

SCHOOL OF FILM & TELEVISION

COURSE CATALOGUE

of

Four-year Undergraduate Programme

**Academic Year
2016/17**

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1. CURRICULUM CHARTS

Bachelor of Fine Arts (Honours) in Film & Television

Year One

	CRN	Course Code	Subject	Semester	Credits
Major Studies	93732	FTVWB1001	Basic Filmmaking Practicum	I	3
	93731	FTVPB1001	Production Administration Fundamentals	I	1
	24702	FTVXB1001	Screenwriting Fundamentals	II	1
	93727 & 24688	FTVEB1001	*Editing Fundamentals	I & II <small>SemA&B: W9-16</small>	1
	23702	FTVDB1001	Directing Fundamentals	II	1
	23708	FTVSB1001	Sound Fundamentals	II	1
	94901 & 23698	FTVCB1001	*Camera & Lighting Fundamentals	I & II <small>SemA&B:W1-8</small>	1
	24191	FTVWB1004	Narrative Practice	II WT	3
	24024	FTVWB1003	Production Practice I	II WT	1
	93725 & 24184	FTVCB1003	*Photography I	I & II <small>SemA W1-16 SemB W1-8</small>	2
				Sub-Total	15
Contextual Studies	93729 & 23706	FTVHB1003-4	Approaches to Film Analysis I & II	I & II	2 + 2
	93730	FTVHB1005	Silent Cinema	I	2
	23707	FTVHB1007	Chinese Cinema: Hong Kong	II	2
	93728 & 23705	FTVHB1001-02	Screen Worlds I & II	I & II	1 + 1
				Sub-Total	10
Languages	(Refer to Lang. Dept. for details)	LGENI0904 & LGENI0912/0913/0914	English through Performing Arts & other English courses	I & II	1 + 1
		LGPUI1002 & LGPUI1903	Beautiful Chinese I & Essnt Chi Discourse & Rhetoric	I & II	1 + 1
				Sub-Total	4
Liberal Arts	95208 & 24767 (Refer to Liberal Art's List for details)	LALAB2101-2	Civilizations I & II	I & II	2 + 2
				Sub-Total	4
Academy Electives	(Refer to AE's List for details)		Selected by students	I or II	2
TOTAL				TOTAL	35

Remarks: The above schedule of all courses will be subject to change by the School's final decision

*Photography I, Editing Fundamentals, Camera & Lighting Fundamentals – will be conducted in both 1st & 2nd semester but only assessed in the 2nd semester

Minimum number of accumulated credits required for BFA1: 35

**Bachelor of Fine Arts (Honours) in Film & Television
Year Two**

	CRN	Course Code	Subject	Semester	Credits
Major Studies	94522 & 24192	FTVWB2001-2	Non-Fiction Practicum I & II	I & II	3 + 3
	24542	FTVWB2005	Production Practice II	II WT	1
	<i>(Students need to choose 3 Intermediate courses below out of 6)</i>				
	94520	FTVPB2001	Intermediate Production Administration	I	2
	25667	FTVDB2001	Intermediate Directing	II	2
	94521 & 24190	FTVSB2001	*Intermediate Sound	I & II SemA W10-16 SemB W1-8	2
	94512	FTVCB2001	Intermediate Cinematography	I	2
	24186	FTVEB2001	Intermediate Editing	II	2
	24223	FTVXB2001	Intermediate Screenwriting	II	2
			Sub-Total	13	
Contextual Studies	94517 & 24188	FTVHB2003-4	Chinese Cinema: China & Taiwan I&II	I & II	2 + 2
	94518	FTVHB2005	Documentary Concepts	I	2
	94905	FTVHB2009	Script Analysis	I	1
	94516 & 24187	FTVHB2001-2	Screen Worlds III & IV	I & II	1 + 1
				Sub-Total	9
Languages	(Refer to Lang. Dept. for details)	LGENI0908/09	English Thru Humour/ Natural English	I	2
		LGAPEXXXX	Other Languages	II	2
				Sub-Total	4
Liberal Arts	95214 & 24773 (Refer to Liberal Art's List for details)	LALAB2301 & LALAB2302	Major Cultural Issues I & II	I & II	2 + 2
				Sub-Total	4
<i>(Take a total of 4 credits from below AE+SE)</i>					
#School Electives	94907	FTVLB2003	Introduction to Art Direction	I	1
	24695	FTVLB2007	American Cinema - The Studio System	II	2
	24693	FTVLB2005	Photography II	II	2
	24696	FTVLB2009	Introduction to Screen Acting	II	2
	XXXXX	FTVLB2011	Assistant Director & Continuity Workshop	II WT	1
				(0-4 credits required for Electives)	Sub-Total
# Except those electives with a requisite (please refer to the course descriptions), students can choose any other school electives within the FTV Bachelor programme if there is no time clash					
Academy-Elective	(Refer to AE's List for details)		Selected by students	I or II	2-4
TOTAL				TOTAL	34

Remarks: The above schedule of all courses will be subject to change by the School's final decision

*Intermediate Sound – will be conducted in both 1st & 2nd semester but only assessed in the 2nd semester

