

**REGULATIONS FOR THE DEGREE OF  
BACHELOR OF ARTS IN GLOBAL CREATIVE INDUSTRIES  
[BA(GCIN)]**

*These regulations apply to candidates admitted to the Bachelor of Arts in Global Creative Industries [BA(GCIN)] curriculum in the academic year 2026-2027 and thereafter.*

(See also General Regulations and Regulations for First Degree Curricula)

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**Definitions**

**AG1<sup>1</sup>** In these Regulations, and in the Syllabuses for the degree of Bachelor of Arts in Global Creative Industries, unless the context otherwise requires

‘Course’ means a course of study, with a credit value expressed as a number of credit-units as specified in the syllabus.

‘Credits’ means the value assigned to each course to indicate its study load relative to the total load under a degree curriculum. The study load refers to the hours of student learning activities and experiences, both within and outside the classrooms, and includes contact hours and time spent on assessment tasks and examinations.

‘Pre-requisite’ means a course or a group of courses which candidates must have completed successfully or a requirement which candidates must have fulfilled before being permitted to take the course in question.

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**Admission to the degree**

**AG2** To be eligible for admission to the degree of Bachelor of Arts in Global Creative Industries, candidates shall

- (a) comply with the General Regulations;
  - (b) comply with the Regulations for First Degree Curricula; and
  - (c) satisfy all the requirements of the curriculum in accordance with the regulations and the syllabuses.
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**Period of study**

**AG3** The curriculum for the degree of Bachelor of Arts in Global Creative Industries shall normally require eight semesters of full-time study, extending over not fewer than four academic years, and shall include any assessment to be held during and/or at the end of each semester. Candidates shall not be permitted to extend their studies beyond the maximum period of registration of six academic years, unless otherwise permitted or required by the Board of Studies.

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**Selection of courses**

**AG4**

- (a) Candidates shall select their courses in accordance with these regulations and the guidelines specified in the syllabuses before the beginning of each semester. Changes to the selection of courses may be made only during the add/drop period of the semester in which the course begins, and such changes shall not be reflected in the transcript of the candidate. Requests for changes after the designated add/drop period of the semester shall not normally be considered.
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<sup>1</sup> This regulation should be read in conjunction with UG1 of the Regulations for First Degree Curricula.

- (b) Withdrawal from courses beyond the designated add/drop period shall not be permitted, except for medical reasons approved by the Board of Studies. Withdrawal without permission shall result in a fail grade in the relevant course(s).

### Curriculum requirements

- AG5** To complete the curriculum, candidates shall
- (a) satisfy the requirements prescribed in UG5 of the Regulations for First Degree Curricula;
- (b) complete successfully not fewer than 240 credits in the manner specified in the regulations and syllabuses, comprising:
- a 78-credit Major in Global Creative Industries, consisting of 36 credits of compulsory courses, 6 credits of introductory course offered by any Arts or Social Sciences programme, 30 credits of advanced interdisciplinary electives and a 6-credit capstone experience requirement;
  - a non-credit bearing “CAES1001. Academic Communication in English” course, unless they are exempted through having achieved Level 5 or above in English Language in the Hong Kong Diploma of Secondary Education Examination, or equivalent;
  - 6 credits in an “English in the Discipline” course<sup>2</sup> and 6 credits in the Chinese language enhancement course<sup>3</sup>;
  - 6 credits in artificial intelligence literacy;
  - 36 credits in the Common Core Curriculum, comprising at least 6 credits and not more than 12 credits from each Area of Inquiry (AoI) with not more than 24 credits being selected within one academic year except where candidates are required to make up for failed credits;
  - 108 credits of elective courses;
  - a non-credit bearing course in national education and national security education; and
  - any other non-credit bearing courses as may be required from time to time;
  - no more than 108 credits of introductory courses in the first three years of study;
  - no introductory courses in the final year of study (except Common Core courses and Chinese Language Enhancement course).
- (c) Candidates shall normally be required to take not fewer than 24 credits nor more than 30 credits in any one semester (except the summer semester) unless otherwise permitted or required by the Board of Studies, or except in the last semester of study when the number of outstanding credits required to complete the curriculum requirements may be fewer than 24 credits.
- (d) Candidates may, of their own volition, take additional credits not exceeding 6 credits in each semester, and/or further credits during the summer semester, accumulating up to a maximum of 72 credits in one academic year. With the special permission of the Board of Studies, candidates may exceed the annual study load of 72 credits in a given academic year provided that the total number of credits taken does not exceed the maximum curriculum study load of

- <sup>2</sup> (i) To satisfy the English in the Discipline (ED) requirement, candidates who have passed the ED course for a Major but subsequently change that Major are required to pass the ED course for the new Major, or either of the double Majors finally declared upon graduation.
- (ii) Candidates declaring double Majors are not required to take a second ED course but may be advised by the Programme Director to do so. If they fail in the ED course for one of the Majors, they can either re-take and successfully complete that failed ED course, or successfully complete the ED course for the other Major.

