

2026년 1학기 성균관대학교 영상학과 영상스토리텔링1 Syllabus

2026 Fall Semester Sungkyunkwan University Department of Film, TV and Media Visual Storytelling 1 Syllabus

Overview

College of Arts, Sungkyunkwan University, Spring Semester 2026

Department of Film and Media, 2nd Year, Major Required Course

Course Code: FTM2047-01

Credits: 3.0

Evaluation Method: Relative Grading

Class Café: <https://cafe.daum.net/ftm20470126>

Tuesday 09:00–11:45 AM

Su-seon Building, Room 61314

담당교수 박광춘

Prof. Park Kwang-Choon (K.C.Park)

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KakaoTalk: kcinema

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Course Objective

What is film (visual) directing?

Directing is the process of translating a director's message and artistic intention into visual language, creating meaningful works while continually growing as a storyteller. This course is grounded in a clear understanding of storytelling, with a focus on shaping emotion and exploring effective directing methods that communicate ideas with clarity and impact. By remaining faithful to fundamental principles while encouraging creative thinking and experimentation, students are expected to develop a deeper understanding of cinematic expression and cultivate a more thoughtful and professional attitude toward visual storytelling.



Textbook

Directing (Film Techniques and Aesthetics)

Author: Rabiger, Michael Hurbis-Cherrier, Mick

Publisher: Routledge Year: 2020 ISBN: 9780815394310

Supplementary Textbook

Digital Film Production Story - Cinematography
Author: Hyun Seung-hoon
Publisher: Amorumundi / Year: 2021
ISBN: 9788992448376

Teaching Methods

Students will form teams of four as the basic working unit for this course, and four practical production assignments will be conducted throughout the semester. Through discussion and collaboration, each team will determine project responsibilities and assign roles accordingly. All projects must be completed within the designated timeframe, followed by scheduled screenings and collective critique sessions.

Designated “Time Out” (midterm check-in) sessions will be used to supplement reviews of works that could not be screened due to time constraints, or to provide additional lectures using curated video examples and instructional materials. Active participation in the course’s online community — the Daum Cafe (<https://cafe.daum.net/ftm20470126>) — is essential for ongoing communication and information exchange. Consistent and meaningful engagement will be objectively evaluated and reflected in the course assessment. Participation in the course’s online café is allowed in English, Chinese, or other native languages.

Students are strongly advised to regularly review both the course syllabus and the weekly schedule throughout the semester to stay informed of deadlines and responsibilities, and to avoid any academic disadvantages resulting from missed requirements.

Class Operation

Team Formation

From the first week (March 3), team formation will begin, and by the following week (March 10) it will be refined, with the goal of completing team formation no later than the third week. In this semester, the instructor will not intervene in team formation. However, adjustments or partial enforcement may be applied to ensure that no student is left out.

Teams will consist of four members. Each student may take on the roles of “Director / Cinematographer / Editor / Producer,” but no one may repeat the same role more than once. Other roles such as Assistant Director or Music can be taken concurrently.

In the first week, there will be a short introduction session for students who wish to volunteer as team leaders. This will provide an



opportunity to form teams with the members they would like to work with. Those selected as team leaders will be given the first choice of assignments.

Even if you are not a team leader, you will have time to present yourself and facilitate team selection and formation, so please make active use of this opportunity.

By the second week, teams must be finalized. The team leader is required to submit the team members' names and contact information, the team name and designated color, as well as the order of assignment responsibilities by email (ssirvees@daum.net) before the third week's class begins. In particular, Chinese international students are advised not to use qq.com email accounts for submission.

We encourage diverse team compositions that differ in language, culture, and gender. The effort made to overcome the resulting difficulties will be rewarded with bonus points.

On Team Operation

For the sake of efficiency and depending on the total number of students, the number of team members may be adjusted by ± 1 if necessary.

Each team, led by the team leader, will decide on the order of assignments and roles, and exchange contact information.

