**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)**
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)**
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.

| VASC 7010 | Intensive Workshop I | (0,0,3) |
|---|---|---|
| VASC 7020 | Intensive Workshop II | (0,0,3) |
| VASC 7030 | Intensive Workshop III | (0,0,3) |
| VASC 7040 | Intensive Workshop IV | (0,0,3) |
| VASC 7050 | Intensive Workshop V | (0,0,3) |

Course names/mediums would be announced to students in the Master of Visual Arts programme at the beginning of the trimester.

**VASC 7100 Research Practice for the Visual Arts (3,3,0)**
Twenty-first century witnesses visual arts practitioners merging cultural concerns, research, and process of making into creative output that highlights the complexities of life experiences; and explores new territories. In equipping students' artistic inquiry, this course introduces various research methods that are common in art and design-practice, such as content analysis, cultural probe, user survey, interview, and ethnographic studies. Also, it helps students to develop their own research project by examining different research paradigms, and interpretive approaches including hermeneutics, phenomenology, discourse analysis, feminism and action research. Bringing methodology into professional practice, students will go through the process of research—defining research focus, designing appropriate methods, collecting data, documentation, interpreting findings, presenting—through textual and/or audio/visual means.

**VASC 7200 Professional Practice for the Visual Arts (3,3,0)**
A graduate in any area of the visual arts entering the professional arena today cannot expect to be looking forward to a streamlined career. Instead his/her career will be a patchwork of activities crossing all boundaries from art-making to applied design commissions, occasional administrative jobs to part-time teaching and back. They will work in a variety of contexts from self-employed freelancing to private agencies, corporate structures and the public sector. This course aims at equipping students with basic knowledge and skills in a variety of professional fields that will help students to jumpstart their professional practice in the visual arts.
The course is made up by a sequence of workshops delivered by professional specialists and visual arts practitioners. Each workshop includes lectures, seminar-style talks as well as small practical assignments, which allow participants to get some initial hands-on experience within the respective area. The intention of the course however is not to educate specialists, it rather aims to make aspiring professionals of the field aware of these matters, sketch the situation and indicate comprehensive ways of approaching problems arising.

**VASC 7300 Interdisciplinary Practice for the Visual Arts (3,4,0)**
"Creativity isn't the monopoly of artists." This remarkable claim made by Joseph Beuys back in 1979 denotes not only the liberation but also the interdisciplinary nature of contemporary