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Carry On

By

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A Thesis Submitted in Partial Fulfillment of the

Requirements for the Degree of Master of Fine Arts in Film and Animation

School of Film and Animation

College of Imaging Arts & Sciences

Rochester Institute of Technology

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Abstract

Carry On is my thesis project for a MFA in Film and Animation at Rochester Institute of Technology. The entire process took more than two years from start to finish. In November 2011, I wrote the first draft of the script. In April 2013, we finished filming. I did not wrap up editing and the final stages of production until December 2013. I ran into many difficulties and faced many challenges during this special experience, yet I also received more help than I had ever imagined in getting me through these hard times. Truthfully, there would be no way for me to finish a project of this magnitude all on my own. I have learned so much and solidified many professional relationships through this project. I believe this invaluable experience will serve as a cornerstone for my future career development.

Carry On tells a story set in Japan-occupied China during World War II. In 1944, the tide turned against Japan and the war began winding down. Prior to their retreat, Japanese troops looted every Chinese village in their path. They took only food and women from these villages followed by massacring all others and burning everything to the ground. To save his daughter, a Chinese father in my film stuffs her into a large bag disguised as food. As he loads the bag onto the back of a truck along with other bags with food, a Japanese army officer spots his secret. But, surprisingly, moved by the Chinese father's love and courage the officer plays along and lets the daughter go.

Historical Background

Second Sino-Japanese War

The **Second Sino-Japanese War** (July 7, 1937 – September 9, 1945), called so after the First Sino-Japanese War of 1894–95, was a military conflict fought primarily between the Republic of China and the Empire of Japan from 1937 to 1941. China fought Japan with some economic help from Germany (see Sino-German cooperation), the Soviet Union (see Soviet Volunteer Group) and the United States (see American Volunteer Group). After the Japanese attack on Pearl Harbor in 1941, the war merged into the greater conflict of World War II as a major front of what is broadly known as the Pacific War. The Second Sino-Japanese War was the largest Asian war in the 20th century. It also made up more than 50% of the casualties in the Pacific War if the 1937–1941 period is taken into account.

The war was the result of a decades-long Japanese imperialist policy aiming to dominate China politically and militarily and to secure its vast raw material reserves and other economic resources, particularly food and labor. Before 1937, China and Japan fought in small, localized engagements, so-called "incidents." In 1931, the Japanese invasion of Manchuria by Japan's Kwantung Army followed the Mukden Incident. The last of these incidents was the Marco Polo Bridge Incident of 1937, marking the beginning of total war between the two countries.

Initially the Japanese scored major victories in Shanghai after heavy fighting, and by the end of 1937 captured the Chinese capital of Nanking. After failing to stop the Japanese in Wuhan, the Chinese central government was relocated to Chongqing in the Chinese interior. By 1939 the war had reached stalemate after Chinese victories in Changsha and Guangxi. The Japanese were also unable to defeat the Chinese communist forces in Shaanxi, which performed harassment and sabotage operations against the Japanese using guerrilla warfare tactics. On the December 7, 1941, the Japanese attacked Pearl Harbor, and the following day (December 8, 1941) the United States declared war on Japan. The United States began to aid China via airlift materiel over the Himalayas after the Allied defeat in Burma that closed the Burma Road. In 1944 Japan launched a massive invasion and conquered Henan and Changsha, but eventually surrendered on September 2, 1945 after atomic bombings of Hiroshima and Nagasaki and Soviet invasion of Japanese-held Manchuria.

The Imperial Japanese Army (IJA) had approximately 3,200,000 regulars. More Japanese troops were quartered in China than deployed elsewhere in the Pacific Theater during the war.

At the time of the attack on the Pearl Harbor, the IJA had 51 divisions, of which 35 were in China, and 39 independent brigades, of which all but one were in China. This represented roughly 80% of the IJA's manpower.

