

relation between the two domains in Hong Kong and to investigate its history and development in the post-colonial context.

**VAAC 7200 New Media in Society (3,3,0)**

This course will examine what new media is from a variety of perspectives, investigating forms and examples of new media (web sites, computer interface, virtual worlds, multimedia, computer games, computer animation, digital video, special effects in cinema and net films, interactive computer installations, etc.) as well as the theories that underlie and emerge from these forms.

**VAAC 7210 Creative Industries and Cultural Studies (3,3,0)**

This course is designed to enhance students' understanding of creative industries and related cultural theories. It examines cultural studies and relates them to the development of creative industries in Hong Kong in a cross-disciplinary approach. It also aims at highlighting the importance of creative industries to cultural as well as economic development in a global city.

**VAAC 7300 Master Project for Art and Culture (6,\*,\*)**

The Master Project embodies research, development and realization of an independent body of work under the supervision of a supervisory team (Principal Supervisor and Secondary Supervisor). The final outcomes of the Master Project could be a text-based project or a reflective thesis on a defined topic. The format and deliverables of the Master Project should base on the individual learning contract which is agreed between the student and the supervisory team before the beginning of the last trimester. The outcomes should demonstrate students' mastery of the knowledge, skills and professional attitude throughout the programme.

**VAED 7100 Narrative Aesthetics (6,8,0) (E)/(P)**

Any designed experience is built on an underlying narrative, which at the same time is created and pre-defined through the design-process. Any narrative, linear or non-linear, pre-supposes a time-line, allowing a story to begin, progress, climax and end. In that sense Experience Design is about designing the time for an experience to strategically un-fold to its pre-defined maximal effect.

Narratives are a core concept in contemporary engagement with any audience; narrative structures are applied to corporate brands, events, public relations and promotion, as well as all the most effective kinds of interactions with the public. Narratives structure the exposure of the audience to an experience and define the desired overall emotional effect—aka the “product”—of the design.

It is the aim of this course to introduce various interpretative strategies (i.e. narratives) to the students, to allow them to discover, analyse, understand and appreciate the structures, purposes and intentions of existing narrative samples. It then establishes approaches for developing immersive aesthetic narratives with the students that equip them to relate with, engage and provoke their intended recipients, by establishing on-going and ideally valuable audience relations. These acquired skills will then be applied and practised through designing narratives for given case studies.

**VAED 7200 Scenographic Contexts (6,8,0) (E)/(P)**

A premise of contemporary Experience Design is the existence of a constructed, communicative context as the location for an experience to take place. This context may be physical, virtual, fictional or social, or—often—any of these at the same time. Scenography is about creating complex spatial environments that allow and encourage particular experiences.

Scenographic contexts today leave behind the limitations of physical space and integrate virtual reality, medial representations, social networks and many more. The experience of a brand for example will usually be across a wide range of media and spaces, including graphics, commercials, web, retail spaces, products, social interaction, etc.

This course offers the students the opportunity to engage with

and practise the interplay of spaces that create scenographic experiences. Through the realization of a small-scale urban intervention that scenographically articulates the spatial and temporal experience of a—real or fictional—brand the students will be introduced to a professional level of planning, and learn to project audience reactions. It is also part of the realization process to navigate the project through unpredictable changes in budget, venue and context, as they commonly happen in this practice.

**VAED 7300 Master Project for Experience Design (6,\*,\*)**

The Master Project embodies research, development and realization of an independent body of work under the supervision of a supervisory team (Principal Supervisor and Secondary Supervisor). The final outcomes of the Master Project could be a series of artistic work on a defined topic. The format and deliverables of the Master Project should base on the individual learning contract which is agreed between the student and the supervisory team before the beginning of the last trimester. The outcomes should demonstrate students' mastery of the knowledge, skills and professional attitude throughout the programme.

