthur Niggli, 1996) |
| Samara, Timothy | *Making and Breaking the Grid: A Graphic Design layout workshop*.  |
| Spiekermann, Erik, and Ginger, E.M. | *Stop Stealing Sheep and find out how* *Type Works* – 2nd edition. (Berkley CA: Adobe Systems Inc., Peachpit Press, 2003) |
| Vienne, Veronique | *Chip Kidd*. (London: Lawrence King, 2003) |
| White, Alexander, W. | *The Elements of Graphic Design*. (Allworth Press, 2002) |
| Williamson, H  | *Methods of Book Design, 3rd Edition* (Yale University Press, 1985) |

**MODULE CODE: WHAD4006 TITLE: Modelling, Lighting and Rendering**

**Essential**

|  |  |
| --- | --- |
| Dariush Derakhshari | *Introducing Maya 2011* (John Wiley & Sons, 2010) |
| Demers, O, Urszenyi, C and Maestri, G. | *Digital Texturing & Painting* (New Riders Publishing, 2001) |
| Jeremy, C. and Maestri, G.Brooker, Darren Draper, Peter | *Digital Lighting & Rendering* (New Riders Publishing, 2000)*3ds Max Arch. Mesa College Bundle: Essential CG Lighting Techniques with 3ds Max (Autodesk Media and Entertainment Techniques)* Translated (Beijing: People Post and Communication Press, 2011)*3ds Max Arch. Mesa College Bundle: Deconstructing the Elements with 3ds Max: Create natural fire, earth, air and water without plug-ins* *(Autodesk Media and Entertainment Techniques)* (Chinese Publication, Beijing: People Post and Communication Press, 2011) |

**Recommended and Background**

|  |  |
| --- | --- |
| Birn, JeremyAdobe Creative Team | *Digital Lighting and Rendering* (Chinese Publication, Beijing: Tsinghua University press, 2008)*Adobe Photoshop CS4 Classroom in a Book* (San Francisco: Adobe Press, 2008) |
| Autodesk Maya Press | *Learning Autodesk Maya 2009: Official Autodesk* (Hoboken: John Wiley & Sons, 2008) |
| Capizzi, T. | *Inspired 3D Modelling & Texture Mapping* (Portland: Premier Press, Inc., 2002) |
| Keller, Eric | *Mastering Maya 2011* (Hoboken: John Wiley & Sons, 2010) |
| Lainer, Lee | *Advanced Maya Texturing and Lighting* (Hoboken: John Wiley & Sons, 2008) |

**Module: Visual and Technical Studies 1 （实景拍摄）**

**Essential**

|  |  |
| --- | --- |
| John Hart | The Art of the Storyboard:A Filmmaker's Introduction,2e (2010) |
| Walter Murch | A Perspective of Film Editing in the Blink of an Eye,2E(2012) |
| Daniel Arijon | [Grammar of The Film Language](https://www.amazon.cn/s?_encoding=UTF8&field-keywords=Grammar of The Film Language&search-alias=books)(2013) |
| Jeremy Vineyard | Setting Up Your Shots: Great Camera Moves Every Filmmaker Should Knoe(Second Edition)(2015) |
| Morgan, John & Welton, Peter | *See what I mean? An Introduction to Visual Communication* (London: Edward Arnold, 1992) |
| Sturken, Marita & Cartwright, Lisa | *Practices of Looking* 2nd edition (Oxford: Oxford U.P., 2009) |
| Berger, JohnKuang, Zeng and Pan, Pan Berry, Chris; Xinyu, Lu and Rofel, Lisa (Eds) Toman, Rolf | *Ways of Seeing,* (London: Penguin Books, 1972)*Cutout +Retouching+ Color + Synthesis + Special Effects Photoshop 5 Disciplines* (Beijing: People’s Post and Telecommunication Press, 2013)*The New Chinese Documentary Film Movement: For the Public Record* (Hong Kong: Hong Kong University Press, 2010)*Gothic：Architecture ·Sculpture· Painting* (Published in China, Beijing: China Railway Press, 2012) |

