THE HONG KONG POLYTECHNIC UNIVERSITY
香港理工大學

School of Professional Education and Executive Development
專業進修學院

SPEED

Bachelor of Arts (Honours) in Applied and Media Arts

應用及媒體藝術(榮譽)文學士

Programme Codes: 84049 (Full-time) / 84050 (Part-time)

Definitive Programme Document

for 2017/18 Cohort

In collaboration with

Hong Kong Arts Centre

HKAC ART SCHOOL 香港藝術學院

in 2017/18 academic year

This Definitive Programme Document is issued in August 2017. It is subject to review and changes which the School can decide to make from time to time. Students will be informed of the changes as and when appropriate.

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Section One:
General Information

1. PROGRAMME HOST AND CONTRIBUTING INSTITUTION

The Bachelor of Arts (Honours) in Applied and Media Arts is hosted by the School of Professional Education and Executive Development (SPEED) of The Hong Kong Polytechnic University (PolyU). PolyU SPEED assumes the overall academic responsibility in the realm of quality assurance in both teaching and learning.

The programme is offered in collaboration with Hong Kong Art School (HKAS) of the Hong Kong Arts Centre in academic year 2017/18. It will be solely offered by SPEED as from academic year 2018/19 onwards.

2. PROGRAMME OPERATION AND MANAGEMENT

2.1 The School Programme Committee (SPC) oversees the operation of all PolyU-SPEED award programmes. The SPC meets at least twice a year.

2.2 A Programme Executive Group (PEG) has been formed to manage the day-to-day operation of Bachelor of Arts (Honours) in Applied and Media Arts. The PEG which operates informally, is chaired by the Programme Leader and includes staff with key responsibilities in the programme. Student representatives will be invited to meet with the PEG in each semester to provide feedback.

2.3 Students will be invited to nominate their representatives to join the Student/Staff Consultative Group (SSCG) in SPEED. SSCG is a formal channel through which student views are obtained. It meets at least once per semester and reports or makes recommendations, as appropriate, to the SPC.

2.4 Students are encouraged to provide feedback on subject level via the Student Feedback Questionnaire (SFQ) exercise, which will be considered by the related parties for continuous improvement of teaching and learning.

3. CONTACT INFORMATION

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4. AWARD TITLE

Bachelor of Arts (Honours) in Applied and Media Arts

Students may apply to exit the programme for the ordinary degree of "Bachelor of Arts in Applied and Media Arts" upon fulfilling the requirements as specified in Section 13.11.2 of this document.

5. MODE, STUDY LOAD AND DURATION OF STUDY

5.1 The programme is offered in both full-time and part-time modes of study.

5.2 Full-time students' normal study load is 15 credits in each semester.

5.3 Part-time students' normal study load is 6 credits in each semester, except in the summer term which is 3 credits.

5.4 Prior approval from the School is required if students wish to deviate from the recommended study load. The maximum study load to be taken by a student in a semester is 21 credits[1], unless exceptional approval is given by the Director of SPEED. For such cases, students are reminded that the study load approved should not be taken as grounds for academic appeal.

5.5 Students on academic probation will be required to take a reduced study load. To help improve the academic performance of the students on academic probation, the School

[1] *Not applicable to students on academic probation.*

will decide the maximum number of credits to be taken by these students on an individual basis.

5.6 The normal duration of the programme in full-time and part-time modes is 2 years and 4 years respectively. The maximum period of registration is twice the normal duration, i.e. 4 years for full-time mode and 8 years for part-time mode.

6. ATTENDANCE

It is important that students attend classes and study related activities regularly and punctually. Participation forms a critical part in the learning process, contributing to the desired learning outcomes. Absence will affect study progress and students should not be absent without good reason.

7. PROGRAMME AIMS, OBJECTIVES AND OUTCOMES

7.1 The Bachelor of Arts (Honours) in Applied and Media Arts is a top-up degree programme aiming to provide quality education to graduates of relevant Higher Diploma and Associate Degree programmes, as well as creative professionals who aspire to advance themselves by completing a degree programme.

The programme provides a creative, experimental and interdisciplinary study of applied and media arts, developing students as creative practitioners with a critical framework for analytical reflection on the practices in the culture and creative industries. It encourages exploration, research, practice, participation, interaction and reflection.

Creativity is a function of one's cultural and artistic exposure and an inquisitive mind developed via an exploratory process of experiment and reflection made possible by the acquisition of knowledge, professional competencies and generic skills.

The programme builds on the synergy of an interdisciplinary curriculum, embracing applied and media arts with cultural and multimedia perspectives. Through various intellectual activities, students learn to develop an appropriate framework for art making and meeting challenges in their lives and the culture and creative industries.

7.2 Programme Intended Learning Outcomes

Upon graduating from this programme, students will be able to:

Generic Competence

a. Develop an ability to solve communication problems, along with skills relating to problem identification, research, experimentation and information gathering, analysis, process and evaluation of outcomes;

b. Contextualize and manage resources in practice;

c. Develop entrepreneurial skills for culture and creative industries;

Professional Competence

d. Work independently by taking a critical and analytical stance for creative and aesthetic development;

e. Demonstrate familiarity of related disciplines in applied arts and media arts;

f. Demonstrate appropriate use of tools and technology in the creation, reproduction and distribution of visual messages; and

g. Appraise interdisciplinary approaches to inform, extend and illuminate the principal subject of study.

Graduates will become reflective contributors in their respective fields, capable of pursuing careers as professional designers, corporate image creators, and media artists. They will be able to capitalize on their all-rounded trainings in creativity and aesthetic sensibility, which are essential elements of success in a knowledge-based economy.

7.3 Correlation between Programme Learning Outcomes and Institutional Learning Outcomes

The following table shows the correlation between the programme learning outcomes and PolyU's institutional learning outcomes at undergraduate degree level:

Programme Intended Learning Outcomes	**Institutional Learning Outcomes for Undergraduate Degree**					
	Competent professional	**Critical thinker**	**Effective communicator**	**Innovative problem solver**	**Lifelong learner**	**Ethical leader**
a			✓		✓	
b	✓					
c	✓		✓			✓
d		✓		✓	✓	✓
e	✓					
f	✓					
g						

8. ENTRANCE REQUIREMENTS

8.1 The minimum requirements for admission to the programme are:

(a) Holders of an Associate Degree or a Higher Diploma or equivalent qualification in related disciplines awarded by recognised universities and institutions.

Those from unrelated disciplines with demonstrated foundation knowledge may also be considered.

(b) Those who do not possess the above-mentioned qualifications but have reached the age of 25 before 1 September, in the year in which they seek admission, may apply as mature applicants. Mature applicants should possess relevant working experience in supervisory or managerial positions and have completed prior post-secondary studies in related fields. They will also be required to pass an admission test and demonstrate to the Admission Interview Panel their ability to complete the programme.

8.2 Applicants who apply for admission with non-local qualifications are required to attain the following English language requirement:

- IELTS 6.0 or TOEFL 550 (paper based)/ 213 (computer based)/ 80 (Internet based)

The above requirement may be exempted for applicants who have completed sub-degree programmes or equivalent with English as the medium of instruction.

9. CREDIT TRANSFER AND EXEMPTION

9.1 Credit Transfer

Students will be given credits for recognised previous study and the credits will be counted towards meeting the requirements of the award. Normally, not more than 50% of the required number of credits for the academic award may be transferable from approved institutions outside The Hong Kong Polytechnic University (PolyU). For transfer of credits from programmes within PolyU, normally not more than 67% of the required credits for the award can be transferred. In cases where both types of credits are transferred, not more than 50% of the required number of credits for the award may be transferred. Grades may or may not be given for the transferred credits.

The programme is an articulation degree programme. Students normally will not be given credit transfer for any required Cluster-Area Requirements (CAR) and Service-Learning subjects under General University Requirement (GUR), and they must complete at least 60 credits[2] to be eligible for the award. Students who have completed comparable subjects at sub-degree studies may apply for exemption. Should exemption be granted, students will be required to take other electives (including free electives) to make up the total of 60 credits[2] required.

The granting of credit transfer is a matter of academic judgement. In assessing the transferability of subjects previously taken, the syllabus of that subject should be carefully scrutinised to ascertain that it is comparable to the curriculum of the programme. Other relevant information may also be required to ascertain the academic standing of the institution offering the previous study. Decision on granting credit transfer lies with the School.

For credit transfer of retaken subjects, the grade attained in the last attempt should be

[2] *The minimum requirement of 60 credits does not include the Language and Communication Requirements (LCR) subjects under GUR which are applicable to individual students.*

taken in the case of credit transfer with grade being carried over. Students applying for credit transfer for a subject taken in other institutions are required to declare that the subject grade used for claiming credit transfer was attained in the last attempt of the subject in their previous studies. If a student fails in the last attempt of a retaken subject, no credit transfer should be granted, despite the fact that the student may have attained a pass grade for the subject in the earlier attempts.

Students should not be granted credit transfer for a subject which they have attempted and failed in their current study.

The validity period of subject credits earned is 8 years starting from the year in which the subject is completed (e.g. if the qualification/credit was earned in 2016/17, the validity period should count from 2017 for 8 years). Credits earned from previous study should remain valid at the time when the student applies for transfer of credits.

9.2 Exemption

Students may be granted exemption from taking certain subjects if they have successfully completed similar subjects at a comparable level in other programmes. The credits associated with the exempted subjects will not be counted for satisfying the credit requirements of the programme. In such case, students will be advised to take other subjects to satisfy the credit requirements.

Subject to the approval of the School, exemption from compulsory language subjects may be possible for special cases, e.g. students who have not taken Chinese since secondary school may be exempted from compulsory Chinese subjects.

10. CURRICULUM DESIGN

10.1 Outcome-based Curriculum

University education goes beyond merely mastering accumulation of factual knowledge. It is vital to develop students' ability to solve problems and think critically. These focuses are translated from the initial programme objectives to the teaching approaches and evaluation of student performance.

The underpinning curriculum design principle for this programme is outcome-based learning. An outcome-based curriculum provides a rigorous and robust delineation of professional competence. It also highlights the generic abilities that are considered important for the graduates of this programme.

Explicitly specified outcomes give a clear direction as to how teaching and assessment should be planned, aligned, and carried out. Ultimately this enhances coherence and integration among subjects within the programme.

In addition, students are encouraged to take more responsibility for their own learning in an outcome-based curriculum. When learning outcomes are stated clearly, students are able to plan their own learning more effectively.

10.2 Programme Structure

10.2.1 The programme of study consists of at least 60 credits. All full-time students are also required to complete a non-credit-bearing Work-Integrated Education component.

(a) General University Requirements (GUR) (Minimum 9 credits)

Nature	**Details**	**Credits**
Language and Communication Requirements (LCR)	6 credits in English & 3 credits in Chinese (Students who have met the equivalent standard of the undergraduate degree LCR are not required to take these credits. Individual students who are required to take LCR subjects will be advised of the details before programme commencement.)	9
Cluster-Area Requirements (CAR)	• One subject with Chinese Reading & Writing Requirements and China Studies Requirement embedded • One subject with English Reading & Writing Requirements embedded	3 3
Service-Learning (SL) / Free Elective	Prior to full implementation of SL, full-time students may take a 3-credit free elective in lieu of SL. SL subjects are not available for part-time students and they are required to take a 3-credit free elective.	3

The latest information of GUR subjects is available on the Student Portal (www.speed-polyu.edu.hk/mySPEED).

(b) Discipline Specific Requirements (DSR) (51 credits)

Subject	Level
Compulsory Subjects (10 subjects, 3 credits each, except SPD4232 Graduation Project which is 6 credits)	
SPD3175 Effective Professional Communication in English*	3
SPD3201 Business Communication in Chinese^	3
SPD4152 Creative Economy: Practices and Opportunities	4
SPD4232 Graduation Project	4
SPD4396 Entrepreneurship and Small Business Management	4
SPD4495 Visual Culture	4
SPD4496 Experimental Visualization	4
SPD4497 Design Research and Methodology	4
SPD4498 Industrial Collaboration Project	4
SPD4500 Independent Study	4
Elective Subjects[#] (6 subjects, at least 1 subject at Level 4)	
SPD3174 Integrated Marketing Communications	3
SPD3211 Consumer Behaviour	3
SPD3229 Image and Text	3
SPD3230 Information Graphic	3
SPD3231 Photography and Digital Imaging	3
SPD3232 Identity Design	3
SPD3233 Digital Video	3
SPD3234 Foundation of Animation	3
SPD3235 Computational Graphics	3
SPD3236 Play-Tec	3
SPD3278 Documentary Filmmaking	3
SPD4391 Retail Management	4
SPD4501 Publication and Communication Design	4
SPD4502 Branding Design	4
SPD4503 Web Design	4
SPD4504 TVC Production	4
SPD4506 Spatial Interaction	4
SPD4575 Film and Video Art	4
SPD4604 Motion Graphics	4

[*] *Discipline-Specific Language Requirement (DSLR) (English) subject*
[^] *Discipline-Specific Language Requirement (DSLR) (Chinese) subject*
[#] *Offering of any elective subjects is subject to sufficient enrolment.*

(c) Work-Integrated Education (WIE)

WIE is a work-based learning experience which takes place in an organisational context relevant to a student's future profession, or career, or the development of generic skills that will be valuable in the student's future career development. Going beyond studying within campus, it allows students to learn from the outside world, yet at the same time contribute to the industry and/or community.

Full-time students of this programme are required to complete 300 hours of WIE during their study period. Relevant work experience accumulated during or after sub-degree studies may be recognised for fulfilment of WIE.

Students will be provided with the WIE guidelines and be advised of the procedures for recognition of prior work experience at programme commencement.

10.2.2 Exit Award

Students who have completed the following requirements may apply to exit the programme with an ordinary degree of "Bachelor of Arts in Applied and Media Arts":

a) GUR (minimum 9 credits);

b) DSR
   - all compulsory subjects except SPD4396 "Entrepreneurship and Small Business Management" and SPD4500 "Independent Study" (27 credits);
   - Any 3 electives (9 credits);

c) WIE (non-credit-bearing) *(applicable for full-time students only)*;

d) Having a GPA of 2.0 or above.

For details, please refer to Section 13.11.2.

10.3 Recommended Progression Patterns

10.3.1 Recommended Progression Pattern for Full-Time Mode of Study

Students are recommended to undertake 5 subjects in each semester without intermission in order to fulfil the study requirements within the 2-year normal duration of study. They are also required to complete 300 hours of Work-Integrated Education within their study period.

Year & Semester	Subject Code and Title	Subject Nature*
Year 1 Sem 1	SPD3175 Effective Professional Communication in English	C
	SPD4495 Visual Culture	C
	Elective Subject	E
	Elective Subject	E
	GUR Subject	GUR
Year 1 Sem 2	SPD4496 Experimental Visualization	C
	SPD4497 Design Research and Methodology	C
	Elective Subject	E
	Elective Subject	E
	GUR Subject	GUR
Year 2 Sem 1	SPD4232 Graduation Project	C
	SPD4500 Independent Study	C
	Elective Subject	E
	Elective Subject	E
	GUR Subject	GUR
Year 2 Sem 2	SPD3201 Business Communication in Chinese	C
	SPD4152 Creative Economy: Practices and Opportunities	C
	SPD4232 Graduation Project *(continued from previous semester)*	C
	SPD4498 Industrial Collaboration Project	C
	SPD4396 Entrepreneurship and Small Business Management	C

** C = Compulsory; E = Elective; GUR = General University Requirements*

Remarks:
(1) The subject offering schedule is subject to change at the discretion of the School.
(2) Offering of any elective subjects is subject to sufficient enrolment.
(3) For elective subjects, priority in enrolment will be granted to students in that particular year of study.
(4) Students who are required to take LCR subject(s) will be informed of the study schedule separately. These students are advised to consult the Programme Leader on their progression patterns should they have any concerns on their study load taking into consideration the LCR subject(s) they are required to take.

10.3.2 Recommended Progression Pattern for Part-Time Mode of Study

Students are recommended to undertake 2 to 3 subjects in each Semester 1 and Semester 2 as well as 1 subject in each Summer Term without intermission in order to fulfil the study requirements within the 4-year normal duration of study.

Year & Semester	Subject Code and Title	Subject Nature*
Year 1 Sem 1	SPD3175 Effective Professional Communication in English	C
	SPD4495 Visual Culture	C
Year 1 Sem 2	Elective Subject	E
	GUR Subject	GUR
Year 1 Summer Term	SPD4497 Design Research and Methodology	C
Year 2 Sem 1	SPD4498 Industrial Collaboration Project	C
	GUR Subject	GUR
Year 2 Sem 2	Elective Subject	E
	GUR subject	GUR
Year 2 Summer Term	Elective Subject	E
Year 3 Sem 1	SPD4152 Creative Economy: Practices and Opportunities	C
	Elective Subject	E
Year 3 Sem 2	SPD4496 Experimental Visualization	C
	Elective Subject	E
Year 3 Summer Term	Elective Subject	E
Year 4 Sem 1	SPD3201 Business Communication in Chinese	C
	SPD4500 Independent Study	C
Year 4 Sem 2	SPD4232 Graduation Project	C
	SPD4396 Entrepreneurship and Small Business Management	C
Year 4 Summer Term	SPD4232 Graduation Project *(continued from previous semester)*	C

** C = Compulsory; E = Elective; GUR = General University Requirements*

Remarks: (1) The subject offering schedule is subject to change at the discretion of the School.
(2) Offering of any elective subjects is subject to sufficient enrolment.
(3) For elective subjects, priority in enrolment will be granted to students in that particular year of study.
(4) Students who are required to take LCR subject(s) will be informed of the study schedule separately. These students are advised to consult the Programme Leader on their progression patterns should they have any concerns on their study load taking into consideration the LCR subject(s) they are required to take.

10.4 Curriculum Mapping

Below is a mapping of subjects of Bachelor of Arts (Honours) in Applied and Media Arts with reference to the programme intended learning outcomes. The mapping focuses on how each of the programme outcomes is introduced, reinforced and assessed.

Subject Code		Programme Learning Outcomes (PILO)						
		PILO a	**PILO b**	**PILO c**	**PILO d**	**PILO e**	**PILO f**	**PILO g**
Compulsory Subjects	SPD3175	I,R						
	SPD3201	I,R						
	SPD4152	I,R,A						
	SPD4232	R,A	R,A		R,A	R,A	R,A	R,A
	SPD4396		R	I,R,A				
	SPD4495	I,R,A			I,R			
	SPD4496	I,R,A	I,R		I,R	I,R	I,R,A	
	SPD4497	I,R,A	I,R		I,R,A			
	SPD4498	I,R	R,A		R	R,A	R,A	R,A
	SPD4500	R,A	R,A		R,A			
Elective Subjects	SPD3174	I,R		I,R	R,A			
	SPD3211	I,R		I,R				
	SPD3229	I,R			I	I,R	I,R	
	SPD3230	I,R			R	R	R	
	SPD3231	I,R			R	R	R,A	
	SPD3232	I,R		I	R	R	R	
	SPD3233	I,R			R	R	R,A	
	SPD3234	I,R			R	R	R,A	
	SPD3235	I,R			R	R	R,A	R,A
	SPD3236	I,R			R	I,R	I,R	
	SPD3278	I,R	I,R		I,R,A	I,R	I,R	
	SPD4391	I,R		I,R				
	SPD4501	R,A	R		R,A	R	R,A	
	SPD4502	R,A	R	I	R,A	R	R,A	
	SPD4503	R,A			R,A	R,A	R,A	
	SPD4504	I,R	R	I	R,A	R	R,A	
	SPD4506	I,R	R	I	R	R	R,A	R,A
	SPD4575	R,A	R		R,A	R,A	R,A	
	SPD4604	I,R	R	I	R,A	R	R,A	

I (Introduced) That the learning leading to the particular intended outcome is introduced in that subject.
R (Reinforced) That the learning leading to the particular intended outcome is reinforced in that subject.
A (Assessed) That the learning leading to the particular intended outcome is assessed in that subject

11. MEDIUM OF INSTRUCTION

11.1 The medium of instruction is English (except for those subjects with Chinese requirements).

11.2 Except for subjects adopting Chinese as the medium of instruction, Chinese could only be used in small group discussions/ tutorials if and when necessary. In the presence of non-Chinese-speaking students, English should be used all the time.

12. TEACHING AND LEARNING METHODS

The teaching/ learning philosophy underlying this programme is based on a holistic, diversified and flexible approach, teaching students how to learn instead of what to memorise, and equipping them with the requisite skills required of a "lifelong" learner. On the whole, various teaching and learning strategies are adopted, which are geared to the needs and characteristics of the students.

