

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 in Context (3,4,0)**

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 Presentation (3,4,0)**

"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

with appropriate references and theoretical backup together with a formal project proposal which show great potential to be further developed in CD Studio Project II.

#### **VACD 7020 CD Studio Project II (9,4,8)**

Prerequisite: VACD 7010 CD Studio Project I

The CD Studio Project II is the second part of the 2 consecutive 9-credit courses. Students have to continue the artistic exploration bring forward from CD Studio Project I and eventually realize the proposed independent project under the guidance of respective supervisor. The final outcomes of the CD Studio Project II will be a series of studio work with well-defined theoretical framework, references and continuous development according to the project proposal approved by the supervisor.

The format and deliverables of the CD Studio Project II should demonstrate the students' mastery of the knowledge, skills and professional attitude acquired throughout the programme as well as to show their achievement of independent creative pursuit.

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

"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)**

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)**

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)**

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)**

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 believes 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)**

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