for Film and Games

FdA 3D Animation and Visualisation

ARTS UNIVERSITY BOURNEMOUTH | the college
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ARTS UNIVERSITY BOURNEMOUTH / BOURNEMOUTH & POOLE COLLEGE

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **FdA 3D Animation and Visualisation for Film and Games** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which form part of this Handbook.

Key Course Information	
Final Award	Foundation Degree (FdA)
Course Title	3D Animation and Visualisation for Film and Games
Award Title	3D Animation and Visualisation for Film and Games
Teaching institution	Bournemouth and Poole College (BPC)
Awarding Institution	Arts University Bournemouth
Offered in the School of	Creative Industries/Media
Professional accreditation	None
Length of course / mode of study	2 years full-time
Level of final award (in FHEQ)	Level 5
Progression route	BA (Hons) 3D Animation and Visualisation for Film and Games (from 2024)
UCAS code	3DAV
Language of study	English
External Examiner for course: *Please note that it is not appropriate for students to contact external examiners directly*	To be confirmed
Date of Validation	May 2023
Date of most recent review	N/A
Date programme specification written/revised	September 2023

Course Description

This FdA 3D Animation and Visualisation for Film and Games course is intended for students who wish to create 3D content and animations for film or games. The focus is on creature and character development, animation, game assets and environments, virtual set extensions for films and virtual production techniques. It

includes 3D modelling and animation workflow, rigging, texturing and shading, lighting, rendering and post-production.

The course aims to expose students to the diverse nature of the challenges faced by those who take on the role of a relevant industry specific practitioner. The course is aimed at emerging 3D content creators, 3D animators and visualisation artists.

Course Aims

The course aims to:

1. Provide a safe and stimulating environment in which students may develop their skills to a high standard and explore their own potential for a career in 3D animation and visualisation production.

2. Encourage students to develop a comprehensive knowledge and experience of a wide range of techniques that improve their skills in 3D animation production.

3. Engage students in academic research relating to the subject of 3D Animation and Visualisation in a variety of historical and current contexts.

4. Foster learners' creativity in the field of 3D Animation by acquainting them with notable practitioners and studios and concepts in computer generated imagery and providing an opportunity to emulate, experiment and innovate.

5. Stimulate the student's technical potential and emotional intelligence through collaboration with other practitioners, in their own, and other disciplines.

6. Provide students with a range of transferable skills in writing, working in teams, and IT, as a basis for professional activity and future employment.

7. Develop the student's ability to solve problems and innovate in the course of their work.

8. Prepare students as professional freelance and employed creatives.

Course Outcomes

By the end of this course, students be able to:

1. Engage in 3D Animation and Visualisation production effectively utilising theory-based principles to inform creative decisions.

2. Demonstrate an in-depth knowledge of the historical, social, cultural and economic aspects of their specialism.

3. Analyse and evaluate key principles and concepts in relation to 3D Animation developing a critical understanding of the subject area.

4. Reflect upon their own 3D specific practices and achievement in relation to their employability.

5. Demonstrate the ability to confront, explore and assimilate 3D computer generated content, concepts and practices.

6. Collaborate with other creative practitioners demonstrating an awareness of professionalism and subject specific knowledge.

7. Competently organise and participate in target driven work, whilst meeting deadlines and client demands.

8. Develop a well-rounded skill set and professional mindset, enabling success as both freelance and employed creatives in a dynamic and competitive creative industry.

Reference Points

UK Quality Code for higher education, including:
- Subject Benchmark Statement:
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

Learning, Teaching Strategies

The study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured progressively to provide increasing opportunities for independent study as students reach the later stages of the course.

Teaching is directed at supporting individual engagement in learning. There are also opportunities to work in teams to enable experiential learning from a production environment that includes peer cooperation.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorial. It is important that students engage with on-line course delivery in the same way as when on campus.

The progressive promotion of independent learning reflects the anticipated maturing as a learner, allowing students to direct their studies towards their own specialist goals. The teaching in Level 4 is directed at providing students with the knowledge, concepts and skills to take increasing responsibility for the management of their own learning; this is a key element of the student-centred approach taken at Levels 5 and in preparation for progression to Level 6, and ultimately for life in the work-place.

The delivery methods are informed by the University's Strategic Plan and share the over-arching aims:
    i)   to enable each student to realise their potential;

    ii)   to develop and support individual learner autonomy;

    iii)   to promote the acquisition of transferable/key skills;

iv) to develop and promote best practice in approaches to teaching, learning and assessment;

v) to promote the sharing of good practice across the University, building on best practice both within the University and nationally.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement, and also gives the student regular feedback on how their learning is developing.

