

TONGJI UNIVERSITY COLLEGE OF ARTS & MEDIA

ENGLISH COURSES

2018.4

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¹ Please note the courses listed here are offered upon request. Kindly please select as soon as possible and availability will be confirmed.

Course number:**Course Title:** 3D Art for Real-time Rendering**Course Format:** Lecture/Practice**Total Credits:** 2**Total Classes:** 36**Preliminary Requirement:**

Students are expected to be familiar with the basic operations of 3ds Max, including polygon modeling, UVW unwrapping, texture painting and rendering. Knowledge in digital sculpture and 3D animation is preferable, but not necessary.

Course Description and Purposes:

With the increasing popularity of 3D games, virtual reality and other 3D interactive media, more and more 3D artists are working for real-time rendered applications instead of pre-rendered animations and films. This course will begin with the differences between real-time rendering and pre-rendering, and will continue to introduce how to create different types of 3D models suitable to be used in a real-time rendering environment. Students are expected to be more professional in creating 3D content for games and other interactive media after taking this course.

Course Content:

NO.	Course Topics	Classes
1	Basic concepts of real time rendering	2
2	Appreciation of outstanding 3D art for games and other interactive media	2
3	Introduction to modern 3D engines and techniques of real time rendering	2
4	Introduction to the basic principles and workflow of 3D art creation for real time rendering	2
5	Modeling a low-poly construction	2
6	Texturizing a low-poly construction	2
7	Introduction to the concepts of vertex color and light map	2
8	Baking light map for the low-poly construction	2
9	Introduction to zbrush or mudbox	4
10	Creating a low-poly character	2
11	Adding details and texturizing the character with zbrush or mudbox	4
12	Baking normal maps for the low-poly character	2
13	Introduction to the real-time engine	2
14	Material design in the real-time engine	4
15	Putting everything together in the real-time engine	2
Total		36

Recommended Textbooks:

- [1] Creating the Art of the Game, by Matthew Omernick, April 2, 2004, Edition: 1
ISBN-10: 0735714096 | ISBN-13: 978-0735714090

- [2] 3ds Max Modeling for Games: Insider's Guide to Game Character, Vehicle, and Environment Modeling: Volume I, by Andrew Gahan, June 17, 2011, Edition: 2
ISBN-10: 0240815823 | ISBN-13: 978-0240815824
- [3] 3ds Max Modeling for Games: Volume II: Insider's Guide to Stylized Modeling, by Andrew Gahan, Edition: 1
ISBN-10: 0240816064 | ISBN-13: 978-0240816067

Course number:**Course Title:** Virtual Reality: Visualization and Demonstration**Course Format:** Lecture/Practice**Total Credits:** 2**Total Classes:** 36**Preliminary Requirement:**

Students are expected to know how to use at least one kind of 3D software, such as 3ds Max or Maya. They are also expected to have taken the course *3D Art for Real-time Rendering*. Knowledge in programming is preferable, but not necessary.

Course Description and Purposes:

This course will revolve around the creation of virtual environments and objects with 3D engines. Students will be first introduced to the basic concepts of virtual reality, and then gradually led through the complete process of authoring different kinds of virtual reality applications for visualization and demonstration purposes, which makes this course less demanding for programming skills since it will not focus on simulation and artificial intelligence.

Course Content:

NO.	Course Topics	Classes
1	basic concepts of virtual reality and appreciation of outstanding VR projects	2
2	introduction to the basic principles and workflow of VR application development; preparations and resource collection	2
3	modeling and texturizing a building	4
4	baking light maps for a building	2
5	introduction to the Unity3D or Quest3D engine	4
6	importing and assembling your models in the engine; making things look right via correct material setup.	2
7	navigation functions	2
8	polishing your first VR application	4
9	designing a more interactive VR application	2
10	creating 3D content for your product demonstration	4
11	designing graphic user interface for your application	2
12	programming for interactivity in the 3D engine	4
13	polishing your product demonstration application	2
Total		36

Recommended Textbooks:

- [1] Developing Virtual Reality Applications: Foundations of Effective Design, by Alan B. Craig, William R. Sherman, Jeffrey D. Will, August 7, 2009, Edition: 1
ISBN-10: 0123749433 | ISBN-13: 978-0123749437

Course number:**Course Title:** Immersive Media Creation**Course Format:** Lecture/Practice**Total Credits:** 4**Total Classes:** 64**Preliminary Requirement:**

Students are expected to be familiar with at least one kind of 3D software (like 3ds Max or Maya), one kind of compositing software (like after effects, nuke or fusion).

