

- FAFS 7010 Food Microbiology (3,3,0)**
Prerequisite: Postgraduate standing
This course aims on the interaction of microorganisms and food in relation to foodborne diseases, food spoilage and even food bioprocessing. Food technologies to render and keep foods safe will be addressed in details. Most up-to-date analytical techniques for food biological safety monitoring with local relevance will be discussed in details.
- FAFS 7020 Analytical Process and Applied Statistics (2,2,0)**
Prerequisite: Postgraduate standing
The objective of this course is to help students to develop an analyst's approach to solve chemical analytical problems by equipping them with important basic tools including statistics, sampling and analytical planning, data treatment and interpretation, and experimental design.
- FAFS 7030 Sample Pretreatment Methods (1,1,0)**
Prerequisite: Postgraduate standing
This course introduces the principles and applications of traditional and modern sample pretreatment methods, including Soxhlet extraction, microwave extraction, pressurized liquid extraction, supercritical fluid extraction and solid-phase microextraction. Emphases will be placed on the sample pretreatment of herbal materials and food.
- FAFS 7040 Food Analysis (3,3,0)**
Prerequisite: Postgraduate standing
This course discusses methods for food analysis in relation to the nutrition and safety aspects of food products, which are of increasing importance as industries strive to meet rising consumer expectation and regulatory requirements. This course addresses the principles and applications of various analytical tools in food analysis. Most up-to-date analytical techniques for food monitoring with local relevance will be discussed in detail.
- FAFS 7050 Food Analysis Laboratory (3,*,*)**
Co-requisite: FAFS 7040 Food Analysis
This course aims to provide thorough hands-on experience for students to perform and understand modern analytical techniques/instrumentation in food and its safety analysis.
- FAFS 7060 Food Chemistry (3,3,0)**
Prerequisite: Postgraduate standing
This course provides students with knowledge on the chemical constituents of food, their functional significance in food systems and chemical transformation of these components in relation to food quality. The role of chemical additives and genetically modified organisms in food production is also discussed.
- FAFS 7070 Food Toxicology (3,3,0)**
Prerequisite: Postgraduate standing
The course aims to provide the fundamentals on food toxicology. Main emphasis will be placed on the characteristics and toxicology of man-made (e.g. pesticide, additives) or naturally occurring (e.g. microbial, plant, animal toxins) contaminants in food.
- FAFS 7080 Food Quality, Law and Safety Management (3,3,0)**
Prerequisite: Postgraduate standing
The course is designed to introduce students to the growing consumer demand in food safety and growing awareness of the food industry in the importance of maintaining high food quality. This course covers the principles and international standards of food quality and safety management, and provides an understanding of the legislative control related to food quality, safety and human health protection in Hong Kong.
- FAFS 7090 Dissertation in Food Analysis and Food Safety Management (3,*,*)**
Prerequisite: Students of MSc in Food Analysis and Food Safety Management
- The course aims to train students to solve or handle real-life food analysis, safety and management issues by conducting an independent project.
- FAFS 7100 Analytical Spectroscopy for Food Analysis (3,3,0)**
Prerequisite: Postgraduate standing
The course aims to provide a thorough discussion on the basic principles and applications of modern analytical spectroscopy at the advanced level. Emphasis will be put on the characteristics, analytical aspects, merits and limitations, as well as the practical applications of different spectrochemical methods on food analysis.
- FAFS 7110 Mass Spectrometry for Food Analysis (1,1,0)**
Prerequisite: Postgraduate standing
This course aims to provide students with in-depth knowledge on mass spectrometry and its applications for food analysis.
- FAFS 7120 Management of Public Health Risks (3,3,0)**
Prerequisite: Postgraduate standing
The course focuses on understanding the principle of epidemiological methods, their design and application. It also trains students to develop skills to identify the principal factors imposing on human and other environmental species and to assess the significance of emerging issues in an objective manner.
- FAFS 7130 Separation Science (3,3,0)**
Prerequisite: Postgraduate standing
This course provides a systematic study of the modern techniques of gas chromatography, high-performance liquid chromatography, ultra-performance liquid chromatography and capillary electrophoresis. Emphasis will be placed on the theory, principle and application of these analytical separation techniques to real-world chemical analysis.
- FAFS 7140 Laboratory Management (2,2,0)**
Prerequisite: Postgraduate standing
This course aims to provide students with up-to-date knowledge of laboratory management in modern chemical/clinical laboratories.
- FAFS 7150 Pharmaceutical and Traditional Chinese Medicinal Analysis (1,1,0)**
Prerequisite: Postgraduate standing
This course aims to provide students with in-depth knowledge on selected topics in pharmaceutical and traditional Chinese medicinal Analysis.
- FAFS 7160 Advanced Study on Food Safety Management System (1,1,0)**
Prerequisite: Postgraduate standing
The course is designed to train students to be familiar with and able to apply the HACCP principles to set up a food management system for a food establishment. This course continues from the FAFS 7080 the principles and international standards of food quality and safety management, and provides an in-depth understanding of the legislative control related to food quality, safety and human health protection in Hong Kong.
- FILM 2005 Film History (3,3,0)**
The course will introduce students to some of the key moments in the history of the cinema, and to a number of key issues relevant to a study of the subject. Topics covered will include the historical context of film production, major movements, stylistic trends, directors and films.
- FILM 2006 Introduction to Production (3,3,0)**
This course aims to introduce students to the essential aspects of sequential media in digital video and sound production. In order to understand the unique potential and limitations of the fundamental design with different media forms in audiovisual

communication, students will receive both theoretical and practical training to develop multidisciplinary knowledge for using sequential media in digital video and computerized media production. Students will learn how to create and develop ideas with video and sound through the production of two shorts.

