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 at and active participation in the weekly classes is considered very important and is considered in grade calculations.

FILM 4006 Advanced Experimental Image (3,3,0)
Processing
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 (3,3,0)
Current Issues
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 (3,3,0)
Mechanics
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 evolutional 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 (6,*,*) Media Arts
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