The teaching and learning activities are organised coherently according to the programme learning outcomes, subject nature, the particular subject topics, level of difficulty, and the integration among other components and subjects of the programme. A variety of teaching and learning methods will be used.

The main form of teaching is through the use of interactive lectures supplemented with tutorial exercises (such as case studies, projects and presentations) and various kinds of audio-visual aids. Students also have the chance to gain exposure to experiential learning, self-directed learning, case-based learning and problem-based learning.

Web-based teaching is another characteristic of the subjects of this programme. It is used to complement face-to-face teaching, not only for encouraging students' active participation, but also to encourage them to make use of websites for information collection.

To facilitate learning, the subject lecturers not only play the role of introducing new concepts, imparting knowledge but also act as facilitators to encourage students to share their ideas and experience through class discussion, case study, oral presentation and group activities.

13. ASSESSMENT AND EXAMINATIONS

13.1 Principles of Assessment

Assessment *of* learning and assessment *for* learning are both important for assuring the quality of student learning. Assessment *of* learning is to evaluate whether students have achieved the intended learning outcomes of the subjects that they have taken and have attained the overall learning outcomes of the programme at the end of their study at a standard appropriate to the award. Appropriate methods of assessment that align with

the intended learning outcomes are designed for this purpose. The assessment methods will also enable the teacher to differentiate students' different levels of performance within the subject. Assessment *for* learning is to engage students in productive learning activities through purposefully designed assessment tasks.

Assessment will also serve as feedback to students. The assessment criteria and standards should be made explicit to students before the start of the assessment to facilitate student learning, and feedback provided should link to the criteria and standards. Timely feedback will be provided to students so that they are aware of their progress and attainment for the purpose of improvement.

13.2 Assessment Methods

Students' performance in a subject is assessed by continuous assessment and/ or examinations as deemed appropriate. Where both methods are used, the weighting of each in the overall subject grade has been clearly stated in Section Two of this document.

To pass a subject, a student must obtain a pass grade in both continuous assessment AND examination, if any. Continuous assessment may include tests, assignments, projects, presentations and other forms of classroom participation depending on the subject area. Assignments which involve group work will nevertheless include some individual components therein. The contribution made by each student in continuous assessment involving group effort shall be determined and assessed separately, and this can result in different grades being awarded to students in the same group.

At the beginning of each semester, the subject lecturer will inform students of the details of the methods of assessments to be used within the assessment framework as specified in this document.

13.3 Grading

Assessment grades shall be awarded on a criterion-referenced basis. A student's overall performance in a subject shall be graded as follows:

Subject Grade	Grade Point	Short Description	Elaboration on subject grading description
A+	4.5	Exceptionally Outstanding	The student's work is exceptionally outstanding. It exceeds the intended subject learning outcomes in all regards.
A	4	Outstanding	The student's work is outstanding. It exceeds the intended subject learning outcomes in nearly all regards.
B+	3.5	Very Good	The student's work is very good. It exceeds the intended subject learning outcomes in most regards.
B	3	Good	The student's work is good. It exceeds the intended subject learning outcomes in some regards.
C+	2.5	Wholly Satisfactory	The student's work is wholly satisfactory. It fully meets the intended subject learning outcomes.
C	2	Satisfactory	The student's work is satisfactory. It largely meets the intended subject learning outcomes.
D+	1.5	Barely Satisfactory	The student's work is barely satisfactory. It marginally meets the intended subject learning outcomes.
D	1	Barely Adequate	The student's work is barely adequate. It meets the intended subject learning outcomes only in some regards.
F	0	Inadequate	The student's work is inadequate. It fails to meet many of the intended subject learning outcomes.

'F' is a subject failure grade, whilst all others ('D' to 'A+') are subject pass grades.
No credit will be earned if a subject is failed.

13.4 Grade Point Average

There are different types of Grade Point Average (GPA) as described below. All of them are capped at 4.0.

13.4.1 GPA (cumulative GPA)

Cumulative GPA is computed as follows:

$$\text{GPA} = \frac{\sum_{n} \text{Subject Grade Point x Subject Credit Value}}{\sum_{n} \text{Subject Credit Value}}$$

where n = Number of all subjects (inclusive of failed subjects) taken by the student up to and including the latest semester/ term. For subjects which have been retaken, only the grade point obtained in the final attempt will be included in the GPA calculation.

In addition, the following subjects will be excluded from the GPA calculation:

(i) Exempted subjects
(ii) Ungraded subjects
(iii) Incomplete subjects
(iv) Subjects for which credit transfer has been approved, but without any grade assigned[3]
(v) Subjects from which a student has been allowed to withdraw (i.e. those with the code 'W')

A student who is absent from an examination will be given a fail grade; the respective subject will be included in the GPA calculation and will be counted as "zero" grade point. GPA is thus the unweighted cumulative average calculated for a student, for all relevant subjects taken from the start of the programme to a particular point of time. GPA is an indicator of overall performance.

13.4.2 Semester GPA

Calculation of Semester GPA is similar to the rules for GPA as described above, except that only subjects taken in that semester, including retaken subjects, will be included. This Semester GPA will be used to determine students' eligibility to progress to the next semester alongside with the cumulative GPA. However, the Semester GPA calculated for the Summer Term will not be used for this purpose, unless the Summer Term study is mandatory for all students of the programme concerned and constitutes part of the graduation requirements.

[3] *Subjects taken in PolyU or elsewhere and with grades assigned, and for which credit transfer has been approved, will be included in the GPA calculation.*

13.4.3 Weighted GPA

Along with the cumulative GPA, a Weighted GPA will also be calculated, to give an indication to the Board of Examiners on the award classification which a student will likely get if he/ she makes steady progress on his/ her academic studies.

Weighted GPA will be computed as follows:

$$\text{Weighted GPA} = \frac{\sum_{n} \text{Subject Grade Point} \times \text{Subject Credit Value} \times W_i}{\sum_{n} \text{Subject Credit Value} \times W_i}$$

where Wi = Weighting to be assigned according to the level of the subject

n = Number of all subjects counted in GPA calculation as set out in 13.4.1 above, except those subjects outside the programme curriculum. GUR subjects will be included.

For calculating the Weighted GPA (and Award GPA) to determine the award classification of students who satisfy the graduation requirements, a standard weighting will be applied to all subjects of the same level, with a weighting of 2 for Level 1 & 2 subjects and a weighting of 3 for Level 3 & 4 subjects. This is also applicable to the classification of ordinary degree exit award.

13.4.4 Award GPA

When a student has satisfied the requirements for award, an Award GPA will be calculated to determine his/ her award classification.

If the student has not taken more subjects than required, the Award GPA will be the same as the Weighted GPA.

Any subjects passed after the graduation requirement has been met or subjects taken on top of the prescribed credit requirements for award shall not be taken into account in the Award GPA. However, if a student attempts more elective subjects (or optional subjects) than those required for graduation in or before the semester in which he/ she becomes eligible for award, the elective subjects (or optional subjects) with a higher grade/ contribution shall be included in the Award GPA (i.e. the excessive subjects attempted with a lower grade/ contribution, including failed subjects, will be excluded).

13.5 Role of Subject Assessment Review Panel

Subject Assessment Review Panel (SARP) is responsible for monitoring the academic standard and quality of subjects and ratifying subject results. SARP will review the distribution of grades within a subject and finalise the grades at the end of each semester before submission to the Board of Examiners (BoE). The BoE will not attempt to change the grades. SARP is also responsible for deciding the granting of

late assessment to students and the form of late assessment.

SARP shall include the Director of SPEED or his/ her delegate, the relevant subject examiners and where appropriate, the Programme Leader.

13.6 Role of Board of Examiners

The Board of Examiners (BoE) shall meet at the end of each semester to review students' progress and is responsible to the College Board of the College of Professional and Continuing Education (CPCE) for making decision on:

(a) the classification of awards to be granted to each student on completion of the programme;
(b) de-registration cases; and
(c) cases with extenuating circumstances.

The BoE membership should be composed of staff members associated with the programme and some senior members. The Chairman will normally be the Director of SPEED.

13.7 Academic Probation

If the cumulative GPA of a student is below 2.0, he/ she will be put on academic probation in the following semester. Once a student is able to pull his/ her cumulative GPA up to 2.0 or above at the end of the semester, the status of 'academic probation' will be lifted. The status of 'academic probation' will be reflected in the assessment result notification but not in the transcript of studies.
A student on academic probation will be required to take a reduced study load. To help improve the academic performance of the student, the School will decide the maximum number of credits to be taken by him/ her in the probation semester.

13.8 Progression and De-registration

A student will have 'progressing' status unless he/ she falls within the following categories, any one of which shall be regarded as grounds for de-registration from the programme:

(a) the student has exceeded the maximum period of registration for the programme as specified in this document; or
(b) the student's cumulative GPA is lower than 2.0 for two consecutive semesters* and his/ her semester GPA in the second semester is also lower than 2.0; or
(c) the student's cumulative GPA is lower than 2.0 for three consecutive* semesters.

* *For students of the part-time programme, the cumulative GPA obtained in the Summer Term will also be taken into consideration, as the Summer Term is mandatory for all students of the part-time programme.*

When a student falls within the categories as stipulated above, the BoE shall de-register the student from the programme without exception.

Notwithstanding the above, the BoE has the discretion to de-register a student with extremely poor academic performance before the time frame specified in categories (b) and (c) above, if it is deemed that there is not much of a chance for the student to attain a GPA of 2.0 at the end of the programme.

13.9 Late Assessment

A student who has been absent from an examination or other assessment because of illness, injury or other unforeseeable reasons may apply to sit a late assessment. Permission is subject to the approval of SARP as late assessment is not an automatic entitlement. Should a late assessment be granted, the actual grade attained will be awarded.

Late assessment for subjects normally shall take place before the commencement of the following academic year (except for Summer Term, which may take place within 3 weeks after the finalisation of Summer Term results). Depending on the decision of SARP, late assessment may be arranged during the examination period of the following semester/ term.

Except with special approval, students who have not yet completed the late assessment for a subject which is the pre-requisite of another subject will not be allowed to take the follow-on subject.

13.10 Retaking of Subjects

No re-assessment will be granted for students in all circumstances. Students who have failed a subject are required to retake the subject if it is compulsory for the programme. If the failed subject is an elective, students may choose to retake the subject or take another elective within the programme as replacement. Retaking of failed subjects or taking replacement subjects should be completed within the maximum period of registration.

Students may retake any subjects (except GUR subjects which have been passed) for the purpose of improving their grade without having to seek approval, but they must retake a compulsory subject which they have failed, i.e. obtained an F grade. Retaking of subjects is with the condition that the maximum study load of 21 credits per semester is not exceeded. Students wishing to retake passed subjects will be accorded a lower priority than those who are required to retake (due to failure in a compulsory subject) and can only do so if places are available.

The number of retakes of a subject is not restricted. Only the grade obtained in the final attempt of retaking (even if the retake grade is lower than the original grade for originally passed subject) will be included in the calculation of the GPA, Weighted GPA and Award GPA. If students have passed a subject but failed after retake, credits accumulated for passing the subject in a previous attempt will remain valid for

satisfying the credit requirement for award. (The grades obtained in previous attempts will only be reflected in the transcript of studies.)

In cases where a student takes another subject to replace a failed elective subject, the fail grade will be taken into account in the calculation of the GPA, despite the passing of the replacement subject.

13.11 Eligibility for Award

13.11.1 Honours Degree Award

Students will be eligible for the PolyU-SPEED award of "Bachelor of Arts (Houours) in Applied and Media Arts" if they satisfy the conditions listed below:

(a) Successful completion of at least 60 credits including GUR and DSR as specified under Section 10.2.1 (a) & (b); and
(b) Completion of WIE as specified under Section 10.2.1 (c) *(applicable to full-time students only)*; and
(c) Having a GPA of 2.0 or above.

Students are required to graduate as soon as they satisfy the respective conditions for the award.

13.11.2 Ordinary Degree Award

Students who have fulfilled the following requirements may apply to exit the programme with an ordinary degree award "Bachelor of Arts in Applied and Media Arts":

(a) Successful completion of at least 45 credits including GUR and DSR as specified under Section 10.2.2 (a) & (b); and
(b) Completion of WIE as specified under Section 10.2.2 (c) *(applicable to full-time students only)*; and
(c) Having a GPA of 2.0 or above.

Application for exit award should be submitted in writing to the School before the start of the examination period of the semester concerned. The School reserves the right not to consider late application in the respective semester.

To be eligible for the granting of the exit award, students will be required to quit the programme of study. Re-admission of students who have obtained the exit award to the same programme of study is not automatic and will be considered only under exceptional circumstances.

13.12 Guidelines for Award Classification

13.12.1 Honours Degree Award Classification

This section is applicable to students who have fulfilled the requirements for Honours Degree.

In using these guidelines for award classification, the BoE shall exercise its judgement in coming to its conclusions as to the award for each student, and where appropriate, may use other relevant information. The following are guidelines for the BoE's reference in determining award classifications:

Classification	**Guidelines**
1st Class Honours	The student's performance/ attainment is outstanding, and identifies him/ her as exceptionally able in the field covered by the programme.
2nd Class Honours (Division 1)	The student has reached a standard of performance/ attainment which is more than satisfactory but less than outstanding.
2nd Class Honours (Division 2)	The student has reached a standard of performance/ attainment judged to be satisfactory, and clearly higher than the 'essential minimum' required for graduation.
3rd Class Honours	The student has attained the 'essential minimum' required for graduation at a standard ranging from just adequate to just satisfactory.

Under exceptional circumstances, a student who has completed an Honours degree programme, but has not attained Honours standard, may be awarded a Pass-without-Honours degree. A Pass-without-Honours degree award will be recommended, when the student has demonstrated a level of final attainment which is below the 'essential minimum' required for graduation with Honours from the programme in question, but when he/ she has nonetheless covered the prescribed work of the programme in an adequate fashion, while failing to show sufficient evidence of the intellectual calibre expected of Honours degree graduates. A Pass-without-Honours is an unclassified award, but the award parchment will not include this specification.

13.12.2 Ordinary Degree Award Classification

This section is applicable to students who have fulfilled the exit award requirements and are allowed to exit the programme of study for Ordinary Degree.

In using these guidelines for award classification, the BoE shall exercise its judgement in coming to its conclusions as to the award for each student, and where appropriate, may use other relevant information. The following are guidelines for the BoE's reference in determining award classifications:

Classification	Guidelines
Distinction	The student's performance/ attainment is outstanding, and identifies him/ her as exceptionally able in the field covered by the programme.
Credit	The student has reached a standard of performance/ attainment which is more than satisfactory but less than outstanding.
Pass	The student has reached a standard of performance/ attainment ranging from just adequate to satisfactory.

13.13 Appeals against Assessment Results

A student may appeal against the assessment results within 7 working days upon the announcement of the results. Any appeal should be directed to the Director of SPEED in writing.

Appeal against subject results may lead to a change in the subject grade, which may go upward or downward.

13.14 Academic Dishonesty and Disciplinary Actions

13.14.1 For students who have been awarded a failure grade as a result of disciplinary action, a remark "#" will be recorded against the concerned subject failure grade denoting "Disqualification of result due to academic dishonesty". The remark will appear on the assessment result notification and transcript of studies until the students leave the School.

The remark will normally cover the following misconduct cases:

- cheating in assessment work, tests or examinations
- aiding academic dishonesty
- plagiarism
- violating rules governing the conduct of examinations that are related to possible cheating

Students who have been recorded with the remark will also be subject to the penalty of the lowering of award classification by one level upon graduation. The minimum

of downgraded overall result will be kept at a pass.

13.14.2 Students who have committed disciplinary offences (covering both academic and non-academic related matters) will be put on "disciplinary probation" normally for one year and this will be shown on assessment result notification, transcript of studies and testimonial during the probation period, until their leaving the School. For special cases which warrant heavier penalty, the CPCE Student Discipline Committee may specify a longer probation period.

Students who have been put on disciplinary probation will be deprived of certain privileges.

13.14.3 Other penalties may also be imposed on students who have committed academic dishonesty and/or disciplinary offences. Details are specified on the SPEED Student Handbook.

13.15 Exceptional Circumstances

Absence from an assessment component

If a student is unable to complete all the assessment components of a subject due to illness or other circumstances beyond his/ her control, and considered by the SARP as legitimate, the SARP will determine whether the student will have to complete the assessment and, if so, by what means.

Aegrotat award

If a student is unable to complete the requirements of the programme in question for the award due to very serious illness or other very special circumstances which are beyond his/ her control, and considered by the BoE as legitimate, CPCE will determine whether the student will be granted an aegrotat award. Aegrotat award will be granted under very exceptional circumstances.

A student who has been offered an aegrotat award shall have the right to opt either to accept such an award, or request to be assessed on another occasion to be stipulated by the BoE; the student's exercise of this option shall be irrevocable.

The acceptance of an aegrotat award by a student shall disqualify him/ her from any subsequent assessment for the same award.

An aegrotat award shall normally not be classified, and the award parchment shall not state that it is an aegrotat award. However, the BoE may determine whether the award should be classified provided that they have adequate information on the students' academic performance.

Other particular circumstances

A student's particular circumstances may influence the procedures for assessment but not the standard of performance expected in assessment.

13.16 Other Regulations

Students of the Bachelor of Arts (Honours) in Applied and Media Arts are bound by all other regulations of PolyU/ PolyU SPEED.

14. TAKING ADDITIONAL SUBJECTS AFTER GRADUATION

Students will be allowed to take additional subjects for broadening purpose in the semester after they fulfil the graduation requirements. However, students will still be subject to the maximum study load of 21 credits per semester and the availability of places in the subjects concerned, and their enrolment will be as subject-based students only.

After a student fulfils the graduation requirements in a semester, he/ she may continue to enrol as a subject-based student in the following semester only. In the case when the Summer Term is mandatory for all students of a programme, students who have fulfilled the graduation requirements in Semester 2 will be allowed to take additional subjects in Semester 1 of the following academic year, and not necessarily during the Summer Term. These students will be subject-based students only and cannot use the results of the additional subjects to improve their GPA or Award GPA.

Section Two:
Subject Description Forms of Discipline Specific Requirements Subjects

Information on GUR subjects is available on the Student Portal (www.speed-polyu.edu.hk/mySPEED).

Subject Code	SPD3175
Subject Title	Effective Professional Communication in English
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in business communication and English writing *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This subject aims to develop students' professional communication skills in spoken and written English. On completing this subject, students will be better able to cope with the challenges of creating a positive professional impression, in English, both within their company/organisation, and with customers/clients. The subject focuses on developing in students a) a range of effective communication strategies and techniques for a range of typical professional contexts b) the necessary language knowledge and language skills to enable students to *use* these 'soft skills', with confidence, in English. The subject will provide students with regular opportunities to apply in realistic professional tasks, some of the knowledge that they acquire from their field of study.
Intended Learning Outcomes	**Task-based outcomes** Successfully completing this subject indicates that students can: a) contribute persuasively to a problem-solving discussion. (**ILO a**) b) present persuasively to an audience of peers by integrating delivery skills with language skills. (**ILO b**) c) write a range of professional correspondence in a clear, concise style, with the ability to adjust tone according to context. (**ILO c**) **Associated language skills** Achieving the task-based outcomes above requires communicative competence in specific sub-skills as follows: a. To successfully complete **ILO a**, students must be able to ▪ contribute persuasively to a professional discussion, if necessary

	using compensation strategies to repair communication breakdown; ▪ be easily understood (i.e. accuracy and pronunciation should both be sufficiently accurate); ▪ maintain the flow of language, although some hesitation may occur while searching for language resources; ▪ use an adequate range of language to express complex ideas successfully. b. To successfully complete **ILO b**, students must be able to ▪ adapt and structure presentation content to the knowledge level of the audience; ▪ effectively control speed, pausing and eye contact to gain and hold the audience's attention; ▪ be easily understood (i.e. accuracy and pronunciation should both be sufficiently accurate); ▪ use an adequate range of language to express complex ideas successfully. c. To successfully complete **ILO c,** students must be able to ▪ organise a text according to the reader's needs; ▪ select information appropriately, without intrusive irrelevance; ▪ write accurately enough to prevent communication breakdown; ▪ write in a generally appropriate tone; ▪ use an adequate range of language to express complex ideas successfully.
Subject Synopsis/ Indicative Syllabus	Each of the three components aims to provide a framework for communicative competence in a specific 'soft' skill while expanding students' range of key language exponents. Naturally, there will be a focus on accurate use of language throughout. **Part 1: Effective collaborative problem solving (ILO a)** • Suggesting, asking for & giving opinions and (dis)agreeing • Clarifying and asking for clarification • Presenting a clearly developed point of view **Part 2: Presenting persuasively (ILO b)** • Laying solid foundations: the start, the finish, signposting • Powerful techniques: the rule of three, repetition, rhetorical questions • Interacting successfully with visuals • Handling audience questions effectively **Part 3: Writing professional correspondence (ILO c)** **a) Introduction to Modern Professional Style** • Defining effective communication • Analysing the requirements of different communicative situations • Ordering information in texts following the frontloading principle

<table>
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Formatting for the reader's convenience (incl. parallel structure)
Selecting appropriate language to communicate clearly and concisely

b) Strategies for achieving an appropriate tone in professional communication

Personal vs. impersonal tone
Positive vs negative tone
Direct vs tentative tone

c) Writing effective short reports and proposals

Typical organisation of short reports and proposals
Presenting findings, conclusions and recommendations

</td></tr>
<tr><td>Teaching/ Learning Methodology</td><td>
The approach to teaching and learning will incorporate
i. guided discovery
ii. skills development in focused tasks and
iii. opportunities for students to demonstrate individually their improved competence.