For every unit of the course, students will be informed on what they are expected to learn; what they have to submit; how their work will be assessed; and any deadlines for presenting work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

Students will receive a final mark for each unit in the form of a percentage, which will be recorded on their formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (eg 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of the FdA course, students will be awarded a classification based on their unit marks. The final classification is determined using unit marks at Levels 5.

If a student progresses to Honours level study, their degree calculation will be based on the percentage marks at Level 6 only.

For further information on assessment, progression, awards and classifications, please visit https://aub.ac.uk/regulations

Course Structure

All students are registered for the award of the Foundation Degree (FdA); however, exit awards are available if a student was to leave the course early, having successfully completed a stage. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), students must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if they leave the University following successful completion of the first year of the course.

For the award of the Foundation Degree (FdA), a student must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification will be awarded upon successful completion of the course.

Course Content

The course consists of two years of study at Level 4 and Level 5, with each lasting one academic year of full-time study. As the course progresses students will have opportunities to explore and develop the core skills required to enter the current 3D Animation and Visualisation industry, and/or gain progression to a related Level 6 course of study.

This course aims to develop technical skills and creative abilities required for 3D animation and visualisation process, thereby enhancing career opportunities in related creative and media industries. Students will engage with relevant theory around media, society and representation in order to inform their work. Analytical skills are developed and research methodologies are explored, enabling an appreciation of the relationship between practice, theory and history of computer-generated imagery production. The course develops students' ability to communicate and to use effective presentation skills. Alongside the development of professional management competence, the course aims to enhance visual and literary capabilities and the ability to resolve production problems.

The skills developed on this course are accompanied by general transferable skills which can be used in a range of applications. The promotion of self-directed learning and an ability to critically evaluate individual work and that of others is fundamental to this team-based production course

Throughout levels 4 and 5 the assets and workflows created in each unit will form and increasingly sophisticated on-line portfolio to showcase students' skills to the creative industries and potential employers. Students finished work will be posted on sites such as Art Station, Linked In and shared on relevant Social Media.

Level 4

At this level, students are introduced to knowledge of media theory and the underlying concepts and principles associated with 3D animation and visualisation, whilst developing an ability to evaluate and interpret the application of complementary art and design skills within image creation and animation practice. Students are introduced to the fundamental technical and technological disciplines of the visualisation processes through a series of practical workshops, lectures and seminars.

The fundamental principles of 3D visualisation are taught through a series of practical animation exercises alongside workshops in 2D visual development, 3D modelling, 3D painting and texturing and visual effects. All practice is underpinned by an engagement with historical and cultural contexts, and students develop essential research and study skills which help them develop an ability to present, evaluate and interpret information from multiple sources.

Level 5

At this level students will build on skills developed at Level 4, applying aesthetic awareness and technical knowledge in a production context that reflects industry best practice. Students will critically engage with theories, concepts, paradigms and principles associated with 3D media in order to develop a deeper understanding of their field of study. Students work with increasing independence to take 3D content creation from concept and previsualization requirements, to production development and final post-production stages. Students will also be introduced to recognised animation principles and consider production roles specialising in either 3D character or environment development. Students are then assessed on their individual assignments and major project.

By deploying key techniques in creating imagery from multiple sources, students will begin to develop a specialist portfolio of skills relevant to an industry context. As part of the process of becoming an independent learner, there are also potential opportunities for industry collaboration and studio visits. This work will require the application of a range of established production techniques and research methods, to effectively communicate ideas and identify extents of knowledge.

In order to gain relevant industry skills in terms of networking and developing relevant contacts, students have the opportunity to present work to industry panels and show their work in an End of Year Exhibition. This is in addition to a series of studio visits and industry focused conferences.

Specialist resources:

Software:
Autodesk Maya, 3ds Max, AutoCAD
Maxon Zbrush, Cinema 4D
Unreal Engine, Twinmotion, Quixel Bridge, Mixer
Adobe Creative Cloud, Substance Suite
Houdini, DaVinci Resolve, MocapX

Hardware:
Cintiq/Huion Graphic Tablets
HTC Vive Pro for VR and Virtual Production
Rokoko Motion Capture facility
Green Screen Studio
Video and Photography equipment
High end work stations.