**Recommended and Background**

|  |  |
| --- | --- |
| Gill, Robert W. | *Creative Perspective*, (London: Thames and Hudson, 1975) |
| Jute, A. | *Colour for Professional Communicators*, (London: Batsford, 1993) |
| Kemp, Martin | *The Science of Art: Optical themes in Western Art from Brunelleschi to Seurat* (London, Newhaven: Yale University Press, 1992) |
| Lauer, David A. & Pentak S. | *Design Basics*, 4th Edition (Forth Worth: Harcourt Brace College, 1995) |
| Osborne, R. | *Lights and Pigments*: *Colour Principles for Artists* (London: J. Murray, 1980) |
| Wells, L. | *Photography, A Critical Introduction*, (London: Routledge, 2000) |
| Wright, L. | *Perspective in Perspective* (London: Routledge and Kegan Paul, 1983 |

**Level 5**

**MODULE CODE: WHAD5000 TITLE: Design, Audience, Consumer**

**Essential**

|  |  |
| --- | --- |
| Victionary (Ed)Blackwell, Lewis | *Point East: Explore Stunning Talents in Asia* (Hong Kong: Victionary, 2008)*20th Century Type.* (London: Laurence King Publishing, 2004) |
| Lupton, Ellen and Abbott Miller, J. | *Design writing research: Writing on graphic design*. (London: Phaidon, 1999) |
| Sturken, Marita and Cartwright, LisaWallentin, Lars, G.Healey, Matthew (Author), Weiwei, Tu (Translator*)* | *Practices of Looking* 2nd edition (Oxford: Oxford University Press, 2009)*The World's First Book About Packaging Communication,* (Chinese Publication, Beijing: Peking University Press, 2013)*Deconstructing Logo Design: 300+ International Logos Analyzed & Explained* ( Beijing, Publishing House of Electronics Industry, 2012) |

**Recommended and Background**

Minick, Scott *The Fundamentals of Graphic Design* (London: Fairchild Books, 2009)

|  |  |
| --- | --- |
| Baldwin, Jonathan and Roberts, Lucienne | *Visual Communication: From theory to practice.* (Lausanne: AVA, 2006) |
| Febvre, Lucien | *The Coming of the Book: the impact of printing, 1450-1800* (London: Verso, 1984) |
| Kinross, Robin | *Modern Typography: an essay in critical history* (London: Hyphen Press, 1992) |
| Lupton, Ellen | *Mixing Messages: Contemporary Graphic Design In America.* (London: Thames and Hudson, 1996) |
| Poyner, Rick | *No More Rules: Graphic Design and Postmodernism.* (London: Laurence King Publishing, 2003) |
| Roberts, Lucienne | *Good: An introduction to ethics in Graphic Design*. (Lausanne: AVA Academia, 2006) |
| Sparke, Penny | *An Introduction to Design and Culture 1900 to date.* (London: Routledge, 2004) |
| Twyman, Michael | *Printing 1770–1970: An illustrated history of its development and uses in England.* (London: British Library, 1998) |

**MODULE CODE: WHAD5001 TITLE: Philosophy and Film**

**Essential**

|  |  |
| --- | --- |
| Fumerton, Richard & Jeske, DianeJianguo, FangKuo, Jason, C. | *Introducing Philosophy Through Film: Key Texts, Discussion, and Film Selections* (Sussex: Wiley Blackwell, 2009)*The World History of Animation* (Hangzhou: Zhejiang University Press, 2006)*Contemporary Chinese Art and Film: Theory Applied and Resisted* (Washington DC, U.S.A.: New Academia Publishing,2013) |
|  |  |
| Litch, Mary | *Philosophy through Film* (New York: Routledge, 2002)  |