Students will identify the features of successful spoken and written communication through guided analysis of model texts. They will participate in group and individual activities to apply their understanding as they develop their ability to incorporate these features into their own speaking (problem-solving discussions and presentations) and writing (email communication, reports and proposals)

There will be a balance between group work and individual participation. Group work will prepare students to work effectively with other team members. Individual exercises and other tasks will develop a sense of personal responsibility for the quality of their own communication.

For this subject there is no distinction between lectures and tutorials. Each class requires full participation, often in pair and group work.
</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="3">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td></tr>
<tr><td>Continuous Assessment#</td><td>50%</td><td colspan="3"></td></tr>
<tr><td>1. Professional discussion task</td><td>25%</td><td>✓</td><td></td><td></td></tr>
<tr><td>2. Individual presentation task</td><td>25%</td><td></td><td>✓</td><td></td></tr>
<tr><td>Final Examination</td><td>50%</td><td></td><td></td><td>✓</td></tr>
<tr><td>Total</td><td>100 %</td><td colspan="3"></td></tr>
</table>
Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to approval of the School Programme Committee.
</td></tr>
</table>

<table>
<tr><td></td><td colspan="2"></td></tr>
<tr><td rowspan="5">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lessons</td><td>39 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Self-study and Class preparation</td><td>84 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">Recommended Textbook

Core study and reading materials for this subject are provided by PolyU's Centre for Professional & Business English (CPBE), designed specifically for PolyU SPEED students.

References

Emmerson, P. (2010). Business grammar builder. (2nd ed.), Oxford: Macmillan.

Mascull, B. (2010). Business vocabulary in use. Advanced. (2nd ed.), Cambridge: Cambridge University Press.

Mascull, B. (2010). Business vocabulary in use. Intermediate. (2nd ed.), Cambridge: Cambridge University Press.

Murphy, R. (2012). English grammar in use with answers: A self-study reference and practice book for intermediate students of English. (4th ed.), Cambridge: Cambridge University Press.

McCarthy, M. (2009). Grammar for business. Cambridge: Cambridge University Press.

Powell, M. (2011). Presenting in English: How to Give Successful Presentations. Andover, UK: Heile Cengage Learning.
Tomalin, B. (2012) Collins Key Business Skills. London: Collins
Online Resources

General
BBC Learning English: http://www.bbc.co.uk/learningenglish/
Best of BBC learning English: https://www.youtube.com/channel/UCGqLRl0qnQQvrILkrm2VwLQ
BBC English at Work: https://www.youtube.com/playlist?list=PLcetZ6gSk969oGvAI0e4_PgVnlGbm64bp

Presentations</td></tr>
</table>

	Presentation Magazine: https://www.presentationmagazine.com/ PolyU ELC: http://elc.polyu.edu.hk/cill/presentations/ordering_question.htm **Professional writing:** Plain English Campaign: www.plainenglish.co.uk Plain English Foundation: www.plainenglishfoundation.com/ ***Podcasts*** Business English Pod: www.businessenglishpod.com *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

科目編號	SPD3201
科目名稱	商務中文傳意 Business Communication in Chinese
學分	3
學術水平	3
教學語言	普通話
先修科目/ 須同時修讀科目 / 互拒科目	無
基礎知識	無
教學目標	本課程旨在通過多種形式的講解和訓練，改善學生的普通話語音面貌，加強商務漢語口頭和書面的遣詞造句能力以及提高商務背景下表達的準確性與得體性。
科目學習成效	完成此課程，學生能： a. 瞭解並掌握商務場景中的基本用語； b. 改善普通話發音,辨別並理解港式中文與標準漢語在用詞、句式等表達上的差異； c. 理解並運用商務漢語常用口頭表達方式及溝通技巧； d. 理解並運用商務漢語常用書面表達方式及溝通技巧； e. 理解內地和香港在文化、溝通方面的差異， 以基本交際技能從事中國相關的商務活動。
科目概要/ 教學內容	單元一:商業演講技巧 商貿演講技巧及基本用語。針對各種社會現象，獨立思考分析，表達自己看法及觀點。中國文化，以及內地和香港文化差異。 單元二: 商業討論技巧 商貿討論技巧及基本用語。包括承認、同意和反對；拒絕；勸說和叮囑；抱怨和安慰；批評指責和道歉；轉達和指示；要求和辯駁；承若和讓步。 單元三: 粵普差異 港式中文與標準漢語在詞語方面，句法方面，語用方面以及篇章方面的差異。 單元四: 商務寫作

<table>
<tr><td></td><td>商務漢語常用書面表達方式及溝通技巧。包括各種應用文寫作格式以及語言應用：例如公函，投訴信以及答覆投訴信等。</td></tr>
<tr><td>教學方式</td><td>本課程以普通話講授，並採取小班教學，每組 20-25 人；突出港式中文和標準漢語在語音、詞彙、語法方面差異的辨別和理解；輔以商貿漢語口頭和書面常用表達句式和溝通技巧的講解、訓練和考核，提高學生商務背景下的表達溝通能力。

教學模式結合講師講解、學生個人發言、小組討論、主題彙報、商務寫作等不同方式，配合 VCD/ DVD 等媒體工具靈活教學。

課程強調師生、學生之間的互動，學生通過對港式中文和標準漢語差異的辨別和理解，提高表達的準確性和得體性；同時通過對不同話題的討論，瞭解中港社會在文化及商務方面等差異，提高對商業社會各種問題的理解、表達及深層思考能力，加強商務環境中的溝通技巧和水準。</td></tr>
<tr><td>契合學習成效的評核方法</td><td>
<table>
<tr><td rowspan="2">評核方法/作業</td><td rowspan="2">比例 (%)</td><td colspan="5">所評核的科目學習成效</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>持續評核#</td><td>60</td><td colspan="5"></td></tr>
<tr><td>1. 商貿演講</td><td>20</td><td>✓</td><td></td><td>✓</td><td></td><td></td></tr>
<tr><td>2. 小組報告</td><td>30</td><td>✓</td><td></td><td>✓</td><td></td><td></td></tr>
<tr><td>3. 課堂表現</td><td>10</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>期末考試</td><td>40</td><td colspan="5"></td></tr>
<tr><td>書面測驗
（包括商務寫作，港式中文與標準漢語在詞彙、句式表達等差異）</td><td>40</td><td>✓</td><td>✓</td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>合共</td><td>100 %</td><td colspan="5"></td></tr>
</table>
若獲學院課程委員會批準，科目講師可調整持續評核的方法及/或比重。</td></tr>
<tr><td>預期學習所需時數</td><td>
<table>
<tr><td>上課：</td><td></td></tr>
<tr><td>▪ 課堂</td><td>39 小時</td></tr>
<tr><td>其他學習：</td><td></td></tr>
<tr><td>▪ 自學</td><td>84 小時</td></tr>
<tr><td>合共學習所需時數</td><td>123 小時</td></tr>
</table>
</td></tr>
</table>

參考書目	**教材** 香港理工大學中國語文教學中心編寫 (2010), *商貿普通話 (下冊)*，, 中華書局: 香港. 石定栩. 邵敬敏.朱志瑜（2014）. *港式中文與標準漢語的比較第二版.* 香港教育圖書公司: 香港. 香港城市大學語文學部編著（2001）. *中文傳意.* 香港城市大學出版社： 香港. **參考書目** 陳瑞端等 (2008). *香港地區普通話教學與測試詞表.* 商務印書館(香港)有限公司: 香港. 中國社科院語言研究所詞典編輯室 (2016). *現代漢語詞典第七版.* 商務印書館有限公司: 北京 中國社會科學院語言研究所 (2011). *新華字典.* 商務印書館: 北京. 國家語言文字工作委員會普通話培訓測試中心編製 (2004). *普通話水準測試實施綱要.* 商務印書館(香港)有限公司: 香港 石定栩 (2006). *港式中文兩面睇.* 星島出版有限公司：香港. 李錦昌 (2012). *商業溝通與應用文大全.* 商務印書館(香港)有限公司: 香港. 于成鯤、陳瑞端、秦扶一、金振邦主編 (2011) *當代應用文寫作規範叢書 .* 復旦大學出版社：上海. *參考書目僅作參考。課程導師或會選用其他合適的課本及參考書。*

Subject Code	SPD4152
Subject Title	Creative Economy: Practices and Opportunities
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Knowledge covered in SPD3175 Effective Professional Communication in English or equivalent *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This subject aims to provide students with a firm understanding of the concepts and process about the economic and social transformations and the concomitant business opportunities in the light of the emergence of the creative industries. It focuses on the importance and implications of creative industries which encompass the visual and performing arts, movies, theatres, sound recordings, and book publishing. This subject helps students to identify and examine the different natures and problems posed for different fields of creative industries in Hong Kong.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. examine the nature and organisation of creative industries; b. evaluate the impacts of creative industries in the socio-economic development of a country; c. identify the nature of the creative process as well as creative organisations; d. identify and examine the challenges the creative age poses for people, companies and communities.
Subject Synopsis/ Indicative Syllabus	**The Creative Industries** From the organisation age to the creative age; Emergence of the creative industries; Introductory survey of the nature and contours of the companies in the creative industries. **The Creative Process** Creativity assessment; Rise of the creative class; Creativity and motivation.

The Creative Organisation
What is a creative organisation; How can organisations become more creative and innovative; The concept of Learning Organisation; Best practices in the management of a creative organisation; The New Workplace. Creativity versus Greed: The talent myth.

The Creative Community
What can cities and regions do to attract people, harness creativity and spur entrepreneurship? The cultivation of the creative community; The issue of Social Capital; Building creative communities and creative locations; Career development in creative industries.

Teaching/Learning Methodology

This subject will be taught in both lecture and tutorial session formats. Theoretical concepts and framework will be discussed in the lectures. Guest speakers from various fields of creative industries will be invited to presented talk to students. It helps to enhance students' understanding and appreciation of different sectors of the creative industries.

Students' understanding will be reinforced by the tutorial sessions, concentrating on research of such in solving problems for each specific topic covered in lecture.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed			
		a	b	c	d
Continuous Assessment*	**100%**				
1. Participation	10%	✓		✓	✓
2. Assignment 1 - Individual	30%	✓	✓	✓	✓
3. Assignment 2 - Group	20%	✓	✓		✓
4. Assignment 3 - Group	40%				✓
Total	100%				

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Class Participation**
  Class participation is an interactive learning process to allow students to demonstrate and express what they have acquired from class lecture, exercises, discussion, etc. Students will be assessed throughout the whole module. Students' participation and learning attitude in class will be an indicator of their self-

	motivation and overall commitment to their studies. • **Assignment 1 – Individual based** Student is required to conducted literature review to analyse one of the 11 Creative Industries. Assessment is based on how student can generate his/her own point of views from the secondary source of information. • **Assignment 2 – Group based** This group assignment aims to exam students' understanding about the challenges and issues that Hong Kong creative industry is facing. Students working as groups are required to identify and illustrate the major Strengths, Weaknesses or Opportunities and Treats that the selected industry is encountering currently. They should analyse the situation from multiple perspectives in order to provide convincing and substantial data and information to support their opinions. • **Assignment 3 – Group based** Assignment 3 is a response of the study from assignment 2 aims to provide objective solutions for the issues rose from previous assignment. Groups are required to accomplish a throughout and significant research-and-analysis project. Assessment mainly based on the appropriateness and completeness of the research methodology which was employed to collect findings and recommend solutions to tackle the issues raised from assignment 2.	
Student Study Effort Expected	Class contact:	
	▪ Seminar	9 Hrs.
	▪ Project Critique and Discussion	14 Hrs.
	▪ Tutorial	16 Hrs.
	Other student study effort:	
	▪ Self-study	30 Hrs.
	▪ Group Research and Discussion	19 Hrs.
	▪ Preparation for Assignments	35 Hrs.
	Total student study effort	123 Hrs.

Reading List and References	***References*** Hui, Desmond. (2003). *Baseline Study on Hong Kong's Creative Industries*. Centre for Cultural Policy Research, The University of Hong Kong, 2003. Howkins, John. (2002). *The Creative Economy: How People Make Money from Ideas*. Penguin Global, New Ed edition. Caves, R.E. (2000). *Creative Industries: Contracts between Art and Commerce*. Cambridge: Harvard University Press. Hesmondhalgh, David. (2002). *The Cultural Industries*. (1st ed.), Sage Publications Ltd, May 24. Florida, R. (2002). *The Rise of Creative Class: and How it is Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books. Henry, Jane. (2002). *Creativity and Perception in Management*. (1st ed.), Sage Publications Ltd. Bilton, Chris. (2006). *Management and Creativity: From Creative Industries to Creative Management.* (1st ed.), Wiley. Scott, Allen J. (2004). Power, Dominic, *Cultural Industries and the Production of Culture (Routledge Studies in International Business and the World Economy).* (1st ed.), Routledge. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4232
Subject Title	Graduation Project
Credit Value	6
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Pre-requisite: SPD4495 Visual Culture; *and* SPD4496 Experimental Visualization; *and* SPD4497 Design Research and Methodology.
Objectives	This subject aims to provide students with a firm understanding of the concepts, theories, research skills and techniques of developing a graduation project. It focuses on the issues and challenges of developing a quality project in light of achieving the design objectives as well as the quality management skills necessary to finalize the graduation project. It also provides an opportunity to the students to integrate all that they have mastered from the programme to produce an impressive individual portfolio for assessment.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. identify territories of exploration/investigation/questioning, which constitute a personal art practice; b. develop compelling individual portfolio to showcase their strengths and expertise and their creative endeavours; c. present a cogent body of artwork in exhibition; d. prepare a graduation project report of not less than 3,000 words stating their artistic frameworks and management concern, as well as self-reflective summary.
Subject Synopsis/ Indicative Syllabus	**Part One: Research and Development** Students will undertake a personal programme of exploratory activity with identified territories of personal interest. The first part is designed to provide an initial path to students which will help them overcome the initial challenges of their projects, e.g. project proposal writing, concept art creation, and research direction planning. Interim presentations will be arranged to allow students to present their findings from the research process and execution ideas in class. **Part Two: Production and Execution** At this point students will highlight and further develop their unique aesthetic directions. Through integrated process of

<table>
<tr><td></td><td>experimentation, exploration, investigation and questioning students will develop resolved works of art and develop a cogent body of work, which is presented in exhibition format. Interdisciplinary production, Project management, Exhibition design issues, promoting and publishing the final artworks. Students will further refine their visions in their efforts to create professional projects and artworks that reflect their degree of competency.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>The subject will include lectures, tutorial sessions and seminar of case sharing from previous cohorts. In the tutorial session, students will discuss their graduation project's progress. Project supervisors will assist students in assigning and delivering their own milestones and production schedules, all within the required professionalism required in this field. As this subject is a component shared among all students pursuing their majors, students will constantly present their works to peers, where group critiques can provide students with invaluable insights regarding ideas, creativity, composition and execution. Students will also benefit from interdisciplinary areas of expertise collaboration from one another crossing over them.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="4"></td></tr>
<tr><td>1. Project Summary Report</td><td>10%</td><td></td><td></td><td></td><td>✓</td></tr>
<tr><td>2. Project Development</td><td>20%</td><td>✓</td><td>✓</td><td></td><td></td></tr>
<tr><td>3. Interim Presentation</td><td>10%</td><td>✓</td><td></td><td></td><td></td></tr>
<tr><td>4. Final Presentation</td><td>60%</td><td></td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Project Summary Report
It aims to evaluate the communication abilities of students. Students are required to submit a summary report to document the entire development process starting from research stage to self-reflection stage.

• Project Development, Continuous Assessment (included two swapping sessions)
Regular tutorial meeting with students are arranged to provide</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">consultation for the development of individual project. Project supervisors can evaluate students' performances on a continuous basis. Swapping session aims to provide students with the opportunity to collect comments from different project supervisors in the early part of the development process so they can make necessary changes if needed.

• Interim Presentation
It aims to provide students with the opportunity to showcase their research findings as a conclusion for the first half of the graduation project development. Students are required to propose initial concepts for final execution. Base on the presentation, project supervisors can evaluate whether a student is ready to move on to the execution stage of the development process or not.

• Final Presentation
It aims to assess students' abilities to put together an art exhibition for demonstrating their final deliverables. Project supervisors will evaluate the final artworks as the result of the project development. Under the final presentation, students will have the chance to practice and refine their presentation, communication and project management skills.</td></tr>
<tr><td rowspan="6">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lecture</td><td>18 Hrs.</td></tr>
<tr><td>▪ Tutorial</td><td>60 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Self-study</td><td>168 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>246 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">References

Laurel, Brenda; Lunenfeld, Peter. (2003). Design Research: Methods and Perspectives. The MIT Press.

Lupton, Ellen, Albrecht, Donald, Owens, Mitchell. (2003). Inside Design Now: National Design Trienniall. Princeton Architectural Press.

O'Connell, Fergus. (2011). What You Need to Know about Project Management. Capstone.