<sup>3</sup> Candidates who did not study Chinese language during their secondary education and have not reached the required proficiency level for the Chinese language enhancement course may take a course in either Chinese language or Chinese culture in lieu.

288 credits for the normative period of study specified in AG3, save as provided for under AG5(e).

- (e) Where candidates are required to make up for failed credits, the Board of Studies may give permission for candidates to exceed the annual study load of 72 credits provided that the total number of credits taken does not exceed the maximum curriculum study load of 432 credits for the maximum period of registration specified in AG3.

### **Advanced standing and credit transfer**

#### **AG6**

- (a) Advanced standing may be granted to candidates in recognition of studies completed successfully before admission to the University in accordance with UG2 of the Regulations for First Degree Curricula. Credits granted for advanced standing will not be included in the calculation of the GPA but will be recorded on the transcript of the candidate.
- (b) Candidates may, with the approval of the Board of Studies, transfer credits for courses completed at other institutions at any time during their candidature. The number of transferred credits may be recorded in the transcript of the candidate, but the results of courses completed at other institutions shall not be included in the calculation of the GPA. Subject to Regulation AG6(a), the number of credits to be transferred shall not exceed half of the total credits normally required under the degree curricula of the candidates during their candidature at the University.

### **Assessment and grades**

#### **AG7**

- (a) Candidates shall be assessed for each of the courses for which they have registered, and assessment may be conducted in any combination of continuous assessment of coursework, written examinations and/or any other assessable activities. Only passed courses will earn credits. Grades shall be awarded in accordance with UG8 of the Regulations for First Degree Curricula.
- (b) Courses in which a candidate are given an F grade shall be recorded on the transcript, together with the new grade obtained if the candidate is re-examined as a second attempt or retake the failed course. All fail grades shall be included in calculating the GPA and shall be taken into account for the purposes of determining eligibility for award of the Bachelor of Arts in Global Creative Industries degree, honours classification and whether a candidate shall be recommended for discontinuation of his/her studies.
- (c) Candidates are required to make up for failed courses in the following manner:
  - (i) undergoing re-assessment/re-examination in the failed course to be held no later than the end of the following semester (not including the summer semester); or
  - (ii) re-submitting failed coursework, without having to repeat the same course of instruction; or
  - (iii) repeating the failed course by undergoing instruction and satisfying the assessments; or
  - (iv) for elective courses, taking another course in lieu and satisfying the assessment requirements.
- (d) Candidates shall not be permitted to repeat a course for which they have received a D grade or above for the purpose of upgrading.
- (e) There shall be no appeal against the results of examinations and all other forms of assessment.

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### Absence from examination

**AG8** Candidates who are unable, because of illness, to be present at the written examinations of any course may apply for permission to present themselves at a supplementary examination of the same course to be held before the beginning of the First Semester of the following academic year. Any such application shall normally be made on the form prescribed within seven calendar days of the first day of the candidate's absence from any examination. Any supplementary examination shall be part of that academic year's examinations, and the provisions made in the regulations for failure at the first attempt shall apply accordingly.

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### Discontinuation of studies

**AG9** Unless otherwise permitted by the Board of Studies, candidates shall be recommended for discontinuation of their studies if they have:

- (a) failed to complete successfully 36 or more credits in two consecutive semesters (not including the summer semester), except where they are not required to take such a number of credits in the two given semesters; or
  - (b) failed to achieve an average Semester GPA of 1.0 or higher for two consecutive semesters (not including the summer semester); or
  - (c) exceeded the maximum period of registration specified in AG3.
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### Award of the degree

**AG10** To be eligible for award of the degree of Bachelor of Arts in Global Creative Industries, candidates shall have

- (a) successfully completed the curriculum requirements as stipulated in AG5; and
  - (b) achieved a Graduation GPA of 1.00 or above.
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### Honours classification

#### AG11

- (a) Honours classification shall be awarded in five divisions: First Class Honours, Second Class Honours Division One, Second Class Honours Division Two, Third Class Honours, and Pass. The classification of honours shall be determined by the Board of Examiners for the degree in accordance with the following Graduation GPA scores (GGPA)<sup>4</sup>, with all courses taken (including failed courses) carrying weightings which are proportionate to their credit values:

Class of honours	GGPA range
First Class Honours	3.60 – 4.30
Second Class Honours	(2.40 – 3.59)
Division One	3.00 – 3.59
Division Two	2.40 – 2.99

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<sup>4</sup> For candidates who have successfully completed six 6-credit Common Core courses, the calculation of Graduation GPA is subject to the proviso that either five 6-credit Common Core courses with the highest grades (covering all five AoI), or all six 6-credit courses will be counted towards Graduation GPA, depending on which generates the higher Graduation GPA. For candidates who have successfully completed two 3-credit Common Core Microcredentials in place of one 6-credit Common Core course, the average grade point of the two 3-credit courses will be treated as the grade point of a 6-credit Common Core course.