By October 1944 the IJA in China was divided into three strategic groupings. The China Expeditionary Army was dislocated along the coast. Its

primary component was the 13th Army with four divisions and two brigades. The North China Area Army occupied the northeastern China. It included the Kwantung Army with two divisions and six brigades, the Mongolian Garrison Army with one division and one brigade, and the 1st Army with two divisions and six brigades.

Three Alls Policy

The Three Alls Policy was a Japanese scorched earth policy adopted in China during World War II, the three "alls" being "kill all, loot all, destroy all." This policy was designed as retaliation against the Chinese for the Communist-led Hundred Regiments Offensive in December 1940. Contemporary Japanese documents referred to the policy as "The Burn to Ash Strategy."

Production

Pre-Production: storyline, genre, and style

Story: from initial idea to final script

The idea of this story came from a short essay I read a decade ago by the French writer Michel de Montaigne. It inspired me, and I believed it could be turned into a short film.

A few years later I came to the United States where I studied film production. I finished several short films during my graduate study. These included genres like drama, suspense, and crime. The skeleton could fit perfectly into a war setting as well as in a film with abducted hostages. I leaned toward making a war film because I had never done one before. In addition, I was always intrigued by the Japanese invasion of China during WWII and the post-war Sino-Japanese relationship. Therefore, I decided to use WWII as the overarching background of the story.

The script underwent 17 revisions, and at least 10 of them through the hands of my advisor, Peter Kiwitt. He gave me wonderful suggestions during our communication.

Characters

The first version of the story was about a housewife packing her husband into a bag (as she was allowed to leave with a luggage). A Japanese officer would then find out about it in front of everyone but eventually let them go because of her bravery.

Even after a year of revisions, I still insisted on the hero being the wife who would save her husband. However, I began to change my mind because of the feedback I received from a friend. She believed it would be incredulous for a Japanese officer to let a woman and her husband go when everyone witnessed it. But if it took place in a more private setting—where the officer was the only one who spotted her husband—it might be more believable. I took her comment into

consideration and started doing some modifications. I found it appealing to put

the husband into a large bag that could be carried on someone's back and have

the Japanese officer be the only person to know, but an adult man could hardly fit

into a bag. Then I changed the characters to a mother and son. The mother has

a chance to live if she leaves by herself, but she wanted to save her son.

Logically it made sense but my instinct told me something was still off. I switched

the mother with a father—a father who initially was deemed cowardly by his son

but found the courage to face death when his son's life was in jeopardy. Knowing

that death awaits him, the only thought in his mind is to save his son. Through

this act he earns the respect of his son and the enemy officer. I initially thought

this selfless act might, indeed, move the Japanese officer. However, taking the

perspective of the Japanese officer, I saw I might not free the man or even his

son. But what about his daughter? If I looked in the eyes of a little girl whose

fate was in my hands, whose father was about to die after trying to save her life?

Even though my duty as a Japanese army officer tells me to not let anyone get

away, there would still be a good chance that I would let her slip past me. This

father-daughter relationship is ultimately what I was looking for.

I also put a lot of thought into the Japanese characters in this story. My

final version is a veteran officer leading a squadron of young soldiers performing

their duties. This is based on the suggestion of the Japanese actor in my film.

Despite the image of a WWII Japanese officer having been re-created many

times in the past, he believed the perspective of a veteran soldier in the

Japanese army had been poorly portrayed. Because these veteran soldiers had

been on the battlefield for long periods of time, their view of the war would inevitably have been different from that of a new soldier, who may still possess a sense of curiosity or even a desire for killing. This dichotomy is indeed something that I could have emphasized, yet I did not explore this aspect of the character to its fullest in my 15-minute film. The aforementioned leading Japanese actor gave me a wonderful line that I used in my script, "You do not want to do harm to someone else's corpse or their ghost will haunt you forever." He told me that it came from a Japanese proverb. I loved incorporating such subtle aspects of the Japanese culture into my film.