Boyle, Griff. (2003). Design Project Management. Ashgate Publishing.</td></tr>
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	Creswell, John W. (2008). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage Publications, Inc. Best, Kathryn. (2006). *Design Management: Managing Design Strategy, Process and Implementation*. AVA Publishing. Leavy, Patricia. (2008). *Method Meets Art: Arts-Based Research Practice*. The Guilford Press. Cooper, Rachel, Press, Mike. (1995). *The Design Agenda: A Guide to Successful Design Management*. Wiley. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4396
Subject Title	Entrepreneurship and Small Business Management
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject provides students with a core base of knowledge of entrepreneurship. It enables them to apply key concepts with critical and creative thinking so as to solve problems related to identification of business opportunities and development of a new venture. It focuses on the essential business and global factors that lead to successful entrepreneurship. It also offers a systematic approach for students to acquire the knowledge and skills required for analysis and evaluation of growth and sustainability of business ventures.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. explain the nature of entrepreneurship and the characteristics of an entrepreneur. b. identify potential business opportunities and evaluate methods of creating a new business venture. c. acquire the necessary managerial skills to operate and sustain a new business venture. d. discuss global issues that affect an entrepreneurial business.
Subject Synopsis/ Indicative Syllabus	1. Nature of entrepreneurship and the characteristics of an entrepreneur. 2. Opportunity assessment and market research for entrepreneurship. 3. Essential entrepreneurial skills for venture operation and management. 4. Evaluation of business models, business strategies and marketing channels. 5. Sustainability & growth and cash flow analysis of new business ventures. 6. Entrepreneurship and the global environment.
Teaching/Learning Methodology	The teaching approach of this subject is to provide students with a fundamental understanding of entrepreneurship. Students are expected to adopt a practical and problem-solving approach drawing on the literature of entrepreneurship. Lectures, seminars, group discussions, case studies and presentations are used to encourage

<table>
<tr><td></td><td>students to contribute and critically justify their views.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment[#]</td><td>100</td><td></td><td></td><td></td><td></td></tr>
<tr><td>1. Individual assignment</td><td>25</td><td>✓</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>2. Comprehensive business proposal and presentation</td><td>60</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3, Participation</td><td>15</td><td>✓</td><td></td><td>✓</td><td></td></tr>
<tr><td>Total</td><td>100 %</td><td colspan="4"></td></tr>
</table>
Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

This subject focuses on the application of knowledge and concepts and hence the assessment is based fully on continuous assessment. Specifically, the individual assignment tests the critical thinking of students in discussing the nature of entrepreneurs and identification/ evaluation of business opportunities. Preparation of a comprehensive business proposal also assesses students' ability to integrate and employ the relevant concepts/ methods appropriately in a holistic manner. The participation in class activities provides students with opportunities to demonstrate their understanding of the subject knowledge through various exercises.
</td></tr>
<tr><td>Student Study Effort Expected</td><td>
<table>
<tr><td colspan="2">Class contact:</td></tr>
<tr><td>▪ Lecture</td><td>26 Hrs.</td></tr>
<tr><td>▪ Tutorial</td><td>13 Hrs.</td></tr>
<tr><td colspan="2">Other student study effort:</td></tr>
<tr><td>▪ Self-study</td><td>84 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
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</table>

Reading List and References	***Recommended Textbook*** Barringer, B. R. and Ireland, D. (2011). *Entrepreneurship: Successfully Launching New Ventures.* (4th ed.), Prentice Hall. ***References*** Scarborough, N. M. (2010). *Essentials of Entrepreneurship and Small Business Management.* (6th ed.), Prentice Hall. Bygrave, W. D. and Zacharakis, A. (2010). *Entrepreneurship.* (2nd ed.), Wiley. Spinelli, S. and Adams, R. (2011). *New Venture Creation: Entrepreneurship for the 21st Century.* (9th ed.), McGrawHill/ Irwin. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4495
Subject Title	Visual Culture
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	Visual culture studies refers to approaching from visual perspectives the significance of how man-made artifacts construct and affect integrated patterns of human knowledge, beliefs, behaviour, and civilization. This subject aims to introduce the basics of visual culture studies as an inter-disciplinary mode of design inquiry through the analysis and interpretation of visual significance of various selected and self-identified man-made "things" within its cultural context. The subject will focus on exploring various dimensions to examine materialized and non-materialized visual works and their related objects, places, activities and socio-cultural phenomenon in our living environment to which people give meanings and which, in return, influence people's lives as well as designers' adoption of visual means and symbols in their works.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. build up a sensitivity and habit in daily observations, and adapt to visual thinking and analysis on meanings embedded in visual artifacts around them; b. articulate the impacts of cultural interface in interdisciplinary design practice; c. appraise and evaluate the new perspectives on the artificial visual world in which we live; d. demonstrate visual research skills and methods in visual culture studies; e. analyse, interpret and present findings on selected issues in visual culture studies.

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Basic concepts in visual culture studies
Exploring cultural beliefs, values, attitudes and assumptions expressed in the daily visual artifacts from various perspectives including art and design history, anthropology, social psychology, cultural studies etc.

Signs and semiotics
How meanings are represented by visual symbols and how implied cultural meanings evolved.

To contemplate patterns and meanings
From visual to context to discourse, how we make sense of the world through observations of patterns, commonalities and differences from the visual perspective.

Consumption, consumerism and pop culture
To understand how meanings are constructed and discoursed in the public media and human behaviour in the modern societies.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be delivered through lectures, case studies, tutorials and group discussions. The lectures will cover the theoretic and conceptual background for visual culture studies while the case studies will allow students to apply theories and concepts in real live experience.

Online tutorial on academic integrity will facilitate students' self-learning at their own pace through a link within this subject at moodle.cpce-polyu.edu.hk.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="5">Intended subject learning outcomings to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>1. Class participation*</td><td>20%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>2. Individual essay</td><td>20%</td><td>✓</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Group project 1: Decoding meaning from classical visual artifact(s)</td><td>25%</td><td>✓</td><td>✓</td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>4. Group project 2: Decoding meaning from contemporary visual artifact(s) and socio-cultural phenomenon</td><td>35%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
</table>
</td></tr>
</table>

Total	100%	

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

To pass this subject, students are required to obtain Grade D or above in the Continuous Assessment.

- **Class Participation**
  Class participation is an interactive learning process to allow students to demonstrate and express what they have acquired from class lecture, exercises, discussion, etc. Students will be assessed throughout the whole module. Students' punctuality, participation and learning attitude in class will be an indicator of their overall commitment to their studies, as well as an indirect reflection of their self-motivation in the subject during non-class hours.

- **Individual Essay**
  It is a self-reflective essay for each student to familiar with the visual observation, description and analysis. Student is required to research and analyze on certain aspects of their observations, and articulate the cultural implication to them.

- **Group Project 1: Decoding meanings from classical visual artifact(s)**
  This assignment aims to assess students' visual research and contextual thinking capability. Students are required to study a "biography" of a chosen topic prior to the 1950s, including history, visual attributes, interaction with its authors and audience through the course of time, its role in the shaping of personal and cultural identities, the artifact's existence as member its category in a social context, and how the artifacts are represented in media and commercial environment.

- **Group Project 2: Decoding meanings from contemporary visual artifact(s) and socio-cultural phenomenon**
  Students work in groups to demonstrate their in-depth study on a local visual cultural issue which is represented in a series of visual artifacts created after the 1950s. They will have to explain in analytical and systematic terms how meanings in regards to their chosen topic were constructed, represented, discoursed and consumed, and even project how new meanings may be further produced and discoursed in future.

Online Tutorial on Academic Integrity

To help students understand the importance of academic honesty and learn ways to ensure that their work and behaviour at SPEED are acceptable in this regard, the Online tutorial on Academic

	Integrity is included in this subject. Students will need to complete the Tutorial by Week 5. The Online Tutorial is part of the subject completion requirement. Students who fail to complete the Online Tutorial will fail this subject. For students who have completed the Online Tutorial in another subject, they can be exempted from this requirement. Proof of completion (i.e. e-Certificate) is required.	
Student Study Effort Expected	Class contact:	
	▪ Lecture	5 Hrs.
	▪ Tutorial	15 Hrs.
	▪ Class activities and Discussion	8 Hrs.
	▪ Presentations and Critique	11 Hrs.
	Other student study effort:	
	▪ Online tutorial on academic integrity	1 Hr.
	▪ Self-study	40 Hrs.
	▪ Preparation for Assignments	44 Hrs.
	Total student study effort	124 Hrs.
Reading List and References	Barnard, M., *Approaches to understanding visual culture.* Palgrave, 2001. Barthes, R. (1970), *Mythologies,* edited and translated by Annette Lavers. MY: Noonday Press, 1972. (http://soundenvironments.files.wordpress.com/2011/11/roland-barthes-mythologies.pdf) Benjamin, W. (1936). "The work of art in the age of mechanical reproduction" in *Illuminiations: Essays and reflections,* edited by Hannah Arendt and translated by Harry Zohn. CA: Schocken Books, 1968. (http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm) Berger, A., *Signs in contemporary culture: An introduction to semiotics.* Sheffield Publishing Company, 1984. Berger, J., *Ways of seeing.* London: BBC and Penguin Books, 1972. Chinese translation: 約翰・伯杰（著），戴行鉞（譯）：《勢與藝七篇 -- 觀賞的觀念》，香港：商務印書館，1991。台譯《藝術觀賞之道》。 See also Berger's BBC 4-part TV series on YouTube:	

	Episode 1: https://www.youtube.com/watch?v=0pDE4VX_9Kk Episode 2: https://www.youtube.com/watch?v=m1GI8mNU5Sg Episode 3: https://www.youtube.com/watch?v=Z7wi8jd7aC4 Episode 4: https://www.youtube.com/watch?v=5jTUebm73IY Eco, U., *A theory of semiotics.* Indiana University Press, 1976. Hall, S. (ed.), *Representation: Cultural representations and signifying practices,* p.168–184, London: SAGE Publication Ltd, 1997. Heywood, I. & Sandywell, B. (eds.), *The handbook of visual culture.* Berg, 2012. Jenks, C. (ed.), *Visual culture.* London: Routledge, 1995. Sturken M. & Cartwright, L., *Practices of looking: An introduction to visual culture,* 2nd ed.. Oxford University Press, 2009. Community Museum Project (website): http://www.hkcmp.org Walker, J. & Chaplin, S., *Visual culture: An introduction.* Manchester University Press, 1997. 赤瀨川原平、藤森照信、南伸坊合編，嚴可婷、黃碧君、林皎碧合譯：《路上觀察學入門》。台北：行人文化實驗室，2014年。 任海：「看的辯證：展覽櫥中的香港」。劉青峰、關小春編：《轉化中的香港：身分與秩序的再尋求》，195–219 頁。香港：中文大學出版社，1998 年。 張讚國、高從霖：《塗鴉香港：公共空間、政治與全球化》。香港：香港城市大學出版社，2012 年。 *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4496
Subject Title	Experimental Visualization
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite / Co-requisite / Exclusion	Pre-requisite: SPD4495 Visual Culture
Objectives	This subject aims to help students establish, as well as reinforce an individual style, apply aesthetics and develop a working methodology to suit his or her personal version. Through the exploratory learning approach, students would work closely with their supervisors and other students of the programme with a view to developing aesthetic creation via any or a combination of the following media: design (communication or environmental) / animation / digital video / multimedia arts showcasing their own vision and professionalism for assessment.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. experiment and explore new ideas and vision in artistic creation; b. appreciate and apply design research skills; c. develop curiosity and passion for inquiry by converting problems and puzzles into research process; d. develop into independent artist with individual style and signature.
Subject Synopsis/ Indicative Syllabus	**Workshops for Creative Thinking** Focuses on processes of exploration, experimentation, innovation and risk taking. Lateral and critical thinking skills are developed through creative processes **Experimental Art Projects from Around the World** Showcasing of famous works produced by different artists **Experimental Projects Development** Students will work on experimental projects as their own artistic expression under the guidance of project supervisor

Teaching/Learning Methodology

This subject will be taught in both lecture and tutorial formats. Lectures will provide the conceptual framework and theories associated with each topic. It will focus on the introduction and explanation of the concepts, theories, key elements and various issues of research and aesthetic development.

Tutorial sessions will provide students with the opportunities to investigate the practical issues of experimental approached design. The activities in tutorial session will include case study, group discussion and presentation, application of acquired knowledge and skills.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed			
		a	b	c	d
Continuous Assessment*	**100%**				
1. Project Development Progress	50%	✓	✓	✓	✓
2. Part A: Project Development and Process	20%	✓	✓	✓	✓
3. Part B: Exhibition of Artwork	20%	✓			✓
4. Project Summary Report	10%	✓	✓	✓	
Total	100%				

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

To pass this subject, students are required to obtain Grade D or above in the Continuous Assessment.

- **Project Development Progress**
  Weekly meeting between the project supervisor and the students will be arranged to provide consultation to the development of individual project. Project supervisors can evaluate students' performances on a continuous basis with these meetings. Each student will need to submit a brief weekly reflection with visuals and text throughout the 13 weeks so as to document the process and explain how s/he seeks for direction(s) in project development. Each student will also need to make a 10-minute interim presentation at a joint class setting so that comments from another project supervisor could be collected for enriching their project development.
- **Part A: Project Development and Process**

	Students are to capture and highlight with visuals and text the entire development process, with elaboration on the final artworks that will be displayed in Part B. It aims to train the students' ability in differentiating values in their projects and re-telling the design process in clarity. • **Part B: Exhibition of Artwork** It aims to assess students' abilities to put together an art exhibition for demonstrating their final deliverables. Project supervisors will evaluate the final artworks as the result of the project development. Under the final presentation, students will have the chance to practice and refine their presentation skills. • **Project Summary Report** It aims to assess students' abilities in summarizing the project development in written format. Students are required to include self-reflective contents in the summary report for the purpose of self-evaluation.	
Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	42 Hrs.
	▪ Preparation for Assignments	42 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***References*** Baldwin, Ann. (2011). *Creative Paint Workshop for Mixed-Media Artists: Experimental Techniques for Composition, Layering, Texture, Imagery, and Encaustic.* Quarry Books. Drukrey, Timonthy, Weibel, Peter. (2001). *Net-condition: Art and Global Media*. Russett, Robert, Starr, Cecile. (1976). *Experimental Animation: an Illustrated Anthology.* Van Nostrand Reinhold (Trade). Drucker, Johanna. (1997). *The Visible Word: Experimental Typography and Modern Art*, *1909-1923.* University Of Chicago Press. Rees, A. L. (2008). *A History of Experimental Film and Video.* British Film Institute.	

	Cyr, Lisa L. (2011). *Experimental Painting: Inspirational Approaches for Mixed Media Art*. North Light Books. Sas, Miryam. (2011). *Experimental Arts in Postwar Japan: Moments of Encounter, Engagement, and Imagined Return (Harvard East Asian Monographs).* Harvard University Asia Center. Doble, Rick. (2010). *Experimental Digital Photography.* Pixiq. Russett, Robert; Starr, Cecile. (1988). *Experimental Animation: Origins of a New Art.* Reprint edition, DaCapo Press. Wu, Hung. (2005). *Transience: Chinese Experimental Art at the End of the Twentieth Century.* University Of Chicago Press. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4497
Subject Title	Design Research and Methodology
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite / Co-requisite / Exclusion	Nil
Objectives	This subject provides students with the basic research methodologies, concepts and models that can prepare them to undertake an undergraduate project and pave the way for their future individual research in the art and design field. The focus on theoretical, historical, cultural and philosophical issues is related to students' research arenas and processes. This interrelationship between papers recognizes that theory and practice are integral processes in the constitution of art, design and other forms of visual culture.
Intended Learning Outcomes	Upon successful completion of this subject, students will be able to: a. analyse and evaluate research methods relevant to art and design contexts b. select research methods appropriate to particular project requirements c. evaluate research projects with respect to ethics considerations d. employ multiple methods for finding and addressing meaningful creative problems e. engage in critical discourse about work in art and design contexts
Subject Synopsis/ Indicative Syllabus	Aims and principles of research Learn and practice a series of creative inquiry methods including research, ideation, iteration, experimentation, contextualization, presentation, and critique skills. Research methodologies in art and design: visual research, action research, inclusive design research Historical and cultural contexts of practice Ethical principles, issues and procedures

<table>
<tr><td></td><td>Research terminology and academic protocols

Identification and use of research resources</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>Lecture will focus on introducing concepts and techniques to students in topics like media aesthetics and contemporary thinking. Students' understanding will be reinforced by tutorial and laboratory activities, concentrating on application of such in solving problems at basic and intermediate levels. Group projects will be assigned so that students can help each other in learning by sharing individuals' views and strengths amongst the group.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="5">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="5"></td></tr>
<tr><td>1. Research Methodologies - Observation</td><td>30%</td><td>✓</td><td></td><td>✓</td><td></td><td>✓</td></tr>
<tr><td>2. Research Project Development</td><td>60%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Class Participation</td><td>10%</td><td>✓</td><td>✓</td><td></td><td></td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="5"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Class Participation
It aims for student's engagement in understanding materials provided in lectures (such as discussion of research practice concerns and/or raising questions during lectures).

• Research Methodologies - Observation
Under this assessment method, students will be put into the context of social situation in order to understand, analyse and explain the social world under study.

• Research Project Development
The paper is designed to assess student's capability in academic research practices and proper research writing skill. Integration of the research methods to art and design related concerns.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	26 Hrs.
	▪ Tutorial	13 Hrs.
	Other student study effort:	
	▪ Self-study	84 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	**References** Babbie, E. (2007). *The Practice of Social Research.* Thomson Churchill, G. A. (2010). *Basic Marketing Research.* Mason. OH: South Western Cengage Learning. Gravetter, F. J., & Forzano, L. A. B. (2008). *Research Methods for the Behavioral Sciences.* Belmont, CA: Thomson/Wadsworth. Hennink, M., Hutter, I., & Bailey, A. (2011). *Qualitative Research Methods.* London: Sage Publications. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD4498
Subject Title	Industrial Collaboration Project
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite / Co-requisite / Exclusion	Nil
Objectives	This course is designed for students to participate industrial collaborative projects. Cross disciplinary collaboration amongst students of various streams will be encouraged to mirror real life practices. The subject covers the key area of the media including theoretical and practical elements of the applied arts, media arts and creative industries with a view to introducing as well as advancing students' understanding, analytical and application abilities with a self-reflective mind on the practice in the creative industries. This subject helps to facilitate cross disciplinary learning which will help to nurture students both in breadth and depth for the media industries.
Subject Intended Learning Outcomes	Upon successful completion of this subject, students will be able to: a. manage client based design projects; b. appreciate the realistic picture of the media industry, and to develop appropriate working attitude desirable in team work and collaboration; c. experience and explore new ideas in cross-discipline arts creation; d. demonstrate the potential to work in the creative industries.
Subject Synopsis/ Indicative Syllabus	Participatory practices within contemporary art and design practice Collaborative approaches, processes and application Relationships with communities and external contexts Management of individual or group practice based projects and tasks

Teaching/Learning Methodology

With instructor's assistance and guidance, students will identify the industries/institutions to collaborate with, surveying needs and requirements of target clients, formulating concepts and implementation strategies of the project, planning budget, applying funding and gathering resources, and finally implementing and evaluating the project.

This is a client based project contributes to help developing students' in breadth and in depth cross-discipline knowledge and techniques. Instructor will help to supervise students' time management and collaboration. Discussion and tutorials will be conducted to provide supports for project development.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed			
		a	b	c	d
Continuous Assessment*	**100%**				
1. Concept Presentation	30%	✓	✓	✓	✓
2. Final Presentation	40%	✓	✓		✓
3. Class Participation and Self-reflection Report	30%		✓	✓	
Total	100%				

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Concept Presentation**
  The presentation is to assess students' real life presentation skill for client base project, e.g. how to deal with client, and the ability to present essential concepts of a project development.

- **Final Presentation**
  The measurement of the final outcome from the groups for the client base project. To assess students' ability in problem solving, presentation skill and creative development in the project.

- **Class Participation and Self-reflection Report**
  Class participation is to assess students' engagement in raising questions, and idea exchanges; and collaboration in team during tutorials. Self-reflection Report is to show what student did, what she/he managed to achieve in the client base project development.

Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	84 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Textbook*** Manovich, Lev. (2001). *The Language of New Media.* The MIT Press, Reprint edition. Wilson, Stephen. (2002). *Information Arts: Intersections of Art, Science and Technology.* The MIT Press, Reprint edition. ***References*** Drukrey, Timonthy, Weibel, Peter. (2001). *Net-condition: Art and Global Media*. The MIT Press. Castells, Manuel. (2000). *The Rise of Network Society.* Blackwell Publishers, 2nd Edition. Casabona, Helen, Frederick, David. (1988). *Advanced MIDI Application*s. Alfred Publishing Company. De Furia, Steve, Sacciafferro, Joe. (1988). *The MIDI Resource Book*. Hal Leonard Corporation. Sommere, Christa, Mignonneau, Laurent. (1998). *Art @ Science*, Springer-Verlag Telos. Rieser, Martin, Zapp, Andrea. (2002). *New Screen Media: Cinema/Art/ Narrative.* British Film Institute, Bk & DVD edition. Willerton, Russell. (2003). *Tracing Genres through Organisations: A Sociocultural Approach to Information Design.* Society for Technical Communication. Oudshoorn, Nelly, Pinch, Trevor. (2003). *How Users Matter: The Co-Construction of Users and Technology.* The MIT Press. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD4500
Subject Title	Independent Study
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Pre-requisite: SPD4497 Design Research and Methodology
Objectives	This subject provides students with the opportunity to embark on a location-based study. It aims at exposing students to field studies so as to broaden their understanding and appreciation of local and different historical, political, socio-economical, and environmental contexts. The continuous assessment will present the connection between design and the formation of culture and cultural identity, and will encourage an appreciation for the need for social responsibility and ethical understanding in design in our times.
Intended Learning Outcomes	Upon successful completion of the subject, students will be able to: a. develop a deeper sense of understanding for other cultures and a positive appreciation of diversity; b. make lateral connections between their own lives and experiences, and those of other people; c. identify new cultural, environmental and spatial characteristics; d. enhance their visual acuity and critical analytical skills for the compilation of study reports; e. increase their knowledge and understanding of design and add realism to their design studies.
Subject Synopsis/ Indicative Syllabus	- Introduction to cultural theory: understanding of culture - Design as cultural context: appreciation of the visual and tactile aspects of design; appreciation the value of craft in design production - Study the role of creativity, innovation, discovery, and expression across disciplines: design in a broad context both local or overseas places, observing and evaluating designs across disciplines and also how design expressions themselves intersect with other aspects of society

Teaching/Learning Methodology

Using an interactive approach, this subject is taught by means of:

- Lectures introducing students to cultural theories
- Location-based study requiring students to compile visual field reports for the study and analysis of the contextual aspects
- Location-based study may include the following places, local or overseas: urban areas, city neighbourhoods, commercial spaces, cultural organizations such as museums, galleries, design establishments and education institutes
- Seminars with local or overseas design professionals so as to gain insight into the working of the design profession within the global market place
- Tutorials where students are expected to participate actively in class to discuss research findings and presentations
- Formal presentations of study findings and visual data

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
Continuous Assessment*	**100%**					
1. Class Participation	20%	✓		✓		
2. Visual Field Report (4000 words)	50%	✓	✓	✓	✓	✓
3. Final Presentation	30%	✓	✓	✓	✓	✓
Total	100%					

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

Class Participation
It aims for assessing student's engagement in understanding materials provided in lectures (such as discussion of cultural theories and/or raising questions during lectures).