Experience in using a 3D engine is preferable, but not necessary.

Course Description and Purposes:

This course focuses on the creation of three different types of immersive media. The first one focuses on stereoscopic films / animations / games. Students will be taught how to use a 3D camera to shoot a 3D film, and how to use different kinds of software to create stereoscopic animations. The second one focuses on films / animations / games for cylindrical screens. Students will be shown how to create a 4D film for a stereoscopic cylindrical screen and on a 4D cinema chair. The third one focuses on films / animations / games for a dome screen. Students will learn how to creation visual content for a dome screen to maximize immersive experience. Content of this course may subject to modifications to adapt to students' education background and collective demand.

Course Content:

NO.	Course Topics	Classes
1	Introduction to the course	4
2	Science behind stereoscopy	2
3	Software and hardware solutions for stereoscopic media	2
4	Shooting a 3D film	4
5	2D animation for 3D displays	4
6	Stereoscopic 3D animation	4
7	Stereoscopic Compositing	4
8	From 3D to 4D: visual content	4
9	From 3D to 4D: chair control	4
10	From 3D to 4D: interactivity	8
11	Full dome films, an introduction	4
12	Create a dome film with fish eye lens	4
13	Create a dome film in compositing software	4
14	Create a dome film in 3D software	8
15	Course Review	4
Total		64

Recommended Textbooks:

[1] 3D Storytelling: How Stereoscopic 3D Works and How to Use It, by Bruce Block, Philip Captain 3D McNally, April 26, 2013

ISBN-10: 024081875X | ISBN-13: 978-0240818757

- [2] 3D Movie Making: Stereoscopic Digital Cinema from Script to Screen, by Bernard Mendiburu, April 22, 2009
ISBN-10: 0240811372 | ISBN-13: 978-0240811376

Course number:**Course Title:** Fundamental Game Development**Course Format:** Lecture/Practice**Total Credits:** 3**Total Classes:** 48**Preliminary Requirement:**

Students are expected to be familiar with the basic operations of 3ds Max or Maya, including polygon modeling, UVW unwrapping, texture painting, animation and digital sculpting. Students are also expected to have basic understanding of programming via learning at least one computer language, including C, C++, java, python, processing, action script and etc. Experience in game development is preferable, but not necessary.

Course Description and Purposes:

Besides the fact that electronic entertainment has become a very important industry in the world, the technology behind games can be further expanded to education, exhibition, advertising and other businesses. This course aims to provide basic knowledge on how to develop simple 3D games using Unity 3D game engine. In this course, we will mainly use premade resources to learn how to build a typical 3D game and publish it to our target platform in Unity 3D. Advanced topics and programming skills will be covered in the successive courses named as *Intermediate Game Development* and *Advanced Game Development*.

Course Content:

NO.	Course Topics	Classes
1	Introduction to the course	3
2	Introduction to Unity 3D game engine (GUI)	3
3	Construct a static level using assets and prefabs	3
4	Import assets created in 3D software	3
5	Material Design in Unity 3D	3
6	Light up you level	3
7	Navigation in a 3D scene	3
8	Create animation in Unity 3D	3
9	Create basic logics for your level	3
10	Adding music and sound	3
11	Particle system	3
12	Physical simulation	3
13	Add rivals	3
14	Implement graphic user interface	3
15	Publish your game	3
16	Course Review	3
Total		48

Recommended Textbooks:

- [1] Beginning 3D Game Development with Unity 4: All-in-one, multi-platform game development, by Sue Blackman, August 27, 2013
ISBN-10: 1430248998 | ISBN-13: 978-1430248996
- [2] Unity 4.x Game Development by Example Beginner's Guide, by Ryan Henson Creighton, December 26, 2013
ISBN-10: 1849695261 | ISBN-13: 978-1849695268
- [3] Unity 4 Fundamentals: Get Started at Making Games with Unity, by Alan Thorn
ISBN-10: 0415823838 | ISBN-13: 978-0415823838

Course number:**Course Title:** Information Architecture Design**Course Format:** Lecture/Practice/group project**Total Credits:** 2**Total Classes:** 36**Preliminary Requirement:**

This course is to train students to think independently, analyze problems and problem-solving skill as the main objective. The course emphasizes the students' ability to do a specific curriculum design topics.