**Recommended and Background**

|  |  |
| --- | --- |
| Falzon, Christopher | *Philosophy Goes to the Movies : An Introduction to Philosophy* London: Routledge, 2002) |
| Freeland, Cynthia A. and Thomas E. Wartenberg (eds.) | *Philosophy and Film* (London: Routledge, 1995) |
| Goodenough, Jerry & Read,Rupert Jarvie, Ian | *Film as Philosophy: Essays in Cinema After Wittgenstein and Cavell* (New York: Palgrave Macmillan, 2005)*Philosophy of the Film* (London: Routledge, 1987) |
| Matthew Kiernan and Dominic McIver Lopes (eds.) | *Imagination, Philosophy and the Arts* (London: Routledge, 2003) |
| Singer, Irving | *Three Philosophical Filmmakers: Hitchcock, Welles, Renoir Michigan*, (Cambridge, Mass: MIT Press, 2004) |
| Warnock, Mary | *Existentialism* (Oxford: Oxford University Press, 1970) |
| Wartenberg, Thomas | *Thinking on Screen: Film as Philosophy* (London: Routledge, 2005) |

**MODULE CODE: WHAD5002 TITLE: Design Technologies**

**Essential**

|  |  |
| --- | --- |
| Brock, Chris | *Inspiring Web Design*. (AVA publishing, 2002) |
| Johansson, Kaj, Lundberg, Peter and Ryberg, Robert | *A Guide to Graphic Print Production* (New York: John Wiley and Sons, 2003) |
| Lacey, Joel | *The Complete Guide to Digital Imaging*. (London: Thames & Hudson, 2002) |
| Wilson, AndrewXiaoyan, Jin  | *The Print Manager’s Handbook* (London: Unity Print and Publishing, 2005)*Sense of form+: Creativity Expanding and Fast Performance of Webpage's Visual Design* (Beijing: Tsinghua University Press, 2014) |

**Recommended and Background**

|  |  |
| --- | --- |
| Burgoyne, Patrick and Faber, Liz | *Used. Browser 3: The Internet Design Project*. (London: Lawrence King, 2001) |
| Cohen, Sandee and Robin Williams | *The Non-Designer’s Scan & Print Book* (Berkeley CA: Peachpit Press, 1999) |
| Dredge, Stuart | *Web3D: New Perspectives*. (London: Lawrence King, 2002) |
| Fawcett-Tang, Roger and Roberts, Caroline | *New Book Design*. (London: Lawrence King, 2004) |
| Gordon, Rob | *Making Digital Type look Good*. (London: Thames & Hudson, 2001) |
| Jeremy, Leslie | *Issues: New Magazine Design*. (London: Lawrence King, 2000) |
| McDonald, Nico | *What is Web Design?* (Mies, Switzerland: Rotovision, 2003) |
| Moser, Horst | *The Art Directors’ Handbook of Professional Magazine Design*. (London: Thames & Hudson, 2003) |
| Samara, Timothy | *Making and Breaking the Grid: A Graphic Design layout workshop*. (Gloucester MA: Rockport Publishers, 2004) |
| Spiebkrmann, Erik, and Ginger, E.M.Tengfei Technology  | *Stop Stealing Sheep and find out how* *Type Works* – 2nd edition. (Berkley CA: Adobe Systems Inc., Peachpit Press, 2003)*Learn and Use Dreamweaver CS6, Flash CS6 and Fireworks CS6 for Web Design* (Beijing: People’s Post and Telecommunication Press, 2013) |
| White, Alexander, W. | *The Elements of Graphic Design*. (New York: Allworth Press, 2002) |
| Woodman, Matt | *Digital Information Graphics*. (London: Thames & Hudson, 2002) |

3D Character Animation

**MODULE CODE: WHAD5003 TITLE: 3D Character Animation**

**Essential**

|  |  |
| --- | --- |
| Haoyue, LiHogarth, BurneJohnson, O and Thomas, F. | *Animation Character Design* (Beijing: China Youth Press, 2010)*Dynamic Figure Drawing (*Guangxi: Guangxi Art Press, 2011)*The Illustration of Life: Disney Animation* (Hyperion Press, 1995) |
| Keller, E. | *Mastering Maya 2011 (Wiley John and Sons, Inc., 2010)* |