FILM 2007 Principles of Photo-imaging (3,2,2)

This course introduces students the basic visual grammar of photographic language. They will experience and appreciate contemporary photo imaging forms and concepts through a practical, analytical and critical approach. Students will learn photographic seeing from the practical knowledge of analog/film, digital manipulation and control of professional quality output.

FILM 2008-9 Practicum I (0,*,*)

This course aims to engage students in projects operated by The Young Director (TYD) and MEDIARTIST. The TYD and MEDIARTIST are student organizations, which are jointly run by second and third year of Film and Television, and Animation and Media Arts Concentration students.

FILM 2015 Script Writing (3,3,0) (C)

This course is designed on the principle that creativity can be cultivated through the deliberate and dynamic use of creative thinking and the creative process. Students will be encouraged to engage in critical and creative thinking in all aspects of learning and to gain hands-on experience of the creative process.

FILM 2017 Introduction to Moving Image and Sound (3,3,0)

This course introduces students to the fundamentals of moving image and sound as interdisciplinary fields with distinct histories and practices. First, the course explains basic film and television concepts through a variety of mainstream, experimental and non-fiction moving image texts. Second, the course provides a comprehensive survey of animation by covering its historical development from early experimentations to contemporary practices in the digital age. Students are expected to learn the fundamental theories and principles of animation as a medium of creative expression. Third, the course emphasizes the institutions of cinema, television, and animation, and how they make sense to audiences, practitioners and theorists. It asks students to critically examine moving image and sound, and consider the ways in which moving image and sound can be studied with scholarly rigor.

FILM 2025 Visual Communication (3,3,0)

This course attempts to introduce students the basic knowledge of visual principles and its cultural and originative contexts. Students will identify visual communication as a form of non-verbal communications. The functions of visual design and its cognitive usage and context will be expressed and analysed. Examples of art and design will be employed to illustrate the different ideas and design approaches.

In addition, students need to study and identify the functions and development of visual practices and technological movement and its applications. This course will also facilitate students to express their own findings through visual studies.

Eventually students will be able to appreciate good visual practices and understand the aesthetics of visual communication in our everyday lives.

FILM 2026 Developing Creativity (3,3,0)

The course aims at laying out a foundation for the students to develop their habits for thinking that will enable them to operate at the highest levels of creativity in their chosen field. Students will learn different creative thinking techniques through step-by-step exercises, illustrated strategies, and inspiring real-world examples. The course will also introduce students to the levels of creativity, styles and creative obstacles and the process of creative problem solving. Students will recognize the above creative dimensions through critical self-evaluation of their own creativity. Exercises, assignments and projects aim to stimulate students'

creative potential, expand their imaginations and idea generation fluency.

FILM 2035 Fundamentals in Computer Graphics (3,3,0)

This course is designed to introduce the fundamentals of computer graphics as they apply to arts and design, from both an academic and studio perspective. Both technical and aesthetic issues will be addressed. Aesthetic issues will encompass concepts, composition, appreciation and historical context. Technical topics will include raster and vector imaging, scanning, retouching, printing, animated graphics, and other related topics. The course is based on lectures, demonstration, and a series of workshops which will involve the creation of computer generated images.

The course is organized to maximize hands-on experience and will include in-class critiques, exercises, and work sessions. The critiques will be run as seminar-style discussions, with everyone participating in the critiques and discussions of each student's work. Because of the way the classes are run, attendance and active participation in the weekly classes is considered very important and is considered in grade calculations.

FILM 2037 Fundamentals of Media Arts (3,3,0)

Art, science and technology are incorporated as an integral body of media arts in contemporary interdisciplinary education and exhibition environments with new possibilities of dynamic interactions. This course will introduce the meaning of media arts through the study of media history and archaeology from traditional film and video art to multimedia design, net art, digital art, computer animation, computer graphics, interactive installation, robotic art, biotechnology, and so forth. Different media arts and their applications of different media technologies and interface design will be studied to explore their relationship to transforming culture and society. Students will gain broader understandings and critical awareness of different concepts and developments of media arts and mediated interaction from early experiments by futurists and constructivists to most recent practices like interactive games and virtual reality experiments with wearable and portable media. Eventually the students will be able to identify creative ideas of design solutions for different media arts and applications ranging from conceptual to virtual art, computer graphics to digital animation, and performance to interactive installation.