Third Class Honours	1.70 – 2.39
Pass	1.00 – 1.69

- (b) Honours classification may not be determined solely on the basis of a candidate's Graduation GPA and the Board of Examiners for the degree may, at its absolute discretion and with justification, award a higher class of honours to a candidate deemed to have demonstrated meritorious academic achievement but whose Graduation GPA falls below the range stipulated in AG11(a) of the higher classification by not more than 0.1 Grade Point.
- (c) A list of candidates who have successfully completed all degree requirements shall be posted on Faculty noticeboards.

## SYLLABUSES FOR THE DEGREE OF BACHELOR OF ARTS IN GLOBAL CREATIVE INDUSTRIES [BA(GCIN)]

These syllabuses apply to candidates admitted to the Bachelor of Arts in Global Creative Industries [BA(GCIN)] curriculum in the academic year 2026-2027 and thereafter.

### Overall Curriculum Structure

Candidates are required to complete courses totaling not fewer than 240 credits, comprising:

Curriculum Structure	Credits
<b>University Graduation Requirements</b>	<b>54</b>
Common Core Curriculum	36
Artificial Intelligence literacy	6
Language enhancement courses:	
- Chinese language enhancement <sup>#</sup> ; and	6
- English language enhancement <sup>^@</sup>	0 + 6
Successful completion of a non-credit bearing national education and national security education, and any other non-credit bearing courses as may be required from time to time	0
<b>Major in Global Creative Industries (GCIN)</b>	<b>78</b>
SOFM1001. Introduction to global creative industries	6
SOFM1002. Venture lab: media frontiers and creative startups	6
One introductory course offered by any Arts or Social Sciences programmes	6
SOFM2001. Creative economies in Asia and beyond	6
SOFM2002. Research and practical methods in creative industries	6
Interdisciplinary advanced electives, with at least 18 credits from the same concentration	30
Two Industry Experience courses:	
- SOFM2003. Industry experience I; and	6
- SOFM3001. Industry experience II	6
Capstone experience:	
SOFM4001. Global creative industries research project (capstone experience); <b>or</b>	6
SOFM4002. Global creative industries internship (capstone experience)	
<b>Electives</b>	<b>108</b>
<b>Total:</b>	<b>240</b>

<sup>#</sup> Candidates who did not study Chinese language during their secondary education and have not reached the required proficiency level for the Chinese language enhancement course may take a course in either Chinese language or Chinese culture offered by the Chinese Language Centre of the School of Chinese in lieu.

<sup>^</sup> Candidates should successfully complete the non-credit bearing “CAES1001. Academic Communication in English” and a 6-credit “English in the Discipline” (ED) course to fulfil the English language enhancement requirements. They are exempted from CAES1001 if they have achieved Level 5 or above in English Language in the Hong Kong Diploma of Secondary Education Examination, or equivalent.

<sup>@</sup> To satisfy the “English in the Discipline” (ED) requirement, candidates who have passed the ED course for a Major but subsequently change that Major are required to pass the ED course for the

new Major, or either of the double Majors finally declared upon graduation. Candidates declaring double Majors are not required to take a second ED course but may be advised by the Programme Director to do so. If they fail in the ED course for one of the Majors, they can either re-take and successfully complete that failed ED course, or successfully complete the ED course for the other Major.

Notes:

- 1) Candidates shall normally complete 60 credits in an academic year. The normal study load of Semester 1 and that of Semester 2 is 30 credits. Candidates may opt to take 36 credits in these semesters without seeking approval from the Board of Studies.
- 2) 108 credits in elective courses, which may include courses offered by the School of Future Media and non-School of Future Media teaching unit(s), except the Common Core Curriculum. It is optional for candidates to pursue a second major or up to two minors. These second major and minor(s) can be offered by the School of Future Media or other Faculties/Schools.

### **Common Core Curriculum (36 credits)**

Candidates are required to complete 36 credits of courses in the Common Core Curriculum within Year 1 to Year 3, comprising at least 6 credits and not more than 12 credits from each Area of Inquiry (AoI), with not more than 24 credits being selected within one academic year except where candidates are required to make up for failed credits.

### **Artificial Intelligence Literacy (6 credits)**

AILT1001. Artificial Intelligence Literacy I (3 credits) in Year 1

- Take *one* of the following “Artificial Intelligence Literacy II” courses\* (3 credits) in Year 2:
  - AILT9009. AI Literacy 2: Humanities
  - AILT9017. Digital Literacy Through a Social Sciences Lens

\*Candidates may opt to take other AILT courses (Level 900) offered by other Faculties/Schools that are open to all undergraduate students.