Course Units

Unit Code	Unit Title	Credit Weighting
Level 4:		
VFG401	Visual Development	40
VFG402	3D Asset Development 1	40
VFG403	Portfolio Development	40
Level 5:		
VFG501	3D Animation	20
VFG502	VFX and Post Production	20
VFG503	3D Asset Development 2	40
VFG504	Major Project	40

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

	Level 4																													
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										**Spring Term**										**Summer Term**									
Induction week	**VFG401 Visual Development** Weeks 1-10 (40 credits)										**VFG402 3D Asset Development 1** Weeks 11-20 (40 credits)										**VFG403 Portfolio Development** Weeks 21-30 (40 credits)									

	Level 5																													
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										**Spring Term**										**Summer Term**									
	VFG501 3D Animation Weeks 1-10 (20 credits)										**VFG502 VFX & Post-Production** Weeks 11-20 (20 credits)										**VFG504 Major Project** Weeks 21-30 (40 credits)									
	VFG503 Asset Development 2 Weeks 1-20 (40 credits)																													

Reading list for course

The following is a selection of indicative resources that are relevant to the course. All students are encouraged to make full use of the print and electronic resources available to them through the AUB Library. Essential reference material will be identified within specific unit documentation on *myaub* and revised annually.

These titles are indicative and updated lists will be provided during the delivery of the course.

3D Modeling

Bonacci, F. (2016). *3ds Max 2017: Getting Started with Standard Materials and Lights.* New York: Packt Publishing.
Elliot, F. D. (2019). *3D Modeling for Games*. Birmingham, UK: Packt Publishing.
Elliot, J. (2016). *3ds Max 2017: A Comprehensive Guide*. New York: Wiley.
Kaufmann, T., & Keller, R. (2015). *Maya 2016 Basics Guide*. New York: Routledge.
Lammers, R. (2016). *3ds Max Modeling for Games: Insider's Guide to Game Character, Vehicle, and Environment Modeling*. New York: CRC Press.
Lee, J. C. (2014). *ZBrush Digital Sculpting Human Anatomy*. New York: John Wiley & Sons.

Ramage, J. (2018). *Introduction to 3D Modeling*. New York, NY: Apress.
Romero, F. (2017). *Maya 2018: A Comprehensive Guide*. New York: Packt Publishing.
Tsai, W. (2015*). ZBrush Character Creation: Advanced Digital Sculpting*. New York: John Wiley & Sons.
Villar, E. (2016). *Blender 3D: Architecture, Buildings, and Scenery*. New York: Packt Publishing.

3D Texturing

Alcázar, M., & Jorba, M. (2016). *Game Texturing Complete* (4th ed.). Taylor & Francis.
Gómez-López, J., & Lasso-Caballero, O. (2019). *Digital texturing and painting.* Springer.
Gough, P. (2015). *3D Modeling in Photoshop: An In-Depth Guide to 3D With Photoshop*. Focal Press.

Lefebvre, J. (2018). *Substance Painter fundamentals*. Packt Publishing.
McFarland, D. (2018). *Maya 2018: A comprehensive guide* (10th ed.). CADCIM Technologies.
O'Neill, S. (2015). *Digital Texturing and Painting* (3rd ed.). New Riders.
Palamar, T. (2016). *Mastering Autodesk Maya 2016*: Autodesk Official Press. Wiley.
Sama, R. (2014). *Texturing and modeling: A procedural approach* (3rd ed.). Wiley.

Animation

Blair, P. (1994). *Cartoon animation*. Laguna Hills: Walter Foster Publishing.
Byrne, M. (1999). *Animation: The Art of Layout and Storyboarding*. Lexlip, Co. Kildare: Mark T. Byrne.

Furniss, M. (2007). *Art in Motion: Animation Aesthetics*. Eastleigh: John Libbey.
Goldberg, E, (2008). *Character animation crash course*. Silman-James Press, U.S.A.
Hooks, E (2011). *Acting for animators*. [ebook]. Portsmouth: Heinemann.
Reiman, J. (2011). *3D animation: From concept to completion*. Focal Press.
Thomas, F. and Johnston, O. (1995). *Disney Animation: The Illusion of Life*. New York: Hyperion.
Wells, P. (1998). *Understanding Animation.* [ebook]. London: Routledge.
Whitaker, H. and Halas, J, (2009). *Timing for animation*. [ebook]. London: Focal Press.
Williams, R. (2009). *The Animator's Survival Kit*. London: Faber.