Course Description and Purposes:

Well-designed information architecture is important in web 2.0 world. How to design information of large quantity so that everyone can find needed information quickly? The course is for information architect, designers, and developers building a complicated web site so that the website is manageable, usable, and easy for user to browse.

The course is focused on basic principles, but also includes the practical skills and tools, techniques and methods, guiding students study deeper, from research to strategy, from design to practice.

The course covers various aspects of information architecture, including both basic principles and practical application. The course is divided into six parts, including information architecture overview, basic principles of information architecture, development process and methodology, the practice of information architecture, information architecture and organizational, and case studies (including social networking and mobile terminal architecture design).

The course of both theory value and practice value is mainly about the problem of Web information architecture design, while being compatible with information architecture problems of different areas, including social network sites design, mobile terminal design and so on. The course can help graduate students design effectively in their future work when they are engaged in web design and development work.

According to course content, organize students into groups for project training. In one semester, students will have 2-3 course project practices.

Abilities to practice and self-driving thinking of students are stressed in the course. There are plenty of design practice and design express in the course, aimed at developing innovative abilities of students. Creative idea generation and design practice are trained continually and developed.

Course Content:

NO.	Course Topics	Classes
1	Part 1 Introduction to Information architecture Chapter1: Why Information Architecture Matters	2
2	Chapter2:Practicing Information Architecture Chapter 3 User Needs and Behaviors	2
3	Part 2 Basic Principles of Information Architecture Chapter4 The Anatomy of an Information Architecture	2
4	Chapter5:Organization Systems Chapter6:Labeling Systems	2

	Chapter7:Navigation Systems	
5	Chapter 8: Search Systems Chapter9: Thesauri Controlled Vocabularies and Metadata	2
6	Design practice 1	2
7	Part 3 Process and methods Chapter10 Research Chapter11 Strategy	2
8	Chapter12 Design and Documentation	2
9	Part 4 Information Architecture in Practice Chapter13 Education Chapter14 Building an Information Architecture Team Chapter15 Tools and Software	2
10	Part 5 Information Architecture in the Organization Chapter16 Information Architecture for business value	2
11	Chapter17 Defining Business Strategy Chapter18 Information Architecture for the Enterprise	2
12	Design Practice 2	2
13	Design summary	2
14	Part 6 Case Study Chapter19 MSWeb An Enterprise Intranet	2
15	Chapter20 An Online Community	2
16	Group design practice (group talking)	2
17	Group design practice (group excises)	2
18	Summary of the course	2
Total		36

Recommended Textbooks:

- 1、 Louis Rosenfeld, Peter Morville, Information Architecture for the World Wide Web(the third edition) , Publishing House of Electronics Industry, August 2008, ISBN: 9787121070372
- 2、 Donna Spencer, A Practical Guide to Information Architecture, 2010 Five Simple Steps, ISBN: 978-0-9561740-4-8
- 3、 Steven Heim, *The Resonant Interface-HCI Foundations for Interaction Design* , Publishing House of Electronics Industry, Oct.2007.
- 4、 Alan Dix, Janet E. Finlay, Gregory D. Abowd, Russell Beale, Human-Computer Interaction, Prentice Hall (3rd edition).

Interaction Design

Course Code: Credits: 2 Total Hours: 36

Instructor: You Fang

1. Characteristics and Objective

The purpose of this course is to learn the "people-oriented" Human-Computer Interaction, in order to solve the problems effectively which based on the user study.

2. Basic Requirement

This course is to train students to think independently, analyze problems and problem-solving skill as the main objective. The course emphasizes the students' ability to do a specific curriculum design topics.

3. Basic Content

Based on learning the motivation psychology and cognitive psychology, to establish the correct epistemology and methodology. With the user model, design the specific technical solutions and implement through design surveys (user needs survey, user experiments) and so on. By learning this course step by step, students will understand the human-computer interaction better and better.

4. Experiment or Computer Operation

According to course content, organize students into groups for project training.

5. Ability and Personality Cultivation

Having the ability to thinking independently and leaning how to work together with others.

6. Preparatory Course Requirement

It's better have some knowledge about website or Apps design or technology.

7. Assessment and Examination

Design practice.