### **Language Enhancement Courses (12 credits)**

- “CAES1001. Academic Communication in English” (0 credit) in Year 1
- Take *one* of the following “English in the Discipline” courses (6 credits) in Year 2:
  - CAES9201. Academic English: Countries and Cultures
  - CAES9202. Academic English: Literary Studies
  - CAES9203. Academic English: Philosophy and the History of Ideas
  - CAES9204. Academic English: History
  - CAES9205. Academic English: Language Studies
  - CAES9206. Academic English: Creative and Visual Arts
  - CAES9921. Great Speeches: Rhetoric and Delivery
  - CAES9922. Language, Genre and Reports
  - CAES9923. Writing Psychology: Text and Context
  - CAES9930. Research Writing in the Social Sciences
- Take *one* of the following Chinese language enhancement courses (6 credits) in Year 3:
  - CART9001. Practical Chinese for Arts Students

- CSSC9001. Practical Chinese for Social Sciences Students  
 CUND9001. Basic Spoken and Written Cantonese for Mandarin Speakers  
 CUND9002. Practical Chinese and Hong Kong society  
 CUND9003. Cantonese for non-Cantonese Speaking Students  
 CUND9004. Practical Applied Chinese Writing and Effective Presentation Skills for Non-local Mandarin Speaking Students

Note: CUND9XXX courses are for Putonghua-speaking students only.

### Major in Global Creative Industries (78 credits) for BA(GCIN) students

- Compulsory courses: Take *all* the following courses (totaling 48 credits)

#### Year 1:

- SOFM1001. Introduction to global creative industries (6 credits)  
 SOFM1002. Venture lab: media frontiers and creative startups (6 credits)  
 One introductory course offered by any Arts or Social Sciences programmes (6 credits)

#### Year 2:

- SOFM2001. Creative economies in Asia and beyond (6 credits)  
 SOFM2002. Research and practical methods in creative industries (6 credits)  
 SOFM2003. Industry experience I (6 credits)

#### Year 3

- SOFM3001. Industry experience II (6 credits)

#### Year 4:

either

- SOFM4001. Global creative industries research project (capstone experience);

or

- SOFM4002. Global creative industries internship (capstone experience)

- Interdisciplinary advanced electives: Take *five* courses from the list below, with at least *three* courses (18 credits) from the same concentration, within Year 2 to Year 4 (totaling 30 credits). All are 6-credit courses unless otherwise specified. While some courses are listed on more than one concentration, successful completion of any one of these courses will count towards the requirement of one concentration only.

### **Concentration: Film & Media Communications**

#### *School of Future Media*

- SOFM2100. Mobile filmmaking for the digital era  
 SOFM2101. Introduction to filmmaking: visual storytelling and production  
 SOFM2102. XR in action  
 SOFM2103. VFX synthesis  
 SOFM2104. 3D image control  
 JMISC2009. Visual communications  
 JMISC2021. Strategic communication: theory and practice  
 JMISC3013. Multimedia design

#### *Faculty of Arts*

- GCIN2008. Advertising: Cultural and organizational dynamics  
 GCIN2020. New media, social media, and creative industries  
 GCIN2037. Marketing and managing fandom  
 GCIN2039. New media and global popular culture industry

- GCIN2108. Immersive Storytelling: Introduction to XR Media Industries  
 GCIN2109. Introduction to VR Filmmaking

*School of Chinese*

- CHIN2348. Bilingual studies in media and popular culture  
 CHIN2358. Journeys to the East: Translation and China in the literary imagination of the West

*School of English*

- ENGL2085. Creative writing  
 ENGL2184. Visual communication

*School of Humanities*

- CLIT2008. Film culture II  
 CLIT2025. Visual cultures  
 CLIT2026. Digital culture  
 CLIT2065. Hong Kong culture: Representations of identity in literature and film  
 GEND2004. Gender in visual and material culture  
 GEND2011. Feminism in popular culture

*School of Modern Languages and Cultures*

- AMER2002. What's on TV? Television and American culture  
 GLAS2108. U.S. film in a global context from Golden-Age Hollywood to new Hollywood and beyond

*Faculty of Social Sciences*

- SOCI2006. Critical issues in media studies  
 SOCI2015. Hong Kong popular culture  
 SOCI2055. Tourism, culture and society  
 SOCI2077. Media, culture and communication in contemporary China  
 SOCI2080. Media and culture in modern societies

**Concentration: Gaming & Digital Humanities**

*School of Future Media*

- SOFM2200. Analog game design  
 SOFM2201. Games, players, and the human condition  
 SOFM2202. Gaming the system  
 SOFM2203. Digital creation experience for games: a way of storytelling  
 SOFM2204. Impact through games  
 SOFM2205. Vibe code game development

*Faculty of Arts*

- GCIN2012. Introduction to video games studies  
 GCIN2035. Digital economy, media and entertainment  
 GCIN2106. Gameworlds and imaginaries  
 GCIN2107. Total Design - Experiential designs in the age of the virtual

*Humanities and Digital Technologies*

- HUDT2100. Emerging trends and trajectories in digital practices  
 HUDT2205. eXtended Reality (XR) in the humanities

*School of Humanities*

- HIST3080. Historical gaming

**Concentration: Visual Arts, Heritage & Museum Studies***School of Future Media*

- SOFM2300. Curating futures: making museums matter
- SOFM2301. Reimagine digital cultural heritage
- SOFM2302. Art collections in Asia and beyond: from avant-garde to archive
- SOFM2303. The future of fashion: innovation and sustainability