Minimum number of accumulated credits required for BFA2: 69

Minimum number of accumulated credits required for graduation: 132

Bachelor of Fine Arts (Honours) in Film & Television
Year Three

	CRN	Course Code	Subject	Semester	Credits	
Major Studies	94915 & 24700	FTVWB3001-2	Multi-camera Television Workshop	I&II SemA: W1-16 SemB: W1-8	2+2	
	94916 & 24701	FTVWB3003-4	Third Year Project	I&II	3+4	
	<i>(Students select the following 2 Advanced courses from your 3 studied intermediate courses in 4YD2)</i>					
	94902	FTVCB3001	Advanced Cinematography	I	3	
	94903	FTVDB3001	Advanced Directing	I	3	
	94904 & 24689	FTVEB3001	*Advanced Editing	I & II	3	
	94912	FTVPB3001	Advanced Production Administration	I	3	
	94917	FTVXB3001	Advanced Screenwriting	I	3	
	94913	FTVSB3001	Advanced Sound	I	3	
<i>(All advanced courses conducted in Sem A will last from W 1-11)</i>				Sub-Total	17	
Contextual Studies	95231 & 25034	FTVHB3001-2	Reflections on Filmmaking I & II	I&II	0.5+0.5	
	94906 & 24690	FTVHB3003-4	Screen Worlds V&VI	I&II	1+1	
	24691	FTVHB3005	Screen Theories	II	2	
					Sub-Total	5
<i>(Take a total of 10 credits from below AE+SE)</i>						
#School Electives	95933	FTVLB3011	2D Digital Motion Graphics & Applications	I W1-11	2	
	94910	FTVLB3003	American Cinema since the 1960s	I	2	
	94911	FTVLB3005	Commercial Photography	I	2	
	24699	FTVLB3007	Production Design I	II	2	
	94909	FTVLB3002	Appreciation of Screen Sound and Music	I	2	
	XXXXX	FTVLB3015	Color Grading Essentials	I	2	
	24698	FTVLB3004	European Cinema after WWII	II	2	
	25570	FTVLB3013	Introduction to Digital Visual Effects	II	2	
					(0-6 credits required for Electives)	Sub-Total
# Except those electives with a requisite (please refer to the course descriptions), students can choose any other school electives within the FTV Bachelor programme if there is no time clash						
Academy-Elective	(Refer to AE's List for details)		Selected by students	I & II	4-10	
TOTAL					TOTAL	32

Remarks: The above schedule of all courses will be subject to change by the School's final decision

* Advanced Editing – will be conducted in both 1st & 2nd semester but only assessed in the 2nd semester

Minimum number of accumulated credits required for BFA3: 101

Minimum number of accumulated credits required for graduation: 132

Bachelor of Fine Arts (Honours) in Film & Television

Year Four

	CRN	Course Code	Subject	Semester	Credits
Major Studies	25673	FTVWB4005	Television Project	II (W9-16)	3
	<i>(Students need to choose 1 course-4 credits below only)</i>				
	95789 & 25571	FTVVPB4001	*Production Administration in Focus	I & II	4
	95794	FTVXB4001	Screenwriting in Focus: Genre Explorations	I	4
	95787	FTVDB4001	Directing in Focus: Screen Acting Workshop	I	4
	95786	FTVCB4001	Cinematography in Focus	I	4
	95788	FTVEB4001	Editing in Focus	I	4
	95790	FTVSB4001	Sound in Focus	I	4
	<i>(Students need to choose 1 course-10 credits below only)</i>				
	95791 & 25670	FTVWB4001	*Graduation Project (Fiction or Non-Fiction Prod) <i>(for other-major students except Screenwriting)</i>	I & II	10
95792 & 25671	FTVWB4003	*Graduation Project (Screenplay) <i>(for Screenwriting major only)</i>	I & II	10	
			Sub-Total	17	
Contextual Studies	25572	FTVHB4003	Asian Cinema	II	2
	95873 & 25573	FTVHB4001-2	Reflections on Filmmaking III & IV	I&II	0.5+0.5
	25574	FTVHB4005	Professional Internship	II	3
				Sub-Total	6
<i>(Take a total of 8 credits from below AE+SE)</i>					
#School Electives	25575	FTVLB4008	Video Art	II	2
	95934	FTVLB4009	Eastern European Cinema	I	2
	Submit the form for registration	FTVLB4005-6	Independent Studies (IS)	I or II	1-2
	25576	FTVLB4007	Production Design II	II	2
			(0-4 credits required for Electives)	Sub-Total	0-4
# Except those electives with a requisite (please refer to the course descriptions), students can choose any other school electives within the FTV Bachelor programme if there is no time clash.					
Academy-Elective	(Refer to AE's List for details)		Selected by students	I & II	4-8
TOTAL				TOTAL	31

Remarks: The above schedule of all courses will be subject to change by the School's final decision

* Production Administration in Focus , Graduation Project (Fiction or Non-Fiction Prod) & Graduation Project (Screenplay)– will be conducted in both 1st & 2nd semester but only assessed in the 2nd semester

Minimum number of accumulated credits required for graduation: 132

Major Studies: 62

Contextual Studies: 30

Language: 8

Liberal Arts: 8

School Electives: 0-14

Academy Electives: 10-24

(AE+SE total credits should be ≥ 24 , with at least 10 credits in AE)

2. COURSE DESCRIPTION

Year One

Approaches to Film Analysis I

The course requires students to read and analyse films in the context of their historical background, social and cultural, and to decipher how meanings and messages are being delivered by the use of film language and forms. Films selected are those concerned with issues of human's daily life, such as family, marriage, sex and gender. Special attention is given to the conventions of popular film genres, and how it gets meaning across to audience effectively. Through screenings and discussions, students start to develop ability to illustrate and analyse films in their various backgrounds and context as well as aesthetic treatment.