8. Hours Distribution

NO.	Content	Hours				Sub-total
		Theoretic Teaching	Experiment	Exercise	Computer Operation	
1	Interaction design paradigms and frameworks	2				2
2	User-centered design of object-oriented	2				2
3	Realization and mental models	2				2
4	Requirements elicitation	2				2
5	Design Practice 1		2			2
6	Understanding the user: Qualitative Research	2				2

7	Design Basics: scenarios and needs	2				2
8	Interactive prototyping	2				2
9	Design Practice 2		2			2
10	From requirements to design: Framework and refinement	2				2
11	Organize content: information architecture and application structure	2				2
12	Design Practice 3		2			2
13	Norms and principles of design	2				2
14	Organizations: the layout of page elements	2				2
15	Design Practice 4		2			2
16	Usability testing	2				2
17	Design Practice 5		2			2
18	Design Practice Summary	2				2
Total		26	10			36

9. Textbooks and Main Reference Books

Textbooks:

- 1、 Alan Cooper, *AboutFace3*, Publishing House of Electronics Industry, 2008.
- 2、 Jenifer Tidwell, *Designing Interfaces*, Publishing House of Electronics Industry, 2008.

Reference books:

- 1、 Steven Heim, *The Resonant Interface-HCI Foundations for Interaction Design*, Publishing House of Electronics Industry, Oct.2007.
- 2、 Alan Dix, Janet E. Finlay, Gregory D. Abowd, Russell Beale, *Human-Computer Interaction*, Prentice Hall (3rd edition).
- 3、 Jesse James Garrett , *The Elements of User Experience: User-Centered Design for the Web*, Publishing House of Electronics Industry

Course Number:

Course Title: Principles of Visual Communication design

Course Format: Lecture

Total Credits: 2

Total Classes: 36

Course Description and Purpose:

This course aims at improve student's creative ability of visual communication. Students will study the relevant principles of visual communication design, such as general design consideration, basic laws of design, aesthetical standard, and technical guidelines of design. Some principles are relating to the psychological and ethological fundamentals, such as human biases in cognitive process. After the course, students will know how to influence the way a design is perceived, how to increase the appeal of a design and how to enhance the usability of a design. All the principles consist of three parts---Psychological principles of design (including Cognitive & Behavioural principles), Aesthetical principles of design and Technique disciplines of design.

This course emphasize practice, some special interactive trainings were designed to help students understand certain conceptions. Students need to report their assignments by PPT presentation in class.

Related subjects are *Graphic Design, GUI Design, Advertisement Project.*

Course Content:

No.	Course Topics	Classes
1	Introduction	2
2	Psychological principles of design	6
3	Cognitive principles of design	6
4	Behavioural principles of design	6
5	Aesthetical principles of design	4
6	Technique disciplines of design	8
7	Comprehensive visual design	4

Textbook: Handouts base on the book: <*Universal Principles of Design*> William Lidwell / Kritina Holden / Jill Butler Published by Rockport Publishers, Inc

Bibliography:

<*Graphic Design The New Basics*> Lupton / Phillips Published by Princeton Architectural Press

<*Colour: A Workshop for Artists and Designers*> David Hornung Published by Laurence King Publishing Ltd

Course Number:

Course Title: Summary of Development of Digital Media Art Study

Course Format: Lecture

Total Credits: 2

Total Classes: 36

Course Description and Purpose:

We are facing a rapidly changing media landscape today where traditional mass media such as print are gradually replaced by digital and interactive media. This course aims to help students better understand evolving communication theories and grasp innovative communication technologies. By the end of the semester, students will understand the importance of digital media to today's society, master core theories of interactive media, and be prepared to apply these understandings and theories in online media content production.

Course Content:

No.	Course Topics	Classes
1	Target audience of new media research	4
2	New media arts in early stages	4
3	Computer arts	4
4	Video arts and video installation arts	4
5	Holography, interactive arts, and virtual reality	4
6	Artificial life and net arts	4
7	Software arts and generative arts	4
8	Practice and education of new media arts	8

Textbook:

Wang Li, *The Comprehensive Survey of New Media Art Development* (1st edition), Tongji University Press, 2009

Course Number:

Course Title: British Cinema Study

Course Format: Lecture

Total Credits: 2

Total Classes: 34

Course Description and Purpose: This is an English-language course. This course is concerned with British film culture from the 1950s to present. It offers a summary of the major films and debates around British cinema. This course will cover important films and directors, and some crucial movements and ideologies during this period. Besides, social, historical and cultural background will be discussed when analyzing films.