The team leader is responsible for mediating conflicts among team members. All members must do their best in their assigned roles. Neglecting these responsibilities will result in significant disadvantages in grading.

At the completion of each project (assignment), the director is required to submit a directing report that reflects the participation and contributions of all team members. While the report is encouraged to highlight encouragement, role fulfillment, and appreciation rather than complaints or dissatisfaction, objective evaluation is considered valuable and helpful.

A minimum production budget may be required for creating the work. In principle, this is the responsibility of the director, but the budget should not exceed common sense. Team members should make efforts to support and realize the director's vision, while the director must not make unreasonable demands that overly burden the team.

Additionally, the director of the first assignment will act as the team's recorder, objectively documenting all meetings, progress, and production, and compiling these records into the final production book. (The record of the first assignment will be prepared by the director of the last assignment.)

1. The first assignment, themed "Spring," does not require a formal pitching session. The running time must not exceed three minutes. Students are encouraged to film and present their work freely and creatively, based on their own ideas and approaches. The purpose of this assignment is to create a visual interpretation of a chosen theme in your own creative manner before

engaging in full-scale lectures, and to explore the potential for collaboration with team members you are meeting for the first time.

2. The second assignment, titled “Verb,” also does not include a pitching session. The running time must not exceed three minutes. The objective is for the audience to experience and perceive the “verb” chosen by the director through visual expression rather than verbal explanation.
3. The “Random Card Story Creation” scheduled for Week 8 will be followed by a creative presentation in the following week, developed through team discussion. The audience should be able to clearly understand the story based solely on the presentation, and all team members are required to participate. This process must be individually documented and reflected upon in the final Production Book from each member’s perspective. As not all team members may fully agree with the presented content, this course places importance not only on the final outcome but also on the collaborative process itself.
4. In summary, there will be no pitching sessions for the 1st and 2nd assignments. Pitching sessions are scheduled for the 3rd and 4th projects (currently planned for Weeks 11 and 15).
5. The pitching presentation should be prepared in PPT(Slides) format and include the title, concept, story, characters, and reference videos. In addition, it may also include visualization, technical points, locations, and actors.
6. On the day of pitching, presentations will be given in the assigned (random) order. The team members of each group will come to the front of the classroom and pitch together.
7. All team members must participate in the pitching, and each member must present their own role and plan.
8. The professor will ask questions and give comments, followed by questions from the students.
9. The pitching time will vary depending on the total number of students and teams, but for 10 teams, including the professor’s comments, it will not exceed 15 minutes. In other words, each presentation should be within 5–7 minutes.

Production

1. Filming should, in principle, be completed within **two shooting days**.
2. Filming locations must remain within Seoul, and private property or places that could cause disputes should be avoided.

3. Filming equipment must be reserved according to the rules of the equipment office, and it should be used with care and returned without damage.
4. Students should make an effort to use dolly equipment whenever possible, and it is recommended that they try using it at least once. However, taking the equipment outside the school is not permitted.
5. **Above all, priority must be given to ensuring the safety of team members and actors.**

Project Screening Presentation

1. All works must include a 5-second black screen before the start of the screening. (Failure to do so will result in a grade deduction.)
2. The completed work must be transferred to the school computer in advance during the presentation week for a screening test, and all preparations must be completed before class time.
3. After the screening of the work, all team members must come to the front, give a concise production report, and conduct a Q&A session.
4. Questions and comments from the professor.
5. Questions and exchange of opinions from fellow students.

Submission of Directing Report

After the project directed by the student has been screened and discussed in class, the video must be uploaded to the class café by the following week, and the director must create a personal directing report in PDF format and submit it by email (see format, file naming, and submission deadline guidelines). The directing report should include the directing intention, synopsis, script, storyboard, records and reflections on the team's work process (staff composition, production log), and an evaluation of the team members' contributions. It should conclude with a one-page reflection on the experience of directing the work.

Submission of Final Production Book.