Visual Field Report
It is used to assess students' abilities to explore the unknown and develop a deeper sense of understanding for other cultures and a positive appreciation of diversity. First-hand study materials such as photographs, written interview reports, and presentation layouts form the core of the deliverables. Students will also be assessed on their ability to make lateral connections between their own lives and experiences, and those of other people.

	Final Presentation It aims for assessing students' abilities to synthesize a broad range of information, identify useful resources and apply their developing understanding in a summarized format of presentation for the study visit.	
Student Study Effort Expected	Class contact:	
	▪ Lecture	13 Hrs.
	▪ Tutorial and field trip	26 Hrs.
	Other student study effort:	
	▪ Self-study	84 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***References*** Schensul, S. L., Schensul, J. J., LeCompte, M, D. (1999). *Essential Ethnographic Methods: Observations, Interviews, and Questionnaires*. AltaMira Press. Stewart, A. (1998). *The Ethnographer's Method (Qualitative Research Methods)*. SAGE Publications, Inc. Hubble, N. (2010). *Mass Observation and Everyday Life: Culture, History, Theory*. Palgrave Macmillan. Ferraro, G. (2014). *Cultural Anthropology: An Applied Perspective*. Cengage Learning. Horowitz, A. (2013). *On Looking: Eleven Walks with Expert Eyes*. Scribner; Reprint edition. DeWalt, K. M., DeWalt, B. R. (2010). *Participant Observation: A Guide for Fieldworkers*. AltaMira Press; Second Edition. Burke, P. (2013). *What is Cultural History*. Polity. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3174
Subject Title	Integrated Marketing Communications
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Marketing management *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This subject aims to equip students with a basic understanding of the fundamental concepts and theories of integrated marketing communications (IMC) in the business world. It focuses on different aspects of marketing communications in today's market arena. Students should recognise how a company can use the promotional tools to communicate effectively with its customers.
Intended Learning Outcomes	Upon successful completion of this subject, students will be able to: a. explain the relationship between marketing communications and its role in today's increasing competitive business environment; b. discuss emerging issues, trends and challenges in integrated marketing communications; c. identify the characteristics of major IMC components and appreciate the value of an integrated marketing communications plan; and d. develop and monitor an effective IMC plan.
Subject Synopsis/ Indicative Syllabus	**Introduction to Integrated Marketing Communications** Overview of integrated marketing communications (IMC). Role of IMC in the marketing process. IMC tools and planning process. Participants in IMC planning. The role of client, advertising agencies and other specialised services agencies. **The Communication Process**

<table>
<tr><td></td><td>The nature of communication. Communication model. The response process and effects of advertising. Source and message factors.

Establishing Objectives and Budgeting for the IMC Program
The value of and problems in setting IMC objectives. Determining IMC objectives. Communications effects. Establishing and allocating the promotional budget.

Developing the IMC Program
Advertising planning (creative strategy and media planning). Advertising media (television, radio, print, outdoor and transit). Direct marketing. Internet and mobile marketing. Sales promotion (consumer-oriented and trade-oriented). Public relations and publicity. Personal selling.

Measuring the Effectiveness of the IMC Program
Measuring the effectiveness of advertising and other IMC program elements.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>Lectures and seminars will introduce the basic IMC theories. The applications of those theories will provide an opportunity for students to make analyses on those concepts in real-life situations. Seminar sessions are interactive, including student group presentation, case study and in-class exercises.

Students will be assessed on the basis of continuous assessment and a final examination. The continuous assessment items are designed to evaluate students' competence in applying theories and concepts.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment[#]</td><td>50%</td><td colspan="4"></td></tr>
<tr><td>1. Class Participation</td><td>10%</td><td>✓</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>2. Individual Assessment (e.g. test, reflective journal, case study, individual essay)</td><td>20%</td><td>✓</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>3. Group Assignment (e.g. project, report, presentation, research paper, themed study)</td><td>20%</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Final Examination</td><td>50%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100 %</td><td colspan="4"></td></tr>
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<table>
<tr><td></td><td colspan="2"># Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to approval of the School Programme Committee.

Continuous assessment items including participation, assignment, group case project and presentation are used to help students review and reinforce the knowledge and skills they have acquired in lectures and tutorials. The final examination is used to appraise students' ability in comprehending the knowledge acquired from classes throughout the whole semester.

Students are required to spend at least 6 hours per week in preparing for the class (2 hours of preparation are usually needed for 1 hour of lecture/seminar). Students should always access the e-learning platform of Moodle for downloading lecture notes & reading materials for each class meeting. Therefore, students are expected to have fully prepared before attending each class meeting.

The key to learning and acquiring knowledge and skills in this subject is through active participation in discussion with group members and other classes both during class meetings and when preparing for the group project. Students are encouraged to contribute ideas and give constructive feedback to each other in order to benefit the learning of the whole class.</td></tr>
<tr><td rowspan="6">Student Study Effort Expected</td><td colspan="2">Class contact:</td></tr>
<tr><td>▪ Lecture</td><td>26 Hrs.</td></tr>
<tr><td>▪ Tutorial</td><td>13 Hrs.</td></tr>
<tr><td colspan="2">Other student study effort:</td></tr>
<tr><td>▪ Self-study, Class preparation</td><td>84 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">Recommended Textbook

Belch, M. A. and Belch, G. E. (2015). Advertising and Promotion: An Integrated Marketing Communications Perspective, 10th ed., McGraw-Hill.

References

Arens, W. F. et. al. (2012). Contemporary Advertising, 14th ed., McGraw Hill.

Clow, K. E. and Baack, D. E. (2015). Integrated Advertising, Promotion, and Marketing Communication, 7th ed., Prentice Hall.</td></tr>
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	Moriarty, S., Mitchell, N. D. and Wells, W. D. (2014). *Advertising & IMC: Principles and Practice*, 10th ed., Prentice Hall. O'Guinn, T. C. et. al. (2014). *Advertising and Integrated Brand Promotion*, 7th ed., South-Western Cengage Learning. Shimp, T. (2013). *Integrated Marketing Communications in Advertising and Promotion*, 9th ed., South-Western Cengage Learning. ***Journals*** Journal of Advertising. Journal of Advertising Research. Advertising Age. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD3211
Subject Title	Consumer Behaviour
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Marketing management *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This subject provides students with an opportunity to examine current social psychological theories about consumer behaviour and experiences. It aims to utilise the knowledge of consumer behaviour to enhance the effectiveness of marketing decisions.
Intended Learning Outcomes	Upon successful completion of this subject, students will be able to: a. explain the process of consumer decision making; b. identify the governing factors (i.e. individual and environmental) of consumer behaviour; c. understand the psychological factors determining consumer behaviour; and d. assess the importance of consumer behaviour and their implications for developing appropriate marketing strategies.
Subject Synopsis/ Indicative Syllabus	**Overview of Consumer Behaviour** Definition of consumer behaviour. Consumer behaviour and the marketing concept. Customer value, satisfaction, trust, and retention. **Psychological Influences** Motivation and consumer needs. Personality and self-image. Perception. Cognition and consumer learning. Attitude formation and attitude change. Communication. **Social and Cultural influences** Family and family life cycle. Social class. Culture and sub-culture. **Diffusion of Innovations** Diffusion and adoption of innovations. The diffusion process. The

<table>
<tr><td></td><td>adoption process. Categories of adopters.

Consumer Decision Making
Levels of consumer decision making. Model of consumer decision making.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>The teaching approach emphasises the understanding of psychological concepts and their applications in forming marketing decisions. Students are encouraged to actively participate in group discussion and contribute their critical feedback and views on various issues related to weekly topics.

Class meetings are conducted in a mixture of lecture, group discussion, presentation, and case study. Lectures will be used to cover the theoretical and factual portion of the subject. Seminars will focus on the application aspect of the subject and therefore an interactive approach will be used. Student-centred activities like group discussion, videotapes, presentation and case study are used to encourage students to contribute their views and give critical feedback during classes.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment#</td><td>50%</td><td colspan="4"></td></tr>
<tr><td>1. Class Participation</td><td>10%</td><td></td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>2. Individual Assessment (e.g. test, reflective journal, case study, individual essay)</td><td>20%</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Group Assignments (e.g. project, report, presentation, research paper, themed study)</td><td>20%</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Final Examination</td><td>50%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100 %</td><td colspan="4"></td></tr>
</table>
Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to approval of the School Programme Committee.

Students will be assessed on the basis of continuous assessment and a final examination. The continuous assessment items are designed to evaluate students' understanding of the key concepts and their applications in marketing context. The final examination is used to evaluate the students' comprehensive understanding of the significant key concepts and theories underlying consumer behaviour and their ability to illustrate its application in planning</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">and setting marketing strategies.

Students are required to spend at least 6 hours per week in preparing for the class (2 hours of preparation are usually needed for 1 hour of lecture/seminar). Students should always access the e-learning platform of Moodle for downloading lecture notes & reading materials for each class meeting. Therefore, students are expected to have fully prepared before attending each class meeting.

The key to learning and acquiring knowledge and skills in this subject is through active participation in discussion with group members and other classes both during class meetings and when preparing for the group project. Students are encouraged to contribute ideas and give constructive feedback to each other in order to benefit the learning of the whole class.</td></tr>
<tr><td rowspan="5">Student Study Effort Expected</td><td colspan="2">Class contact:</td></tr>
<tr><td>▪ Lecture</td><td>26 Hrs.</td></tr>
<tr><td>▪ Tutorial</td><td>13 Hrs.</td></tr>
<tr><td colspan="2">Other student study effort:</td></tr>
<tr><td>▪ Self-study and class preparation</td><td>84 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">Recommended Textbook

Schiffman, L. G. and Wisenblit, J. (2014). Consumer Behavior, 11th ed., Pearson Prentice Hall, New Jersey.

References

Dimofte, C. V. et. al. (2015). Consumer Psychology in a Social Media World, Routledge.

Hawkins, D., and Mothersbaugh, D. (2012). Consumer Behaviour: Building Marketing Strategy, 12th ed., McGraw-Hill.

Hoyer, W. D. and Maclnnis, D. J. (2012). Consumer Behaviour, 5th ed., Houghton Mifflin Company.

Kardes, F. et. al. (2014). Consumer Behaviour, 2nd ed., South Western College Publications.

Norton, M. I., et. al. (2015). The Cambridge Handbook of Consumer Psychology, Cambridge University Press.

Solomon, M. (2015). Consumer Behaviour: Buying, Having and</td></tr>
</table>

	Being, 11th ed., Prentice-Hall. ***Journals*** Journal of Consumer Behaviour. Journal of Consumer Marketing. International Journal of Consumer Studies. Journal of Economic Psychology. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD3229
Subject Title	Image and Text
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in drawing and design skills, and computer skills in graphic applications (Photoshop, Illustrator, Indesign or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This course explores how we experience the visible word and its extension and influences it has towards the images it may accompany. Students will experiment and analyse different typographic forms that serve to read, frame, engage and inspire design literacy and rhetoric. This open approach encourages the students to fully engage themselves in forming unique relationships with the visible word and to further understand the creation of language. Students will have an opportunity to create their own alphabets with the aim to help them investigate and understand the concepts of legibility and readability.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. acquire the skills for the integration of message, context and synthesis, as well as form and content; b. identify the hierarchy of typography and design; c. develop their typographic skills into his/her personal expression; d. conceive and interpret the alphabet in surprising and inventive ways, ranging from graceful and polished to witty and unconventional; e. create their alphabets from a variety of non-traditional media or found objects.

Subject Synopsis/ Indicative Syllabus	**History of Typography** The influence of painting, poetry, architecture and technology. A survey of European and American history from 1400 to the present, concentrating on the art movements and development of theories in lettering and type. **Form and Communication** Syntax and Communication; the Anatomy of Typography. **Understanding Letters as Primitive Art Forms** To discover letters in various historical context and their evolution. **Interpret the Relationship Between Alphabets** Focus on design of individual alphabet to the whole of overall unity in the design as a set. **Alternative Perception of the Meaning of Typography** Base upon the basic formation of type to search a personal expression and style. **Limitation of Legibility in Typography** To investigate and challenge how type can be read for functionality and emotional appeal. **Tools and Methods** Explore different tools and methods in creating alphabets. **Typographical Design in Different Culture** Apply and experiment the hierarchy of typography to other language systems. **The Application of Typography** Various application of experimental typography such as brand and identity, logo and mark, publication type and type in different medias.
Teaching/Learning Methodology	This subject will be delivered through lectures, group discussions, case studies review and workshops. Lectures and case studies review will help to introduce the key topics in the history and theories of typography from narrative, meaning and context. Workshops will help to enhance students' practical skills to interpret the personality and enhance narrative through the use of typographic design and its fundamental influences with images. All exercises and projects under critique and group discussion will be open to the exchange of ideas and comments with other students and instructors in order to develop a professional attitude for the studies not just in typography, but also as applied art in general.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
Continuous Assessment*	**100%**					
1. Assignment 1	20%	✓	✓	✓		
2. Assignment 2	20%	✓	✓	✓	✓	
3. Assignment 3	50%	✓	✓	✓	✓	✓
4. Class Participation	10%	✓	✓	✓	✓	
Total	100%					

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Assignment 1**
  The first assignment is based on experimentations with just typography in a poster media. The posters may not be limited to and one language i.e. English but also could be used in a bilingual setting.

- **Assignment 2**
  The second assignment centers on the relationship of images and text and how each component affects the meaning and context of each element, which it is juxtaposed. The assignment outcome can be delivered in a number ways and is not limited to any particular form or medium.

- **Assignment 3**
  The final assignment combines the skill of glyph making and the intricacies of typeface creations and deployment. This assignment should be seen as a final outcome of the course. All understanding of materials in lectures and workshops should be summarized and demonstrated with this final outcome.

- **Class Participation**
  This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.

Student Study Effort Expected	Class contact:	
	▪ Lecture	17 Hrs.
	▪ Workshop	9 Hrs.
	▪ Project Critique and Discussion	13 Hrs.
	Other student study effort:	
	▪ Self-study	44 Hrs.
	▪ Preparation for Assignments	40 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Readings*** Bringhurst, Robert. (1992). *The Elements of Typographic Style,* Hartley & Marks. Carter, Rob; Day, Ben; Meggs, Philip. (1985). *Typographic Design: Form and Communication.* Van Nostrand Reinhold. Cees W. de Jong, Alston W. Purvis and Jan Tholenaar. (2013). *Type. A Visual History of Typefaces & Graphic Styles.* Taschen; Mul edition. Heller, Steven. (2012). *The Education of a Typographer.* Allworth Press; (1st Edition). Osterer, Heidrun. (2008). *Adrian Frutiger Typefaces.* Birkhäuser Architecture. ***References*** Carter, Rob. (2002). *Digital Colour and Type.* RotoVision. Heller, Steven, Meggs, Philip B. (2001) *Texts of Type: Critical Writings On Typography.* (1st ed.), Allworth Press. Klanten, R; Middendorp, J, Hellige, H. (2012). *Hand to Type: Scripts, Hand-Lettering and Calligraphy.* Gestalten. Type Directors Club. (2013). *Typography 33.* Harper Design. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3230
Subject Title	Information Graphic
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Knowledge in typographic design skills, basic drawing skills, and basic computer skills in graphic applications (Photoshop, Illustrator or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	In this module, students will learn to select, filter and organize information, which is an important factor of successful information design. Students will focus on helping readers easily understand complex information. Different categories of two dimensional information graphics such as informing, explaining, interacting, mapping and controlling will be introduced and examined. A spectrum of effective information design samples will be presented and discussed in order to gain an understanding of the design language and approach. Students will be able to explore ways to convey information and messages graphically in design projects.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. demonstrate a broad understanding of the definitions, categories and functions of information design; b. able to develop and visualize a quantity, depth and breadth of content and turning data into information; c. able to confidently develop, design and create pictorial/ vector/ interface symbols in analogue and digital formats; d. integrate graphic design information into a specific media of the environment; e. understand the characteristics, parameters and constraints of different build environments.

Subject Synopsis/ Indicative Syllabus	**Introduction of Information Design** Information design surrounds our daily life; it's an important component that influences human behavior and social interactions. Here discussions will be centered on what kind of devices fall under the category of information design and why? **Definitions and functions of Information Design** Basic information design can be classified as a communication design system that organizes and presents information. Moreover this concept is further expanded as information design also deals with other properties, from accessibility versus availability, accurateness versus unbiased an entertaining versus interesting. **The Pictorial Symbols** A close study of graphic techniques including shape, orientation, color, texture and volume and size that contribute to the dynamic narrative and content that a symbol represents. **Semiotics** The continued study of signs and how they function, in contrast to linguistics, as semiotics can also be studied through non-linguistic sign systems, but still delivers language and meaning like indication, designation, likeness, analogy, metaphor, symbolism, signification and communication. **New directions and design strategies in environmental graphic design** An introduction to the new ways of designing, through interactive or cross disciplines through the use of lighting, color coding, design motif and how those elements affect the sense of belonging and welcoming. **The Urban Environment** A in depth study about the world around us and what we consider while we are developing information design, from size, scale and distance, to the association with people, permanent or temporary installation considerations to safety concerns.
Teaching/Learning Methodology	This subject will be delivered mostly through lectures, seminars. Lectures and case studies review will helps to introduce the key topics including semiotics, data visualization and urban deployment. Workshops will help to enhance students' hand-on skills in applying typography, graphics, illustrations and photographs into the design process within the context of information design. All exercises and projects under critique and group discussion will be open to the exchange of ideas and comments with other students and instructors in order to develop a professional attitude for the studies.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
Continuous Assessment*	**100%**					
1. Assignment 1	30%	✓	✓	✓		
2. Assignment 2	30%		✓	✓	✓	
3. Assignment 3	30%	✓	✓	✓	✓	✓
4. Class Participation	10%	✓	✓	✓	✓	✓
Total	100%					

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Assignment 1**
  Develop a series of symbol, icon or mark related to the topic provided. Although coherent visual quality and tone should be projected in a finished symbol/icon/mark design, idea and thumbnail exploration on different visual languages, illustration, graphic art and photographic, is encouraged at the concept stage.

- **Assignment 2**
  Incorporate a new and original design of icon/symbol/mark into a functional design format such as booklet, map, exhibition both or newspaper signage… depending on individual topic selection.

- **Assignment 3**
  The final assignment will demonstrate the fluid use of all learning outcomes. This project will center around the use and application of information graphics directly integrated to the urban environment, like but not limited to just signage, billboards and display screens.

- **Class Participation**
  This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.

Student Study Effort Expected	Class contact:	
	▪ Lecture	15 Hrs.
	▪ Seminar	8 Hrs.
	▪ Project Critique and Discussion	16 Hrs.
	Other student study effort:	
	▪ Self-study	30 Hrs.
	▪ Group Research	24 Hrs.
	▪ Preparation for Assignments	30 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Indicative Readings*** Hunt, Wayne. (1994). *Designing and Planning Environmental Graphics.* Van Nostrand Reinhold Company. Jacobson, Robert. (2000). *Information Design.* The MIT Press. Katz, Joel (2012). *Designing Information: Human Factors and Common Sense in Information Design.* (1st ed.), Wiley. Klanten, Robert. (2010). *Data Flow 2: Visualizing Information in Graphic Design.* Die Gestalten Verlag. Lankow, Jason. (2012). *Infographics: The Power of Visual Storytelling.* (1st ed.), Wiley. Meirelles, Isabel. (2013). *Design for Information: An Introduction to the Histories, Theories, and Best Practices Behind Effective Information Visualizations.* Rockport Publishers. Rendgen, Sandra. (2012). *Information Graphics.* Taschen; Har/Pstr M edition. ***Recommended Readings*** Trulove, James Grayson, Sprague, Connie (2000). *This Way: Graphic Ideas for Sign Systems and Way Finding.* Rockport. Yau, Nathan. (2011). *Visualize This: The Flowing Data Guide to Design, Visualization, and Statistics.* (1st ed.), Wiley. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3231
Subject Title	Photography and Digital Imaging
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in drawing and design skills, accessing to SLR camera and computer skills in graphic applications (Photoshop, Illustrator or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	Imagery is an essential component to any applied or media art discipline. In the elements of design, it may very well be the most significant factor in delivering a narrative, content or message. Student in this class will learn and explore the communication of ideas and messages through imagery. By acquiring both analog and digital photography skills, students should be able to consider that the methodologies might be slightly different yet; the theories governing the way of reading and seeing still remain the same.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. define appropriate usages of digital imaging; b. understand historical precedents in the aesthetics of digital imaging; c. digitize traditional materials and artworks and transfer traditional photo retouch skills to digital media; d. upgrade and improve skills related to digital imaging applications; e. formulate messages and translate or transfer them into images; f. expand the range and possibilities of individual expression through digital imaging.