**Recommended and Background**

|  |  |
| --- | --- |
| BeimanGoldfinger, E. | *Prepare to Board! Creating Story and Characters for Animated Features and Shorts* (Beijing: People Post and Communication Press, 2008)*Human Anatomy for Artists: The Elements of Form,* (Oxford :Oxford Press, 1991) |
| Hooks, E.A. | *Acting for Animators: A Complete Guide to Performance Animation* (Portsmouth: Heinemann, 2003) |
| Roberts, S. | *Character Animation in 3D: Use traditional drawing techniques to produce stunning CGI animation* (Abingdon: Focal Press, 2004) |
| Whitaker, H. and Halas, J. | *Timing for Animation* (Abingdon: Focal Press, 2002) |
| Williams, R. Yongguan, Zhao | *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators* (London: Faber & Faber, 2002) *Alive Character Design* (Beijing: China Youth Press, 2011) |

**MODULE CODE: WHAD5004 TITLE: Branding Corporate Graphics/Major Project**

**Essential**

Olins, Wally *Wally Olins on Brand* (London: Thames and Hudson, 2003)

Chaoying, Wang *Beyond the CI: New Corporate Image Design* (Shanghai: Shanghai People’s

 Fine Arts Publishing House, 2008)

Wheeler, Alina *Designing Brand Identity* (New York: John Wiley, 2003)

**Recommended and Background**

|  |  |
| --- | --- |
| Blackwell, Lewis and Ashworth, Chris | *Soon: Brands of Tomorrow*. (London: Lawrence Hill, 2002) |
| Dorrian, Mike and Ferrelly, Liz | *Business Cards: The Art of Seeing Hello*. (London: Lawrence Hill, 2004) |
| Klein, Naomi  | *No Logo* (London: Flamingo Harper Collins, 2002) |
| Pavitt, Jane (ed)1. Shaoqiang, Wang
 | *Brand New* (London: V&A, 2000)1. *Big Brand Theory* (Beijing: China Youth Press, 2012)
 |
| Williams, Gareth | *Branded? Products and their Personalities* (London: V&A, 2000) |

**Visual Effects for Animation**

**Essential**

|  |  |
| --- | --- |
| Birn, J.Draper, Peter | *Digital Lighting and Rendering; Second Edition* Translated (Beijing: Tsinghua University press, 2008)*3ds Max Arch. Mesa College Bundle: Deconstructing the Elements with 3ds Max: Create natural fire, earth, air and water without plug-ins* (Autodesk Media and Entertainment Techniques) (Beijing: People Post and Telegraphy Press, 2011. |
| Keller, E. | *May Visual Effects* (Hoboken : Wiley Press, 2007*)* |

**Recommended and Background**

|  |  |
| --- | --- |
| 3DTOTAL | *Digital Painting Techniques: Masters Collection Volume 1* (Focal Press, 2009) |
| Keller, E. | *Mastering Autodesk Maya 2011*(Wiley Publishing, Inc., 2007) |
| Williams, R. | *The Animator’s Survival Kit* (Faber & Faber, 2001) |

**MODULE CODE: WHAD5006 TITLE: Visual and Technical Studies 2**

|  |  |
| --- | --- |
| Arnheim, R. | *Art and Visual Perception: Psychology of the Creative Eye* (Berkeley: , University of California Press, 2004) |
| Godfrey, TonyJing, Zhang and Ling, Guan Zhenzhong, Qiu | *Conceptual Art*, (London: Phaidon, 1998)*Visual and auditory language of Film* (Beijing: Communication University of China Press, 2013*167 Chinese Calligraphy Practice: Analysis and Training of Calligraphy Techniques* (Beijing: Renmin University Press, 2005) |

**Recommended and Background**

|  |  |
| --- | --- |
| Barthes, Roland | *Mythologies* (London: Vintage, 1993) |
| Hogarth, Paul & Whitford, Frank | *Drawing on Life* (London: Royal Academy, 2002) |
| McQuiston, LizShengjian, XueSimon, Mark | *Graphic Agitation; Social and Political Graphics Since the Sixties* (London: Phaidon, 1996)*Art & Design* (Beijing: Machinery Industry Press, 2012)*Storyboards-Motion in Art* (Beijing: People Post and Telegraphy Press, 2011) |
| Mealing, Stuart | *Computers & Art* (Bristol: Intellect, 2002) |
| Wells, Liz. | *Photography a Critical Introduction*  (London: Routledge, 2000) |