Visual and Special Effects

Birn, J. (2013). *Digital lighting and rendering*. Indiana New Riders.
King, G. (2000). *Spectacular Narratives: Hollywood in the Age of the Blockbuster*. [ebook]. London: I.B.Tauris.
Pierson, M. (2002). *Special Effects: Still in Search of Wonder*. [ebook]. New York: Columbia University Press.
Rickitts, R., (2006). *Special Effects: The History and Technique*. New York: Billboard Books.
Rogers, P. (1999). *The Art of Special Effects*. Boston: Focal Press.
Telotte, J. P. (2010). *Animating Space: From Mickey to Wall-E*. [ebook]. Lexington: University Press of Kentucky.
Wheeler Dixon, W. (1998). *The Transparency of the Spectacle: Meditation on the Moving Image*. [ebook]. Albany; State University of New York.
Wood, Aylish (2007). *Digital Encounters*. [ebook]. London: Routledge.

Drawing, Painting and Art History

Albrecht, D. (1986). *Designing Dreams: Modern Architecture in the Movies*. New York: Harper and Row.
Alpers, S. and Baxandall, M. (eds) (1994). *Tiepolo and the Pictorial Intelligence*. New Haven: Yale University Press.
Barrett, R.(2013). *Life Drawing: how to portray the figure with accuracy and expression.* Georgetown : [ebook]. Northlight Books.
Bridgman, G.B. (2017). *Complete guide to drawing from life*. New York: Sterling.
Byrne, M. (1999). *Animation: The Art of Layout and Storyboarding*. Lexlip, Co. Kildare: Mark T. Byrne.
Campbell, L. (2013). *Scenes and Machines on the English Stage During the Renaissance*. Cambridge: Cambridge University Press.
Damisch, H. (1994). *The Origin of Perspective*. Cambridge: MIT Press.
D'Otrange, M. (1976). *Illusion in Art: Trompe L'Oeil: A History of Pictorial Illusionism*. New York: Abaris Books.
Edwards, B. (2012). *The New Drawing on the Right Side of the Brain*. London: Souvenir Press.
Elkins, J. (1996). *The Poetics of Perspective*. Ithaca: Cornell University Press.
Gordon, L. (1988). *Anatomy and figure drawing*. London: Batsford.
Hale, R. (2009). *From the great masters*. New York: Watson –Guptill publications.
Haas, R. (1981). *An Architecture of Illusion*. [ebook]. New York: New York: Rizzoli.

Henhold, M. (1967). T*he Baroque Theater: Cultural History of the 17th and 18th Centuries*. New York: McGraw-Hill Book Company.
Hultgren, K. (1993). *The art of animal drawing.* London: Constable. Lee, S. and Buscema, J. (1986). *How to draw the marvel way*. London: Titan Books.
Lubbock, T (2011). *Great Works - 50 Paintings Explored*. Frances Lincoln Ltd.
Newlove, J. (1993). *Laban for actors and dancers*. London: Nick Hern Books.
Nickoliades, K. (2008). *The natural way to draw*. London: Deutsch.
Peacock, J. (2006). *The Stage Designs of Inigo Jones: The European Context*. Cambridge: Cambridge University Press.
Richer, Dr P. (1986). *Artistic anatomy*. London: Pitman. Russett, R. & Starr, C. (1988). *Experimental Animation: Origins of a New Art*. New York: Da Capo.
Smith, S and Wheeler, L. (1983). *Drawing and painting the figure.* Tiger.
Thomas, F. & Johnston, O. (1995). *Disney Animation: the Illusion of Life*. New York: Hyperion.
Toney, A. (1963). *150 Master pieces of drawing*. New York: Dover Press.
Vilppu, G. (1994). *Drawing manual*. Idaho, Vilppu Studio Press.
Wells, P. Quinn, J and Mills, L. (2008). *Drawing for animation*. [ebook] Switzerland: AVA Publishing.
White. (1982). *Perspective a guide for artists architects and designers*. London: Batsford.