Subject Synopsis/ Indicative Syllabus	**Basic Definitions of Digital Images** Analyse different digital images to see the extensive scope of the world of digital imaging. **Brief History of Digital Imaging, and the Current Situations** A review of the brief history digital imaging and what is the current situation and how digital images are used presently. **Looking is Not Seeing** By doing some practical workshops and using digital imaging to enhance the sight of seeing more, to see things in a new light. **The World in Your Head** There will be a couple of stimulating in class exercises to help create a vivid imaginary image and then by using digital imaging techniques they will try to bring this imaginary world or vision to life. **Dreaming with Your Eyes Open** Take everyday objects and by using digital techniques mold them into something different and unexpected. **Controlling Images** Learn how to manipulate a series of images in the digital arena, where the technique can slow or quicken the tempo of the image. Where the point of the exercise is to also introduce how digital imaging can infuse rhythm in an image. However stationary it was in its original format. **Seeing with All Your Senses** Project different senses, and translating that to the digital image. The image could be loud, or soft, cold or hot, heavy or light etc. **Image Streaming** Be encouraged to mesh different scenarios within the digital realm. Contrast different environments and people together, or behaviors and actions.

<table>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be delivered through lectures, group discussions, case studies review and workshops. The emphasis will be heavily placed in the expansion on imagination, and how digital imageries can help us expand our own creativity and that it has no limits and the actual limit is within us. The lectures, group discussion and workshops will also be intertwined with the concept of the visual lab techniques where a number of topics will relate to different areas of digital imaging and how it used to make extraordinary images. The 8 topics that will be introduced throughout with the visual lab themes, will be:

1. New view of reality;
2. What are pictures made of;
3. Playing with layers;
4. When graphic meets images;
5. Expanding realities;
6. Morphing and shape shifting;
7. Worlds without frontiers and Styles;
8. Trends and genres.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="6">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td><td>f</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="6"></td></tr>
<tr><td>1. Class Participation</td><td>20%</td><td>✓</td><td>✓</td><td></td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>2. Individual Project</td><td>30%</td><td></td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Group Project – Staging Photos</td><td>15%</td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Group Project - Creating a slide show sequence</td><td>15%</td><td></td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>5. Group Project – Curating and Exhibition</td><td>20%</td><td></td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="6"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

To pass this subject, students are required to obtain Grade D or above in the Continuous Assessment.</td></tr>
</table>

	• **Class Participation** Class participation is an interactive learning process to allow students to demonstrate and express what they have acquired from class lecture, exercises, discussion, etc. Students will be assessed throughout the whole module. Students' participation and learning attitude in class will be an indicator of their self-motivation and overall commitment to their studies. • **Individual Project** This is a continued assessment assignment to keep track on student's learning and development throughout the subject. Students are required to submit from one to ten photos per week in order to demonstrate what knowledge and techniques they have acquired in class. • **Group Project – Staging Photos** Assignment is designed to assess students' ability to work in a group and to complete a cohesive body of work. Students working in a group should come up with unique point of view considering a cultural issue or social matter by using stages photography. • **Group Project – Creating a slide show sequence** Assignment designed to assess students' conceptual abilities through through the creation of a sequence of images. Students working in groups should come up with sequence of photos that need to be viewed in a specific order. • **Group project –Curating an Exhibition** Continuing with the theme from the second group assignment, students will take additional photos that do not need to be presented as a sequence. All group members will be required to contribute to this project as photographers. Students in groups will then situate an exhibition of both photo projects in any location in Hong Kong with assistance by any design program. Assignment aims to assess students' ability to convey their artistic and aesthetic vision, and photographic knowledge through an exhibition format.

Student Study Effort Expected	Class contact:	
	▪ Lecture	13 Hrs.
	▪ Laboratory and Workshop	14 Hrs.
	▪ Project Critique and Discussion	12 Hrs.
	Other student study effort:	
	▪ Self-study	20 Hrs.
	▪ Preparation for Assignments	45 Hrs.
	▪ Research for Assignments	19 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Readings*** Ambrose, Gavin, Harris, Paul. (2006). *Image (Basics Design).* Ava Publishing. Barthes, Roland. (1982). *Camera Lucida: Reflections on Photography.* Hill and Wang. Berger, John. (1990). *Ways of Seeing.* Penguin, Reprint edition. Dawber, Martin. (2005). *Pixel Surgeons.* Mitchell Beazley. Mark, Galer; Horvat, Les. (2005). *Digital Imaging: Essential Skills.* (3rd ed.), Focal Press. Hyland, Angus, Bell, Roanne. (2003). *Hand to Eye: Contemporary Illustration.* Collins Design. Hyland, Angus, Bell Roanne. (2001). *Pen and Mouse: Commercial Art and Digital Illustration.* Watson-Guptill Publications. Sontag, Susan. (2001). *On Photography.* (1st Picado ed.), Picador. Zeegen, Lawrence. (2005). *Digital Illustration: A Master Class in Creative Image-making.* RotoVision. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3232
Subject Title	Identity Design
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Knowledge in typographic design skills, basic drawing skills, and basic computer skills in graphic applications (Photoshop, Illustrator or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	The development of an identity and an identity system is a vital skill that all contemporary graphic designers should have. Before we can design a brochure or a web site or an interface, there must be an identity to frame and influence the medium. Thus is could be suggested that the logo/identity system is the visual representation of the soul of the brand. Students in this class will explore the various elements of how semiotics and certain branding elements play into the construction of an identity. Here they will also explore how typography, color and spacing of a logo should be considered as it is displayed in various mediums and formats.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. create effective visual identity (V.I.) that was driven by brand strategies; b. develop strategic thinking in relation to business/ marketing consideration c. able to manage consistency and diversity of identity design d. define the structural and organizing systems at work in identity design such as grids, modules, proportion, progression, symmetry and rhythm. e. develop and execute basic identity progamme including design manual

Subject Synopsis/ Indicative Syllabus	**The Beginning and Development of Identity Design** There is a long history of identity design, from understanding the prototypes of identity through case studies of merchant trade symbols from Europe in the 19th Century to the branding marks of cattle trading. The motivations from history of developing these marks give a fascinating narrative to understanding today's marks and logos. **The Function of Identity Design in Today's World** Today we are surrounded by logos, and they are on everything we use and buy, from toothbrushes to cars to the space shuttle that goes to the moon. Today's logos and identity systems are complex as they are seen as one of the greatest asset a company can have. Every logo comes with its own story and narrative thus making every logo unique and interesting, as they can reflect a company's image, history, what is stands for, believes in and what it aspires too. **Importance, Elements and Functions of a Design Brief** Every identity design always starts with a design brief; these briefs are carefully written as the information in the briefs helps designers create unique visual identity designs. Thus it is important to know how to read a brief and what questions should be stated, as it is the bridge between client and designer. **Identity Structure and Its Basic Elements** Identity design is not just a logo, there are far more elements that consists of an identity package, from symbol, logotype, main typeface, main color, signatures and secondary graphics. **Graphic Identity Design Programme** Communication and Differentiation. To reinforce personality and stimulate customers and enhance brand user experience.
Teaching/Learning Methodology	This subject will be delivered mostly through lectures and case studies. Lectures and case study review will help to introduce key topics including basic identity principles and theories that include semiotics, color theory, contrast in elements, proportions of shape or line and typographic choices. Workshops will help to enhance students' hand-on skills in applying typography, graphics, illustrations and photographs into the identity design process. All exercises and projects under critique and group discussion will be open to the exchange of ideas and comments with other students and instructors in order to develop a professional attitude for the studies.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
Continuous Assessment*	**100%**					
1. Assignment 1	30%	✓		✓	✓	
2. Assignment 2	30%		✓	✓	✓	
3. Assignment 3	30%	✓	✓	✓	✓	✓
4. Class Participation	10%	✓	✓	✓	✓	✓
Total	100%					

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Assignment 1**
  The first assignment is all about learning different ways to create a compelling visual logo, as the logo is the first visual design a designer will need to complete as that helps shapes and focus all the other elements of the identity package. Examples of techniques could be demonstrated through the learning of the design matrix system.

- **Assignment 2**
  The second assignment will demonstrate the knowledge and understanding of all aspects and its context in identity system.

- **Assignment 3**
  The last assignment combines both the intellectual reasoning and narrative behind a company and the visualization of this understanding. The final assignment should demonstrate the ability to fluidly use all relevant research in the design decisions that are made in the final identity design project.

- **Class Participation**
  This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.

Student Study Effort Expected	Class contact:	
	▪ Lecture	15 Hrs.
	▪ Workshop	8 Hrs.
	▪ Project Critique and Discussion	16 Hrs.
	Other student study effort:	
	▪ Self-study	30 Hrs.
	▪ Group Research	24 Hrs.
	▪ Preparation for Assignments	30 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Indicative Readings*** Budelmann Kevin. (2010). *Brand Identity Essentials: 100 Principles for Designing Logos and Building Brands*. (1st ed.), Rockport Publishers. Geismar Tom, Haviv Sagi. (2011). *Identify: Basic Principles of Identity Design in the Iconic Trademarks of Chermayeff & Geismar.* HOW Books. Klein Naomi (2009). *No Logo.* Picador. (10th Anniversary ed.) Victionary. (2012). *Identity Suite: Visual Identity in Stationery.* Victionary. Wheeler Alina. (2012). *Designing Brand Identity*: *An Essential Guide for the Whole Branding Team*. (4th ed.), Wiley ***Recommended Readings*** Fishel, Catherine. (2000). *Redesign Identity.* Rockport. Kerner, Noah, Pressman, Gene. (2007). *Chasing Cool: Standing Out in Today's Cluttered Marketplace.* Atria Books. Morgan, Conway Lloyd. (1999). *Logo.* Roto Vision. McLuhan, Marshall, Fiore, Quentin, Agel, Jerome. (2005). *The Medium is the Massage.* Gingko Press. Schmitt, Simonson. (1997). *Marketing Aesthetics: The Strategic Management of Brands, Identity, and Image.* The Free Press. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3233
Subject Title	Digital Video
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in drawing and design skills, and computer skills in graphic and video applications (Photoshop, Illustrator, Premiere, Final Cut Pro or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This course is designed for students in mastering the practice of video making and storyboarding. By understanding the narrative form in the context of screen-based theory, students will experiment with various ingredients of graphic, photographic and audio elements, in order to explore the possibilities to depict the concept. Students need to capture or create the video and audio elements themselves by using digital camera and audio equipment. This approach hopes to encourage the students to discover the alternative ways in shaping video art either to achieve commercial objective or actualize abstract form of moving images.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. possess the knowledge of varied equipment for video production and make use of the possibility for creativity production; b. identify different types of video-based production, such as TV commercial, corporate video, documentary, drama series, interactive video, and video for audio/ visual event; c. articulate the knowledge of managing the production work flow of digital cinematic and video design production as an independent media producer; d. apply color grading effect for digital cinematic and video design production; e. implement project management, art direction and teamwork leadership for media content production.

Subject Synopsis/ Indicative Syllabus	**Creative Thinking for Digital Cinematic and Video Design and Production** Observation and experiment to strengthen creative ability; Visualization skills for professional cinematic and video production. **Digital Video Production Techniques** Basic skills of digital cinematography and videography; Non-linear video for digital video art; Sound for digital video production **Narrative and Non-narrative Cinematic and Video Production** Introduce different formats of narrative and non-narrative cinematic and video production; Scriptwriting for digital cinematic and video production; Short film production of narrative structure. **Management Skills and Art Direction for Digital Cinematic and Video Design and Production** Overview the workflow for digital video design and production; Research and analysis for conceptual design; Professional storyboarding for concept presentation; Overview job nature of different team members for digital cinematic and video design and production; Skills of project management and art direction. **Color Grading and Fundamental Motion Graphics** Overview different means of motion graphic design; color grading and motion graphics for digital cinematic and video design and production.
Teaching/Learning Methodology	This subject will be taught in both lecture and lab formats. Lectures will introduce case studies on varied types of video and cinema production and the associated techniques and concepts for student as reference and supporting knowledge for practical workshops and assignments. Lab sections will cover advanced skills of digital video production, as well as practical skills of digital effects and motion graphics for digital cinematic and video design and production. It helps to develop students' hand-on skills in producing quality projects. Moreover, class will be divided into several teams for different projects and student will have chances taking up different duties in a teamwork so that they will be familiar with different positions for professional and independent digital cinematic and video design and production.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed				
		a	b	c	d	e
Continuous Assessment*	**100%**					
1. Assignment 1	25%		✓	✓		
2. Assignment 2	45%	✓	✓	✓	✓	✓
3. Assignment 3	30%	✓		✓	✓	
Total	100%					

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Assignment 1**
  Prepare a Step outline and a treatment for a 15 minutes short film
  - single page treatment and two pages for outline.

- **Assignment 2**
  Produce a 10-15 minutes drama short film with at least 5 scenes

- **Assignment 3**
  Produce and edit a promotional trailer with the aid of motion types/graphics of 90 seconds duration.

Student Study Effort Expected		
	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Laboratory or Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	50 Hrs.
	▪ Preparation for Assignments	34 Hrs.
	Total student study effort	123 Hrs.

Reading List and References	***Recommended Textbook*** Carroll, Noel, *Theorizing the Moving Image* (Cambridge Studies in Film), Cambridge University Press, 1996. ***References*** Ascher, Steven. (1999). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.* New York, N.Y.: Plume. Bordwell, David, Thompson, Kristin. (c2004). *Film Art: An Introduction.* Boston: McGraw-Hill. Bresson, Robert. (1977). *Notes on Cinematography.* New York: Urizen Books. Chalmers, James. (1997). *Managing Projects: How to Plan, Implement and Achieve Specific Objectives.* Plymouth: How To Books. Field, Syd. (2005). *Screenplay, The Foundations of Screenwriting.* Delta. ***Recommended Readings*** Bellantoni, Jeff and Woolman, Matt. (2000). *Type in motion: innovations in digital graphics.* London: Thames & Hudson. Ettedgui, Peter. (1998). *Cinematography.* Crans-Près-Céligny: Roto Vision. Jackson, Kevin. (1998). *The Language of Cinema.* Manchester: Carcanet. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD3234
Subject Title	Foundation of Animation
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic hand drawing and computer skills in photography and graphics (e.g. Photoshop, Illustrator or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This is an introductory study of Animation that designed to give student a substantial hands-on experience in foundational animation theories and production skills. Students will guide through a complete animation production process from concept generation to post-production. Production workflow will focus on Storyboarding, frame-by-frame drawing and stop-motion making. Besides of production skills, students will also learn how to generate ideas for commercial animation and short film animation. Along with all the production skills, module will cover the essential animation principles, which are applicable on all kind of animation areas.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. identify the critical development and movement of animation history b. create short animation video with traditional hand drawn animation and stop frame methods c. apply animation theories on animated works d. obtain the creation process from pre-production to post-production e. integrate ideas with suitable animation production tools

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Review the history of Animation and technical development.

Hands on traditional Animation production skill which includes hand drawn, clay and stop-frame animation.

Understand basic animation theories and principles and learn how to apply on works.

Experience the complete animation production from pre-production to post-production. Learn how to manage an animation project development.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be taught in both lecture and tutorial formats. Lectures will provide the conceptual framework and theories associated with the topic like the development of animation in the last decade, various artistic genres and issues in the world of animation.

Tutorial sections will cover various technological applications via animation techniques to enhance students' practical skills to explore the art of animation.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="5">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="5"></td></tr>
<tr><td>1. Class Participation and Performance</td><td>10%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>2. Assignment 1</td><td>30%</td><td></td><td>✓</td><td>✓</td><td></td><td></td></tr>
<tr><td>3. Assignment 2</td><td>30%</td><td>✓</td><td></td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>4. Assignment 3</td><td>30%</td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="5"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Class Participation
This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.
</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">

- **Assignment 1**
  Using traditional animation tools to create a self-promotional video.

- **Assignment 2**
  Develop a 30sec PSA (Public Service Announcement) TVC proposal, and present it in a pitch format with appropriate visual aids.

- **Assignment 3**
  Follow the presented and revised PSA proposal from Assignment 2 to produce a completed animated work.

</td></tr>
<tr><td rowspan="8">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lecture</td><td>13 Hrs.</td></tr>
<tr><td>▪ Laboratory or Tutorial</td><td>26 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Self-study and Self-practice</td><td>30 Hrs.</td></tr>
<tr><td>▪ Preparation for Group Discussion</td><td>24 Hrs.</td></tr>
<tr><td>▪ Preparation for Assignments</td><td>30 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">

Recommended Readings

Laybourne, Kit. (1998). *The Animation Book: A Complete Guide to Animated Filmmaking-From Flip-Books to Sound Cartoons to 3-D Animation.* Three Rivers Press, Revised edition.

Richard Williams. (2012). *The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Game, Stop Motion and Interne.* (2nd ed.), Faber & Faber.

Thomas, Frank, Johnston, Ollie. (1981). *Disney Animation: The Illusion of Life.* Abbeville Press, Inc.

References

Anderson, Gary H. (1997). *Video Editing and Post Production: A Professional Guide.* (3rd ed.), Focal Press.

Culhane, Shamus. (1990). *Animation from Script to Screen.* St. Martin's Press.

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</table>

	Mark A. Simon. (2003). *Producing Independent 2D Character Animation: Making & Selling A Short Film (Focal Press Visual Effects and Animation).* Focal Press. Meyer, Chris, Meyer, Trish. (2001). *After Effects in Production.* CMP Books. Peter Lord. (2010). *Cracking Animation: The Aardman Book of 3-D Animation.* (3rd ed.), Thames & Hudson. Stephen Press. (2011). *The World History of Animation.* University of California Press. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD3235
Subject Title	Computational Graphics
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic drawing skills in Adobe Illustrator *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This course will explore the role of computational algorithms and database visualization approaches in Generative Art works and its social value. Processes of analog or digital art practice that incorporates instruction-based, mechanical, organic, randomization and mapping will be related to data and structure through the construction of interactive experiences.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. formulate the aesthetic and definition of computational art. b. demonstrate ability to set up programming environment to realize ideas. c. integrate numerical phenomena in nature and computer algorithms and craft them into meaningful visual art form; d. utilize programming skills to create algorithmic drawing experience with related concepts such as generative grammar, morphology, self-organization and complexity.
Subject Synopsis/ Indicative Syllabus	**Theoretical Introduction** Evaluate the social, cultural and political impact of data visualization through case studies of recent works in this field. Introduction to aesthetic principles of computational art including particle systems, L-systems, cellular automata, flocking algorithms and neural networks. **Practical Workshops** Introduce students to the widely used toolkit for computational art "Processing" along with a series of mathematical and computer science techniques; Project implementation and evaluation.

<table>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be taught in both lecture and lab formats. Lectures will provide the conceptual framework and theories associated with each topic. Lab sections will cover practical skills in data accessing, mining, generating and visualizing. Students will acquire the skills to prepare computational artwork.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="4"></td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td></td><td></td><td>✓</td><td></td></tr>
<tr><td>2. Assignment 2</td><td>40%</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Assignment 3</td><td>30%</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Class Participation</td><td>10%</td><td>✓</td><td></td><td></td><td></td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1
This assignment is to analyze and evaluate the roles of data visualization in the digital age society.

• Assignment 2
This assignment concentrates on the relationship of numerical formula and visual representation in relation to form, style and performance.

• Assignment 3
This assignment provides student with an opportunity to demonstrate their exploration outcomes in an artistic yet organized format.