Approaches to Film Analysis II

The course required students to read and analyze films in the context of their historical background, social and culture, and how these messages been delivered using film languages and forms. Special attention is given to the conventions of common film genres and how it gets meaning across to audience effectively. This course puts focus on genres such as martial arts, romance, horror and gangster films. Through screenings and discussions, students start to develop ability to illustrate and analyze films in their various backgrounds and context as well as aesthetic treatment.

Basic Filmmaking Practicum

Through instruction and demonstration, students adopt and apply the requisite skills to produce three (3) short self-contained/explanatory scenes or mood-pieces in digital format. Students work in small groups under the guidance and supervision of a tutor from initiating idea to completing the work. Through repeated practices, students develop their production skills in the areas of cinematography, producing, directing, editing and sound design as well as their ability in team collaboration and communication.

Camera & Lighting Fundamentals

This course requires students to understand the fundamental knowledge of cinematic language through the use of camera and lighting. The students learn the cinematic communication language, aesthetic and theories through the use of camera lens, camera movement, camera angle as well as different lighting styles.

Chinese Cinema: Hong Kong

Students are engaged in an analytical study of the history of Hong Kong cinema from its inception in the early 20th century, through the first Golden Era of the Cantonese cinema in the 1950s and 1960s, to its gradual demise in the mid-1970s, having been replaced by the Mandarin cinema as well as by television. The interaction between the film and television industries throughout the 1970s finally yields to the revival of the Cantonese cinema which, through a continual search for an identity, ultimately develops itself into the Hong Kong cinema in its contemporary sense.

Directing Fundamentals

This course serves to examine the role played by the director, as well as the theory, mechanics and practice of how screen direction and the cinematic process create storytelling magic. Employing the format of short narrative films, students are introduced the process of creative conceptualization, i.e. how to draw on a variety of sources that are personal, cultural, or observational, to develop story ideas, as well as to organize them into a narrative structure. Also of immense significance is the ability of visualization and a good comprehension and command of the language of film. As such, both groundbreaking and outstanding shorts and excerpts of features will be screened and followed by analysis from the lecturer *and* discussions among the students themselves. Last but not least, the course also examines the collaborative process between the director and his/her crew members and show how the director engage them to contribute their creativity to the production.

Editing Fundamentals

The course introduces montage theory and its development. It also introduces other editing terminology / vocabulary, different cutting styles, organizational tools and rules for editing parameters of continuity, etc. Characteristics of various forms of editing are illustrated and explained through selected film clips viewing. Students also learn basic computer editing tools and begin to develop sense of montage and editing that will be reflected in their practical assignments.

Narrative Practice

This course requires students to adopt and apply the requisite aesthetics, knowledge and skills in narrative expressions exercises. Students work in small groups under the guidance and supervision of a tutor to completing various practical exercises in digital format. Through repeated practices, students develop their production skills in the areas of producing, directing, cinematography, editing and sound design as well as their ability in team collaboration and communication.

Photography I

This course requires students to apply the aesthetics of photographic expressions and the art and craft of still photography using various film stocks and 35mm SLR cameras. It provides lectures and hands-on experience in the technology, aesthetics and theory of still picture imaging. Students learn how various film stocks and a 35mm SLR camera works and how to accomplish the image through various practical skills. Students also learn black-and-white photography and darkroom techniques.

Production Administration Fundamentals

This course focuses on the anatomy of a film production crew; the duty of each crew member and how documents are prepared before and after a film production. There will be workshops to demonstrate how a film set is run and students will have the opportunity to practice on set.

Production Practice I

The course first introduces students the pre-production and production process as well as responsibilities of major roles in a film shoot. Then students are assigned to participate as minor production crewmembers attached to senior student's filming projects. Under the guidance and supervision of tutors, students gain on-set experience and become familiar with the five major departments of filmmaking, i.e. Producing, Directing, Camera and Lighting, Sound and Production Design. They are required to observe continuity on set and learn to prepare daily reports and marked scripts for the shoot. This experience prepares them to handle their own filming exercises later.

Screenwriting Fundamentals 電影編劇基礎

此課程要求學生對創作、編寫電影劇本建立初步認識。

以短片及短篇小說為範本，令學生掌握及了解故事意念及創作，同時學習如何以電影鏡頭呈現及表達。過程中，透析劇本編寫的基本概念（如時、地、人）及表達角色的方法；同時通過閱讀劇本，了解電影故事大綱、分場及劇本的寫作方式。

Silent Cinema

The course looks into the world cinema in a historical, aesthetic, social and comparative approach from the birth of the silent cinema in 1895 to the late 1920s. It focuses on the growth and development of the silent cinema and its various traditions. The emphasis is to introduce silent cinemas within their cultural, socio-political and historical contexts and to discuss films as both artistic and social statements. Important stylistic traditions, filmmakers and representative works will be focused.

Sound Fundamentals

This course provides basic audio theory and operational instruction for recording sound for picture. The course also introduces students to examples of screen-sound aesthetic concept and fundamental sound editing practice.