Film/Media

Alton, J. (2013). *Painting with Light*. Berkeley: University of California Press.
Bal, M. (2009). *Narratology: introduction to the theory of narrative*. [ebook] Toronto: University of Toronto Press.
Barnwell, J. (2004). *Production Design-architects of the screen*. London: Wallflower Press.
Bergman, I. (2008). *The Magic Lantern*. Chicago: Chicago University Press.
Bolter, Jay, D. and Richard Grusin (1999). *Remediation: Understanding New Media*. Cambridge, MA: MIT Press.
Bordwell, D. & Carroll, N. (eds) (1996). *Post-Theory: Reconstructing Film Studies* [ebook]. Madison: University of Wisconsin Press.
Braudy, L. & Cohen., M. (eds) (2009). *Film Theory and Criticism: Introductory Readings.* (7th edition). London: Oxford University Press.
Brown, B. (2013). *Cinematography – Theory and Practice – Imagemaking for Cinematographers, Directors and Videographers*. [ebook] Oxford: Focal.
Caldwell, John T (2008). *Production Culture*. Durham and London: Duke University Press.
Cholodenko, Alan (1991/2007). *The Illusion of Life: Essays on Animation (vol 1/vol 2)*. Sydney: Power Publications
Cook, Pam & Bernink Mieke (eds) (1999) *The Cinema Book London*: BFI.
Cubitt, S. (2004). *The Cinema Effect*. [ebook]. Cambridge, MA: MIT Press.
Crafton, Donald (2013). *Shadow of a Mouse*. Berkeley: University of California Press.
Deleuze, G. (1993). *The Fold: Leibniz and the Baroque*, tr. T. Conley, Minneapolis: University of Minnesota Press.
Ettedgui, P, (1998). *Cinematography Screencraft*. Swizerland: RotoVision. Ettedgui, P. (1999). Production design and art direction. Hove:
Rotovision. Gehman, C. & Reinke, S. (eds.) (2006). *The Sharpest Point: Animation at the End of Cinema*. Toronto: YYZ.

Gibbs, J. (2002). *Mise-en-scene: film style and interpretation*. [ebook]. Wallflower Press.

Gledhill, C. & Williams, L. eds. (1999*). Reinventing Film Studies* London: Arnold.

Goldberg, E, (2008). *Character animation crash course*. Silman-James Press, U.S.A.

Hill, J. & Church Gibson, P. (eds). (1998). *The Oxford Guide to Film Studies* Oxford: Oxford University Press.

Hooks, E (2012). *Acting for animators*. [ebook] Portsmouth: Heinemann.

Huhtamo, E. and Parikka, J. (2012). Media Archaeology. Berkeley: University of California Press.

Katz, S. (2011). *Film directing shot by shot*. [ebook]. Focal Press.

Kellner, D. (2004). *Media Culture*. [ebook] London: Routledge.

King, G. (ed.). (2005). *The Spectacle of the Real*. [ebook]. Bristol: Intellect Press.

King, Geoff & Krzywinska Tanya (eds) (2002*). ScreenPlay*: Cinema/Videogames/Interfaces London: Wallflower Press.

Lacey, N. (2000). *Narrative and genre: key concepts in media studies*. Basingstoke: Palgrave.

Leslie, E. (2004). H*ollywood Flatlands: Animation, Critical Theory and the Avant-Garde London*: Verso.

Maltby, R. (2003). *Hollywood Cinema*. Oxford: Blackwell.

Manovich, Lev (2002). *The Language of New Media*. Cambridge, MA: MIT Press.

Mayer, Vicki et al (2009). *Production Studies: Cultural Studies of Media Industries*. [ebook]. London: Routledge.

Nelmes, Jill ed. (2007). *Introduction to Film Studies*. [ebook]. London: Routledge.

North, Dan (2008). *Performing Illusions*. London: Wallflower Press.

Pilling, J. (2001). *Animation: 2D and Beyond*. Crans-Pres-Celigny.

Salt, B. (2009). *Film Style and Technology: History and Analysis*. (2nd ed.) London: Starword. Samuelson, D, W. (1998). *David Samuelson's "hands-on" manual for cinematographers*. [ebook]. London: Focal Press.

Smoodin, Eric (1993). *Animating Culture*. Oxford: Roundhouse.

Thompson, K., Bordwell, D. (2010). *Film History: An Introduction*. New York: McGrawHill.

Thompson, K., Bordwell, D. (2012). *Film Art: an Introduction*. New York: McGraw-Hill.

Wells, P. (1998). *Understanding Animation*. [ebook]. London: Routledge.

Wells, P. & Hardstaff, J. (2008). *Re-Imagining Animation: The Changing Face of the Moving Image*. Lausanne: AVA.

Wheeler, P (2005). *Practical Cinematography*, [ebook] London, Focal Press.