**MODULE CODE: WHAD5007 TITLE: Professional Studies for Artists and Designers**

**Essential**

|  |  |
| --- | --- |
| Allan, Stuart | *Online News: Journalism and the internet* (Open University 2006) |
| Barrow, Colin, Barrow, Paul and Brown, Robert. | *The business plan workbook* – 4th Ed. (Business enterprise guides: Kogan Page, 2001) |
| Banks, David and Hanna, Mark | *McNae's Essential law for journalists* (Oxford: OUP, 20th Edition, 2009) |
|  |  |
| Martin, Roger | *The design of business: why design thinking is the next competitive advantage.* (Boston: Harvard Business School Press, 2009) |
| Parish, David | *T-Shirts and Suits: A guide to the business of* creativity (Liverpool: Merseyside ACME, 2006 - Electronically available at www.merseysideacme.com) |
| Shaofeng, Chen and Libo, Zhang  | *Business Models on Cultural Industries* (Beijing: Peking University Press, 2011) |
| Stokes, David R. | *Small Business management* - 4th ed, (Continuum, 2002) |
| Wilkins, Lee and Christians, Clifford G. (eds) | *Handbook of Media Ethics* (Routledge, 1st edition, 2008) |

**Recommended and Background**

|  |  |
| --- | --- |
| Barrow, Colin. | *Financial management for the small business* - 5th ed. (London: Kogan Page, 2001) |
| Beaver, Graham   | *Small business, entrepreneurship and enterprise development* (London: Financial Times Prentice Hall, 2002) |
| Blackwell, Edward | *How to prepare a business plan* - 4th ed, (London: Kogan Page, 2002) |
| Burns, Paul | *Entrepreneurship and small business*, (Basingstoke: Palgrave Macmillan, 2001) |
| Caplin, Lee [edited by] | *The Business of Art* - 3rd ed. (London: Prentice Hall, 1998) |
| Carroll, Archie B and Buchholtz, Ann K. | *Business & society: ethics and stakeholder**management* 5th ed. (Andover: Thomson Learning, 2003) |
| Covello, Joseph A and Hazelgren, Brian.Dao, Zeng Tian Hong  | *Your first business plan* 4th ed. (Naperville Il: Sourcebooks, 2002)*Business Models of Japanese Animation Industry* (London: Longman Book Press, 2012) |
| Deakins, David and Freel, Mark | *Entrepreneurship and small firms* - 3rd ed.(McGraw-Hill Education, 2003) |
| Farley, Rebecca. [edited by]  | *AN essentials* - 1999  |
|  |  |
| Jones, Chris | *The Guerilla Filmmaker's Handbook* (New York, Continuum, 2006) |
| Jones, Chris | *The Guerilla Filmmaker's Movie Blueprint* (London: Continuum, 2003) |
| Kogan, Helen [edited by] | *How to set up and run your own business* - 16th ed, (Kogan Page, 2000) |
| Mornement, Caroline. [edited by] | *Second steps: a guide to setting up a business in the craft world,* [3rd ed.]BCF, 2003 |
| NESTA | *Launch your own successful business.* (UK: NESTA, 2009 – available under a Creative Commons Licence) |
| Paton, Rob.Simin,Yang | *Managing and measuring social enterprises*, (London: SAGE, 2003)*Advertising planning and strategy* (Beijing: China Youth Press, 2006)  |
| Shaughnessy, A. | *How to be a Graphic Designer without losing your soul* (London, Lawrence King Publishing, 2005*)* |
| Taylor, Fig. [edited by]  | *Survive: the illustrators guide to a professional career,* (London: Association of Illustrators, c2001) |