Course Content:

No.	Course Topics	Classes
1	Post War British Cinema	2
2	Free Cinema	2
3	British New Wave	4
4	Swinging London Films	4
5	British Cinema in the 1970s	2
6	Post-industrial Films	2
7	Heritage Films	2
8	Cool Britannia Films	2
9	British Cinema in the 21 st century	4
10	Important British Directors and their works	6
11	Seminar: Independent Research	4
	Total	34

Textbook:

Murphy, Robert. British Cinema of the 90s [M]. London: British Film Institute. 2000

Murphy, Robert. Sixties British Cinema [M]. London: British Film Institute. 1992

Murphy, Robert. The British Cinema Book [M]. London: British Film Institute. 1997

Street, Sarah. British National Cinema[M]. London: Routledge. 1997

Shail, Robert. Seventies British Cinema [M]. Basingstoke: Palgrave Macmillan. 2008

Course number: 2200085
Course Title: Chinese Cinema Study
Course Format: Lecture
Total Credits: 2
Total Classes: 34

Preliminary Requirement:

The Chinese Cinema refers to the Chinese language films made in Mainland China, Hong Kong and Taiwan. The course provides basic knowledge of the history of Chinese cinema in terms of technologies and art. Besides, the course provides brief introduction to the historical, social and cultural background of these films.

Course Description and Purposes:

The course goes through different stages of the history of Chinese cinema; provide students knowledge of history of both China and Chinese cinema. In seminars, students are encouraged to undertake independent research on some aspects of the Chinese cinema.

Course Content:

NO.	Course Topics	Classes
1	Chinese Cinema at the Initial Stage	4
2	Chinese Cinema during the War Time	4
3	Post-war Chinese Cinema	4
4	The 5 th Generation Directors and Their Works	4
5	The 6 th Generation Directors and Their Works	4
6	Contemporary Chinese Commercial Cinema	4
7	Art, Politics, and Commerce	6
8	Seminar: Independent Research	4
Total		34

Recommended Textbooks:

- 1) Wang Xiaoyu, THE HISTORY OF CHINESE MOVIE, Shanghai Ancient Books Press, 2003
- 2) Ji Chenghua, THE HISTORY OF CHINESE FILMS, China Film Press, 1981
- 3) Han Wei, CHINESE FILM SINCE 1949, Zhejiang University Press, 2003
- 4) Li Suyuan, Hu Ke, Yang Yuanying, 50 YEARS OF CHINESE FILM SINCE 1949, Beijing Broadcasting Institute, 2000
- 5) Li Daoxin, HISTORY OF CHINESE FILM CULTURE(1905 - 2004), Peking University Press, 2005

Course number:**Course Title:** Hong Kong and Taiwan Cinema Study**Course Format:** Lecture**Total Credits:** 2**Total Classes:** 34**Preliminary Requirement:**

The Chinese Cinema refers to the Chinese language films made in Mainland China, Hong Kong and Taiwan. The course provides basic knowledge of the history of Chinese cinema in terms of technologies and art. Besides, the course provides brief introduction to the historical, social and cultural background of these films.

Course Description and Purposes:

The course goes through different stages of the history of Chinese cinema; provide students knowledge of history of both China and Chinese cinema. In seminars, students are encouraged to undertake independent research on some aspects of the Chinese cinema.

Course Content:

NO.	Course Topics	Classes
1	Hong Kong Cinema at the Initial Stage	4
2	Hong Kong New Wave Cinema	4
3	Important Directors and Their Works in Hong Kong Cinema	4
4	The Lost of Traditional Hong Kong Cinema?	4
5	Brief History of Taiwan Cinema	4
6	Important Directors and Their Works in Taiwan Cinema	4
7	New Taiwan Cinema	4
8	Seminar: Independent Research	6
Total		34

Recommended Textbooks:

- 1) Cheuk Pak Tong, HONG KONG NEW WAVE CINEMA, Fudan University Press, 2011
- 2) Lu Feiyi, TAIWAN CINEMA: POLITICS, ECONOMIES, AESTHETICS(1949 – 1994), Yuan-Liou Publishing, 1998

Course Number:
Course Title: Cinema and Culture of Japan and South Korea
Course Format: Lecture
Total Credits: 2
Total Classes: 34

Preliminary Requirement:

Students are required to have basic knowledge of history of world cinema.

Course Description and Purposes:

This is an English-language course. This course focuses on contemporary Japanese cinema and South Korean cinema. It offers a summary of the major films and debates around contemporary Japanese and South Korean Cinema. This course will cover some important films and directors, and some crucial cultural, social and historical background.