FILM 2045 Art History (3,3,0)

This course is primarily aimed at art appreciation and introducing the academic discipline of art history and its development and application in media arts. Visual arts assimilated ideas from philosophy, religion, politics, and society in every aspect of our everyday life. Students will need to realize and understand these ideas into new forms of expression, eventually students will acquire the knowledge and influence of the art sources from which they came and every other conceivable aspect of the cultural context around them. Identifying the visual aesthetics and analysis in human history is imperative to this course.

FILM 2047 Storytelling (3,3,0)

The course is designed to cultivate creativity in storytelling through dynamic thinking and a variety of creative exercises. The course will introduce fundamentals of storytelling and explore the process of idea formation and story development, grounded within the features of film and television genres. Students will engage in critical, creative thinking and problem solving in all aspects of learning. Via hands-on practices of the idea pitching, story synopsis, development, characterization, peer review and rewriting, students will learn the creative process of producing movies and television programs. By the end of the course, students will demonstrate their learning outcomes by presenting a short script with a complete dossier.

FILM 2055 Production Workshop I (3,3,0)

This course adopts a holistic approach to teach students the basic knowledge and skills of narrative filmmaking through lectures and technical workshops. The lectures cover film production theories

and film aesthetics. The workshops teach students the technical skills to develop story ideas based on their daily life experience, and to then translate their scripts into moving images and sound to tell a coherent story. Students are guided through the stages of story development, pre-production, principal shooting and post-production. Along the way, they learn basic film techniques, including cinematography, lighting, editing, sound recording, directing and producing. Case studies are presented to illustrate key concepts and techniques. By the end of the course, having made three short films, students are expected to have competence in basic film production.

FILM 2056 Drawing (3,3,0)

This is a fundamental drawing subject in which students will explore various arts and media, learn to use a variety of drawing tools, draw objects in perspective, and generate drawings that demonstrate correct proportions of models. Emphasis is placed on drawing from observation; the application of line/value; understanding of composition principles; the development of a body of original work; recognition of the history and its role in the development of a visual idea.

The course is organized to maximize hands-on experience and will include many in-class exercises, and therefore participation in the weekly classes is very important and will be considered in grading calculations.

FILM 3006 Sound Recording and Mixing (3,3,0)

The goal of the Sound Recording and Mixing course is to train the students in all the stages of audio production as they relate to film/video production. During this course, demonstrations, equipment tutorials, hands-on workshops, in-class exercises and projects will be used to enable students to learn the concepts, skills and techniques of audio equipment and system involved in the entire film and/or video production processes.

FILM 3008-9 Practicum II (0,*,*)

This course aims to engage students in projects operated by The Young Director (TYD) and MEDIARTIST. The TYD and MEDIARTIST are student organizations, which are jointly run by second and third year of Film and Television, and Animation and Media Arts Concentration students.

FILM 3016 Non-fiction Video Production (3,3,0)

The course introduces the variety and possibility of non-fiction video productions. It aims to illustrate how the non-fiction video responded to personal, social, political, and economic realities and to changes in technology and systems of distribution. Students will broaden and widen the perspective in the video creation. It will introduce all essential stages of producing a non-fiction from generate idea, pre-production, production, and post-production.

FILM 3025 Digital Aesthetics and Practices (3,3,0)

This intensive studio course focuses on developing innovative media arts projects for understanding and applying a variety of open source software package and hardware and mechanical device tools among the context of up to date experimental media arts. The course covers basic techniques on computer programming and digital/analog electronics and suggests the usage of these skills within a wider aesthetic framework. The language built will also investigate relationships among media arts theories, cultural theories and media arts performances and installations. Students are encouraged to implement new tools, new systems and new presentational scenarios for performance, art installations, and other digital arts applications.

FILM 3026 Documentary Photography (3,3,0)

This course introduces the documentary vocabulary and theory through examination of a series of thematic visual works, i.e. photography, video, film, and new media from historical and sociological perspective. Students will be encouraged to form their holistic perception and apply their formulation of visual interpretation to their surrounding reality using photography as a medium.

FILM 3027 Television Studio Production (3,3,0)

The course aims to introduce all essential aspects of TV studio production for incipient students. Students will learn techniques of multi-camera shooting in television studio. The equipment, personnel and crew will be explained. Fundamental aesthetics of shot composition, shot variation, shot arrangement, light, use of sound and music, etc. will be instructed. Students will work as group to explore their own strengths and produce project to acquire various knowledge and techniques in television studio.

FILM 3035 History and Aesthetics of Chinese Cinema (3,3,0)

Students learn the general development of Chinese Cinema, the major concepts of film aesthetics and the key idea of Chinese film aesthetics. They will be able to appreciate the Chineseness in Chinese films and write about the achievements of major films aesthetically.