Screen Worlds I & II

This course requires students to view a feature film of outstanding merits, whether classical or contemporary, fictional or non-fictional, on 35mm on a good screen in a cinema each week, followed by an in-depth appraisal on its artistic style and historical significance. Recommended readings are uploaded to the School's Intranet for reference. There is a philosophy behind this course. In recent years, DVD (Digital Versatile Disc) / Blu-ray have become the most convenient and popular apparatus for viewing a film. Not only the latest releases, but more and more classical and rarely seen titles are now available in the disc formats. Students have become so accustomed to watching a movie on either a small-sized monitor or the computer screen that they have somehow lost the sensitivity to notice, not to mention appreciate, the meticulous details and emotional depth a well-composed and photographed image would offer. The rare practice of cinema-going has prevented them from experiencing a film in a public and collective environment with a real audience. This course is thus an attempt to remedy such a handicap and aims at reminding them of the way films were originally made to be seen and appreciated. It also endeavors to re-imbue in

them a sense of the larger-than-life quality of the cinema, in other words, to revive the very raw and enormous pleasure of movie-going, and to remind them of the true nature of the Cinema.

Year Two

American Cinema - The Studio System

The course explores the history and aesthetic development of American cinema in the Studio System Era from the 1930s to the 1950s. It surveys motion pictures into clear focus as an art form, an industry and as a system of representation and communication. The course will explore how Hollywood films work technically, artistically and culturally.

Assistant Director & Continuity Workshop

The Assistant Director and the Continuity are two key roles in a production team on which students who aspire to become either the Director or the Editor will most likely embark upon their graduation. This intensive practical workshop aims at training the students for these roles by setting up various mock situations such as casting and audition sessions and on-location filming. Students are divided into groups during mock sessions to facilitate active learning. Different practical concerns and procedures, such as scheduling, allocation of resources, production planning, location filming organization and management, etc. are introduced and discussed.

Chinese Cinema: China & Taiwan I

This course is an analytical study of the historical and aesthetic development of the Chinese cinema from its early period to the present. Particular emphasis is placed on the Chinese cinema in the 1920's and 30's, the Revolutionary Cinema after 1949, the emergence of the Fifth & Sixth Generation Filmmakers, and the development of documentary filmmaking from the 1990's to the present.

Chinese Cinema: China & Taiwan II

Students are engaged in an analytical study of the history of Taiwan cinema from the early period to the present. Particular emphasis is placed on Healthy Realism in the 1960's, the rise and fall of the New Taiwan Cinema in the 1980's, the art house and commercial productions in the 1990's till present time.

Documentary Concepts

A study of the historical, social and aesthetic development of documentary from the 1920s to present. Focus will be placed on the major documentary movements before and after WWII, basic concepts of documentary and the current situation of documentary filmmaking in the Greater China. The course will examine the "documentary" through a series of questions: What defines the genre or mode of documentary? What "truths" can documentary claim? How and when can these claims be made? Course material will cover the documentary "canon" – a set of historically important films and established discourses.

Intermediate Cinematography

This course requires students to understand and execute the fundamental practical knowledge of 16mm motion film camera and lighting equipment for story telling. During the course, students will learn the basic technical aspects on movie camera types, camera structures, meter usage, film structures and usage, proper usage and handling of grip and lighting equipment as well as safety on handling the equipment.

* The above description may be revised subject to the decision of the FTV Teaching & Learning Committee

Intermediate Directing

This course challenges students to find the most effective and expressive visual and aural means to tell their stories. Having recognized the role of the director and familiarized with the process of developing story ideas as well as the basic grammar of film language, the students will start to explore the different aspects of a director's screencraft: identifying the emotional core of the script; determining the point of view of the narrative; turning the psychology of the characters into behavior through staging techniques and shaping a scene through *Mise en Scène*; planning the shots with the use of floor plans and/or storyboards and maintaining narrative continuity.

Intermediate Editing

This course concentrates on narrative editing skills. Students establish their sense of rhythm, pacing, dramatic tension and use of sound in editing. They also develop skills in editing action and dialogue through lectures, screenings, discussions and practical assignments. The course also covers basic high definition post production technology which students will apply in the yearly projects.

Intermediate Production Administration

After the introductory course of production administration in the first year, this course will place emphasis on budgeting for shooting a short film, preparing daily production rundown and especially, on location-management. The course also outlines the role and responsibilities of the Producer and Production Manager in both short and feature filmmaking, particularly their relationship with other members of the crew, particularly the Director, Cinematographer and Actors (and their agents).

Intermediate Screenwriting 電影編劇中級班

此課程要求學生掌握編寫電影劇本的基本技巧，及對短片的故事大綱及劇本有能力作出評估及分析。學生會從影片範本中了解何謂分場及劇本。學生需學習如何以分場及劇本呈現故事意念；過程中須掌握劇本編寫的基本技巧及方式（如角色出場、開場及結局、情節推進、轉折點）。通過閱讀劇本，掌握電影故事大綱、分場及劇本的寫作方式。

Intermediate Sound

This intermediate-level course requires students to comprehend specific differences between relevant analogue and digital audio theories. Students will operate recording equipment, and digital audio software programmes, with increasing competence and efficiency, but under supervision. Students are also expected to scrutinise screen texts with greater perception of the roles and functions of screen-sound design and editing practice.

