

not less than 10,000 words under the guidance of their employer, either remotely on *in situ*, as appropriate. Students who opt for work in multilingual public relations or media-related industries must work for not less than 42 hours, generally *in situ*, depending on the needs of the company in question. In this way, students are exposed to real life work assignments and work environments so as to acquire and develop the skills, etiquette and ethics of the profession.

TRAN 4047 Translation Workshop (3,0,0)

This course is designed to improve students' practical translation capability. It will cover a wide range of texts, the selection of which will depend substantially on the translation needs of external clients, and will focus on the delivery of professional-quality output within a teacher-facilitated classroom setting. The content of coursework will include the following: (1) text analysis; (2) translating; (3) correcting and editing translation products; (4) polishing and fair copy production; (5) commentary and analysis of translation.

TRAN 4898-9 Honours Project (3,3,0)

This is a year-long course which will engage students in the production of either (1) an extended piece of translation or (2) a thesis on a topic related to translation or intercultural studies. In the case of (1), the text to be translated, either from English into Chinese or from Chinese into English, will be generally between 10,000 and 12,000 words/characters long; in addition to the translation, the student should submit an introductory essay which gives a rationale for the selection of the text for translation, provides an analysis of the source text and discusses the problems encountered during the process of translating as well as the approaches and strategies used for solving these problems. In the case of (2), the thesis will be between 10,000 and 12,000 words/characters long; the student should demonstrate in-depth understanding of the topic of investigation, well-developed research skills, as well as an ability to express ideas in a clear and coherent manner.

ULIF 1008-9 University Life (0,*,*)

Workshops and activities in this programme aim to enhance students' capabilities to face challenges and find solutions that come from academic or work environment. It consists of three elements: U-Life Orientation Workshops, Co-curricular Learning, and Academic Integrity Online Tutorial. Details and dates of completion can be found at <http://ge.hkbu.edu.hk/ge-programme/ulife/>.

VACC 7010 Research Methodology for the Visual Arts (3,3,0)

The 21st century witnesses visual arts practitioners merging personal vision, socio-cultural concerns, studio practice and academic research into creative output that highlights the complexities of life experiences and charts new territories in the arts. In equipping students' artistic inquiry, this course introduces various research practices informed by practice-led research that are common in contemporary art and the design industry.

Such pedagogical approach aims at preparing students to set direction and methodological concern to their own research interests. Bringing research methodology into professional practice, students will go through the process of research and apprehend the significance of practice-led research in the context and currency of visual arts and academia.

VACC 7020 Visual Arts Theory and Criticism (3,3,0)

This course critically examines issues and debates brought up by key concepts of contemporary visual arts theory and criticism in considering creative practices in relation to modern and post-modern conventions of cultures. It aims to analyse a variety of theoretical and critical approaches of studying contemporary

visual arts, and contextualize contemporary practices within wider context of a globalized art scene. This course is designed to be a systematic survey of critics, theorists and philosophers who have offered different interpretive tools that enable students to articulate the significance of art/craft/design practices, and reflect upon the complex nature of the contemporary visual and material culture.

A wide range of issues in connection to current trends of contemporary visual arts and culture will be discussed along with the study of relevant art/craft/design theories, movements and artists'/artisans'/designers' works. Both local and global perspectives are to be employed in the discussion.

Students are expected to acquire informed awareness of those issues, and to develop theoretical and critical responses to them within their own creative practices. The choice of art form(s)/media, the relevant media skills and techniques as well as their relations with the identified theories and criticisms will be at the centre of their considerations of own creative practices.

VACC 7030 Critically Engaged: Creative Practices (3,4,0) in Context

The course aims to situate students' creative practices into the specific social and cultural contexts, to examine the intersections with the public realm, and so as to generate new sites and audiences. The sites can range widely from the bodies, domestic household, creative studios, public areas, exhibition venues, popular media, stage scenography, architecture, urban landscape and even cyberspace and virtual environment.

Students are encouraged to investigate how the people creatively appropriate social conventions in their everyday lives and how such strategies can inform and transform creative practices to generate new works and in the end, how such new practices engage the public in both the production and reception of the artworks, with the intention to broaden general understanding of the role that art and artists can play in societies.

VACC 7040 Arts and the Public: Interpretation and (3,4,0) Presentation

"Creativity is not the monopoly of artists." This notable claim by Joseph Beuys back in 1979 denotes not only the liberation but also the interdisciplinization of contemporary visual arts. Over the past decades, all sorts of collaborations among different artistic disciplines, areas of knowledge and the various stakeholders in society have opened up creative practice to variety and diversity beyond its traditional boundaries.

To integrate and tie in all parts and parties involved, plausible narratives are a core issue in the effective 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 a project and define the framework for the perception of the "meaning" of the work.

By exploring philosophies, cultural traditions, and principles underlying a wide range of curatorial theories and professional practices, this course aims to introduce various interpretative strategies (= 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 presentations that engage and provoke their intended recipients, by establishing ongoing, and valuable audience relations.

VACD 7010 CD Studio Project I (9,4,8)

The CD Studio Project I is the first part of the 2 consecutive 9-credit courses which embodies research, development and trial execution of a body of individual studio work. The course will be conducted in form of seminar, tutorial supervision and independent studio practice within a concentration-based tutorial group under the guidance of a supervisory team.

Knowledge and skills in a variety of professional aspects as well as different creative approaches will be discussed throughout the course. The outcomes will be a series of studio work in progress