FILM 3045 Creative Arts and Visual Strategy (3,3,0)

This course introduces the art and science of persuasion: creative concepts. It outlines the criteria of effective creative communication, the techniques and creative process involved and how to generate ideas from brief to creative strategy. It gives students an overview of the creative department in creative bureaus. Students will also analyse the creative strategies of awarded campaigns to uncover the secrets of effective communication. Learning will be emphasized through participating in real world competition, practical class exercises and projects. Upon completion, students will be able to identify good creative ideas and devise visual strategies and creative concept to solve problems in the marketplace.

FILM 3047 Hollywood Cinema (3,3,0)

The objective of the course will be to introduce students to the history of Hollywood film production, and to a number of key issues relevant to a study of the subject. Topics covered will include the development of the studio system, relationship to society, the star system, major genres, as well as key films and key directors. While the first part of the course will focus on the classical Hollywood, the second part will address aspects of the post-classical Hollywood, ranging from the influence of the counterculture to the adoption of new marketing strategies, to the rise of the Indiewood, and to the digitization of cinema.

FILM 3055 3D Modelling, Texture and Rendering (3,3,0)

3D computer graphics and digital animation have been incorporated into many different forms of digital media and design production among disparate sectors of creative industries. This course is an extension of the foundational knowledge of computer graphics and aims to prepare the students with histories, theories, principles, genres, and practical skills of 3D modelling, texturing and rendering from preproduction, production to postproduction. The students will learn both technically and artistically (1) different methods of geometric modelling—NURBS, polygon and subdivision surfaces; (2) shading and texturing—from surface shading to procedural texturing; and (3) lighting and rendering—lighting and shadows, raytracing and radiosity. Simple animation and camera techniques from keyframing to path animation will be introduced. Eventually, the students should be able to create innovative 3D design from concepts, sketches and storyboards to 3D models and renderings for different kinds of 3D digital visualization and simple animation applicable to film, TV, game, environmental and industrial design, as well as other multimedia productions.

FILM 3057 Character Animation (3,3,0)

This course builds on the knowledge foundation from the courses “Computer Graphics” and “3D Modelling, Texture and Rendering” and focuses on the principles and techniques in developing character animations for narrative purposes. Unlike motion graphics and effects animations, character animation demands the capability of relating the characters with the audience for effective communication of messages. This can

only be achieved with fluid animations and vivid characters' personalities. This course will start with the classical Disney animation principles and demonstrate how to apply these in various scenarios to deliver the sense of weight and convincing physical movements. Students will then learn and master the art of timing and spacing in order to express emotions in the form of animation. This course will also cover some basic principles in acting, posing and body languages so that students can develop characters for performance and storytelling applications in film, TV and games.

FILM 3066 Television Programming and Concepts (3,3,0)

This course aims to explore TV programming as an economic and industrial practice, a media form, and an influential social and cultural force. This course also explains how the economic structure, technological shifts, and TV audience interact with the content and form of TV programming. Identifying key concepts in TV programming, this course analyzes a range of TV programs such as TV drama, reality show, news program, sports show, music television, and animated television from United States, Europe, and Asia. Upon completion of this subject, students are expected to understand the content and form of TV programming as well as its industrial, social, cultural, and technological ramifications.

FILM 3067 Creative Media Management (3,3,0)

This course is designed for students to learn and acquire the knowledge of operational strategies and business communication in relation with Hong Kong creative industry. This course is to introduce the basic understanding of the business world and the foundation of communication design entities and to the management concepts, which are specific to the process of communication design. Students will be able to identify and apply economics to creative endeavours. They will develop an understanding of people as resources and individuals in different commercial sectors and learn the strategic skills of project management and problem solving. In reality, students will need to learn and understand the genuine practices of creative industry. Study of departmental works and role-play of operating a creative company will be introduced. Students will eventually distinguish business strategies and opportunities in the real world as distinct from the need for better creative media management.

FILM 3076 Fundamentals of Acting (3,3,0) (C)

Prerequisite: FILM 2006 Introduction to Production

This is an introductory course on acting techniques. The course will focus on the Stanislavski system, and the psychological approach in acting will be introduced. The emphasis is on the conceptions and expressions of action. Students will be engaged in role-playing in various scenes, and will create and perform the basic structure of scenes, i.e. beginning – middle – end, through action-based acting. By the end of the course students will be able to understand the foundational elements and associated techniques of good acting and utilize those elements and techniques to communicate with other actors during the creative acting performance.

FILM 3077 Documentary Film (3,3,0)

This course will introduce students to some of the important movements within documentary film history, surveying important films and filmmakers from the early history of documentary to its recent developments. Students will study the thematic concerns and stylistic approaches of selected films, filmmakers and film movements, as well as the historical contexts from which they emerged. The course will also cover selected areas of film theory where relevant.

FILM 3085 Film Music and Sound Design (3,3,0)

This interdisciplinary course provides practical and aesthetic training in the production of sound and music in film and media arts. It explores how various historical movements and technologies have shaped the way sound and music is used in film, and the contemporary field of "sound art." Starting from the idea of "musique concrete," this course investigates the

boundaries between silence, noise, sound effect, ambient sound and music, offering a more comprehensive understanding of the craft of sound art, film music and sound design. By the end of the course, students will be able to use professional vocabulary to communicate ideas about sound and music in a variety of contexts. They will also understand how sound and music defines space, shape memories and create connections between people, places and objects in film and media arts.