Williams, R. (2009). *The Animator's Survival Kit*. London: Faber.

Wollen, Peter. (2013). *Signs and meaning in the cinema*. [ebook]. London: BFI.

Visual Culture

Berger, A. (1997). *Narratives in popular culture, media, and everyday life*. [ebook]. London: Sage.

Barnard, M. (2001). *Approaches to understanding visual culture*. London: Palgrave.

Battersby, M. (1974). *Trompe l'Oeil: The Eye Deceived*. New York: St. Martin's Press.

Boardman, Michael M. *Narrative Theory and the Graphic Novel*. Jackson: University Press of Mississippi, 2011.

Buckingham, D. (2019). *Media and society: A critical introduction*. Polity.

Gauntlett, D. (2019). *Media and communication: Key concepts*. SAGE.

Gombrich, E H, (2002). *Art and illusion*. Oxford: Phaidon.

Huyssen, A. (1988). *After the great divide: modernism, mass culture, postmodernism*. London: Macmillan.

Jay. M. (1994). *Downcast Eyes: The Denigration of vision in Twentieth Century French Thought*. [ebook]. Berkeley: University of California Press.

Krauss, R. (1994). *The Optical Unconscious,* Cambridge: MIT Press.

Kubovy, M. (1988). *The Psychology of Perspective and Renaissance Art*. Cambridge: Cambridge University Press.

Lubbock, T (2011*). Great Works - 50 Paintings Explored*. Frances Lincoln Ltd.

Manovich, L. (2013). *New media: A critical introduction*. Open University Press.

Maravall, J. (1986). *The Culture of the Baroque: Analysis of a Historical Structure*, tr. T. Cochran, Minneapolis: University of Minnesota Press.

Marling, K. (ed) (1997). *Designing Disney's Theme Parks: The Architecture of Reassurance*, Paris: Flammarion.

Mirzoeff, N. (2009). *An introduction to visual culture*. London: Routledge.

Sobchack, Vivian (ed) (2000). *Meta-Morphing: Visual Transformation and the Culture of the Quick-Change*. Minneapolis: University of Minnesota Press.

Sobchack, Vivian (2004). *Carnal Thoughts: Embodiment and Moving Image Culture*. [ebook]. Berkeley and Los Angeles: University of California Press.

Storey, J. (2015). *Cultural theory, popular culture: a reader*. [ebook] Harlow, Essex: Prentice Hall.

Strinati, D. (2004). *An introduction to theories of popular culture*. [ebook] London: Routledge.

Walker, J. A, and Chaplin, S. (1997). *Visual culture: an introduction*. Manchester: Manchester University Press.

Vidler, A. (1996). *The Architectural Uncanny*. Cambridge: MIT Press.

Woods, T. (2009). *Beginning Postmodernism*. Manchester: Manchester University Press.

Approaches to writing essays, projects and reports

Barnes, R. (2012). *Successful study for degrees*. [ebook] London: Routledge.

Bell, J. (2010). Doing your research project. [ebook] Buckingham: Open University Press.

Brink-Budgen, R. (2007). *Critical thinking for students - learn the skills of critical assessment and effective argument*. [ebook] Oxford: How to Books Ltd.

Gash, S. (2000). Effective literature searching for research. (2nd ed.). Aldershot: Gower Press.

Glatthorn, A. (2013). *Writing the winning dissertation*. Thousand Oaks, Ca: Corwin Press.

Hart, C. (2001). *Doing a literature search*. London: Sage.

Northedge, A. (2005). The good study guide. [ebook]. Milton Keynes: Open University Press.

Rudestam, K. (2015). *Surviving your dissertation*. London: Sage.

Swetnam,D. (2000). *Writing your dissertation* – how to plan, prepare, and present your work successfully. Oxford: Oxford University Press.

Thomson, A. (2009). *Critical reasoning – a practical introduction*. [ebook] London: Routledge.

Walliman, N. (2011). *Your research project: designing and planning your work*. London: Sage.

Other resources:

Thousands of e-journals can be accessed online through the library website www.aub.ac.uk/library, physical copies of journals are also available in the library, a selection of resources specific to the course are listed below; Journals: Animation: An Interdisciplinary Journal (paper and e-subscription via Library) Animation Journal (paper subscription via Library) Animation Magazine (paper subscription via Library) Animation Practice, Process & Production (paper and e-subscription via Library) Cinefex (paper subscription via Library) Character Design Quarterly