1. The Final Production Book, which must be submitted by email before the last class of the semester (Tuesday, June 16), serves as the comprehensive culminating report that documents and reflects on the entire semester. It should include a complete record of each student's work, images, and personal reflections. The Production Book is expected to demonstrate creativity while maintaining a clear and highly readable structure.

2. Documents or images created together with team members may be shared, but the final reflection must be written individually.
3. In particular, the director of the first assignment must serve as the team's recorder and include a team report in their final production book. This will allow the professor to clearly see how the team activities were carried out throughout the semester and will serve as a basis for evaluating the participation of team members. (See assignment introduction for reference.)
4. Teams and directors whose screenings are completed during the final Week 15 class (Week 16 of the semester) will be granted an additional four days after the last class on Tuesday, June 16. The Final Production Book must be submitted by Saturday, June 20 at 12:00 PM (noon). The directing report must be included as part of the Final Production Book.

Assignments to Submit, Submission Methods, and Precautions

The assignments to be submitted for this course are as follows.

1. A one-page self-introduction and a front-facing photo (jpeg) that clearly shows your face must be submitted by email before the second week's class. (Creative self-introduction submitted on time: 3 points; simple submission: 2 points; if either the self-introduction or photo is missing: 1 point; if both are missing: 0 points.)
2. After screening and discussing the assigned project at the scheduled time, it must be uploaded to the online class café before the following week's class. (Uploading directly to the class café is the principle, but if that is not possible, it may be uploaded via a link, such as YouTube.)
3. The personal report (directing) for the assigned project must be submitted by email before the following week's class after the screening.
4. After the screening, students must share their opinions with everyone by posting comments or articles on the class café. (See class café guidelines for reference.)
5. The final individual Production Book must be submitted before the last week, marking the completion of the semester.

Therefore, to summarize the assignments that each student is required to submit throughout the semester:

1. Creative self-introduction and front-facing photo
2. Upload the directed project for each assignment to the class café
3. Director's Report (a clear and creative report with high readability that includes directing overview, synopsis, script, storyboard, reference materials, project pitching materials, a one-page reflection after the screening, and an evaluation of team members' work)
4. Final Production Book (the ultimate report of the semester, including all materials, thoughts, images, and reflections)
5. In addition to the four items above, although not submitted as documents, students should not forget to frequently upload comments or posts to the class café about what they saw, felt, and learned from other teams' works during screenings.

Submission Guidelines

1. All documents must be submitted in PDF format. (If not, they will be rejected, and repeated violations will result in a deduction of 1 point per instance.)
2. The file name of the video must follow the format: “영스텔 1_XXTeam_XthAssignment_DirectorName,” and the positions of participating team members must be specified in the class café post.
(Example: 영스텔1_03Team_01Assignment_HongGilDong)
3. Likewise, the file name of all documents to be submitted must follow the format: 영스텔1_XXTeam_AssignmentTitle_AttendanceNumber_DirectorName_SubmittedOnTime.pdf.”
(Example: 영스텔1_XXTeam_FinalProductionBook_00_HongGilDong_SubmittedOnTime.pdf)
4. All documents must clearly state the course name, team name, attendance number, student name, and assignment title (reason for submission). File names must also be easy to identify. (For example, if the file name is simply “scenario.pdf,” it is impossible to know who wrote it. Likewise, if it is just “self-introduction.pdf,” it is difficult to tell whose it is.)

Project Assignments

Assignment Introduction

The first assignment can be started relatively lightly. Therefore, the team member in charge of the first assignment will be responsible for recording the team’s work throughout the entire semester.

Assignment 1: “Spring”

1. Assignment Content

This assignment invites students to creatively interpret and express the theme “Spring” through visual storytelling. No pitching session is required. Directors are encouraged to approach the theme freely, based on their own artistic perspective and sensibility. There are no restrictions on genre or format.

2. Objectives

- To assess students’ current understanding of visual language before engaging in full-scale directing instruction.
- To develop the ability to interpret a given theme through personal visual expression.
- To explore collaborative potential with newly formed team members.