As for theme, I completely agree with the theory I learned while studying at RIT—whatever the main characters do in the climax reveals the main message of the film. Therefore, the theme of my film is dictated by whether the Japanese officer lets the little Chinese girl live. The natural ending would be one of the two options: 1. He lets her go. 2. He takes her life. After much careful consideration, I decided that he would let her go. I believe this comes out of my respect for humanity and for my audience.

Genre and style

It took the work of both my cameraman and I to achieve a distinct style for this film. When I started writing the script, the first example that came to mind was *Yojimbo* by Akira Kurosowa, which means *The Bodyguard* in English. This film was later re-made as *A Fistful of Dollars* by Sergio Leone. I believe many Eastern, or Japanese, elements remain built into this Western classic. In other

words, it would be a perfect precedence for a WWII themed short film after my adaptation. Of course, it did not take long after the camera began rolling for me to discover that I was only able to re-create a few of its core elements in several scenes. If I really wanted to carry out the finely calculated details and subtleties throughout my film, I would need to at least schedule another three days of filming, which was far beyond my already stretched budget.

My cameraman also liked old-school classics such as *The Last Emperor*. He prefers to use tripod, jib-arm, and senior dolly when filming and intentionally shy away from holding the camera by the hand. As a result, the film reflected an old school and somewhat anti-modern fashion. I believe it fits quite well with my story.

My ambitious vision brought challenges to post-production. Because many scenes needed to be done in a short time, we only took medium shots for the dialogue between the two main characters. That resulted in insufficient footage to adjust the pace of conversations as well as the tempo of the film as a whole. It unavoidably slowed down the entire film.

Pre-production

Funding Sources

The reality I had to face when I came back to China to prepare for making this film was that I knew almost nothing about how filmmaking, including short

film, with a crew and a cast, was done in China. Prior to studying in the United States, all my filmmaking experience has been limited to several short pieces I made as an undergraduate in Film Studies. All of these merely had the quality between amateur and professional work.

Even after my first year of studying abroad, I returned to China in the summer of 2011 and got a freelance position as the cameraman for an independent film, which was a low-cost production with budget of merely $3000. I walked away with relatively little experience gained and virtually no more network built from it. In addition, I also had a cameraman role for filming a Toyota commercial as well as winning award from youku.com, which is the largest video streaming site in China. From there I received some recognition and funding to make a short film thriller. Although considerable "inside investments" have gone into this film's making, I did not find much guidance from these established parties. Instead, five of my friends and I finished the film with what we had, though in an "unprofessional" fashion.

Above is all the experience and resources that I had in China prior to filming my thesis project. In short, I didn't know much. On top of that, I chose to make a wartime short film, which happens to be one of the most difficult genre to film and produce.

At the same time, I also faced the shortage of funding. Although my family has been willing to invest in my film, I still had a dilemma. The first concern was that I did not want to create extra burden for my family. Secondly, I actually

wasn't sure how much it would cost to make such a film due to my lack of experience in filmmaking in China.

Because I lacked the experience and funding to proceed with this project, I decided to insert myself into different teams making various genres. This way I can gain experience, connections, as well as funding for my own film.

Having an undergraduate degree in Film Studies, I have one-third of my classmates and friends currently working in the film industry. The bad news was that they mainly worked on film advertising and marketing, and almost none of them was in film production. Luckily, I had an opportunity to make an online promo music video for a famous TV show. It was picked up by the director of a TV station, and it got to be aired on TV instead of just online. This could then be a snapshot of my endeavors in the next 6 months. I was fortunate to take on six different short films or videos in various genres. With each piece finished I received higher budgets and production magnitude for the next one. As of February 2014, I have accumulated over $20,000 of funding for my thesis project. Together with another $20,000 matched by my family, I set on a preliminary budget of $40,000. Through these experiences, I also got connected with a number of established professionals in the industry as well as an insider scoop of many details with filmmaking in China, such as equipment rentals and team building.

