

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.