Introduction to Art Direction

This course is a general survey of the role of art direction and its functions in film and television productions. Through the examination of different styles of paintings and photography in the history of art, the student understands how different artistic choices contribute to the expressiveness of an art work and how these in turn encompass and reflect the time in which the art work was produced. With the reference to materials collected from meticulous research, the student first learns to sketch impressions of a character, then a set, and gradually moves on to develop and master the primary technique and craft of storyboarding, i.e. to visualize a scene from a series of successive and related images. Covering the basic areas of design fundamentals, technical drawing, model making, and rendering skills, the course also details and explains how the innate creative and aesthetic qualities of an art director must be combined with the practical and business aspects of what an art director is expected to do.

Introduction to Screen Acting

This course introduces the student to the world of Screen Acting, i.e. acting in front of the camera, as opposite from that on the stage, for which the actor must learn not only the very fundamental methods and crafts according to the great Constantin Stanislavski and the School of Method Acting from whom the latter derived, but also the very intimate relationship between himself and the film medium and its mechanics – the camera, the lighting, the frame, the editing. Knowing how the actor thinks and feels, how he researches for and understands a part, as well as how he concentrates and ultimately immerses himself into the character's mind to perform helps the director to find the exact articulation to communicate with the actor, and as such, the true and most expressive force of his film. The course combines theory and practice and requires the student to develop skills of observation and listening, to find out what we already know—— what we knew as children and chose to forget—— the endless wonder of a human face, the natural expression of unjudged emotion, and how to trust unwaveringly in the given circumstances of filming.

Non-Fiction Practicum I & II

This course introduces students to the various stages and techniques of making a non-fiction short from scratch to finished product, such as research, interview, proposal, shooting *in situ*, etc. Through practical assignments, students require to deal with real life characters, situations and events. It develops their social awareness and helps them to find and determine the drama and/or story from the society. Group projects with subject matter proposed by students will be conducted throughout the 2nd semester with tutorials provided.

Photography II

This course requires students to apply the aesthetics of photographic expressions and the art and craft of digital photography. It provides lectures and hands-on experience in the technology, aesthetics and theory of still picture digital imaging. Students learn how a digital camera works and how to accomplish the image through various tools and to develop the skills necessary for composing and capturing digital photographic imaging. Students also learn principles and applications of commercial photography.

Production Practice II

This course requires students to participate as production crewmembers in senior student's filming projects. This time students take up more important assistant roles in the five major departments of filmmaking, i.e. Producing, Directing, Camera and Lighting, Sound and Production Design. They continue to gain on-set experience with guidance and supervision from major crew roles performed by senior students. The course aims to improve students' ability in location filming organization and management, especially in production planning and scheduling, allocation of resources and arrangement.

Screen Worlds III & IV

This is a continuation of Screen Worlds I & II. The course requires students to view a feature film of outstanding merits, whether classical or contemporary, fictional or non-fictional, will be screened each week on 35mm print on a good screen in a cinema environment, followed by an in-depth appraisal on its artistic style and historical significance. Recommended readings are uploaded to the School's Intranet for reference. By emphasizing the practice of cinema-going to experience a film in public and collective environment with a real audience, this course aims at demonstrating the significance in watching and appreciating films in the way they were originally made to be seen and appreciated. Unlike Screen Worlds I & II, the films selected for this course are focused more on either genre films or a national cinema.

Script Analysis

The screenplay, or the script, serves as the backbone of a film. In order to prepare well for their duties and responsibilities, each key member of the crew, whether technical or creative, must have a clear and accurate understanding of the script. In written form, the script offers much more than the description of a plot, dialogues and characters. It implies and provides the visual outlook of the film, its "breath" and rhythm, what a scene or a set looks like, the subtext of the dialogue and what action (however intricate) is involved. This course engages the student in detailed analysis of film scripts by breaking them down into the different essential elements that make up the film. Students majoring in Producing, Directing, Cinematography, Editing, Production Design and Sound are guided to approach and scrutinize the script based on their specialised discipline, and to decide how this would take them on to collaborate with each other. Starting with scripts for shorts, the course will move on to feature film screenplays.

Year Three

2D Digital Motion Graphics & Applications

The 2D Computer Graphics Module addresses fundamental graphic design aesthetics, principles, techniques as well as production process of computer still and motion graphics. Students will learn how to use appropriate techniques and principles to create graphical titles, representations of pictorial information etc. and apply it in context in various domains.

*** Basic computer knowledge is required**

Advanced Cinematography

Students learn to utilize different lighting and camera techniques to shoot different scenarios.

Students are also required to understand and apply the use of different lighting and camera filters for different situations. Digital Cinema and 35mm camera are also introduced to the students.

Emphasis will also be placed on the critical thinking on the aesthetic creative control throughout the production process. Leadership and teamwork building is also emphasised throughout the course .

*** The above description may be revised subject to the decision of the FTV Teaching & Learning Committee**

Advanced Directing

Having learnt the fundamental craft of storytelling in visual and aural terms and the aesthetics of Mise en Scène, in this course students deal with the most experiential aspect of the craft of film directing: directing actors. The skills of directing actors involve exploring and investigating the emotions and personalities of people. The course will enlist the help and participation of professional actors to join the directing students in exercises. Emphasis is placed on how to cast and elicit the best performance from an actor; how to maintain continuity of character and performance level from shot to shot; the most appropriate approach to work with actors, rehearsal principles and techniques, as well as the relationship between the camera and the actor.