• Class Participation
This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Laboratory or Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	50 Hrs.
	▪ Preparation for Assignments	34 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Textbook*** Casey Reas, Ben Fry. (2007). *Processing: A Programming Handbook for Visual Designers and Artist.* The MIT Press. Casey Reas, Chandler McWilliams. (2010). *Form+Code in Design, Art, and Architecture.* Princeton Architectural Press. Gilles Berton. (2009). *Data flow; design graphique et visualisation d'information.* Thames & Hudson. John Maeda. (2006). *The Laws of Simplicity.* The MIT Press. Manuel Lima. (2011). *Visual Complexity: Mapping Patterns of Information.* Princeton Architectural Press. ***Reference Web Sites*** Processing Programming Language http://processing.org/ Eu-gene Mailing List http://generative.net/ but does it float http://butdoesitfloat.com/ *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3236
Subject Title	Play-Tec
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This course provides students with a fun perspective on computational technology as a first step entering interaction design. It pulls together several themes such as tangible user interface, screen based interface, mobile technology and basic programming. Student will explore the relationship among people, object, information and the role of "play" in everyday life. Through a combination of lectures and hands on workshops, students will investigate aspects of interaction design including interaction model, prototyping and user oriented evaluation.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. formulate and reflect on the theory and philosophy of tangible user interface; b. apply principles of physical computing, user-centered design methodology to design interactive object for varied target groups; c. integrate ordinary materials, sensors, actuators and microcontroller into a new context of everyday objects; d. utilize embedded system authoring tools, programming skills and human-computer interaction design to develop prototypes, which enable varied target groups to experience useful and fun interaction in everyday life.
Subject Synopsis/ Indicative Syllabus	**Theoretical Introduction** Present the history and current development of Human-Computer Interaction (HCI) from research to industrial applications; Introduction to principles of user-centered design, rational unified process, ecological interface design and design of products for leisure and entertainment; **Practical Workshops** User-centered methodologies; Survey the needs and technical requirements for software-based interactive design for assigned target groups; Develop conceptual designs; Proposal planning including design concepts, implementation strategies detailed

<table>
<tr><td></td><td>prototyping with storyboard and data flow diagrams; Project implementation and evaluation.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be taught in both lecture and lab formats. Lectures will provide the conceptual framework and theories associated with each topic like the principles of product development theories, interaction design methodologies, and computational technologies. Lab sections will cover practical skills in computer programming and electronic demonstrations. Students will acquire the skills to prepare leisure and entertainment product.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="4"></td></tr>
<tr><td>1. Assignment 1</td><td>15%</td><td></td><td></td><td>✓</td><td></td></tr>
<tr><td>2. Assignment 2</td><td>35%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Assignment 3</td><td>40%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Class Participation</td><td>10%</td><td>✓</td><td></td><td></td><td></td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1
This assignment provides student with an opportunity to demonstrate their skills in programming and connecting sensors to microcontrollers.

• Assignment 2
The aim of this assignment is to explore various computational technologies and its use as a material for designing interactive system with a focus on a user’s behaviors.

• Assignment 3
This assignment is to examine the importance of usability. Interactivity and durability of the deliverable will be critically evaluated. Outcomes should be polished to a high fidelity prototype standard.

• Class Participation
This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Laboratory or Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	50 Hrs.
	▪ Preparation for Assignments	34 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Textbook*** Alan Cooper, Robert Reimann, David Cronin. (2007). *About Face 3: The Essentials of Interaction Design*. Wiley. Bill Buxton. (2007). *Sketching User Experiences: Getting the Design Right and the Right Design.* Morgan Kaufmann. Forrest M. Mims III. (2003). *Getting Started in Electronics.* Master Publishing, Inc. Lucy Bullivant. (2007). *4dsocial: Interactive Design Environments (Architectural Design).* Wiley. Paul Dourish. (2001). *Where the Action Is: The Foundations of Embodied Interaction*. (New ed.). The MIT Press. ***Reference Web Sites*** Computer History Museum: http://www.computerhistory.org/ Gray Area: http://www.gaffta.org/ Information Ecology, MIT: http://eco.media.mit.edu/ Nielsen Norman Group: http://www.nngroup.com/ Small Design Firm, Inc.: http://www.davidsmall.com Tangible Media Group, MIT: http://tangible.media.mit.edu *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD3278
Subject Title	Documentary Filmmaking
Credit Value	3
Level	3
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	With introducing the fundamental knowledge in filmmaking skills (camera operating, sound recording and lighting) and focuses on the documentary genre, such as ethical issues, social aspects and filming reality, the module equips student in the production of short documentary film (6 - 10 mins).
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. identify the types of documentary and related concept b. demonstrate the skills (directing, camera operating, sound recording, lighting and editing) in short documentary filmmaking c. understand and Analyse the social aspects in the content d. develop the relational skills to build trust with the people who are filmed
Subject Synopsis/ Indicative Syllabus	**Concept of Documentary** - Introduction to Documentary making - History and evolution of documentary making - Compare and analyse Documentary and Fiction film **Filming Technique** - Learn the fundamental technical and creative skills in documentary filmmaking, camera, lighting, editing and sound **Idea development** - Develop ideas for documentary by researching a subject **Practical Workshop** - Production of short documentary film (within 10 minutes) - Filming on location - Interviewing people - Post-production of editing in video and audio tracks

<table>
<tr><td>Teaching/Learning Methodology</td><td>
Workshop of documentary filmmaking will be introduced as well as lecture based sections to show and examine the theory and concept.

Practice in computer lab that involves both pre- and post-production, will strengthen the fundamental technical and creative skills to deliver the film from start to finish, such as preparing scripts, filming approach, editing and sound manipulations.

Lectures included examples of documentary works to cover varies kinds of approaches in making, especially to examine the small-scale corporate projects.

With varies cases studies and/or guests talks, the students will learn the latest agenda that involved parties do from pre-production to post-production.
</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcome to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td>✓</td><td></td><td>✓</td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td>✓</td><td>✓</td><td></td><td>✓</td></tr>
<tr><td>3. Assignment 3</td><td>50%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1 – Group presentation of research
Analyze the types of documentary and compare examples that students need to distinguish the methodologies and issues involved.

• Assignment 2 – the 1st work short (1 min)
Create a 1 min short documentary to deploy the basic skills in the production. (camera basic, audio recording, interviewing and editing)

• Assignment 3 – the 2nd work short (6-10 mins)
Construct a short documentary in 6 to 10 mins long with professional skills and well-developed idea on particular social aspect. Plan and control the production procedure including schedule, location management and legal requirements in team work basic.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	10 Hrs.
	▪ Tutorial	8 Hrs.
	▪ Laboratory and practice	18 Hrs.
	▪ Presentations and Critique	6 Hrs.
	Other student study effort:	
	▪ Self-study	31 Hrs.
	▪ Preparation for Assignments	50 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Readings*** Nichols, Bill. (2001). Introduction to Documentary, Indiana University Press. Barnouw, Erik. (1977). Documentary- A History of the Non-Fiction Film, Oxford University Press. Nash, Kate / Hight, Craig / Summerhayes, Catherine. (co.-ed.). (2014). New Documentary Ecologies, Emerging Platforms. Practices and Discourses, Palgrave Macmillan. Edward, Dan. (2001). Independent Chinese documentary : alternative visions, alternative publics, Edinburgh University Press. Grant, Barry Keith / Hillier, Jim. (2009). 100 documentary films, BFI Press. Jolliffe, Genevieve / Zinnes, Andrew. (2006). The documentary film makers handbook, Continuum International Publishing Group Inc. Cunningham, Megan. (2005). The art of the documentary: ten conversations with leading directors, cinematographers, editors, and producers, New Riders. 張偉雄、周思中. (2011). 製造香港──本土獨立紀錄片初探, 香港電影評論學會. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD4391
Subject Title	Retail Management
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject enables students to acquire core concepts and managerial skills of retail management in terms of strategic and tactical issues. It covers current trends, the emergence of electronic retailing, and issues in both domestic and global retail environment.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. analyse the domestic and global business environment and identify opportunities and threats in the retail industry context. b. apply necessary professional retailing concepts and managerial skills in the retail industry. c. address diversity and human resource management issues in the context of retail management. d. identify the importance of ethical and cultural issues in the retail industry.
Subject Synopsis/ Indicative Syllabus	**The World of Retailing** An overview of the world of retailing; the retailer's role in a supply chain; retailers create value; social responsibility; the retail management decision process; types of retailers; challenges and trends of global retailing; and ethical considerations. **Retail Channels** Internet channel, catalog channel and direct selling; benefits of multichannel retailing; and challenges of effective multichannel retailing. **Shopper Behaviour** An overview of the buying process and types of buying decisions; and social factors influencing the buying behaviour. **Retailing Strategy** Target market and retail format; customer relationship; growth strategies; the strategic retailing planning process; retail location; location and retail strategy; and retail site location.

Customer Relationship Management
An overview of customer relationship management process; development and implementation of CRM programs.

Human Resource Management
Issues in retail human resource management; organization structure for a retail firm; managing diversity; development, training and motivation of employees; and legal issues human resource management.

Financial Strategy
Strategic profit model; analysis of financial strength; setting and measuring performance objectives.

Information System and Supply Chain Management
Building strategic advantage through supply management and information systems; an overview of collaboration between retailers and vendors in supply chain management.

Teaching/Learning Methodology

Lectures will be used to deliver core concepts and knowledge of retail management. In-class discussions, case study on local and global cases and supplemented readings will be used in tutorial sessions.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed			
		a	b	c	d
1. Continuous Assessment*	**50%**				
In-class participation and performance	10%	✓	✓	✓	✓
Individual Essay	20%	✓	✓		✓
Group Project	20%	✓	✓	✓	✓
2. Examination	**50%**	✓	✓	✓	
Total	100%				

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

The assessment methods are designed to ensure that students taking this subject:

- apply concepts and develop communication skills.
- perform analysis of retail industry, display individual insights to identify problems and recommend relevant

<table>
<tr><td></td><td colspan="2">solutions in a professional manner.
▪ apply the concepts and theories in both domestic and global retail cases or situations and practice managerial skills in solving retail business problems.</td></tr>
<tr><td rowspan="7">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lecture</td><td>26 Hrs.</td></tr>
<tr><td>▪ Tutorial</td><td>13 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Assignment and examination</td><td>56 Hrs.</td></tr>
<tr><td>▪ Self study/revision</td><td>28 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">Recommended Textbook
Levy, Michael and Barton, A. Weitz. (2012). Retail Management. (8th ed.), McGraw-Hill, Irwin, (International Student Edition).

References

Berman, Barry and Evans, Joel. R. (2013). Retail Management: A Strategic Approach. (12th ed.), Prentice Hall.

Rick DeHerder and BlattShopper Dick. (2011). Intimacy: A Practical Guide to Leveraging Marketing Intelligence to Drive Retail Success. Financial Time Press.

Chain Store Age

International Journal of Retail and Distribution Management

Journal of Retail Journal of retailing and consumer services [electronic resource]

Retailing today [electronic resource]

The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.</td></tr>
</table>

Subject Code	SPD4501
Subject Title	Publication and Communication Design
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Knowledge in typographic design skills, basic drawing skills, and basic computer skills in graphic applications (Photoshop, Illustrator or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This subject will focus on aesthetics of publication making as well as the other aspects of design from the soul content of word and image to the page anatomy of the composition. The purpose of this subject is to explore the designer's role as both visual communicator and storyteller in the context of the publication area. This subject will explore the principles and art concept of publication design, the fluid use of the grid system, typographic treatment, use of materials and the mechanism of bookbinding in an aesthetic dimension.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. possess the broad understanding of imagery, text, and composition in publication; b. examine the rules in contemporary typographic design; c. articulate the concept of sequence, page intervals, and time in publication; d. develop concepts for books, magazines and other promotional materials; e. establish visual identity and personality of publications; f. manipulate the components and the physical properties of book making.

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>

The Roles of Words and Pictures in Modern Culture
The convergence of electronic texts, images and information technologies. The visualization of data and information.

Appreciation of the Art Direction of Contemporary Publications
Colors, (by United Colors of Benetton), The New York Times & Magazines, USA Today, Vibe, Raygun, Rolling Stone, etc.

Exploring New Systems in Design
Modern Culture and Subculture (Mainstream vs Niche). The colour system, compositional layout, use of materials and printing & production trends.

The Aesthetics Approach in Book Design
Various philosophy in book-making – the belief and direction of how book form interplay with it content.

</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>

This subject will be delivered through lectures, group discussions, case studies review and workshops. Lectures and case studies review will help to introduce the key topics in meaning and possibilities of form and visual communication. With the understanding of the contemporary concepts in visual communications, students will be able to use these as an impetus toward the development of publication design. Workshops will help to enhance students' hand-on skills in applying typography, graphics, illustrations and photographs into the design in publications.

All exercises and projects under critique and group discussion will be open to the exchange of ideas and comments with other students and instructors in order to develop a professional attitude for the studies.

</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>

<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="6">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td><td>f</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="6"></td></tr>
<tr><td>1. Assignment 1</td><td>30%</td><td>✓</td><td>✓</td><td></td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td>✓</td><td></td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Assignment 3</td><td>30%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Class Participation</td><td>10%</td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Total</td><td>100%</td><td colspan="6"></td></tr>
</table>

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

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</table>

	• **Assignment 1** The first assignment is focused on the understanding of the inner workings of magazines, from the cover, to the feature layout, the grids, graphical and typographical elements that make up the entire magazine. Students will be tasked to analyze and critically critique existing magazines in publication, their merits and faults. The findings will be demonstrated with a final applied designed outcome. • **Assignment 2** The second assignment further addresses the student's understanding and their critical critique of word and images through the context of a book. Through this final applied outcome students will demonstrate their understanding of time and space within a book, how facing pages and turning of pages influences the readers experience with the narrative they are presented. • **Assignment 3** The final assignment is a combination of all learning outcomes. Students through book art or experimental brochures will demonstrate their fluid use and understanding of publication design to create an engaging piece that not only challenges the way we see publication today, but to demonstrate how print cannot be replaced by the current trend of digital publication. That this medium can still offer engaging and interactive ways of delivering various narratives of information. • **Class Participation** This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.	
Student Study Effort Expected	Class contact:	
	▪ Lecture	13 Hrs.
	▪ Workshop	8 Hrs.
	▪ Project Critique and Discussion	18 Hrs.
	Other student study effort:	
	▪ Self-study	84 Hrs.
	Total student study effort	123 Hrs.

Reading List and References	***References*** Agel, Jerome, Muluhan, Marshall, Fiore, Quentin. (2001). *The Medium is the Message.* Gingko Press. Haslam, Andrew. (2006). *Book Design.* Harry N. Abrams. Hurlburt, Allen, Grid. (1982). *A Modular System for the Design and Production of Newspaper, Magazines, and Books.* John Wiley & Sons. Klanten, Robert. (2010). *Turning Pages: Editorial Design for Print Media.* Die Gestalten Verlag. Losowsky, Andrew. (2013). *Fully Booked - Ink on Paper: Design and Concepts for New Publications.* Gestalten. Muller-Brockmann, Josef. (2001). *Pioneer of Swiss Graphic Design.* Lars Muller Publishers. Nobel, Ian, Bestley, Russell. (2001). *Visual Research: Experimental Layout.* RotoVision. ***Recommended Readings*** Bringhurst, Robert. (1992). *The Elements of Typographic Style.* Hartley & Marks. Hendel, Richard. (1998). *On Book Design.* (1st ed.), Yale University Press Kuhns, William, Muluhan, Marshall, Carson, David. (2001). *The Book of Probes Eric Muluhan.* Gingko Press. Kusters, Christian, King, Emily. (2001). *Restart: New Systems in Graphic Design.* Thames & Hudson. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4502
Subject Title	Branding Design
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Knowledge in typographic design skills, basic drawing skills, and basic computer skills in graphic applications (Photoshop, Illustrator or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	Branding is a continuation of Identity Systems as branding as a discipline not only requires the ability to design logos, but to think strategically about a company's ethos and mission. The goal of this class is to expand upon the ways a brand identity can be expressed through the manipulation of language, materials, and audience expectation/participation. Various medias will be explored in continuing the conversation on how brands can breakthrough traditional conventions in communicating with their audiences and users.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. identify the concept of branding and sub-branding; b. apply the concepts and theories of brand management; c. examine the relationship (shift) of culture, trends and personal needs in the brand strategies and positioning; d. develop brand-customer relationship (turn rational into emotional); e. identify the concept of holistic branding through compelling case studies of the subject; f. apply and extend branding theories to other forms of design, from applied to media art.

Subject Synopsis/ Indicative Syllabus	**Design for the Ever-changing World** Contemporary issues such as, mixed cultures and styles, market shift, personal needs and blurring of categories. **Brand Valuation and Management** The concept of Brand Management and its changing role. The strategies of Positioning and Repositioning. The need for Customer-brand Relationship (Behaviour). **Branding Process** From looking for product awareness and gathering information to building up respect and friendship of the brand, and finally trust and loyalty become part of the customer's emotional needs. **Turning Rational Into Emotional** Brands are about selling, and in today's complex world of consumptions brands turn once was rational thinking (do I need this and what does it do) to an emotional experience where desire is prominently positioned. Understanding the rational appeal versus emotional appeal helps designers further craft and construct meaningful messages to enhance the interactivity of consumer experience. **The Advertising Game** Identity design mostly is seen as below the line designs as their reach and messages can sometimes be limited. Brands nowadays use various advertising medias and platforms to bring their messages to the masses. It is a big part in the idea of branding as it can be seen as one of the most effective ways of doing branding. **Brand Association thro' Product Extension, Shop Display and Retail Graphics (Environmental Factors)** Case study in the commercial world, shopping malls.
Teaching/Learning Methodology	This subject will be delivered mostly through lectures and seminars. Lectures will help to introduce the key topics including: brand core, strategy, value and positioning. Case studies will help further the students understanding of creating and distilling desire whilst interpreting theory in a visual way. Workshops will help to enhance students' hand-on skills in applying typography, graphics, illustrations and photographs into the brand design process. All exercises and projects under critique and group discussion will be open to the exchange of ideas and comments with other students and instructors in order to develop a professional attitude for the studies.

Assessment Methods in Alignment with Intended Learning Outcomes

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed					
		a	b	c	d	e	f
Continuous Assessment*	**100%**						
1. Assignment 1	30%	✓	✓	✓			✓
2. Assignment 2	30%		✓	✓	✓	✓	✓
3. Assignment 3	30%	✓	✓	✓	✓	✓	✓
4. Class Participation	10%	✓	✓	✓	✓	✓	✓
Total	100%						

** Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.*

- **Assignment 1**
  Branding design covers more then just the identity system. The brand experience gets extended as different design mediums are used to help create a fuller and more complete experience for the user and audience. This assignment will focuses on creating and designing these other design collateral for the retail or food and beverage industry.

- **Assignment 2**
  The second assignment extends and critically evaluates the different aspects and perspectives of brand theory. Case studies and examples will help determine the analytical skills of defining problems within certain brands and to create a proposed methodology to help weaker brands enhance the brand experience.

- **Assignment 3**
  The final assessment-learning outcome deals with a combination of all the lectures and workshops. A complete visualization and brand strategy will be formally developed proposed and executed to introduce a new player of any industry.

- **Class Participation**
  This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.

Student Study Effort Expected	Class contact:	
	▪ Lecture	15 Hrs.
	▪ Workshop	8 Hrs.
	▪ Project Critique and Discussion	16 Hrs.
	Other student study effort:	
	▪ Self-study	30 Hrs.
	▪ Group Research	24 Hrs.
	▪ Preparation for Assignments	30 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Indicative Readings*** Adamson, Allen P. (2007). *BrandSimple: How the Best Brands Keep it Simple and Succeed.* (1st ed.), Palgrave Macmillan. Butterfield, Leslie. (1999). *Excellence in Advertising.* (2nd ed.), Routledge. Davis, Melissa. (2009). *The Fundamentals of Branding.* AVA Publishing SA. Heskett, John. (2002). *Toothpicks & Logos.* Oxford University Press. Ries, Al, Trout, Jack. (2000). *Position; The Battle For Your Mind.* McGraw-Hill. Schmidt, Klaus, Ludlow, Chris. (2003). *Inclusive Branding: The Why and How of a Holistic Approach to Brands.* Palgrave Macmillian. Temporal, Paul. (2002). *Advanced Brand Management (from vision to valuation)*, John Wiley 7 Sons. Wreden, Nick. (2002). *Fusion Branding*, Accountability Press. ***Recommended Readings*** Anholt, Simon. (2003). *Brand New Justice: The Upside of Global Branding.* (1st ed.), Butterworth-Heinemann.	