- To experience communication and role distribution within the creative process.

3. Requirements

- Running time: **Maximum 3 minutes**
- No pitching session
- Team-based production
- **Music video format is not permitted**
- Scheduled screening and discussion
- Upload to the course café before the following class session

4. Evaluation Criteria

- Creativity in theme interpretation
- Effectiveness of visual expression
- Quality of collaboration
- Overall completeness of the work
- Participation in post-screening discussion
-

Assignment 2: Expressing a Verb Through Visual Language

1. Assignment Content

For this assignment, the director will select a single **verb** and express it solely through visual storytelling. The chosen verb must not be explicitly stated within the work. Instead of relying on dialogue, subtitles, or explanatory narration, students must convey the meaning and emotional resonance of the verb through cinematic elements such as composition, movement, rhythm, space, sound, and editing.

2. Objectives

This assignment aims to:

- Develop a deeper understanding of **visual language** as the core of cinematic expression.
- Train students to translate an abstract concept (a verb) into concrete visual action.
- Strengthen the ability to generate emotion rather than simply provide explanation.
- Encourage expressive directing that relies on implication rather than verbal clarification.

3. Requirements

- Running time: **Maximum 3 minutes**
- No pitching session required
- The chosen verb must not be verbally stated in the film
- Avoid explanatory subtitles or narration
- Team-based production
- Mandatory participation in post-screening discussion
- Upload to the course café before the following class session

4. Evaluation Criteria

- Clarity and emotional impact of the conveyed verb
- Effective use of cinematic language (framing, movement, rhythm, sound, editing)
- Creativity and originality of interpretation
- Quality of collaboration
- Ability to communicate meaning without direct explanation

Assignment 3: Expressing an Adjective Through Visual Language

1. Assignment Content

For this assignment, the director will select an **adjective** and express it within a structured narrative framework through visual language. The chosen adjective must not be explicitly stated. Rather than relying on explanatory dialogue or text, the adjective should emerge organically through character, situation, conflict, and story progression.

2. Objectives

- To translate an abstract quality into narrative action and structure.
- To strengthen storytelling through character-driven and situation-based development.
- To ensure that the adjective functions meaningfully within the narrative rather than merely creating atmosphere.
- To reinforce storytelling as the foundation of cinematic expression.

3. Requirements

- Running time: **Maximum 3 minutes**
- Pitching presentation required
- Team-based production
- The adjective must not be explicitly stated
- Avoid explanatory subtitles or narration
- Scheduled screening and discussion
- Upload before the following class session

4. Evaluation Criteria

- Clarity of narrative embodiment of the adjective
- Strength of character and conflict construction
- Effective use of cinematic language
- Originality of interpretation
- Quality of collaboration

Assignment 4: “Relationship”

1. Assignment Content

For the final assignment, students will construct a narrative centered on the **relationship between two or more characters**. The story must demonstrate a clear transformation of that relationship. Rather than presenting a static situation, the work should reveal how character choices and actions lead to a shift in relational dynamics.

2. Objectives

- To understand relationship transformation as the core mechanism of storytelling.
- To design conflict and emotional progression within a structured narrative.
- To strengthen character-driven storytelling rather than event-driven plotting.
- To experience how character decisions generate narrative consequences.

3. Requirements

- Running time: **5–7 minutes**
- Pitching presentation required

- Team-based production
- Minimum of two characters
- Clear relational transformation must be evident
- Mandatory screening and discussion
- Include process documentation and relational design intention in the Final Production Book

4. Evaluation Criteria

- Clarity of relational transformation
- Strength of conflict and narrative structure
- Credibility of character motivation and choice
- Effectiveness of cinematic language
- Quality of collaboration

Examples of Relationship-Centered Assignment Types

1. Change in Trust (Trust → Distrust / Distrust → Trust)

Example Setup

- Two long-time friends
- Their relationship is shaken after a secret is revealed
- A final choice either restores trust or destroys it completely

Core Focus: The transformation of trust, not the event itself.