*Faculty of Arts*

- GCIN2009. Art worlds: Aesthetics, money, and markets
- GCIN2017. Luxury markets in East Asia
- GCIN2023. Fashion entrepreneurship
- GCIN2104. Commodifying heritage

*School of Humanities*

- ARTH2101. Installation and participation

*School of Modern Languages and Cultures*

- GLAS2101. Art, time, and new media

*Faculty of Social Sciences*

- SOCI2055. Tourism, culture and society

**Concentration: Music & Performing Arts***School of Future Media*

- SOFM2400. Leading the orchestra: artistic vision, financial management, and global practice
- SOFM2401. Creative industries and the law
- SOFM2402. Hong Kong soundscapes: music, history, and intercultural critique
- SOFM2403. Integrating AI in digital music production
- SOFM2404. Music management: from artist development to global performance
- SOFM2405. Next-gen music industry: disruption and new workflows

*Faculty of Arts*

- GCIN2101. Exploring sound: Instruments, art, and design
- GCIN2102. Musicking in global subculture
- GCIN2103. Mega-events
- GCIN2105. Introduction to arts administration (cross-listed as MUSI2079)

*School of Humanities*

- MUSI2086. Music business
- MUSI2087. Music and entrepreneurship
- MUSI2088. Music, AI, and the future of creativity

*School of Modern Languages and Cultures*

- GLAS2101. Art, time, and new media

## Other interdisciplinary electives:

*Faculty of Arts*

- GCIN2033. Gender and creative industries: An introduction
- GCIN2051. Understanding cultural politics
- GCIN3001. Special topics in creative industries

Notes:

- 1) Candidates may be required to take additional course(s) to fulfil the pre-requisite(s) or co-requisite(s) of an advanced interdisciplinary elective. Please refer to the relevant Programme's syllabuses for course descriptions and enrollment conditions.
- 2) Candidates are encouraged to take one to two language learning courses (e.g. "ITAL1001. Italian I.1") in Year 1 or 2 to enhance their global perspective.

## **COURSE DESCRIPTIONS**

Not all courses are offered every semester or annually. Please check with the teaching units for their course offering around August.

### **Major in Global Creative Industries – Compulsory Courses**

#### **SOFM1001. Introduction to global creative industries (6 credits)**

The Guangdong-Hong Kong-Macao Greater Bay Area (GBA) is not merely a collection of cities with creative industries - it is itself a dynamic creative project: a densely interconnected region of colonial histories, socialist modernization, entrepreneurial energies, global aspirations, and local cultural struggles. This introduction course examines the GBA's unique role as a cultural and creative super-connector, linking Southern China with global markets, tradition with hyper-modernity, and local heritage with digital innovation. Students will explore the GBA's creative ecosystem - its historical formation, policy architectures, industry clusters, and cross-border cultural flows - and analyze how its cities connect with global creative economies while developing distinctive local identities. The course frames the GBA as a living laboratory for understanding how a polycentric urban region can exercise cultural influence disproportionate to its size, and how different administrative systems (Hong Kong's common law, Macau's Portuguese heritage, Shenzhen's special economic zone model, Guangzhou's historic Cantonese culture) interact to produce a uniquely dynamic creative environment. Through three analytical lenses - policy, platforms, and soft power - students will develop the vocabulary and frameworks to diagnose the GBA's current challenges and imagine its future possibilities as a global cultural epicenter.

Assessment: 100% coursework.

#### **SOFM1002. Venture lab: media frontiers and creative startups (6 credits)**

This course is a launchpad for creative entrepreneurs. It introduces students to the mindsets, methods, and tools needed to conceive, validate, and pitch a creative venture in today's digital economy. Moving beyond traditional business plan models, the course embraces lean startup methodology, design thinking, and platform-first thinking - recognizing that successful creative ventures today are built through iteration, user feedback, and rapid prototyping. Students will work in small teams to develop a venture concept from initial idea to pitch-ready proposal. Ventures may include: digital content platforms, creator economy tools, social media brands, immersive experience studios, gaming startups, creative agencies, cultural apps, or heritage-tech initiatives. The course emphasizes the specific challenges and opportunities of creative entrepreneurship: balancing artistic integrity with commercial viability, navigating intellectual property, building audience communities, and leveraging media platforms for distribution and engagement. Throughout the semester, students will hear from guest speakers who have founded or scaled creative startups in Hong Kong and the region. The course concludes in a public pitch event where students present their ventures to a panel of industry mentors, investors, and creative professionals.

Prerequisite/Co-requisite: **SOFM1001**

Assessment: 100% coursework.