Course Content:

No.	Course Topics	Classes
1	Brief History of Japanese Cinema	4
2	Film Style and National Characters in Japanese Films	4
3	Important Genres of Japanese Cinema	4
4	Important Japanese Directors and Their Works	4
5	Brief History of South Korean Cinema	4
6	Culture, Identity and Politics in South Korean Cinema	4
7	Important Genres of South Korean Cinema	4
8	Important South Korean Directors and Their Works	4
9	Seminar: Independent Research	2
Total		34

Textbook:

- 1) Phillips, Alistair. Stringer, Julian. Japanese Cinema: Texts and Contexts, New York: Routledge, 2007
- 2) Chi-Yun Shin / Julian Stringer. New Korean Cinema. New York: NYU Press, 2005

Course number: 2200061
Course Title: Theories of Contemporary Visual Culture
Course Format: Lecture
Total Credits: 2
Total Classes: 34

Preliminary Requirement:

Students are required to have basic knowledge of history of visual art.

Course Description and Purposes:

The course combines the technology, art and culture of contemporary image art. It is a strongly professional theoretical course, undertakes a systemically illumination of contemporary image art from various perspectives. Help students to understand the technologic, artistic and cultural characteristics of contemporary image art.

Course Content:

NO.	Course Topics	Classes
1	Introduction	2
2	Iconology	2
3	Images and Ideology	2
4	Semiotics	2
5	Spectatorship & Power	2
6	Postmodernism	4
7	The Myth of Photographic Truth	2
8	Television Images	2
9	Realism and Images	2
10	Images in Films	2
11	Time and Images	2
12	Mirror-text in Films	2
13	Consumer Culture and Images	4
14	Seminar: Independent Research	4
Total		34

Recommended Textbooks:

- 1) Cottington, David. The Avant Garde: A Very Short Introduction [M]. Oxford: Oxford University Press, 2013
- 2) (ed.) Sitney, Adams. The Avant-Garde Film: A Reader of Theory and Criticism [M]. New York: New York University Press, 1978

Course number:**Course Title:** Film & TV in Cultural Perspective**Course Format:** Lecture**Total Credits:** 2**Total Classes:** 34**Preliminary Requirement:**

No preliminary requirement.

Course Description and Purposes:

This course offers a summary of film and TV representation and cultural stereotype, examines the way in which different cultures issues are represented and discussed in film and TV. The course offers a cultural perspective to read and understand some contemporary films and TV shows.

Course Content:

NO.	Course Topics	Classes
1	Representation of Class in Film & TV: The Struggles of the Working Class	4
2	Representation of Class in Film & TV: The Crisis of the Middle Class	4
3	Representation of Gender in Film & TV: The “Leftover Lady” and the Consumerism	4
4	Representation of Gender in Film & TV: The Anxiety of Masculinity	4
5	Representation of Cultural Identity in Film & TV a Globalization Era	4
6	Cyberpunk and Anti-utopia in Film and TV	4
7	Fandom Culture in Asian Film and TV	4
8	Presentation & Discussion	6
Total		34

Textbook:

Xing, Jun and Lane Ryo Hirabayashi, Edited.

Reversing the Lens: Ethnicity, Race, Gender, and Sexuality through Film. University Press of Colorado (2003) ISBN: 978-0-87081-725-0

Course number:**Course Title:** Screenwriting for an International Audience**Course Format:** Lecture**Total Credits:** 2**Total Classes:** 34**Preliminary Requirement:**

N/A

Course Description and Purposes:

The course is designed to introduce the basics of screenwriting in the context of a booming global film market. During this course the students will assume development executive roles of a mid-sized production company to develop projects targeting a broad international audience. This course consists two parts: a) the overview of the current states of the American and Chinese film industries. Special attention will be paid on the strategies utilized to secure a wider audience, including remake, co-production, genre, etc. b) introduction of the basics of screenwriting.

Students will analyze screenplays and films to familiarize themselves with the structural elements of the feature length screenplays, learn the fundamentals of screenwriting- story structure, character development, plot, theme, conflict, etc. and develop their projects through beat sheet into a final treatment.

Course Content:

No.	Course Topics	Classes
1	Introduction	2
2	Understanding the Industry	4
3	Laying the Foundation	4
4	Building the Structure	6
5	Creating the Characters	6
6	Writing the Scene	4
7	Analyzing the Strategies (Adaptation & Remake, Co-production, Spectacle, Genre)	2
8	Polishing Your Story	4
9	Pitching Your Project	2
		34 Total

Recommended Textbooks:

[1] McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. ReganBooks. 1997.