2. Power Shift

Example Setup

- Professor and student
- Employer and employee
- Older sibling and younger sibling

The power position must shift between the beginning and the end of the story.
The relationship itself remains, but the balance of power changes.

3. Change in Emotional Distance

Example Setup

- Former lovers
- Parent and child meeting after a long time
- Two strangers meeting for the first time

Beginning: Emotional awkwardness

Ending: Either closer connection or greater distance

The emphasis is not on physical distance but on emotional transformation.

4. Misunderstanding → Revelation

Example Setup

- Two characters interpreting the same event differently
- The truth is revealed, leading to redefinition of the relationship
- Conflict arises from differences in information.
- Transformation occurs through a shift in perception.

5. Relationship Transformation Through Choice

Example Setup

- Betray or protect a friend
- Leave one's family or stay

A character's decision determines the outcome of the relationship.

Core Conditions of the Relationship-Centered Assignment

- “The relationship must differ between the beginning and the end.”
- “Transformation must arise from character choice, not merely from events.”
- “Relationships must be revealed through action, not explanation.”

Strong Example vs Weak Example

✗ Weak Examples

- Two characters argue (no transformation)
- The atmosphere feels awkward (no structural development)

✓ Strong Examples

- Friends become rivals
- Hostility turns into cooperation
- Indifference becomes responsibility

This course is not merely technical training in filmmaking, but a structured process designed to help students progressively internalize the essence of storytelling.

The first assignment invites students to freely interpret a given theme, allowing them to identify their own creative starting point.

The second assignment focuses on the verb, guiding students to understand that action constitutes the fundamental unit of storytelling.

The third assignment situates the adjective within narrative structure, enabling students to experience how character traits and conflict shape a story.

Finally, the fourth assignment centers on relationships, through which students practically explore how transformation between characters completes a narrative.

These four stages follow an expanding structure of storytelling:

Theme → Action → Character → Relational Transformation

The course emphasizes a directing approach in which meaning is generated through action and choice rather than explanation. It values not only the final outcome, but also the depth of collaboration and critical thinking developed throughout the creative process. Ultimately, the course aims to cultivate filmmakers who can understand and express human beings and relationships through the language of cinema.

Stage	Linguistic Concept	Cinematic Concept	Storytelling Development
1	Theme	Expression	Point of Creative Departure
2	Verb	Action	Emergence of Events
3	Adjective	Character	Formation of Character
4	Relationship	Conflict / Transformation	Completion of Narrative

Guidelines for Grading and Evaluation

1. Attendance (20점)

As you know, our course uses relative grading. The upper limits of grade distribution are as stated above. In other words, A grades are capped at within 50%, and A through B+ grades together are capped at within 90%, so at least 10% of students will inevitably receive B or below. Because this is a workshop course and the evaluation criteria cannot be entirely objective, grading must be conducted with greater care. Accordingly, various grading methods and cautions will be communicated during the orientation, so please review them carefully.

1. Attendance will be governed primarily by the academic regulations of Sungkyunkwan University. According to these regulations, if the number of absences exceeds one-fourth of the total class days, no grade will be given.
2. Attendance accounts for 20 points out of a total of 100. For each absence, 3 points will be deducted from the 20 attendance points. For each tardy, 1 point will be deducted.
3. Except for hospitalization, medical treatment or prescriptions cannot be used as substitutes for an official absence excuse. (Remember that simply submitting a prescription without any effort is no better than not submitting anything at all.)
4. Only official absence letters issued by the university can be accepted, and only once. (From the second time onward, they will not be accepted. The letter must bear the seal of the academic advisor, department chair, or dean of the undergraduate program.)
5. For classes missed due to absence, evaluations related to in-class discussions and other participation (class participation score) will be recorded as 0. (However, if an approved official absence letter is submitted, or proof of participation such as reserve forces training is provided, it may be counted as attendance.)
6. However, even in the case of an unexcused absence, if a make-up report submitted for the purpose of attendance recognition in lieu of class participation is provided as required in this course, up to 90% of the attendance score may be recovered depending on the situation.