**Module: Visual and Technical Studies 3 （微电影制作）**

**Essential**

|  |  |
| --- | --- |
| Daniel Arijon | [Grammar of The Film Language](https://www.amazon.cn/s?_encoding=UTF8&field-keywords=Grammar of The Film Language&search-alias=books)(2013) |
| Steven D.Katz | Film Directing Shot by Shot:Visualizing From Concept to Screen(2015) |
| Steven D.Katz | Film Directing Cinematic Motion (2015) |
| [Lajos Egri](https://www.amazon.cn/s/ref%3Ddp_byline_sr_book_1?ie=UTF8&field-author=%E6%8B%89%E7%BA%A6%E4%BB%80%E2%80%A2%E5%9F%83%E6%A0%BC%E9%87%8C+(Lajos+Egri)&search-alias=books) | [The Art of Dramatic Writing](https://www.amazon.cn/s?_encoding=UTF8&field-keywords=The Art of Dramatic Writing&search-alias=books)(2013) |
| Barnard, Malcolm | *Art, Design & Visual Culture* (Basingstoke; Macmillan, 2002) |
| Clarke, GrahamMcCandless, David | *The Photograph* (Oxford: Oxford University Press, 1997)*The Visual Miscellanea* (London: Harper Collins, 2009)  |
| Staniszewski, Mary Anne | *Believing is Seeing* (Harmondsworth: Penguin, 1995) |

**Recommended and Background**

|  |  |
| --- | --- |
| Hogarth, Paul & Whitford, Frank | *Drawing on Life* (London: Royal Academy, 2002) |
| McQuiston, Liz | *Graphic Agitation; Social and Political Graphics Since the Sixties* (London: Phaidon, 1996) |
| Mealing, Stuart | *Computer & Art* (Bristol: Intellect, 2002) |
| Morgan, Conway Lloyd Norman, Donald ,A | *Logo, Identity, Brand, Culture*  (Crans-Prés-Céligny: Rotovision, 1999)*The Design of Everyday Things* (Chinese Publication, Beijing: CITIC Publishing House, 2008) |
| McKelvey, Roy | *Hyper Graphics* (Crans-Prés-Céligny: Rotovision, 1998) |

**Module: Art, Design and Media Studies （商业动画策划）**

**Essential**

|  |  |
| --- | --- |
| Lawrence Levy | To PIXAR and BEYOND: My unlikely Journey with Steve Jobs to Make Entertainment history (2017) |
| Beryl GrahamSarah Cook | Rethinking curating: art after new media（2016） |
| Richard Walter  | Screenwriting: The Art, Craft and Business of Film and Television Writing(2017) |
| Uta Grosenick | New Media Art（2009） |
| Barrow, Colin, Barrow, Paul and Brown, Robert. | *The business plan workbook* – 4th Ed. (Business enterprise guides: Kogan Page, 2001) |
| Martin, Roger | *The design of business: why design thinking is the next competitive advantage.* (Boston: Harvard Business School Press, 2009) |
| Shaofeng, Chen and Libo, Zhang  | *Business Models on Cultural Industries* (Beijing: Peking University Press, 2011) |
| Wilkins, Lee and Christians, Clifford G. (eds) | *Handbook of Media Ethics* (Routledge, 1st edition, 2008) |

**Recommended and Background**

|  |  |
| --- | --- |
| Barrow, Colin. | *Financial management for the small business* - 5th ed. (London: Kogan Page, 2001) |
| Beaver, Graham   | *Small business, entrepreneurship and enterprise development* (London: Financial Times Prentice Hall, 2002) |
| Blackwell, Edward | *How to prepare a business plan* - 4th ed, (London: Kogan Page, 2002) |
| Burns, Paul | *Entrepreneurship and small business*, (Basingstoke: Palgrave Macmillan, 2001) |
| Caplin, Lee [edited by] | *The Business of Art* - 3rd ed. (London: Prentice Hall, 1998) |
| Carroll, Archie B and Buchholtz, Ann K. | *Business & society: ethics and stakeholder**management* 5th ed. (Andover: Thomson Learning, 2003) |
| Covello, Joseph A and Hazelgren, Brian.Dao, Zeng Tian Hong  | *Your first business plan* 4th ed. (Naperville Il: Sourcebooks, 2002)*Business Models of Japanese Animation Industry* (London: Longman Book Press, 2012) |

**LEVEL: 6**

**Module: Business Creative Writing （商业创意写作）**

**Essential**

|  |  |
| --- | --- |
| 99UJocelyn K. Glei | Make Your Mark: The Creative's Guide to Building a Business with Impact (The 99U Book Series 3)  |
| Michael Michalko | A Handbook Of Creative Thinking Techniques（2010） |
| Keith Granet | The Business of Design: Balancing Creativity and Profitability（2011） |