[2] Handouts

Course number:

Course Title: Documentary filmmaking

Total Credits: 2

Total classes: 34

Course description and purpose:

The primary focus of the course will be on the art and craft of creating documentary films. By reviewing the history of the documentary, analyzing examples of classical documentary films, the students will be trained to think intelligently about documentary, and understand the critical elements of making documentaries.

The course will encourage students explore the non-fictional film both conceptually and practically. By studying the methodology and common vocabulary of documentary filmmaking, the students will learn how to develop an idea into a good work.

Contents:

- 1 Documentary: Concept, Nature and Function (4 classes)
- 2 Documentary types and methodology (18 classes)
- 3 Visual and audio design for documentary (12 classes)

Textbooks:

Documentary filmmaking》 by Li Xiaofeng & Jia Kai, Shanghai Foreign Language Press, 2006

Course Title: Study of Communication Classical Theories

Course Format: Lecture/ Discussing

Total Credits: 3

Total Classes: 54

Course Description and Purpose:

This course is a required course designed for students who major in Arts or Communication. Provide an overview of thinking about the role of media, in all their many aspects, but guided especially by the themes and issues which theorists concerned. Analysis of such classical theories as mass society and mass culture; theory of media and theory of society; new media and new theories. Prerequisite: Introduction to Communication Theory

Course Content

No.	Course Topics	Classes
1	Introduction of our lessons: contents and targets	3
2	Themes of mass communication theory	9
3	Theory of media and theory of society	3
4	Media structure and performance	3
5	Normative theory of media and society	3
6	Audience theory and research traditions	9
7	News, public opinion and political communication	9
8	Group discussing	15

Textbook:

McQuail, *McQuail's Mass Communication Theory*, SAGE Publications, 2005, London

Course number:

Course title: media art and culture

Course format: lecture/class discussion

Total credits: 2

Total classes: 36

Course description and purpose:

This course is an elective course designed for students who major in arts or communication. The course places a significant emphasis on analyzing film, art exhibition, museum, reading materials, etc, students are expected to understand the differences of culture between Western country and China, develop the abilities of judging and analyzing media art and culture, also, the ability of using theories to solve practical problems. The course will pay more attention to help students to practice their abilities of innovating, judging, and speaking.

Course content:

No.	Course topics	classes
1	Different views between western culture and Chinese culture	4
2	Research about ancient Chinese and western culture	4
3	Different media art and culture	4
4	Cultural differences in media study	6
5	Ideology ,philosophy and myth study	4
6	Contemporary new media art and culture	8
7	Group discussing	6

Textbook: handouts

Course number: 180600

Course Title: Network Communication Theory and Practice

Course Format: Lecture

Total Credits: 4

Total Classes: 68

Preliminary Requirement:

The students should master the knowledge of communication before learning this course.

Course Description and Purposes:

Course nature: Professional elective course.

By learning and training systematically, students understand and master the basic theory knowledge of network media in the news communication, master the basic methods and skills of network media in news communication, and know about network animation, network game and network advertising, etc.

Course Content:

NO.	Course Topics	Classes
1	The overview of network news communication	2
2	Network news communication management	2
3	Mobile communication	2
4	Network news interview	3
5	Network news writing	3
6	Network news project	4
7	Network news editing	4
8	Editing of audio and video news	4
9	Web page design	4
10	Network news comment	4
11	Network news BBS	4
12	Blog, podcast and wiki	4
13	Network animation	4
14	Network game	4
15	Network advertising	4
16	Network news magazine	2
17	Network audience research	2
18	Network communication effect evaluation	2
19	Electronic commerce	2
20	Network marketing	4
21	Editing practice	4
Total		68

Recommended Textbooks:

[1] Network Communication Theory and Practice, Xie xinzhou, Beijing University Press, the 1nd edition of 2004. I S B N : 9787301068182

Course Code:

Course Title: Introduction to Musicology

Course Format: Lecture

Total Credits: 2

Total Classes: 36

Course Description and Purpose:

Through the teaching, make students understand the history of music, discusses in the field of aesthetics, and reveals composing music and performance in esthetics principle. This course help students to understand the relationship between the development of music and social culture, provide students with knowledge of art and culture reserves, improve students' music culture.

Course Content:

No.	Course Topics	Classes
1	The course overview	2
2	Comparison between Chinese and European music	6
3	The style and genre of European music	6
4	The artistic conception of Chinese music	6
5	Basic knowledge of music	4
6	The form of music	4
7	Analysis of music works	4
8	Music appreciation	4

Textbooks and Main Reference Books

1、Handouts

2、Yu runyang, *The western music history*, Shanghai Music Press 2003.