FILM 3086 Independent Cinema (3,3,0)

This course will explore the parameters of independent cinema in different cultural and historical contexts. It will examine the thematic concerns and stylistic approaches of independent cinema; representative films and filmmakers; and the shifting definition of independent cinema. The course also takes into consideration the institutional aspects of independent cinema, such as the role of film festivals, the relationship between independent cinema and Hollywood, the globalization of film finance, as well as the increasing influence of digital technology and the Internet.

FILM 3087 Understanding Animation (3,3,0)

This course aims to introduce students to an understanding of the idea and development of animation. From a historical perspective, the course directs focal attention to the narrative and aesthetic devices particular to the animated works produced by major film studios and independent artists alike. The course also seeks to introduce students to an appreciation of animations produced outside North America, in particular those from Europe, Japan and China. Alongside the understanding of the history, narrative and aesthetics of animation in a transnational framework, equally important to the course are issues of contemporary ideologies, industrial imperatives and evolving technologies that have decisively animated and shaped the genre.

FILM 3095 Animation Workshop I: Principles, Aesthetics, and Production (3,3,0)

This course introduces the history, language, principles, aesthetics and 3D animation tools used in the creation of animation within the context of art and design. Focus is on understanding the development of animation, the mechanism of animation, and the techniques of 3D animation sufficient to produce projects of merit.

The course is organized to maximize hands-on experience and will include numerous in-class exercises. Because of this, attendance and participation in the weekly classes is extremely important and is considered in grading calculations.

FILM 3096 Production Workshop II (3,3,0)

This course adopts a holistic approach to teach intermediary film production techniques to students who have acquired basic knowledge in the field. Students utilise and sharpen the techniques they learnt in FILM 2055, and integrate the art of cinematography, editing and sound in the production of three short narrative films. They are given the opportunity to explore and develop their own personal style of narrative, cinematography and editing. Students are also expected to communicate production and post-production concepts using the cinematic terms learnt in FILM2055 both in class and on set.

At the end of the semester, each student will screen a finished film for a final critique. The film should be ready for submission to film festivals, and can serve as the student-director's demo to showcase his or her production capabilities.

FILM 3097 Hong Kong Cinema (3,3,0)

This course is designed to investigate histories, aesthetics, genres, directors and modes of production of Hong Kong cinema. Students need to have a basic understanding of cinema as an artistic medium as well as a cultural product subject to market economy and cultural policy of nation-states. Lectures focus on the idea of cinema as a never-ending process of struggles among filmmakers, film languages, the film industry, official cultural agendas, the audiences, and film culture. Each class meeting consists of screening and lecture.

FILM 3105 Alternative Animation (3,3,0)

This course aims at widening students' horizon in understanding animation. It offers opportunity for students to experiment with different styles and techniques of animation such as painting, cut-out, stop-motion, puppet model and other haptic techniques without using the conventional key framing approach. It will also review photographic methods and see how digital media can augment traditional methods or replace them. Through individual and group assignments students will explore various tools and techniques while developing their skills of styles, concepts and have better understanding of the possibilities of animation.

The course is organized to maximize hands-on experience and will include in-class critiques, exercises, and work sessions. The critiques will be run as seminar-style discussions, with everyone participating in the critiques and discussions of each student's work. Because of the way the classes run, attendance and active participation in the weekly classes is considered very important and is considered in grade calculations.

FILM 4006 Advanced Experimental Image Processing (3,3,0)

This course will advance students' fluencies in photographic expression by introducing them the analogue/film experiment to advanced manipulation of digital capture. Students will learn pin hole imaging technique, view camera capture and advanced photographic lighting and design technique to create high quality digital output, of which utilizing the industry standard for photography exhibition. The technique and photo design proficiency will be developed within a context of historical, critical and conceptual photography conventions.

FILM 4007 Advanced Script Writing (3,3,0) (C)

This course explores the principles of different dramatic forms. Issues in comparative drama, media aesthetics and adaptation will also be discussed. Advanced techniques for creating full length original or adapted script will be introduced.

FILM 4015 Film and Television Directing (3,3,0) (C)

This course covers the fundamental, practical elements for directing dramatic film and television productions in the studio and on location. The director's role and the working relationships among actors, producer, art designer, cameraman, editors and music director, etc. are explored. Opportunity to experiment with the creative use of camera movement as well as mise-en-scene is provided.

FILM 4016 Internship (0,0,0)

Prerequisite: Year III standing

Students are encouraged to undertake a non-graded and zero-credit professional internship during their study. The aim is to help them find out their strength and weakness, learn and apply working experience in real-world industry setting, realize their responsibility as a team member and communicate with other people in real working situation. The internship is normally of at least two months full-time employment or professional practice during the summer between the second and third years but it can be a minimum of 160 hours of work. Students are required to conform to all reasonable requirements of their internship employer. Both the employer and the student file reports with the Academy of Film after the internship.