**VART 1005 Visual Arts Practice I (3,4,0) (E)**

“Visual Arts Practice I” and “Visual Arts Practice II” are required double-courses to be offered in consecutive semesters of Year I of the BA (Hons) in Visual Arts programme of AVA. The course will be offered in parallel with the theory courses “Art and its Histories I” and “Art and its Histories II”, and are intended to supplement and expand their learning by introducing fundamental practical knowledge, skills and work attitude to first-year students to train up their “minds”, “eyes” and “hands” for further study in various academic/artistic clusters within the BA programme, and to familiarize them with the settings of teaching and learning at the Academy of Visual Arts.

“Visual Arts Practice I” focuses on initially introducing students to a selected set of practical 2D and 3D skills that enable them to start off their personal creative production, and develop a sense for a sustainable personal studio practice.

**VART 1006 Visual Arts Practice II (3,4,0) (E)**

Prerequisite: VART 1005 Visual Arts Practice I

“Visual Arts Practice I” and “Visual Arts Practice II” are required double-courses to be offered in consecutive semesters of Year I of the BA (Hons) in Visual Arts programme of AVA. The course will be offered in parallel with the theory courses “Art and its Histories I” and “Art and its Histories II”, and are intended to supplement and expand their learning by introducing fundamental practical knowledge, skills and work attitude to first-year students to train up their “minds”, “eyes” and “hands” for further study in various academic/artistic clusters within the BA programme, and to familiarize them with the settings of teaching and learning at the Academy of Visual Arts.

“Visual Arts Practice II” focuses on heightening students' aesthetical and cultural awareness as well as facilitating the development of their perceptual and conceptual abilities for visual arts practice. Through a series of integrated seminars, workshops and field studies, students are expected to formulate critical feedback; to articulate creative ideas and to propose individual creative responses in connection to a specified topic. From sensory observations to idea development, then to visualizing innovative thoughts, students will go through the comprehensive process of creative thinking and execute their creative ideas with appropriate media and problem solving skills.

**VART 1305 Art and its Histories I (3,3,0) (E)**

The aim of this course is to introduce students to the key developments in the history of visual art. This theme-based course will survey the production of art within the context of the social, cultural, and stylistic significances of art under changing historical, scientific and philosophical conditions.

Each theme will be examined, in depth and linked with theory

to form a comprehensive analytical survey of the canon of Art History from a global perspective and present connections with the everyday lives of the students. The in-depth analysis of specific works of visual art will broaden the knowledge of creativity and explore issues of multi-cultural creation, belief, ideology and reception.

By studying and understanding the developments and importance of art and culture, students can inform their own practice and compete as artists in a global setting with a greater clarity and depth of knowledge. The courses combine to synthesise understanding of visual art from a global perspective.

This course will be delivered in blocks of learning with assessment at the end of each block.

#### **VART 1306 Art and its Histories II (3,3,0) (E)**

Prerequisite: VART 1305 Art and its Histories I

This is the second part of the Art and its Histories-course, continuing the introduction of key developments in the history of visual art. This theme-based course will survey the production of art within the context of the social, cultural, and stylistic significances of art under changing historical, scientific and philosophical conditions.

Each theme will be examined, in depth and linked with theory to form a comprehensive analytical survey of the canon of Art History from a global perspective and present connections with the everyday lives of the students. The in-depth analysis of specific works of visual art will broaden the knowledge of creativity and explore issues of multi-cultural creation, belief, ideology and reception.

By studying and understanding the developments and importance of art and culture, students can inform their own practice and compete as artists in a global setting with a greater clarity and depth of knowledge. The courses combine to synthesise understanding of visual art from a global perspective.

This course will be delivered in blocks of learning with assessment at the end of each block.

#### **VART 2115 Drawing: Visual Thinking and Observation (3,4,0) (E)**

Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

Drawing is the fundamental training for various visual arts subjects. It is a discipline that includes strategies for representing forms, movement and ideas through the mark-making medium. It is also a way to convey thoughts and beliefs through hand and mind coordination. While transforming the experience into drawing, students will obtain new interpretations of visual expressions, as the course focuses on strengthening students' visual perception and observation with the practice of traditional and contemporary drawing approaches.