3、Xia ye, *The music history in ancient China*, Shanghai Music Press 2004.

Course number:

Course Title: Digital Audio Art

Course Format: Lecture/Practice

Total Credits: 2

Total Classes: 36

Instructor: Han Cao

Preliminary Requirement:

It is better for the students to have some knowledge and experience about computer audio software, electronic musical instruments, sound system and technology as well as music composing and performing abilities before this course.

Course Description and Purposes:

This course in Digital Audio Art is aimed at meeting the needs of graduates with experience in modern music technology or audio engineering. This stream is specifically focused at high level creators interested in composition, production and contemporary aesthetic approaches to audio. It is rooted in a professional, practice based approach and focuses on production for multimedia, audio based work and live performance. The stream reflects recent developments in the artist's approach to musical creation with new technology and research relating to this field. It integrates contemporary thoughts and theories, musical instrument interface design, relevant real-time audio software engineering techniques and etc.

Students are required to research and develop a folio of work for audio, multimedia and/or live performance. Two works or pieces will be completed. Then the third piece in the folio will form the most significant submission and should be completed at the end of the course. Students are free to decide the category of their major submission, but should create one work of each type. The knowledge gained through the course is of the greatest relevance to the following careers:

- * musical instrument technology (designer, performer)
- * sound production in radio/TV industry
- * recording industry (as engineer or producer)
- * composition (film, media etc.)
- * secondary education, tertiary education & community education.

Course Content:

NO.	Course Topics	Classes
1	Part 1 Introduction to Digital Audio Art Chapter1: What is Digital Audio Art Chapter 2 Why Digital Audio Art Matters Chapter 3 Practicing Digital Audio Art	2
2	Part 2 Digital Musical Instruments (6 classes) Chapter 4 Musical Instruments Literature	2
3	Chapter 5 Electronic Musical Instruments	2
4	Chapter 6 Computer Music	2

	Chapter 7 Music Technology	
5	Part 3 Digital Audio Creation Chapter 8 Auditory Aesthetics	2
6	Chapter 9 Tools and Methods	2
7	Chapter 10 Composition	2
8	Part 4 Digital Audio Processing Chapter 11 Human Perception of Sound	2
9	Chapter 12 Tools and Methods	2
10	Chapter 13 Studio Techniques and Technologies	2
11	Part 5 Multimodal Displays and Interfaces Chapter 14 Auditory Displays and Interfaces	2
12	Chapter 15 Tactile Displays and Interfaces	2
13	Chapter 16 Multimodal and Crossmodal Interfaces	2
14	Group project	4
15	Individual Project	4
16	Summary of the course	2
Total		36

Experimental and practical parts:

Abilities to practice and self-driving thinking of students are stressed in the course. There are plenty of practice and group collaboration in the course, aimed at developing innovative abilities of students. Creative idea generation and practice are trained continually and developed. Meanwhile, both interaction between teaching and study and group cooperation and discussion are advocated, in the process of which students are able to study theoretical knowledge and practice. Students will grasp the skills to complete works and theoretical knowledge in the course.

This syllabus is written by the course instructor, Dr Han Cao.

Course Code:

Course Title: Introduction to the Traditional Chinese Music

Course Format: Lecture

Total Credits: 2

Total Classes: 36

Course Description and Purpose:

This course is aim to provide a basic development of Chinese music history, and the methods to appreciate the Chinese music masterpieces ,and then lead to the field of Chinese culture and extend their view of music.

Course Content:

No.	Course Topics	Classes
1	Chinese traditional culture life and music	2
2	The development and heritage of Chinese folk songs	4
3	The style and composition of Chinese folk art forms	4
4	The system of Chinese Opera	4
5	Chinese traditional instrument category	4
6	About Chinese National Minority music	4
7	Appreciation of Chinese traditional music masterpiece	6
8	Chinese traditional music factor in modern time	4

Textbooks and Main Reference Books

- 1.Shen Zhou-yi, Gong Cheng-guo, *The analysis and Appreciation of Chinese Traditional Instrument music*, Shanghai Conservatory of Music Press 2007.
- 2.Xia ye, *The music history in ancient China*, Shanghai Music Press 2004.
- 3.Qiao Jian-zhong, Han Zhong-en, Luo Qin, *Chinese Traditional Music*, Shanghai Conservatory of Music Press 2009.