Students are also required to analyse and explore similarities and differences in the directorial approach of specific scenes in film. Additional topics include the structural and stylistic aspects of directing.

Advanced Editing

This course emphasizes on students' proficiency in both editing techniques and post production technology. Students practice with professional post production system. They learn to integrate visual editing and digital compositing effects on mixed platforms and formats. Through editing different forms ranging from short drama, commercial, music video, trailer, etc., students develop skills, creativity as well as technical knowledge to handle complex post production tasks in a professional way.

Advanced Production Administration

Having acquired the fundamental knowledge of film production in year two, in this course students will learn how to manage an independent film project through production administration in this course by lectures, workshop as well as interactive sessions with professionals in the film industry. Students are able to demonstrate their skills by presentation and during practice in the studio.

Advanced Screenwriting 電影編劇高級班

此課程要求學生掌握編寫電影劇本的技巧，及對角色設計、場面調度有一定的創作及寫作能力。學生需要學習設計及描寫角色出場、情節鋪排、個別場面的設計，以呈現故事意念；過程中須掌握電影劇本編寫的方式(如透過鏡頭及電影語言、聲音、場景的運用以表達)。通過閱讀劇本，掌握劇本書寫的具體細節。

Advanced Sound

Students will operate recording equipment, and digital audio software programmes, with a higher degree of autonomy, improved efficiency and increased speed. Students are expected to analyse and evaluate screen texts with increased precision and produce detailed, original interpretations of the roles and functions of screen-sound design and editing practice. Students at this level are expected to demonstrate a desire to commit to undertaking further study and responsibility within the Sound Major.

American Cinema since the 1960s

The course explores the history and aesthetic development of American cinema from the 1960s onwards. Focus will be placed on Independent filmmaking, The New Hollywood and contemporary American films. Films of Central and Latin America from the 1970s onwards will also be introduced, in order to examine the ways in which the film productions of various Latin American countries has sought to represent national identities.

Appreciation of Screen Sound and Music

This course requires students to consider how sound and music contribute towards the overall creative and aesthetic impact on screen production. The course delivers a brief overview of the historical development of the use of sound and music in film and television. The course also explores and demonstrates how sound and music choices are an integral ingredient in the creative mix of screen production and can significantly affect intended outcomes. Students are also expected to scrutinise screen texts with greater appreciation of the roles and functions of screen sound design, music and compositional styles, and editing practice.

Color Grading Essentials

This course requires students to understand the color theory and color grading system in digital video post-production process. Students will learn different aesthetic color visual approaches on storytelling, the basics in color grading process including but not limited to digital production workflow, file format differentiation, color grading procedures as well as final delivery of a digital film project into different media deliverables.

***A requisite of Intermediate Directing/ Editing/ Cinematography is required**

Commercial Photography

This course requires students to understand and execute the processes of commercial photography including Still Life, Food & Beverage and, Product imaging. This practice-based course will require students to study different lighting and aesthetic approaches in commercial photography and produce commercial standard photographs by the end of the course.

***A requisite of “Photography II” is required**

European Cinema after World War II

The aim of this course is to provide an overview of European Cinema, from the 1930s to film movements of Western Europe after World War II. Beginning with the cinematic revolution signaled by Italian Neo-Realism, the course will then follow the evolution of postwar cinema through the

French New Wave, British New Wave and the New German Cinema. By drawing on political, social and philosophical discussions, the course will offer analyses of most significant European films.

Introduction to Digital Visual Effects

Digital Compositing and motion effects play an important role in digital film and video production to organize and integrate pictorial information from multiple sources into a single, seamless whole. It also aesthetically enhances and reinforces a better visual storytelling in context. The course covers from basic design principles to practical application in production in digital film production and mixed media performance. Students will learn how to use appropriate techniques and principles for image manipulation and apply it in context in various domains.

*** Basic computer knowledge is required**

Production Design I

This course examines the role of the Production Designer in a film and television production, one who is the seminal, creative force of the art department and who delivers the visual concept of a film through the design and construction of physical scenery. The student is exposed to the responsibilities of the different members in the design team (Art Director, Set Designer, Costume Designer, Props Manager, Make-Up Artist) , as well as the sequence and procedures of the implementation of Production Design (script analysis, development of plots and plans, scenic construction & operations, tone and colour control, creating costumes and special make-up). Using examples ranging from Hollywood studio classics to the Hong Kong cinema in its Golden Era, the course motivates the student to organize themes and motifs via authenticity in details, props, colours and materials into clues that serve to unravel plot, character and underlying concepts illustrated in their own project.

***A requisite of “Introduction to Art Direction” is required**

Reflections on Filmmaking I&II

This course requires each student to open a blog on the internet that can be accessed (with designated passwords) by the tutor/mentor and other teammates. The blog serves as a journal or log book for the production project(s) in which the student participates as either a key creative role or an assistant member of the production team. The student is required to amass all his/her production notes/diary, photographic or text research materials, and all other relevant references onto the blog, both for use of his/her Production Report and for him/her to trace and reflect upon his/her personal growth and development as a filmmaker during that year of study. The blog also allows visitors, particularly the tutor/mentor, to communicate online with the student at any time by leaving comments, quotes and notes. The tutor/mentor will meet with the student periodically to further discuss and exchange ideas concerning the issues raised in the blog.