While the original plan was to finish filming before the winter arrives in Beijing, the best time of the year was already behind me at that point. Even with

better preparation, it still would not be a good idea to film in the winter for several reasons. First of all, the film's continuity would be disrupted in the case of snow. Secondly, many personnel in the Chinese film industry would return home for Chinese New Year in February. The third reason is that the cold winter in Beijing may lower filming efficiency. Therefore I decided to postpone filming to April of the following year. This way, I would have an additional two months to prepare for the filming of my thesis project. At this point, I have largely resolved my issues with a lack of experience and funding. I delayed calculating the exact budget to until the crew and cast have been put together.

Crew building and positioning of production quality

In reality, even after I finished making the six short films in China, I still had limited number of crewmembers to access. The main reason is when I was making those films; I took on the roles of screenwriting, directing, camera work, editing, and lighting, even for projects that had relatively larger budgets. I realized that I couldn't work in this fashion to successfully create my piece for an outstanding thesis project.

The most pressing task for me was to build an appropriate team for this project. While doing filmmaking in China, one of my clients was actually a well renowned filmmaker in the Chinese film industry. When I let him know that I was debating on the budget level and crew quality that should go into making my film, he did two things for me instead of directly connecting me to any film crew.

1. He introduced me to a famous Chinese producer. Of course this man would not be the producer of my film, albeit he provided invaluable suggestions for me. First of all, he recommended me not hiring the most well known cameramen, art director, and makeup artists. The reason is that even if I were able to get them to work for me by paying a large sticker price, they might not be fully committed to give their best for my cause. The best approach for me would rather be gathering individuals around my own age who have artistic competence as well as the desire to create something different. After I received the quote from candidates for each department, he took the time to give me some realistic feedback on whether he thinks they are suitable. To this point, I gained a more detailed grasp of the budget cost for the entire film and personnel selection.

2. He also provided me with another usefully suggestion, which is to create a witty and attractive ad for crew hiring. Then he distributed my ad within his own social network. This ad was widely circulated and re-posted in my and his network, which resulted in replies from many interested candidates. This allowed me to have many options when it came to choosing the right team members.

Some alumni and friends from my undergraduate also introduced a number of team crew to me. By the end of that period, my team consisted of the following members:

Director of Photography—He graduated from professional film school recently. He prefers old-school filming techniques. I believe he is very much suitable for the theme of my film.

Lighting Technician—My cameraman introduced him to me and has his own completely set of equipment.

Art Director—An alumnus introduced him to me. He serves as the associate director of several production houses in China.

Location Sound Recordist—An alumnus also introduced him to me. He graduated from professional school and has been doing professional recording for a while.

Make-up artist—He was an acquaintance of the production manager. He is very professional and served as the lead make-up artist for several major releases in the past.

Production Manager—I met him through previous filming. He spent much time in different film crews and is familiar with all the details. He was indispensible in taking care of food, lodging, transportation, and engagements between different departments. He also brought and managed personnel such as grip, script supervisor, assistant director, line producer, PA, driver, etc.

The next important task after forming a crew was finding actors. The production manager introduced me to a casting director, who picked out many candidates for my selection. I was able to gradually finalize things. As I was still

constantly changing the script, including gender, age, relationships, I wasn't able to decide on the lead actor and actress until a week before filming. All Chinese actors appeared in my film are professional actors. I got a solid grasp of their interpretation of respective characters while auditioning. The only problem then I had was there were limited selections in Japanese actors from my casting director, so I had to put in some time in this aspect.