FILM 4017 Motion Graphic Design (3,3,0)

This course will explore the design requirements for professional quality broadcast graphics and title design for feature films and multimedia projects. Using combinations of still images, graphics, video footages and audio sound tracks, we will examine the relationships of motion, pacing, textures, transitions, design and composition in space and time. Emphasis will be placed on compositing techniques, design concepts, art direction, aesthetics and the overall style of professional motion graphics productions. Asset management, aspect ratios, resolutions, interpolation algorithms, colour depth and image stabilization techniques are also addressed. Students will learn to work with lighting, grain

matching, perspective control and camera moves to create the final composite. The *Adobe Photoshop*, *Adobe Illustrator*, *Adobe After Effects* and *Apple Final Cut Pro* software packages will be used to illustrate the principles and techniques and to produce the projects.

The course is organized to maximize hands-on experience and will include in-class critiques, exercises, and work sessions. The critiques will be run as seminar-style discussions, with everyone participating in the critiques and discussions of each student's work. Because of the way the classes run, attendance and the active participation in the weekly classes is considered very important and is considered in grade calculations.

FILM 4026 East Asian Cinemas: History and Current Issues (3,3,0)

The course centres on various Asian cinemas and is designed to introduce students to a basic understanding of this unique cluster of cinemas, particularly their respective industrial, directorial and stylistic features. Focus is on Orientalism, modernism, colonialism and post-colonialism of Asian Cinema (and culture and society), also on the relation between cinemas in Asia and cinemas of the West. The areas covered in this course range from major film production centres of Japan, South Korea, India to marginal cinemas such as Singapore and the Philippines; feminist, diasporic and independent filmmaking will also be included in our topics.

FILM 4027 Special Topics in Film (3,3,0)

This course allows new topics to be taught, enabling a degree of flexibility within the curriculum, for emergent ideas to appear and be realized within the teaching and learning environment, and to reflect the changing interests and expertise of staff members. There are, therefore, no subject-specific aims and objectives here, but rather general aims and objectives, within which subject-content will be articulated. The course aims to study a particular subject in a comprehensive manner. Students will attend lectures on the subject, read on the subject, view relevant films, and carry out required modes of assessment. At the end of the course students will have a good understanding of the subject, and will be able to demonstrate that understanding in specified forms of assessment.

FILM 4035 Production Management (3,3,0)

The course aims to introduce the entire structure of film production nowadays. It explains all duties and importance of main posts, "above-the-line" and "below-the-line", in the film production system including script writer, producer, director, cinematographer editor, grip, gaffer, etc.

The course will introduce the updated management of media organisations and the development of latest media in video and film production. It will be conducted in seminar form. Guests will be invited to share their dynamic experiences of media management. Students will broaden and widen the perspective in production and media management and development.

FILM 4036 Animation Workshop II: Body Mechanics (3,3,0)

This course focuses on the facial expressions and bodily gestures in character animation for performance and storytelling. The course takes the animation from the level of convincing physicality up to the level of engaging performance with believable characters through the study and applications of animation principles, non-verbal communication, theories of human motivations and emotions. The course will provide a fresh perspective for studying character animation from the technical and communication aspects of animation. Students will learn not only how to animate but also how to deliver the emotions and thoughts of the characters to engage the audience with distinctive personalities and attitudes through rich facial expressions and body gestures.

FILM 4037 Studies in French Cinema (3,3,0)

The course will introduce students to some of the important movements within French cinema history, and to important

French films and film-makers. The central themes and characteristics of films, film-makers and film movements will be considered, as will historical context. The course will also cover selected areas and issues of European film theory where relevant.

FILM 4045 Studies in German Cinema (3,3,0)

The course will introduce students to some of the important movements within German cinema history, and to important German films and film-makers. The central themes and characteristics of film-makers, films and film movement will be considered, as will historical context. The course will also cover selected areas and issues of European film theory where relevant.

FILM 4046 Advanced Cinematography (3,3,0) (C)

Prerequisite: FILM 3096 Production Workshop II

This course intends to develop students' ability to be a Director of Photography (DP) in film production. Students with basic skills in cinematography and lighting will further learn how to translate original ideas into the visual register through the use of camera and lighting design. Through various exercises and workshops, students will learn the technical and aesthetic aspects of cinematography. By the end of the course, students will have a in-depth understanding of the role and specific practices of a DP.

FILM 4047 Theory and Criticism (3,3,0)

This course introduces students to the basic research methodologies used in film and media arts. We will identify the disciplinary elements of film and media arts studies and the interdisciplinary aspects of film and media arts in contemporary contexts. The course is structured by a set of issues connected to art history, literacy criticism, social and critical theory and philosophy. It draws on many conceptual, historical and methodological issues, challenging students to evaluate moving images critically and creatively. It also aims to explore contemporary screen theory as an interdisciplinary hybrid of formal, aesthetic, ideological, institutional and technological approaches.