What is the Make-Up Report?

When a student is unable to attend class for unavoidable reasons, they may submit a make-up report submitted in lieu of class participation in order to compensate for the absence. This means making the effort, even afterward, to learn and catch up on the missed class content or responsibilities. The student may receive help from classmates, rewatch uploaded videos, and participate in the missed discussions and opinion sharing by posting comments on the class café. These efforts should then be compiled into the Make-Up Report and submitted. Through this process, students may recover up to 90% of the attendance score. The key is not the format itself, but understanding why such a system exists. (Please remember to submit it as a PDF file.)

2. Class Participation (20점)

Class participation is evaluated based on how much students focus, listen attentively, ask questions, and respond during lectures. When group participation is also considered, the scope becomes even broader. This aspect is inherently difficult to evaluate in a fully objective manner. However, to give a guideline: if by the end of the semester the professor cannot recognize a student's face or finds their name unfamiliar, it would be fair to judge that as a problem. Group activities will be reflected through directing reports or other means, but if a student always sits in the far corner of the classroom or shows no awareness of content already covered, their score will naturally not be high. Of course, students who are introverted by nature may find active participation difficult, but their engagement can also be measured quantitatively through other data, such as the number of visits to the online café or participation in comments. Although it is challenging to make an entirely objective and quantitative judgment through such diverse channels, this category inevitably includes the professor's judgment and discretion. Therefore, students are expected to do their best.

3.. Assignments (20점)

The assigned tasks are: 1. Self-introduction (including photo), 2. Directing Report, 3. Final Production Book, and finally, the film project itself. These will be graded as follows: self-introduction 3 points, directing report 5 points, final production book 10 points. The remaining 2 points will be used as various bonus points.

4. Work Completeness (20점)

The evaluation of the completeness of the work is very important among the assignments. However, not everyone will be able to guarantee completeness, as differences in talent and skill level may already exist regardless of the course. Therefore, in addition to completeness, an item called "achievement" will also be evaluated, to see whether a student—though still a beginner—has shown remarkable progress through effort and accomplishment. Thus, students are encouraged not to give up easily, even if they lack experience in producing works.

5. Online Class Participation (20점)

This is an evaluation item that measures participation and growth in the course through the class café on Daum. In our class café <https://cafe.daum.net/ftm20470126> there will be a folder labeled with each student's attendance number and name. This folder serves as a personal folder, and all posts and videos uploaded to the café must be placed in it. Students are expected to fill and maintain this folder, using it as a space to share and communicate through comments, thereby supporting personal growth and reflection. All students must log in and visit the café, as only then will their visits be counted. Posts and comments will be compiled into statistics and converted into scores at the end of the semester.

While visiting the café 100 or 200 times during the 15th week of class may be fine, it has little real meaning. What is expected is that students visit at least once a week. However, please remember that the number of posts and comments is more important than the number of visits. In particular, public contributions—such as summarizing lecture content or posting additional necessary information—will be especially welcomed.

In this way, grades will be evaluated on a total scale of 100 points and assigned differentially. However, since our course uses relative grading, an unfortunate situation often arises when too many students score above 90 due to active participation. In such cases, students with higher objective scores—beginning with attendance—will be ranked higher.