According to my script, I needed two Japanese actors. In this area I had almost zero resources, so I had to rely on web searches. The timing was just right such that I spotted a news documentary from a major Chinese newspaper about four well-known Japanese actors living and working in China. Two of those four were away from China at the moment. I found the contact information of the other two through Weibo, the Chinese version of Twitter, and attempted to get in touch. The manager of one of them met with me in person. However, we didn't move further due to a conflict in timing. The other actor also met with me I person. He showed a lot of interest in my philosophy and my script. Therefore, he quickly agreed to take on the job. Even after filming was done, he still did not mention compensation with me. I paid him the "appropriate" amount based on my entire budget. I know that he received far less than what he would normally get, as he just recently appeared in John Woo's new film. I was very lucky to have him on board based on a relatively low budget. When he found out that I needed two Japanese actors and the other one could not show up, he also swiftly brought in another actor for me.

Moreover, I desperately needed Japanese perspective and suggestions because my film would appear in both Chinese and Japanese. This Japanese actor provided very much needed recommendations and modifications to the dialogue.

Until now, my entire budget has been successfully allocated, totally $40,000. My crew and cast have also been built, with a tally of 47 total.

Art，Props，Wardrobes, Set Decoration，Make-up

Based on producing my thesis project, I grossly understood how production design operates in the Chinese film industry. While I was in the U.S., I have been exposed exclusively with the western style of operation. For me to complete my assignments as a film student, I rarely had the opportunity to perform creative artwork. Most often than not, I would overlook this step while simply utilize ready-to-go filming locations instead. Just before filming, I would make quick decisions based on the most easy-to-find clothing and costumes for my actors. These approaches would certainly not work for a war themed film that took place in China in the 40s.

I will now introduce all creative production design that I went through for this project.

Setting the scene

While chatting with actors during a filming session while I was back in China, I was informed that most WWII themed films in Beijing were shot at

Wangzuo Studio. Through existing connections, I got in touch with the top manager of Wangzuo's parent organization—Bayi Film Productions. Through him, I was able to finalize the location for filming. To my surprise, the rental cost for these studios were quite low, costing merely $900 after 3 days of filming. I was even tempted to prolong the duration of film. But after taking everything into consideration, including the expense for food, lodging, car rentals, I decided that we must finish filming in the 3 days planned.

After finalizing the filming location, the art director, cameraman, production manager, and myself came to Wangzuo Studio and began scouting. Based on my script, I needed Village #1, Village #2, two different villager's houses, a grove, and a small roadside hill. Accompanied by studio personnel, we carefully examined the entire studio's setup.

Firstly, I needed to spot the two most important scenes—the two villages. My advisor has warned me the essence of using two distinct villages that can be told apart. I absolutely agree with his view. Luckily, I found these two villages. The first village looks more modernized, with brick walls, outside opera stages, and old cities walls. This would later become the first village that the main character would discover. In contrast, the other village is more primal, where it has sheds built from hay, mud wall, and dirt yards. The visual difference between the two is distinct, making them perfect for my film. I decided on them on the spot. At the same time, we discussed about modifications to be made in these locations. First, the opera stage gave a strong representative impression of that time. However, it looks too new. So we had to make it look more weathered.

Second, there were many aged posters on the brick wall posted by other film crews previously. We would keep the ones that fit our scene and take down the others. Third, we needed additional accessories such as haystack, corn cob, push cart, and wall paint for the less modern village.

Then we quickly decided on which two rooms to use for the indoor scenes. We discussed the setup plan including the bed, desk, dresser, and things hanging on the wall. I learned something very important through this setting. When I filmed for my assignments as a student, I only set up the spots that would appear in the scene because it is less costly. Through this new project, including some of the commercial projects that I took on, I noticed that professional art designers would set up the entire scene so that the director and cameraman can change their filming positions at will. This also of course would come with a higher cost.