FILM 4055 Television and New Media (3,3,0)

This course introduces the major theories in television and new media studies. Television and new media are understood as a set of institutions, technologies and texts shaped by historical, cultural, political and economic forces. This course examines television and new media's historical evolution; their relationships to other media; their preferred genres; their models of spectatorship and consumption; their politics of representation in regard to class, ethnicity, gender, and sexuality; and their economic modes of operation. Upon completion of this subject, students are expected to understand the content and form of television and new media as well as its industrial, social, cultural, and technological ramifications.

FILM 4056 Character Design and Storyboarding (3,3,0)

This course aims at equipping students with the principles and skills to develop engaging characters to drive animation story with dramatic and emotional impacts. The course will focus on the biped character creation process and the application of storyboarding principles in the form of animatic to reflect the complexity of characters' personalities in animation. Students will learn the visual aspects of character design covering facial features, body proportion, anatomical structure, posing, and custom styles and evolve the creative decisions based on the research and development of the characters' profiles and personalities. In addition to the conceptual and visual development, students will model, rig and texture the characters to produce an animatic with the applications of storyboarding principles. By the end of the course, students will be able to develop original characters and present their stories vividly in the form of animated storyboard.

FILM 4057 Interactive Graphics (3,3,0)

This course aims at extending students' visual literacy and application of creative ideas from static medium to dynamic interactive media with the introduction of programming skills

and the relationship between codes and visual elements. In order to harness the full potentials of the emerging dynamic media, a thorough understanding of the general programming principles and interactivity design is indispensable. However, this course is not going to train students as programmers but prepare them with sufficient knowledge to develop and exploit the dynamic media for their creative endeavors. Students will learn the underlying mechanisms of manipulating, creating and transforming visual elements using programming codes. Moreover, students will explore the domain of generative visuals and arts through the evolutionary computing concepts of iterations, recursion, random function and L-system. After finishing this course, students will be able to develop dynamic and generative visual applications for various domains of creative and media productions.

FILM 4065 Art Direction and Production Design (3,3,0)

This course emphasizes the importance of the production designer as one of the key production team creators in materializing fantasies and illusions into screen reality. Students are encouraged to incorporate concepts from this course into their projects for production courses.

The course is organized to maximize hands-on experience and will include numerous in-class exercises. Because of this, attendance at and participation in the weekly classes is extremely important and is considered in grading calculations.

FILM 4066 Visual Effects Workshop (3,3,0)

This course focuses on the overall workflow of digital visual effects productions, explores different particle and dynamics systems, and introduces the basic principles behind each process among the spectrum of digital visual effects that are being practiced in the current film and animation industry. Hands-on experience is provided in the workshops in order to assist students in expanding their visual vocabularies. An industrial standard 3D software package will be used to illustrate the principles and techniques dealt with.

The course is organized to maximize hands-on experience and will include numerous in-class exercises. Because of this, participation in the weekly classes is extremely important and is considered in grading calculations.

FILM 4067 Game and Design (3,3,0)

This course aims to equip students with the thorough understanding of the computational concepts behind the responsive interfaces and intelligent games so that they can apply the techniques in developing new interfaces and games on different media platforms. Interactive and intelligent visual interfaces are the windows and faces of various contemporary media such as games, smartphones, tablets and interactive TV. Those engaging visual interface and novel interaction experience are driven by sophisticated computational concepts and meticulous implementations. Going beyond buttons and point-and-click interface, this course will cover physical-based interfaces built with particles, springs, elasticity, forces and collisions, and explore various input modalities using webcam and microphone for gesture and voice recognition. Special topics on Path-finding, Cellular Automata and Genetic Algorithm will also be introduced to expand student's arsenal of tools in interactive art and design development.

FILM 4868-9 Honours Project in Animation and Media Arts (6,*,*)

Prerequisite: FILM 2008-9/3008-9 Practicum I & II

The Honours Project is proposed and designed by the student, with the approval of a supervising faculty member, in an area related to the student's selected final major electives. The Honours Project involves the individual student in a creative pursuit and represents the peak of the student's creative achievements in the course. Students receive regular reviews of their progress from advisors. The final project must be presented in production or written format and will be assessed by a panel of teaching staff. Prior to the approval of the project, the student must submit a written proposal. Assessment criteria include judgments on

communication and artistic quality, and the creative use of electronic and digital media techniques. Workshops and seminars provide an informal forum to discuss progress in the work.

FILM 4878-9 Honours Project in Film and Television (6,*,*)

Prerequisite: FILM 2008-9/3008-9 Practicum I & II, OR FILM 4007 Advanced Script Writing (for scriptwriting project)

An Honours Project is proposed and designed by the student, with the approval of a supervising faculty member, in an area related to the student's selected final major electives. The Honours Project involves the individual student in a creative pursuit and represents the peak of the student's creative achievements in the course. Students receive regular reviews of their progress from supervisors. The final project must be presented in production or written format and will be assessed by a panel of teaching staff.