### **SOFM2001. Creative economies in Asia and beyond (6 credits)**

The creative industries are often studied through the lens of Euro-American capitals - London, New York, Los Angeles, Berlin. But the most dynamic growth, the most innovative business models, and the most urgent questions about culture, development, and power are increasingly located in the regions of Asia, Africa, Latin America, and the Middle East that have been shaped by colonial histories and postcolonial aspirations. Students will explore how cities like Mumbai, Lagos, Bangkok, Mexico City, and Jakarta have built thriving creative economies under conditions of limited infrastructure, informal economies, and global asymmetries. They will examine how colonial legacies, digital leapfrogging, diaspora networks, and South–South collaborations shape creative production, distribution, and consumption. Through case studies spanning film, music, fashion, gaming, digital platforms, and heritage, students will develop the analytical tools to understand creative economies as sites of cultural sovereignty, economic development, and geopolitical negotiation. The course invites students to ask: What can Hong Kong - itself a complex node between East and West - learn from and contribute to creative economies across Asia?

Prerequisite/Co-requisite: **SOFM1002**

Assessment: 100% coursework.

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### **SOFM2002. Research and practical methods in creative industries (6 credits)**

What do you do when your boss asks you to evaluate the impact of a new cultural policy? How can you measure audience engagement with a museum exhibition? How do you analyze the representation of Hong Kong's heritage in social media? This course equips students with the essential research skills to answer such questions – skills that are increasingly demanded in the creative industries, cultural consultancy, policy research, and media analytics.

This course introduces qualitative and quantitative research methods for studying creative industries, cultural production, media audiences, and heritage communication. Topics include: research design, literature review, content analysis, surveys, semi-structured interviews, experimental methods, secondary data analysis, and introduction to statistical analysis using accessible tools. The course is grounded in the programme's four pillars: Hong Kong as a living laboratory (students design research on local creative sectors), Global South as network (case studies include non-Western media and heritage contexts), entrepreneurship as engine, and AI ethics as frontier.

By the end, students will be able to design, execute, and present a small-scale research project – from formulating a research question to collecting and analyzing data, and writing a professional research report. No prior statistical background is required.

Prerequisite: **SOFM1002**

Assessment: 100% coursework.

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### **SOFM2003. Industry experience I (6 credits)**

This course provides students with deep, structured professional immersion in a creative industries organization. Through a minimum 180-hour placement in Hong Kong or abroad, students will observe, participate in, and critically reflect upon the daily operations of a creative enterprise—whether a production house, gallery, digital agency, cultural institution, policy body, or creative startup. The course bridges classroom learning with workplace reality, challenging students to apply theoretical frameworks from prior courses (policy, business models, cultural analysis) to real-world contexts. Students are supported by both a workplace supervisor and an academic tutor, and are required to document their learning through a structured reflective portfolio and an analytical industry report. The internship is designed not merely as work experience, but as a site of critical inquiry—an opportunity to test theories against practice and to generate new questions for further study.

Prerequisite: **SOFM1001 and SOFM1002**

Assessment: 100% coursework.

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### **SOFM3001. Industry experience II (6 credits)**

This course offers students a structured, comparative immersion in a creative city or region outside Hong Kong. Moving beyond the single-organization focus of the internship, the Global Creative Field Lab asks students to analyze an entire creative ecosystem—its institutions, policies, platforms, cultural producers, and urban fabric. Through site visits, meetings with industry professionals, attendance at festivals or events, and guided observation, students will develop a comparative understanding of how different cities and regions organize, support, and sustain their creative economies. The course is intentionally designed as a mobile classroom: learning happens on the street, in studios, at policy offices, and in conversation with local practitioners. Students return with not only expanded networks but also a refined analytical lens through which to view Hong Kong's own creative position. Delivery modes include faculty-led study tours, semester exchange with guided fieldwork, or virtual exchange with partner institutions. As the second experiential course in the GCIN sequence, the Field Lab builds directly on the Internship (SOFM2003). Where the internship provided depth within a single organization, the Field Lab provides breadth across an entire creative ecosystem. Together, they prepare students for the integrative challenges of the Capstone Project (SOFM4001).

Prerequisite: **SOFM2003**

Assessment: 100% coursework.

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### **SOFM4001. Global creative industries research project (capstone experience) (6 credits)**

The Creative Capstone is the culmination of the Global Creative Industries major - a sustained, independent project in which students integrate and apply the full range of knowledge, methods, and experiences acquired throughout their studies. Building on the foundational courses (policy, business, research methods), the two experiential courses (internship, global field lab), and advanced electives, students will produce a substantial piece of work that demonstrates analytical rigor, creative thinking, and professional readiness.

The course offers three tracks, allowing students to pursue a project aligned with their interests and career aspirations: (1) Track A: Research Project - For students considering postgraduate study or careers in policy, research, or cultural analysis; (2) Track B: Creative Venture - For students aiming to launch a creative enterprise, product, or initiative and (3) Track C: Creative Project - For students considering a creative or curatorial work with substantial written analysis.

All tracks share a common seminar series, learning outcomes, and a commitment to producing work that is intellectually grounded, professionally presented, and personally meaningful. Students work closely with a supervisor and receive peer feedback through works-in-progress sessions.

Prerequisite: **SOFM1001 and SOFM1002 and SOFM2002**

Assessment: 100% coursework.