Screen Theories

This course looks at the major theories of cinema and television. It compels the students to make sense of the images that flicker before us on the movie screen and guides them to trace the reasons for the impact these images have on our mind and emotions. Topics to be considered and scrutinized

include the genre theory, the psychology of spectatorship, the studio and star systems of Hollywood, the politics of the cinema, theories of the gaze, and gender and sexuality. The course also introduces the students to some major historical film theorists, such as Munsterberg, Arnheim, Eisenstein, Balazs, Kracauer, Bazin, Mitry, Metz, Lacan and Zizek.

Screen Worlds V&VI

This is a continuation of Screen Worlds III & IV. The course requires students to view a feature film of outstanding merits, whether classical or contemporary, fictional or non-fictional, on 35mm on a good screen in a cinema each week, followed by an in-depth appraisal on its artistic style and historical significance. Recommended readings are uploaded to the School's Intranet for reference. By watching a masterful film in a cinema environment, students experience a sense of the larger-than-life quality of the cinema and enjoy enormous pleasure and immense impact of the true nature of the Cinema.

The films selected for this course are focused on outstanding individual filmmakers

Multi-camera Television Workshop

This course introduces the creative and technical processes, formats and possibilities of multi-camera television production. Topics include studio safety, crew positions and coordination, camera operation, sound recording, lighting techniques, switching and basic editing, VTR and server recording, visual effects and programme formulation, etc. Workshops include production of news breaks and weather reports with chroma-key element, interview, forum, as well as drama so that skills will be fostered in a production environment which encourages teamwork, planning and coordination.

Third Year Project

This course acts as a culmination of the previous semesters' learning experiences in productions and related craft classes and also as a stepping-stone to the larger scale Graduation Project in BFA year 4. Students will use HD cameras for their productions. The course provides students with a supportive environment of creative and technical advice and instruction around specific projects. It pays particular attention to notions of planning, collaboration and execution as a professional film crew and deals in detail with the creative and practical considerations involved in the production of 5-minute fiction or non-fiction films.

Year Four

Asian Cinema

The course surveys and examines the various cultural determinants and industry developments of contemporary Asian cinema from the 1980s to the present. Emphasis is on Bollywood (Indian Cinema) and the environment of filmmaking in Iran, Japan, South Korea, Singapore, the Philippines and Thailand. Important works of major auteurs such as Hirokazu Kore'eda, Nuri Bilge Ceylan, Lee Chang-dong, Apichatpong Weerasethakul and Abbas Kiarostami are critically analyzed. Students are also introduced to such concepts of academic debates on Asian Cinema such as Colonialism and Orientalism.

Cinematography in Focus

Emphasis of this course is placed in the aesthetic approach and development of the students' cinematic craftsmanship. Critical cinematic and creative thinking is stressed through detailed study of the students' own graduation projects as well as other cinematographers' works.

Directing in Focus: Screen Acting Workshop

This course is focused on screen acting techniques and their creative uses. The brief history and development of different 'methods' of screen acting is introduced. The great performances of local and foreign actors are analyzed and explored. Acting workshops are run with the students as actors. They learn how to prepare their roles, how to concentrate and relate to their partners and finally how to *live* the part. Improvisation and problem solving techniques are used to trigger better performances. The students can have first-hand experience of being in front of the camera and understand the pressure and concern of the actors. It helps to heighten their sensitivity and improve their communication skills with the actors.

Eastern European Cinema

The course is to provide an overview of German and Eastern European Cinema, from the 1960s to the present. Major films and directors from the Soviet Union, Poland, Hungary, Czechoslovakia and Yugoslavia will be introduced. The time covered includes both the Communist and the post-Communist years. The course will also cover the history and influence of major postwar film movements including Polish School and Czech New Wave.

Editing in Focus

This course aims at advancing students' proficiency in both the creative/aesthetic and operational aspects of post production. Students further consolidate their narrative editing skills through learning dramaturgy, analyzing scripts and different editing styles, then applying in editing assignments. They are expected to operate digital post production facilities with autonomy and efficiency. Editing project is set up with source footages and instructions given by professional director. Students are expected to analyse the provided screenplay, then plan, execute and manage the entire editing process to deliver a broadcast standard work.

Graduation Project (Fiction or Non-Fiction Production)/Graduation Project (Screenplay)

Collaborating in elected creative production teams, students devise and develop a proposal for an audiovisual project of substantial complexity and length. Each team will select a supervisor from amongst the School lecturers. Teams pitch proposals to the Graduation Project Committee at regular intervals during the development period, seeking project approval. After approval, the team enters the pre-production period and upon receiving a final "green-light" the project may proceed into production. Production must be shot within eight days, or equivalent. The post-production phase allows each team to complete the project prior to the final evaluation screening. Each student is required to make a brief oral presentation and respond to questions from the final evaluation panel and submit a written reflective journal.

Independent Study (IS)

An Independent Study course may be requested by a student, in consultation with a study supervisor or mentor, or recommended by a teacher, the student's Mentor or the School Undergraduate Education Committee (SUEC).

Independent study opportunities provide students with a chance to take courses or gain experience in areas not normally provided by the school.

