

to create and develop ideas via related practical skills including video shooting and editing, sound recording, and media design and production. In line with aesthetic and theoretical studies of different digital video and computer animation artworks, students will be provided with hands-on practices of digital video and sound production skills and knowledge. Both theoretical and practical trainings aim to provide students the developing multidisciplinary knowledge for using sequential media in digital video and computerized media productions.

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

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 Film and Media Arts Practicum I (0,\*,\*)**

(1) *Film Concentration*: This course aims to engage students in projects operated by The Young Director (TYD). The TYD is a student organization, which is jointly run by second and third year of Film Concentration students. Students gain practical experience by participating in the planning and execution of moving image production, circulation and promotion projects.

(2) *Media Arts Concentration*: Students gain practical experience in managing Media Arts projects by operating under the Digiforce (DF). Digiforce is a student organization which is jointly run by second and third year Media Arts Concentration students. Through a series of projects, students learn how to plan, organize, visualize, design and work as a team.

**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 on-hand experience of the creative process.

**FILM 2016 Film and Video Cinematography (3,3,0) (C)**

Instruction in the use of the equipment available for hands-on exercises is provided to illustrate fundamental principles of cinematography in film and video. Workshops are also conducted to allow students to learn to shoot in the studio and on location. By the end of the semester, students must demonstrate an ability to communicate in basic visual terms and to produce work in both film and video cinematography.

**FILM 2017 Introduction to Film and Media Arts (3,3,0) (E)**

This course introduces students to the fundamentals of cinema and media arts as interdisciplinary fields with distinct histories and practices. The course has a bifocal approach. The first part focuses on film elements and reading film through the study of key works. This part also emphasizes both the institution of cinema and specific film texts (including mainstream, avant-garde and non-fiction). Students will be asked to consider ways in which cinema makes sense to audiences, practitioners and theorists. The second part of this course will engage students with a comprehensive understanding of media arts by covering its historical developments and intersections between arts and digital technologies to the evolution of applications from early experimentations to contemporary creative and media arts. Students will learn the fundamental theories and principles that have empowered the media to serve as a tool for creative expression and as a medium of artistic production.

**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 2035 Fundamentals in Computer Graphics (3,3,0) (C)**

This course is designed to introduce the fundamentals of computer graphics as how they are applied 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.

**FILM 2036 Cinema Theories and Aesthetics of Film (3,3,0)**

The course starts with a survey of the major concept of aesthetics. Fundamentals on the different perspectives, cultural in general and media in particular, on beauty will be discussed. Then the course will focus on film. It starts with the aesthetic elements in moving image production: frame, perspective, composition, camera movement, plan-sequence, montage, lighting, colour, sound, and last but not the least, acting. Then it proceeds to see how these elements join together to create different aesthetic forms of audio-visual works. Large amount of audio-visual materials will be presented in the classroom to acquaint students with different significant cinematic styles in film history. In the later part of the course, besides formal aspects, emphasis will be put on the experiential aspects. Philosophical questions concerning the essence of film will be addressed.

**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 3005 Film and Video Editing (3,3,0) (C)**

Prerequisite: FILM 2016 Film and Video Cinematography  
This course provides an exploration and practical application of the traditional and contemporary experimental theories of film editing. The fundamental steps of film post-production and new electronic technologies being utilized in film and video post-production are introduced.

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

Prerequisite: FILM 2016 Film and Video Cinematography  
The goal of the Sound Recording and Mixing course is to train the students in all the basic elements and 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 student to learn the concepts, skills and techniques of audio equipment and systems involved in the entire film and/or video production processes.

**FILM 3007 Film and Media Arts Research Methods (3,3,0)**

This course introduces students to the basic research methodologies used in film and digital media. We will identify the disciplinary elements of film and digital media studies and the cross-disciplinary aspects of film and digital media in contemporary contexts. The course is structured by a set of issues connected to art history, literary 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 3008-9 Film and Media Arts Practicum II (0,\*,\*)**

(1) *Film Concentration*: This course aims to engage students in projects operated by The Young Director (TYD). The TYD is a student organization, which is jointly run by second and third year of Film Concentration students.

(2) *Media Arts Concentration*: Students gain practical experience in managing Media Arts projects by operating under the Digiforce (DF). Digiforce is a student organization which is jointly run by second and third year Media Arts Concentration students. Through a series of external and internal creative projects, students learn how to plan, organize, decide, visualize and work as a team and individually.

**FILM 3015 Digital Animation (3,3,0)**

This course introduces the history, language, principles, aesthetics and digital 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 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 at and participation in the weekly classes is extremely important and is considered in grading calculations.

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

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 3017 Studies in Television (3,1,2) (E)**

This course is designed to acquaint students with knowledge of television history, institutions and cultures and methodologies of television studies. The first part of the course is an overview of television, with a focus on institutions and structures of television. The second part focuses on television as a manifold cultural form and how contemporary literary, media, and cultural theories have redefined studies of television. The impact of television's new trends and orders, including transnational expansionism, de-regulation, and new technology will also be discussed.

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

This course provides a further study and understanding of digital design principles and practices through the creative process. The learning goal will focus on the aesthetic as well as cognitive theory and applications of visual ideas and industrial standard by different creative media. The major learning activities will be hands-on practices in digital media and design experience of communication and transformation such as graphic arts, multimedia design and interactive publication. Exploration of content creations and media solutions in contemporary creative business are expecting to be realized and delivered by students.

Cross-media narrative skill and visualization techniques will be required to achieve the creative expression and idea. In addition, exploiting different visual skill sets together with demonstrations on professional techniques will be provided to students. After completing this course, students will be able to understand the discourse of design solutions and cultural changes in digital media aesthetics and practices.

**FILM 3026 Documentary Photography (3,2,2)**

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) (C)**

Prerequisite: FILM 2016 Film and Video Cinematography

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) (C)**

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 3036 Hong Kong and Taiwan Cinema (3,3,0) (C)**

This course is designed to investigate histories, aesthetics, genres, directors and modes of production of Hong Kong and Taiwan 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 lectures.

**FILM 3037 Interactive Arts I: Visual Programming (3,3,0)**

This course aims to extend 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 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