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### **SOFM4002. Global creative industries internship (capstone experience) (6 credits)**

The Creative Capstone is the culminating experience of the Global Creative Industries major. Building on the foundational knowledge and professional skills acquired during the second-year internship (SOFM2003), this course challenges students to take on greater responsibility and leadership within a creative industries organization or community partner.

Students will undertake a substantial, project-based internship (minimum 240 hours, typically 8–10 weeks full-time or equivalent) with an approved community partner - for example, an NGO, local community group, cultural institution, social enterprise, or creative startup in Hong Kong or abroad. Unlike the earlier internship (SOFM2003), which focused on individual professional immersion, the capstone requires students to design, manage, and deliver a tangible project that benefits the partner and demonstrates advanced strategic thinking, collaboration, and ethical awareness. Students are supported by a workplace supervisor and an academic tutor. They will document their leadership journey through a strategic project proposal, a reflective leadership journal, a professional impact report, and a final presentation. The capstone is not merely an extension of the second-year internship; it is an opportunity to lead, innovate, and create lasting impact.

Prerequisite: **SOFM1001 and SOFM1002 and SOFM2002**

Assessment: 100% coursework.

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### **Major in Global Creative Industries – Interdisciplinary Advanced Electives**

#### **SOFM2100. Mobile filmmaking for the digital era (6 credits)**

You have a story to tell - and the most powerful filmmaking tool you'll ever own is already in your pocket. This course is your hands-on launchpad to become a compelling visual storyteller using nothing more than a smartphone. From YouTube creators and TikTok storytellers to independent filmmakers and digital content producers, the ability to craft professional-looking short films is an essential skill in today's screen-based media landscape. The course demystifies the secret language of cinema and shows you how to apply it immediately with accessible tools. Students will learn the fundamentals of directing, shooting, and editing - mastering composition, lighting, camera movement, and post-production using free or affordable apps. But this is not just a technical course. At its core, it is about why we make images: how to find stories worth telling, how to structure them for emotional impact, and how to connect with audiences across digital platforms. Designed for students in the Film & Media Communication concentration, this course bridges creative practice with professional application. Whether you aspire to create short films, documentary content, social media series, branded videos, or simply want to document your creative practice, the skills developed here will serve you across the full spectrum of screen-based careers. By the end, you will have moved beyond capturing random clips to confidently producing a finished short film that serves as a tangible launchpad for your creative journey. Assessment: 100% coursework.

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#### **SOFM2101. Introduction to filmmaking: visual storytelling and production (6 credits)**

Video has become the world's dominant language of storytelling. Whether you aspire to make short films, documentaries, music videos, social media content, or branded narratives, understanding the grammar of moving images is essential. This course is a hands-on, project-based introduction to the art and craft of filmmaking. You will learn the fundamental tools of visual storytelling: camera operation, composition, lighting, sound recording, editing, and directing.

The course moves from small exercises to a final short film. You will work individually and in small crews, learning how to pitch ideas, shoot with purpose, edit for emotion, and critique your own work and others'. By the end, you will have produced a portfolio of short video pieces and gained the confidence to continue making films independently.

No prior experience is required – only curiosity, discipline, and a willingness to learn by doing. Assessment: 100% coursework.

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**SOFM2102. XR in action (6 credits)**

Augmented Reality (AR) is no longer a futuristic novelty - it is a transformative medium reshaping how we tell stories, design experiences, and interact with the world around us. From museum installations and advertising campaigns to live performances and architectural visualizations, AR is becoming an essential tool in the creative industries. But what does it mean to design with and for AR? How do we create experiences that meaningfully blend digital information with physical space?

This course, taught introduces students to the theory and practice of XR (Extended Reality) through a hands-on, project-based approach. Drawing on collaborative holographic-driven construction and technology-infused craftsmanship, the course emphasizes a distinctive philosophy: AR enhances human capacities rather than replacing human skill. Students will learn to create AR experiences using accessible tools, exploring how digital overlays can simplify complex instructions, reveal hidden narratives, and transform how audiences engage with physical spaces. Through a series of hands-on workshops, students will develop technical skills in 3D modelling, AR prototyping, and user experience design - all while critically reflecting on the ethical and aesthetic questions AR raises.

The course culminates in a final XR project where students design and build an original AR experience for a real-world context: a museum exhibition, a heritage site, a public space, a performance, or a brand activation. No prior technical experience is required - only curiosity and a willingness to experiment. This course bridges emerging technology with creative practice, preparing students to lead in the rapidly evolving landscape of immersive media.

Assessment: 100% coursework.

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**SOFM2103. VFX synthesis (6 credits)**

This course introduces students to the foundations of digital imagery, visual effects (VFX), and the emerging landscape of AI-assisted image generation. In this course students learn to approach image creation as a flexible system of possibilities, where traditional techniques and AI-driven methods work together. The course begins with essential visual literacy-how pixels, resolution, color, compression, and file formats shape the images we work with-before moving into traditional 2D VFX workflows such as point tracking, planar tracking, stabilization, masking, and compositing using accessible tools like DaVinci Resolve. Students then explore how modern AI tools can augment, accelerate, or rethink different stages of the creative process. Through text-to-image, image-to-image, text-to-video, image-to-video, video-to-video, and ControlNet-style conditioning, students learn how a computer "brain" makes an image: how prompts are encoded into tokens, how diffusion models iteratively refine noise into structure, and how latent representations are decoded back into pixels. This is taught conceptually, focusing on intuition rather than engineering.