4. 성적평가 방식 안내

가. 학사과정 상대평가 성적 상한 비율

구분	~2019학년도	2020~2021학년도(코로나19)	2022학년도 이후
성적 비율	A등급 30% 이내, A+B등급 65% 이내	A등급 40% 이내, B등급 이하 교강사 자율	A등급 50% 이내, A+B등급 90% 이내
	A등급 40% 이내, A+B등급 75% 이내		
	A등급 50% 이내, A+B등급 90% 이내	A등급 50% 이내, B등급 이하 교강사 자율	
재수강 상한등급	~ B+	전공: ~A 이외: ~B+	~ B+

- * All Students are requested not to use their student ID numbers in submissions. Instead, beginning from week 3, students must use their assigned attendance number (the number designated on their personal board in the course café) in order to prevent any administrative confusion.
- * All reports are due before the following week's class after screening and discussion of one's own work.
- * Only for those whose works are screened in the final week, the deadline is set for Saturday, June 20, at noon.
- * All schedules may change depending on the number of students and the discussions of works. Please be sure to check the class café for related announcements.
- * Do not say "I'm sorry" to the professor for absences, failure to submit assignments, or other reasons during class. There will always be opportunities or methods to "make up," so instead, seek forgiveness from yourself.
- * Insert a 5-second black screen before the start of any work (video) screening. (Failure to do so may result in point deductions.)



Week	Date	Class Type	Session	Topic / Activity	Notes
1	March 3	Orientation	Orientation	Syllabus overview, Team leader announcement, Self-introduction	Enrollment not yet finalized
2	March 10	In-person	Lecture 1	Fundamentals of Storytelling	Enrollment finalized, Video materials screening & guidance
3	March 17	In-person	Lecture 2	Format of Screenwriting	Team formation completed, "Shoot Freely" – Theme: Spring
4	March 24	In-person	Assignment 1 Screening & Discussion	What is "Spring"?	Team bonding reflection
5	March 31	In-person	Lecture 3	Importance of Visual Language	Assignment 1 Director's Report Due
6	April 7	In-person	Lecture 4	Understanding Film Techniques	
7	April 14	In-person	Assignment 2 Screening & Discussion	Visualizing the Verb	
8	April 21	In-person	Random Card Story Workshop	Team discussion & creative development	Team presentations next week, Assignment 2 Director's Report Due
9	April 28	In-person	Random Card Presentation	Creative presentation & documentation	
10	May 5	No Class (Holiday)	Public Holiday	Make-up scheduled for Week 16	Representative PPT submission deadline
11	May 12	In-person	Assignment 3 Pitching Presentation	Creative proposal presentation	
12	May 19	In-person	Assignment 3 Screening & Discussion (Part 1)	Visualizing the Adjective	
13	May 26	In-person	Assignment 3 Screening & Discussion (Part 2)	Visualizing the Adjective	
14	June 2	In-person	Assignment 4 Pitching Presentation	Creative proposal presentation	Assignment 3 Director's Report Due
15	June 9	In-person	Assignment 4 Screening & Discussion (Part 1)		
16	June 16	In-person	Assignment 4 Screening & Discussion (Part 2)	Final Production Book Due	Assignment 4 (Part 1) Director's Report Due
17	June 20 (Noon)	—	Final Submission Deadline	Completion Report Submission	Final Production Book Due

Required Pre-Class Film Viewing

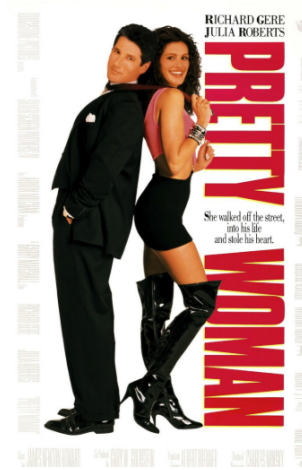
As this course emphasizes storytelling and cinematic language, students are encouraged to watch the following films in advance.

By Week 5:

Pretty Woman (1990, 119 minutes)

Starring Julia Roberts and Richard Gere

Directed by Garry Marshall



By Week 8:

Christmas in August (1998, 97 minutes)

Starring Han Suk-kyu and Shim Eun-ha

Directed by Hur Jin-ho



By Week 14:

Nikita (1990, 117 minutes)

Starring Jean Reno and Anne Parillaud

Directed by Luc Besson



Students are strongly encouraged to watch a wide range of films across different genres. There is no better way to learn than by watching films.