Finally, through careful discussion and scouting, we also decided on the grove and hill to be filmed. Actually, there was no grove in Wangzuo Studio. When we mentioned the grove to the studio manager, he was utterly confused and finally realized that we were talking about the wasteland. He is correct. We needed the wasteland to be in the scene because that was where the villagers were hiding from the Japanese. If anything there was man-made, then it wouldn't work for me. Later, because it was too hard to find a hill, I changed to other scene to take place in the weeds. However, there were little evidence of time in the weeds. As the first scene of my film, I would like the viewers to experience an era of war and uncertainty within the first 20 seconds. I decided to

put in barb wires and stakes every few yards in the weeds. The art designer can then make the metal look rusty and burn the wood to create the aged feel of this scene. This way, there is an emphasis on its war setting.

After finalizing the location, we had one more problems to care take of, which is the extras. These actors do not work for the studio. After the casting director negotiated with their organizer, we settled on a reasonable price for their appearance. In reality, these general extras were difficult to manage to say the least. For example, in one of my most important scenes, I needed at 60 people in the background. As we proceeded with filming, there were only about 40 people left within an hour. They were probably hiding somewhere and playing cards instead. These were the problems that I never would have anticipated prior to shooting.

Props

Because it is a war themed film, all kinds of military props had to be taken into consideration when calculating budget. The first issue was a Japanese military-style truck. It would later appear many times in my film, so it is essential. To my relief, we found one in the studio warehouse. We re-painted parts of it to achieve a better effect. There is also imperfection with this truck. According to my research, all Japanese military trucks used in China during WWII had drivers side on the right. As it was impossible to find a right-side-drive truck in the prop shop, it became an imperfection.

Other than the truck, other military props, such as soldier's rifles, bayonets, helmets, belts, bullet case, and binoculars were also crucial. After some negotiation, we obtain these props with a low price from the rentals. Props have been one of my major concerns prior to filming. Unprofessional props, or weapons that look overly new in a war film, can directly result in lowered sense of time that I try to portray. Luckily, the prop shop that we rented from was quite professional, which satisfied my needs.

Costume

Clothing is also very important to a film that took place in the 40s. There were two major categories of costumes in this film.

First of all, the Japanese military uniform was not as simple as it appears. During WWII, the uniform wore by Japanese soldiers during later stages of the war look very much different from those during the early days. Many Japanese veteran soldiers would still prefer to wear the earlier uniform even during the late stages, because they believe these uniforms carried honor and experience. This fits very well with the film, where a veteran officer leads a band of new soldiers to carry out their mission. Although I thought it'd be a great idea, I inevitably got the same response after inquiring almost all film costume providers in Beijing—they only had the later uniforms. This is another imperfection.

Then we picked appropriate costumes for the Chinese villagers. Actually these costumes and clothing were quite inexpensive, so we had a full selection of many styles and colors.

Make-up.

I especially want to give a special thanks to two of my make-up artists. Their creativity and hard work has guaranteed the aged feel of this film. They are also experts in re-creating special hairstyles, helping the film with its overall quality.

Filming

The filming itself took 3 days. My plan was to have the first day of filming relatively easy because I wanted the new team to have time to engage and get in the groove. Therefore, there were not many scenes scheduled during the day. One of the most important scenes, where the main character placed his daughter into a bag, took 15 different takes until a perfect one came along.

That night we ran into the first contingency. The recording artist complained that the generator truck's noise was too loud, so we needed to move it to the other side of the field. In the process, it actually got stuck in the mud. It took a heavy tow truck to get it out. Due to the delay, we started filming at 10pm for what was originally scheduled to start at 7pm. The child actor could hold no longer past midnight, so I had to call it a day and leave the rest for the next night. But during the next night, another film crew in the neighbor studio had explosion going on. We could only film conversations during their brief intermission, which affected the quality of many dialogues.

The filming on the second day mainly took place in the more backward looking village. We filmed some large scene using long shots during the day, which helped me find a trace of Yojimbo's feel. Confident from this day's wonderful results, I got some even better footage on the third day. In a way, I found a true sense of style for this film only on the third day. If I had a few more days to spare, I can come up with an even better film. However, my reality has always been confined by the actually timing and budget at hand.