This course aims to introduce drawing studies from formal and representational into unconventional image expression, and will advance all beginners to go from fundamental to more exploration level. The course consists of three parts: the practice of drawing fundamentals; the learning of basic visual languages in drawing; and the re-interpretation of drawing from the figurative, representational to the application of various media and alternative processes. There will be exercises on basic training through a series of assignments that stress on using drawing as a medium for visual thinking and observation. Students will draw from direct observation or imagination of still life, landscape, and the human figure. Drawing media may include graphite, charcoal, ink, and collage, as well as watercolour and pastel.

#### **VART 2116 Painting: Image and Interpretation (3,4,0) (E)**

Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

This course aims to introduce students to the full range of materials and processes of painting. It provides opportunities for substantial skill development through extensive studio practice of different genres including portrait, landscape, still life and abstraction. The course also consolidates the technical expertise in painting including the understanding of the material quality of

paint, the consideration of different painting supports, health and safety issues as well as the efficiency of studio practice.

The course also puts emphasis on examining how ideas and images are represented and explore how they relate to individual expression as well as social interpretation. Students will have opportunity to investigate the fundamental formal languages of painting through different exercises and will gain a solid understanding of the connection between form and content. Studio practice will be supported by lectures and tutorials, which purpose to investigate the debates surrounding the role of contemporary painting. Regular class discussions will also be held to examine the work of art by contemporary painters in terms of their cultural context and stylistic concern. At the end of the course, students will be equipped with preparation skills to discuss in oral and written forms the conceptual and visual elements in their paintings.

#### **VART 2125 Visual Literacy in Chinese Painting (3,4,0) (E)**

Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

This course provides comprehensive and fundamental training on *guohua*, literally translated as "national painting" or "Chinese painting". It is primarily divided into two sections: (1) understanding of *Xieyi* (free style); and (2) understanding of *Gongbi* (fine-brush, or delicate style). Focuses are on the critical concepts and ideas, conventional modes of expression and technical skills of *guohua* in the ancient models. Students are expected to explore such models for reinterpreting and rejuvenating the traditional form of *guohua* in the end of the semester.

The rationale to offer this level-II course is to allow students to understand one of the cores of Chinese arts—Chinese painting. Regarded as Hong Kong residents, art students are supposed to have sufficient art trainings in both Western and Chinese arts. However, Chinese art training has been in deficit in local educational system even after the handover of 1997. Thus this course is to provide relevant art trainings and cognitive knowledge for students to capture the Chinese cultural narratives through practicing Chinese painting.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

#### **VART 2126 Chinese Word as Image: Foundational Studies in Chinese Calligraphy and Seal Engraving (3,4,0) (E)**

Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

The centrality of using Chinese words as the major element in artistic expressions is a unique and prominent phenomenon in both Chinese and global visual culture from past to present. Chinese words, as evolved from pictographic representation to non-representational character, is the fundamental medium for artistic expressions in the practices of a range of Chinese art forms including calligraphy, seal engraving and other craft arts. Whether brushed on paper or engraved in three-dimensional objects made of stone, bronze and any other penetrable material, the visual and artistic form of Chinese word interacts with the subtlety of the linguistic aspect of Chinese language to produce a richly interdisciplinary artistic experience. This course consists of three parts: (1) The study of foundational knowledge and theories pertinent to the material, tools, and the linguistic skills involved in the practices of Chinese calligraphy and seal engraving; (2) The practical study of brush, engraving and carving techniques, the compositional strategies of the strokes of Chinese characters and other relevant basic skills; and (3) A simple hands-on studio art project. The class will learn the skills of adopting different material, handling of tools and other basic techniques of Chinese calligraphy and seal engraving through demonstrations and guided practice. The course culminates in a small-scale yet rewarding creative project where by students will produce one piece of artwork based on the application of their acquired concepts, tools