The proposed project categories may come from the following fields: video production, animation production, script, and research. Prior to the approval of the project, the student must submit a written proposal. Assessment criteria include judgments on communication and artistic quality, and the creative use of electronic and digital media techniques. Workshops and seminars provide an informal forum to discuss progress in the work.

FIN 1610 Financial Planning and Investment Analysis (3,3,0)

This course provides students with an understanding of basic investment products and financial planning techniques commonly used today. Various investment products will be introduced in this course, such as common stocks, fixed income securities, unit trusts, derivatives, etc. Particular attention is given to forming a sound and executable financial plan. This course is offered to non-BBA students only.

FIN 2210 Banking and Credit (3,3,0)

Prerequisite: BUS 1240 Business and Corporate Social Responsibility or BUS 1630 The World of Business

This course offers students a basic understanding of banking and the importance of an efficient banking industry to the working of a market economy. It examines the structure of the banking industry, the role of the central bank, and the basic functions of commercial banks. Emphasis is placed on the general environment of banking in Hong Kong, financial instruments being offered by the banks and analysing the performance of a commercial bank and also the credit analysis of bank customers.

FIN 2230 Financial Management (3,3,0)

Prerequisite: ACCT 1210 Principles of Accounting I, or ACCT 1220 Principles of Accounting II, or ACCT 1710 Introduction to Financial Accounting, or BUS 1240 Business and Corporate Social Responsibility or BUS 1630 The World of Business or FIN 1610 Financial Planning and Investment

This course is designed to provide business students with solid foundation on finance concepts and essential basic knowledge of financial instruments, markets and institutions. It also aims to equip students with the techniques for evaluating financial assets, assessing capital investment opportunities and making long-term and short-term financial decisions.

FIN 2250 Investment Management (3,3,0)

Prerequisite: FIN 2230 Financial Management, or FIN 2260 Financial Management or FIN 2280 Principles of Financial Management

This course examines the investment environment in Hong Kong, the basic principles of valuation of financial assets, and the development of portfolio and capital market theories. The purpose is to offer students guidance in the management of financial investments.

FIN 2260 Financial Management (2,2,0)

Prerequisite: (1) ACCT 1110 Principles of Accounting I and ACCT 1120 Principles of Accounting II, or (2) ACCT 1710 Introduction to Financial Accounting, BUS 1180 Introduction to Business or BUS 1630 The World of Business

This course enables students to (1) understand the fundamental concepts in finance, (2) assess alternative investment possibilities, and (3) evaluate different sources of financing projects.

FIN 2270 Financial Management (3,3,0)

Prerequisite: PA 0021 Financial Accounting II (HKBU's Associate of Science in Professional Accountancy curriculum) or PA 0051 Business Enterprise (HKBU's Associate of Science in Professional Accountancy curriculum) or Equivalent

Finance is the cornerstone of a business and good financial management is vital to its success and growth. This course enables students to (1) understand the fundamental concepts in finance; (2) assess alternative investment possibilities; and (3) evaluate different sources of financing projects. On completion of this course, students should have a good understanding how to choose among the variety of investment and financing possibilities that are available in the market.

FIN 2280 Principles of Financial Management (3,3,0)

Prerequisite: ACCT 1710 Introduction to Financial Accounting, or BUS 1630 The World of Business or FIN 1610 Financial Planning and Investment Analysis

This course introduces the basic concepts and techniques of business valuation for non-business students. The course enables students to (1) understand the fundamental concepts in finance, (2) assess alternative investment possibilities, and (3) evaluate different sources of financing projects.

FIN 2610 Introduction to Futures and Options Markets (3,3,0)

Prerequisite: FIN 2250 Investment Management

This course introduces students to futures, options, and other derivative contracts. Class lectures will be focused on the theoretical aspects of these securities; however, students' understanding of the practical issues relating to these contracts for the local and foreign markets will be enhanced by their works on a term project.

FIN 3110 Fixed Income Securities (3,3,0)

Prerequisite: FIN 2250 Investment Management

This course explores various fixed-income securities and the methods for analysing them. Moreover, the course also discuss interest rate related derivative instruments and how to use these contracts to modify the exposures and enhance the yields of the fixed-income portfolios. Class lectures will be focused on the theoretical aspects of these securities. Formal lectures will be followed with class discussions. Students' understanding of the practical issues relating to these contracts for the local and foreign markets will be enhanced by their works on a term project.

FIN 3120 Business Valuation Using Financial Statements (3,3,0)

Prerequisite: FIN 2230 Financial Management or FIN 2260 Financial Management or FIN 2280 Principles of Financial Management and ACCT 1210 Principles of Accounting I or ACCT 1220 Principles of Accounting II or ACCT 1710 Introduction to Financial Accounting

This course introduces analytical tools and business valuation techniques commonly used by professional business analysts, investment bankers, and stock brokers. Students equipped with these tools will be able to evaluate the financial position and operating performance of an enterprise, and conduct basic business valuation in various industries, both domestically and internationally.