In the end, we fully utilized the remaining sunlight to capture all the passing scenes, from start to finish. Actually, I have put much more thought into the beginning and the end of the film, although they might not have directly affected the entire film as a whole. Nonetheless, it was another point of imperfection in this project.

Post-production

Editing and Coloring

Firstly, this is my first encounter with the Red Epic camera and 4K post-production pipelines. I was very fortunate to have a professional cameraman and post-production consultants. They made the footage organization and streamline work much easier for me.

Because I primarily learned to use Final Cut Pro during my study at school, I naturally have chosen to use it as my default editing software. I took the

footage from Epic onto a hard drive and utilized a Final Cut Pro plug-in to convert

the clips. I also tested the RedCine plug-ins from Red, but the resolution that

came out here were much lower than direct conversion, even with enhancing its

sharpness after the process. Therefore, I chose to use Apple ProRes 422 2K as

my master format from this point on.

The entire editing process yielded three major versions. The first rough

cut was done in June 2013 as the final project of that semester, which passed

the assessment of the committee. I also received more than 20 invaluable

suggestions from my advisor. On top of that, a main issue with this version was

that its pace was overly even and tempo too slow.

The second rough cut also received much suggestion and feedbacks from

my advisor as well. Based on those changes, the third rough cut began to take

form as this final version that I have. In this version, I also deleted a major scene

to benefit the entire film as a whole. I also received some great feedback from

Director Wang Quan'an, the winner of the Berlin Film Festival, who saw this final

version of the film.

Based on the rough cuts, I came up with the final version of this film. This

also incorporated my best efforts based on what I have.

As for coloring, this film has seen a number of changes. This is my first

time working with the raw footage from the Red camera. There was a wide

dynamic range of the pictures that I had in my footage. Due to the lack of

saturation, there is a lot of room for color adjustments. I originally planned to hire

a professional color artist to put the finishing touch, but after I attempted to modify the color of a few scenes, I enjoyed it and decided to do color adjustment all on my own for this entire film. I found many films and photos as references for my work. After many changes and careful consideration, I decided to place the overall color tone as high saturation, high contrast, and leaning towards yellow and green. I also gave high sharpness to larger scenes while keeping the rest mild as the film's style.

Sound mixing

I delegated sound mixing work to the recording artists in my crew. I purchased the right to use original music from Ryan Leach. Although some conversation scenes were affected by the explosions taking place in the neighboring film studios, the sound mixing artists have already done their best to produce professional sounding results.

There are also certain important effects implemented for special sound mixing, such as the sound effects during the fleeing of the villagers. These wound also include the bell ringing, dogs barking, chicken chucking, as well as screaming and loud crying effects.

Close captions

For close caption editing, I would like to thank Mike Zou for providing accurate English translation. Because both Chinese and Japanese were incorporated into this film, yet the final version was accompanied by English closed captions, it has not been easily to juggle the subtleties between all these

languages. For Japanese translation, I need to again thank Kenichi Miura and Saito Takuya for their kind help.

Personal Reflections

From its creation to all the preparation work to filming until the post-production work in the very end, I could not have done this thesis project without the assistance and support provided by my colleagues, advisors, mentors, friends, and of course the rest of my crew. The making of this film helped me better understand a lot of the details that goes into filmmaking and production, which would all turn into valuable experience for me to keep in the years to come.

Other than the final product of the finished film itself, I have also gained much knowledge and backstory involving Sino-Japan relationship through research and in-field learning. I have also made Japanese friends who made a lasting impression on me and the rest of my crew. From my interaction with them, I have developed my interest in the relationship between the two cultures. Furthermore, I always wanted to explore this subject matter deeper from the perspective of humanity itself.

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Committee Approval:

_____

Peter Kiwitt (type name)   Date

Committee Member/ Project Advisor

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Dave Sluberski (type name)   Date

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