Independent study options may include research topics outside a major field of study or extra-curricular production projects.

Interactive Media

Interactive Media is a practical, introductory course to the world of interactive and digital media design. The focus will be on creating interactive experiences that are both functional and engaging. This will be approached from various points-of-view: design, usability, technique, and entertainment. We will discuss not only the specifics on how to make something work, but strategies concerning how to make it work well, whilst making it easy to understand and fun to learn. This is a class for beginners and no previous experience or expertise is required.

Production Administration in Focus

This course focuses on how to produce a full-length motion picture from pitching script ideas to exhibition in Hong Kong and Mainland China. Instruction will be given on co-production between Hong Kong and China; legal and copyright matters; financing; cast and crew contracts, distributions, promotion and publicity.

Production Design II

This second part of the Production Design course concentrates on the design for a short narrative film of length between 20-30 minutes. Coverage includes pre-production planning, budgeting & scheduling, full storyboard development, working with existing architecture, designing for period films and specific genres, and incorporating digital design practices. The student is first required to choose an F/TV Graduation Project from among previous years, scrutinize the film, acknowledge its inadequacies (and possibly mistakes), and improve it by re-designing the project. The student proceeds to serve as Production Designer on a Year Three and/or Graduation Project to be produced. Through this, the student gains further experience by the full-scale application of the design crafts on an actual production.

***A requisite of "Production Design I" is required**

Professional Internship

The Professional Internship is a required component of the four-year degree programme usually undertaken, during summer non-teaching periods, either between the second and third or third and fourth years of the programme. The course allows each student to experience the professional working environment and to effectively measure, contrast and compare the skills and knowledge learnt in full-time tertiary study with the application of those skills within the work place. Students are expected to demonstrate motivation and initiative by seeking and identifying appropriate employers and arranging interviews and negotiating terms and conditions, although the School will and can provide assistance where necessary.

Students are supervised, evaluated and assessed by an assigned supervisor. Students are required to draft a brief report detailing their experiences during the professional internship. The report should outline the nature and scope of the function and duties performed and provide her/his own evaluation of the experience in relation to the relevant production specialism.

Reflections on Filmmaking III & IV

The student started a blog on the internet which can be accessed (with designated passwords) by the tutor/mentor and other teammates in the previous year. He/She is to carry on building the blog into a more streamlined, concise and focussed Production Journal and Study Notebook. The student continues to reflect upon the responsibilities of the creative role he/she is taking in the production team. Other than amassing photographic or text research materials and other relevant references onto the blog, he/she will trace and sum up more succinctly the path of one's personal growth and development as a filmmaker in the past few years of study. The blog allows visitors, particularly the tutor/mentor, to communicate online with the student at any time by leaving comments, quotes and notes. The tutor/mentor will meet with the student periodically to further discuss and exchange ideas concerning the issues raised in the blog.

Screenwriting in Focus: Genre Explorations 電影編劇專研: 類型電影

此課程要求學生了解何謂類型電影，包括警匪片、恐怖、愛情及喜劇，探討此等類型電影的形成、特質與風格，並掌握類型電影劇本的特色及寫作技巧。

學生需學習類型電影的特色，包括角色設計、情節鋪排及個別場面的設計，如何呈現類型電影的風格；過程中須掌握電影劇本編寫的方式（如透過鏡頭及電影語言、聲音、場景的運用以表達）。通過閱讀類型電影劇本，掌握此類劇本書寫的具體細節。

Sound in Focus

Students operate recording equipment, and digital audio software programmes, with a high level of autonomy and accuracy.

Students are expected to perform and manage sound roles on location and in the studios as directed by supervisors and perform collaboratively with their peers and assist students with less experience. Students at this level analyse and evaluate screen texts and compose and/or articulate detailed, original explanations of the roles and functions of screen-sound design and editing practice in their own work and the work of other designers.

Students at this level have made a commitment to undertaking their graduation role as a sound major.

Television Project

Having acquired the required skills and technical dexterity for a standard television production, the students will operate as one production team to develop, design and produce a programme of thirty minutes for broadcasting (to be aired on a pre-announced date in the Wanchai campus at lunch hour), inclusive of commercial breaks and station id. The content should comprise a mixture of single and multi-cam materials. Overall format depends on the concept and theme. Formats such as interviews, musical performances, demonstrations, short drama are possible. Prior to the broadcast, the students have to promote the programme so as to capture the largest possible audience.

Video Art

This course is a general introduction to the history, aesthetics and practice of video art. Apart from the mainstream commercial and narrative cinema, moving images have been used in a broader context to engage with cultural issues such as an artistic practice. This course also provides an opportunity for students to develop their time-based creative practice, focusing on individual production and critical discussion. Through reading and discussing artists' writings, screenings of representative works, students will build aesthetic, conceptual and technical skills for the creation of time-based works of art.

Writing For Television 電視節目編撰

此課程旨在令學生認識電視一般節目（非戲劇性）之講稿撰寫方法及掌握其基本技術。此課程要求學生了解電視不同類型節目（綜藝、遊戲、時事專題、訪談、資訊娛樂）對講稿之不同要求及形式，及如何為此等講稿進行資料搜集工作。學生需學習如何結合搜集回來的資料，為此等節目撰寫主持及內容旁白講稿。