	Brunner, Robert, Emery, Stewart, Hall, Russ. (2008). *Do You Matter? How Great Design Will Make People Love Your Company.* FT Press. Calver, Gilles. (2001). *Retail Graphic.* RotoVision. Fishel, Catherine. (2000). *The Perfect Package.* Rockport. Kerner, Noah, Pressman, Gene. (2007). *Chasing Cool: Standing Out in Today's Cluttered Marketplace.* Atria Books. Kozak, Wiedemann. (2008). *Packaging Design Now!* Taschen. McLuhan, Marshall, Fiore, Quentin, Agel, Jerome. (2005). *The Medium is the Massage.* Gingko Press. Neumeier, Marty. (2005). *The Brand Gap: How to Bridge the Distance Between Business Strategy and Design.* Peachpit Press. Pavitt, Jane. (2000). *Brand. New.* V&A Publication. Parker, Lynn; Lepla, F. Joseph. (2001). *Integrated Branding: Becoming Brand-Driven Through Company-Wide Action.* Kogan Page Ltd. Postrel, Virginia. (2003). *The Substance of Style: How the Rise of Aesthetic Value is Remaking Commerce, Culture, & Consciousness.* Harper Collins. Van Gaalen, Anneloes. (2010). *The Medium is the Message: And 50 Other Ridiculous Advertising Rules (Ridiculous Design Rules).* BIS Publishers. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4503
Subject Title	Web Design
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in Photoshop and Illustrator *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This course will provide a basic understanding of the methods and techniques of developing a simple web page to moderately complex web site and web-based application. With a focus on the generic structure and deployment of Graphical User Interface (GUI), usability, learnability and performance. Topics will include HTML, CSS, JavaScript and FTP.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. demonstrate knowledge of designing web-based Graphical User Interface; b. apply techniques of responsive wireframe for cross-platform context; c. utilize GUI-based HTML editing software to edit and manage a complex website; d. integrate JavaScript and other open source languages to create dynamic function to a web page.
Subject Synopsis/ Indicative Syllabus	**Theoretical Introduction** Case studies will offer a wide range of techniques and usability in contemporary web-based Graphical User Interface (GUI); Furthermore an introduction to design frameworks that appropriates the user interface design task such as site mapping and information architecture. **Practical Workshops** Apply technologies such as: style sheets, CSS, HTML forms; Design effective interaction whilst considering the issues in the use of: metaphors, icons, typography, color, contrast and juxtaposition, layout and navigation.

<table>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be taught in both lecture and lab formats. Lectures will provide the conceptual framework and theories associated with each topic like the principles of Graphical User Interface (GUI), Front-End development framework and information design theories. Lab sections will cover practical skills in HTML and CSS coding standard. Students will acquire the skills to create and manage a website.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="4"></td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td>✓</td><td>✓</td><td></td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td>✓</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>3. Assignment 3</td><td>40%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Class Participation</td><td>10%</td><td>✓</td><td></td><td></td><td></td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1
This assignment is to examine the importance of graphics preparation for web production, from file size considerations to visibility and screen optimization.

• Assignment 2
This assignment focuses on the standards of web coding such as HTML, CSS and its relationship to the Graphical User Interface.

• Assignment 3
This assignment is to test the student’s ability in developing a multi-functional web platform with integration of open source code.

• Class Participation

This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Laboratory or Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	50 Hrs.
	▪ Preparation for Assignments	34 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Textbook*** Ben Frain. (2012). *Responsive Web Design with HTML5 and CSS3.* Packt Publishing. Daniel Wigdor, Dennis Wixon. (2011). *Brave NUI World: Designing Natural User Interfaces for Touch and Gesture.* Morgan Kaufmann. Earle Castledine, Craig Sharkie. (2012). *Query: Novice to Ninja.* SitePoint. Jeff Johnson. (2010). *Designing with the Mind in Mind: Simple Guide to Understanding User Interface Design Rules.* Morgan Kaufmann. Khoi Vinh. (2010). *Ordering Disorder: Grid Principles for Web Design: Grid Principles for Interaction Design.* New Riders. Nathan Shedroff, Christopher Noessel. (2012). *Make It So.* Rosenfeld Media. ***Reference Web Sites*** The World Wide Web Consortium (W3C): http://www.w3.org/ W3Schools: http://www.w3schools.com/ CSS Tricks: http://css-tricks.com/ jQuery: http://jquery.com/ *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD4504
Subject Title	TVC Production
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in drawing and design skills, and computer skills in graphic and video applications (Photoshop, Illustrator, Premiere, Final Cut Pro or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This course is provided for students to understand the Advertising strategy in the field of TV commercial as well as to produce a TVC or MV according to the assigned brief. With varies cases studies and/or guests talks, the students will learn the latest agenda that involved parties do from pre-production to post-production. At the same time, students will comprehend their skills generally in every step in production, such as R&D, storyboarding, art direction, lighting, editing and visual effects. By the end of the course, students will be able to develop the workflow in industry of TVC production.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. formulate and generate ideas of visual narrative under the context of commercial application in the form of TV commercials and Music Video b. comprehend video production process with emphasis in the area of commercial advertisement c. possess in-depth knowledge of video production technologies and equipment in a digital creative environment d. obtain knowledge in applying appropriate visual effects for the enhancement in the short form visual narrative. e. implement project management, art direction and teamwork leadership in the process of video content production.

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Creative development of Short form commercial video
Research, Resource validation and budgeting. Ideas generation, mood board/ storyboard and pitching.

Directing and Cinematography
Realization of ideas based on the design document. Blocking techniques. Methods to create original and complex shots to accomplish desirable narrative outcome.

Visual Effects design and filming
Planning and design of visual effect shots, preproduction feasibility test, and filming techniques of visual effects.

Visual Effects compositing
Tracking, matte application, chromakey, color grading and compositing techniques of digital image sequence.
Mastering techniques for final client delivery purpose.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be taught in both lecture and lab formats. Lectures will introduce case studies on varied types of video and cinema production and the associated techniques and concepts for student as reference and supporting knowledge for practical workshops and assignments.

Lab sections will cover advanced skills of digital video production, as well as practical skills of digital effects for digital cinematic and video design and production. It helps to develop students' hand-on skills in producing quality projects. Moreover, class will be divided into several teams for different projects and student will have chances taking up different duties in a teamwork so that they will be familiar with different positions for professional and independent digital cinematic and video design and production.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="5">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="5"></td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td>✓</td><td>✓</td><td></td><td></td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td></td><td></td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>3. Assignment 3</td><td>50%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="5"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.
• Assignment 1 – Advertising/ MV Proposal
</td></tr>
</table>

	To develop a plan/design document and present a proposal for a TV advertisement/ music video for an assigned product/ music. • **Assignment 2 – Chromakey filming and Compositing** To produce a single scene visual effect shot by applying chromakeying techniques. • **Assignment 3 – Advertisement/ MV Production (Group Project)** To produce a broadcast ready video of a chosen product/ music with full proposal preparation and presentation.	
Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Laboratory or Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	50 Hrs.
	▪ Preparation for Assignments	34 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Textbook*** Carroll, Noel. (1996). *Theorizing the Moving Image.* (Cambridge Studies in Film), Cambridge University Press. ***References*** Ascher, Steven. (1999). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.* New York, N.Y., Plume. Bordwell, David, Thompson, Kristin. (c2004). *Film Art: An Introduction.* Boston: McGraw-Hill. Bresson, Robert. (1977). *Notes on Cinematography.* New York: Urizen Books. Chalmers, James. (1997). *Managing Projects: How to Plan, Implement and Achieve Specific Objectives.* Plymouth: How To Books. Kenworthy, Christopher. (2012). *Master Shots Vol 1, 2nd edition: 100 Advanced Camera Techniques to Get an Expensive Look on*	

	Your Low-Budget Movie. Michael Wiese Productions. Kenworthy, Christopher. (2011). *Master Shots Vol 2: Shooting Great Dialogue Scenes.* Michael Wiese Productions. Kenworthy, Christopher. (2013). *Master Shots Vol 3: The Director's Vision: 100 Setups, Scenes and Moves for Your Breakthrough Movie.* Michael Wiese Productions. ***Recommended Readings*** Ettedgui, Peter. (1998). *Cinematography.* Crans-Près-Céligny: Roto Vision. Jackson, Kevin. (1998). *The Language of Cinema.* Manchester: Carcanet. *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*

Subject Code	SPD4506
Subject Title	Spatial Interaction
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic programming skills in Action Script 3.0 *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This course explore the concept of pervasive computing and the role of interaction design in creating experiences that jump across spaces from indoor to outdoor and private to public. Student will learn how to program microprocessor to control sensors, actuators and indicators to create interactive systems, installations and environments that extend interactive experience beyond the screen. This will be a workshop class heavily focused on empirical research methodology, place specific computing, large-scale interaction design methodology and experimental prototyping.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. recognize historical background and general concepts about pervasive computing; b. identify specific needs and behavioral habits of target groups for developing interaction and experience with appropriate media and spatial configuration; c. integrate space with an embedded system for creating usable and sustainable application; d. create programmable environments for artistic and design expressions.
Subject Synopsis/ Indicative Syllabus	**Theoretical Introduction** Case studies of user-experience, interaction design and physical computing application worldwide will be introduced; Evaluation of interactivity and the usability of hybrid space design; concepts of ubiquitous system will also be introduced. **Practical Workshops** Computer-based and non-computer-based interactivity design; Bi-

<table>
<tr><td></td><td>directional interactivity design; Introduction to commonly used sensors and the associated software.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>Workshops are provided for students to explore a series of pre-decided interfaces with different spatial and interactive concepts and techniques while emphasizing on the awareness of site-specificity, user participation and interaction. Students will also develop the ability to articulate their ideas through critique and group discussions.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="4"></td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td></td><td>✓</td><td></td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td></td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>3. Assignment 3</td><td>40%</td><td></td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>4. Class Participation</td><td>10%</td><td>✓</td><td></td><td></td><td></td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1
This assignment concentrates on research methodology for data exploration and mapping with observable behavior.

• Assignment 2
This assignment is intended to explore the experience design skills, with a focus on interaction, interface design, and mechanization.

• Assignment 3
This assignment is an invitation to invent and create experience in relations to activities, information and spatial elements.

• Class Participation
This is a continuous assessment and ties towards attendance, attitude in class, discussions and participation in lectures and workshops held.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	11 Hrs.
	▪ Laboratory or Tutorial	28 Hrs.
	Other student study effort:	
	▪ Self-study	30 Hrs.
	▪ Preparation for Group Discussion	24 Hrs.
	▪ Preparation for Assignments	30 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Readings*** Alan Cooper, Robert Reimann, David Cronin. (c2007). *About Face 3: The Essentials of Interaction Design*. Wiley. Dan O'Sullivan, Tom Igoe. (c2004). *Physical Computing: Sensing and Controlling the Physical World with Computer.* Thomson. Forrest M. Mims III. (c2003). *Getting Started in Electronics.* Master Publishing, Inc. McCullough, M. (c2004). *Digital ground: architecture, pervasive computing, and environmental knowing*. Cambridge, MA, USA: MIT Press. Paul Dourish. (c2001). *Where the Action Is: The Foundations of Embodied Interaction*. (New ed.), The MIT Press. ***Reference Web Sites*** Tangible Media Group, MIT: http://tangible.media.mit.edu Information Ecology, MIT: http://eco.media.mit.edu/ Gray Area: http://www.gaffta.org/ Small Design Firm, Inc.: http://www.davidsmall.com Nielsen Norman Group: http://www.nngroup.com/ Computer History Museum: http://www.computerhistory.org/ *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD4575
Subject Title	Film and Video Art
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This course aims to introduce the essential elements of moving images (Image, Colour, Duration, Splice, Repetition, Narration and Illusion) and related concept and theory. (Content and Subject, Film as Material as well as Perception versus Knowledge) to enable students to examine various styles of practice as well as strengthen their understanding and critiquing of film and video art pieces. Through watching parts of films by selected artists that provided examples, discussing particular scenes with students to offer a deeper reading of moving image and its visual language. Workshop of video production will demonstrate the basic filming and editing skills to help preparing students to create a short video piece.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. Identify the specific visual language in film and video art. b. Compare the artists' works on practices and usage of materials c. Apply the concept of representational of reality in the content of work d. Comprehend the basic skills of filming and construct a form to create a short video artwork (3 mins)
Subject Synopsis/ Indicative Syllabus	**Artists' perception** - Artists' documentary work such as diaries, film poems and polemics - History of Avant-garde moving images - Compare and analyse context and subject **Form of video art** - Narrative versus Non-Narrative - Installation-based film/video - Performance-based film/video **Idea development**

<table>
<tr><td></td><td>- Develop ideas for experimentation on selected subject matter

Practical Workshop
- Production of experimental video work</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>Lecture based sections to show and examine the theory and concept as well as Workshop of video production will be introduced.

Lectures included examples of works to cover varies kinds of shooting style, editing tricks and level of narration.

Practice in workshop that involves basic production skills, will help students to create a short video piece.

With varies cases studies and/or guests talks, the students will learn the latest agenda that involved parties do from pre-production to post-production.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="4">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td>✓</td><td>✓</td><td></td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td>✓</td><td></td><td>✓</td><td>✓</td></tr>
<tr><td>3. Assignment 3</td><td>50%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="4"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1 – Group presentation of research
Analyze the types of moving images examples that students need to distinguish the artistic concept involved.

• Assignment 2 – sequential images (6 pieces)
Construct a narrative form by taking a series of still photographic images. Examine the relationship in between the images.

• Assignment 3 – a short video piece (3 mins)
Construct a short film/video in 3mins long with experimental approach on particular artistic study.
</td></tr>
</table>

Student Study Effort Expected	Class contact:	
	▪ Lecture	18 Hrs.
	▪ Tutorial	8 Hrs.
	▪ Laboratory and practice	10 Hrs.
	▪ Presentations and Critique	6 Hrs.
	Other student study effort:	
	▪ Self-study	31 Hrs.
	▪ Preparation for Assignments	50 Hrs.
	Total student study effort	123 Hrs.
Reading List and References	***Recommended Readings*** Gidal, Peter. (1989). *Materialist Film*, Routledge Press. Meigh-Andrews, Chris. (2006). *A History of Video Art: the development of form and function*, Oxford University Press. Elwes, Catherine. (2005). *Video Art: a Guided Tour*, London; New York. Rush, Michael. (2003). *Video Art*, London: Thames & Hudson. Knight, Julia. (1996). ***Diverse practices: a critical reader on British video art*****,** University of Luton Press. **Kholeif, Omar.** (2015). ***Moving image****,* Cambridge, Massachusetts: The MIT Press. **陳永賢**. (2010). ***錄像藝術啟示錄*****,** 台北市：藝術家出版社. *The Reading List and References are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*	

Subject Code	SPD4604
Subject Title	Motion Graphics
Credit Value	3
Level	4
Medium of Instruction	English
Pre-requisite/ Co-requisite/ Exclusion	Nil
Prior Knowledge	Basic knowledge in animation and drawing skills, and computer skills in graphic and 3D applications (Photoshop, Illustrator, Maya, 3D Studio Max or equivalent) *(This is not a pre-requisite subject requirement and is only for students' reference of the scope of basic knowledge required for this subject.)*
Objectives	This is an advanced study in animation that will focus on integrating animation skills with graphical and commercial theories and applying animation as core creative element on media production. Throughout the course, students will learn the practical film and video post-production and visual special skills. Students will also go through the process of transforming typography and visual elements into motion graphic.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: a. comprehend the concepts and syntax of motion graphics. b. identify various types of motion graphic styles and their application i.e. kinetic typography and visual effects for broadcast, video and film production c. generate visual elements and apply proper treatments in compositing program d. examine knowledge application to both 2D and 3D techniques in the production workflow, thus being able to apply animation principles and theories to static graphic and visual elements e. produce a broadcast ready motion graphic work from the developing stage to the final output process

<table>
<tr><td>Subject Synopsis/ Indicative Syllabus</td><td>Review the history of visual effects and nowadays motion graphic industry development

Adobe After Effects techniques for Post-production and visual effect. Learn how to animate 3D layers, text and effects.

Understand Chroma Key, motion tracking and stabilizing for video production.

Visual kinetics, visual continuity, illusion of space, types, typography, typographic morphology, and colour theory
Concepts of 2D and 3D in the applications of motion graphics: titling, compositing, computer generated sets, video superimposition, logo and types in motion, film titling and trailer, sound effects, trends in broadcast graphics, transition effect.</td></tr>
<tr><td>Teaching/Learning Methodology</td><td>This subject will be taught in both lecture and lab formats. Lectures will provide the conceptual framework and theories associated with the topic like the development of animation in the last decade, various artistic genres and issues in the world of animation.

Lab sections will cover various technological applications via animation techniques to enhance students' practical skills to explore the art of animation.</td></tr>
<tr><td>Assessment Methods in Alignment with Intended Learning Outcomes</td><td>
<table>
<tr><td rowspan="2">Specific assessment methods/tasks</td><td rowspan="2">% weighting</td><td colspan="5">Intended subject learning outcomes to be assessed</td></tr>
<tr><td>a</td><td>b</td><td>c</td><td>d</td><td>e</td></tr>
<tr><td>Continuous Assessment*</td><td>100%</td><td colspan="5"></td></tr>
<tr><td>1. Assignment 1</td><td>20%</td><td>✓</td><td></td><td>✓</td><td></td><td></td></tr>
<tr><td>2. Assignment 2</td><td>30%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>3. Assignment 3</td><td>50%</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td><td>✓</td></tr>
<tr><td>Total</td><td>100%</td><td colspan="5"></td></tr>
</table>
* Continuous assessment items and/or weighting may be adjusted by the subject lecturer subject to the approval of the School Programme Committee.

• Assignment 1
Kinetic Type – produce a stylized motion graphics sequence of about 60 seconds duration based on an excerpt of a prose, speech or song.

• Assignment 2
Sound and Motion.
Make a short animation by animating simple graphics with basic translation and deformation. Applied motion will need to</td></tr>
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<table>
<tr><td></td><td colspan="2">match the mood and rhythm of the selected music.

• Assignment 3
Motion Graphics piece of a self-chosen topic of duration 60 seconds with a complete soundtrack. Students can choose from a wide range of media outcomes that mixes moving images with animation and sound.</td></tr>
<tr><td rowspan="8">Student Study Effort Expected</td><td>Class contact:</td><td></td></tr>
<tr><td>▪ Lecture</td><td>13 Hrs.</td></tr>
<tr><td>▪ Laboratory or Tutorial</td><td>26 Hrs.</td></tr>
<tr><td>Other student study effort:</td><td></td></tr>
<tr><td>▪ Self-study and Self-practice</td><td>30 Hrs.</td></tr>
<tr><td>▪ Preparation for Group Discussion</td><td>24 Hrs.</td></tr>
<tr><td>▪ Preparation for Assignments</td><td>30 Hrs.</td></tr>
<tr><td>Total student study effort</td><td>123 Hrs.</td></tr>
<tr><td>Reading List and References</td><td colspan="2">Recommended Readings

Hesmondhalgh, David. (2007). The Cultural Industries. (2nd ed.), London: SAGE Publications Ltd.

Jerry, Hirshberg. (1998). The Creative Priority: Driving Innovative Business in the Real World. Harper Business.

Krasner, Jon. (2008). Motion Graphic Design: Applied History and Aesthetics. Focal Press.

Meyer, Chris (2012). After Effects Apprentice: Real World Skills for the Aspiring Motion Graphics Artist. Focal Press.

References

Culhane, Shamus. (1990). Animation from Script to Screen. St. Martin’s Press.

Richard E., Caves. (2002). Creative Industries: Contracts Between Art and Commerce. Harvard University Press.

Sonnenschein, David. (2001). Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema. Michael Wiese Productions.

Thomas, Frank, Johnston, Ollie. (1981). Disney Animation: The</td></tr>
</table>

	Illusion of Life. Abbeville Press, Inc. ***Reference Sites*** Aescripts + Aeplugins http://aescripts.com/ Creative Cow Tutorials http://library.creativecow.net/ Motiongrapher http://motionographer.com/ Video Copilot http://www.videocopilot.net/tutorials/ *The Reading List and Reference are indicative. Relevant reading materials will be suggested and assigned from time-to-time when they are deemed appropriate.*