**Recommended and Background**

|  |  |
| --- | --- |
| Barrow, C. | *The Business Plan Workbook.* (Basingstoke: Kogan Page, 2001) |
| Bjorkegren, D. | *The Culture Business: Management Strategies for the Arts Related Business.* (London: Routledge, 1996) |
| Levey. David.B. | *Your Career in Animation: How to Survive and Thrive* (New York: Allworth Press, 2006) |
| Rae, D. | *From Opportunity to Action* (New York / Basingstoke: Palgrave Macmillan, 2007) |

**MODULE CODE: WHAD6000 Dissertation**

**Essential**

As required by student

**Recommended and Background**

|  |  |
| --- | --- |
| Chambers, Ellie andNorthedge, Andrew  | *The Arts Good Study Guide* (Milton Keynes: Open University Press, 2nd edition, 2008) |
| Cottrell, Stella | *Critical Thinking Skills: Developing effective analysis and argument* (Basingstoke: Palgrave Macmillan, 2005) |
| Glatthorn, Allan A. & Joyner, Randy L.  | *Writing the Winning Thesis or Dissertation A step-by-step guide. 2nd Edn., 2005  (specifically for its chapter 14, ‘Mastering Academic Style’)* |
| Levin, Peter  | *Excellent Dissertations* (Milton Keynes: OUP, 2005) |
| Swetnam, Derrick | *Writing your dissertation: how to plan, prepare and present successful work* (Oxford: How to books, 2000) |
| Williams, Kate | *Getting Critical* (Basingstoke: Palgrave Macmillan, 2009) |
| Williams, Kate & Carroll, Jude | *Referencing and Understanding Plagiarism* (Basingstoke: Palgrave Macmillan, 2009) |

MODULE CODE: WHAD6001 Major Project (Personal and External Liaison)

Devised in consultation with module co-ordinator and geared to individual needs.

**MODULE CODE: WHAD6002 Advance Creative Enquiry**

As appropriate to each discipline and recommended by P.D.’s and module tutors.

**MODULE CODE: WHAD6003 TITLE: Marketing, Promotion and Exhibition**

**Essential**

|  |  |
| --- | --- |
| Dernie, DavidGreenburg, R. (ed.)Ferguson, B. (ed.) and Nairne, S. (ed.) | *Exhibition Design* (London: Laurence King, 2007)*Thinking about exhibitions* (London: Routledge, 1996) |
| Goldfarb, RozJianfeng, LeLorenc, Jan; Skolnick, Lee and Berger, Craig | *Careers by Design: A Business Guide for Graphic Designers*. (Watson-Guptal, 2001)*Advertising Copy* (Shanghai: Shanghai People's Fine Arts Press, 2009)What is Exhibition Design (Hove: RotoVision, 2007) |
| Martin, Roger | *The design of business: why design thinking is the next competitive advantage.* (Boston: Harvard Business School Press, 2009) |
| Parish, David | *T-Shirts and Suits: A guide to the business of creativity* (Liverpool: Merseyside ACME, 2006 - Electronically available at www.merseysideacme.com) |

**Recommended and Background**

|  |  |
| --- | --- |
| Barrow, C. | *The Business Plan Workbook.* (Basingstoke: Kogan Page, 2001) |
| Bjorkegren, D. | *The Culture Business: Management Strategies for the Arts Related Business.* (London: Routledge, 1996) |
| Fleishman, MichaelLevey. David.B. | *Starting Your Career as a Freelance Illustrator or Graphic Designer*. (New York: Watson Guptil Pubs., 2001)*Your Career in Animation: How to Survive and Thrive* (New York: Allworth Press, 2006) |
| Rae, D. | *From Opportunity to Action* (New York / Basingstoke: Palgrave Macmillan, 2007) |
| Reeve, J. | *The art of showing art* (Tulsa OK: Council Oak Books, 1992) |
| Shaughnessy, A. | *How to be a Graphic Designer without losing your soul, 2nd Ed* (London: Lawrence King Publishing, 2010*)* |