Throughout the course, students practice Shot Breakdown Thinking-a structured, approach to problem solving that teaches them how to analyze a shot, identify constraints, evaluate workflow options, and choose the most appropriate path. This thinking is reinforced weekly through examples, exercises, and project work. To ensure a steady learning arc, the course includes four scaffolded video projects, each aligned with the skills taught in that block: (1) Project 01 - 100% AI-generated video; (2) Project 02 - Plate-Based AI Integration; (3) Project 03 - Only one object is AI; (4) Project 04 - Only one object is real.

Each project includes specific constraints to support creativity, reduce decision paralysis, and mirror real-world client expectations. No prior technical experience is required. Curiosity, experimentation, and a willingness to explore both craft and computation are essential.

Assessment: 100% coursework.

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**SOFM2104. 3D image control (6 credits)**

3D Structure and AI-Assisted Image Generation introduces students to the foundations of 3D imagery, camera tracking, synthetic data generation, and the emerging landscape of AI-assisted hybrid workflows. Where Digital Image Synthesis focused on pixels, prompts, and 2D VFX, this course shifts into the world of 3D structure-how objects, cameras, lighting, and environments are represented as data, and how that data can be used to guide and constrain AI models with more precision than prompting alone. The course begins with essential 3D literacy: coordinate systems, transforms, geometry types, normals, lighting, and rendering. Students learn how 3D scenes store information, how virtual cameras mimic real ones, and how render passes such as depth, normals, segmentation, and line art can be used as synthetic control inputs for AI models. Building on these foundations, students explore camera alignment, 3D camera tracking, and camera projection. They learn how to match a virtual camera to real footage, how to solve a moving camera, and how to build simple proxy environments for object placement or set extension. These skills form the backbone of modern hybrid workflows, where 3D structure and AI generation work together.

Students learn to approach image creation as a system of interconnected decisions, where 3D tools, AI models, and compositing techniques each play a role. Throughout the course, students practice Shot Breakdown Thinking at a more advanced level, analyzing how 3D and AI workflows intersect, evaluating constraints, and designing pipelines that balance precision with creative exploration. The course uses a sequence of small, focused exercises that build essential skills in 3D alignment, tracking, projection, synthetic data generation, and ControlNet conditioning. Midway through the semester, students encounter a pivotal “reveal” lecture demonstrating how these skills combine into a modern hybrid pipeline: using real images, AI reinterpretation, multi-view consistency, 3D reconstruction, synthetic passes, and AI-guided enhancement to create consistent, controllable generative outputs. In the final weeks, students apply these skills to produce a multi-shot hybrid 3D + AI sequence, demonstrating continuity, consistency, and intentional workflow design. The emphasis is on methodology over output-students are evaluated on their reasoning, their pipeline design, and their ability to justify their decisions. Curiosity, patience, and a willingness to think structurally are essential. Assessment: 100% coursework.

**SOFM2200. Analog game design (6 credits)**

This course introduces the fundamental principles of how games function through the design and analysis of analog systems, including board games, card games, and tabletop role-playing formats. Focusing exclusively on non-digital play, students examine how rules and mechanics generate strategy, cooperation, competition, uncertainty, and emotional experience. Through reverse engineering existing analog games, students learn to identify core mechanics, incentive structures, balance systems, and feedback loops. By designing original playable analog games without reliance on digital tools, students develop an understanding of mechanical structure before engaging with digital production environments. The course establishes systems thinking as a foundational design approach and develops essential mechanical literacy for further study in video game design, interactive media, and digital entertainment. No prior experience in game development is required. Assessment: 100% coursework.

**SOFM2201. Games, players, and the human condition (6 credits)**

You cannot study English literature without reading Shakespeare. You cannot discuss love without knowing the greatest love stories ever told. You cannot understand games without playing the works that changed what games could be — and asking what they reveal about being human.

"Games, Players, and the Human Condition" is a pro-seminar that explores the deepest questions of

human existence — love, war, justice, competition, exploration, simulation, community, identity — through the medium of games. Each session is led by a guest speaker who is both an expert in the session's topic area (philosophy, sociology, psychology, cultural studies, game design, AI research, e-sports) and a gamer. These guest instructors bring their disciplinary lens and their personal relationship to play into each session, ensuring that students encounter genuinely diverse perspectives on what games reveal about us.

The course is built around a recurring five-step cycle — Play → Observe → Reflect → Inquire → Journal — that structures every session. Students play assigned games with directed attention, observe how others play the same games differently, reflect on their own experiences with honesty and specificity, inquire into the philosophical and human questions the game raises, and write. Over the semester, this cycle produces a Critical Play Portfolio: a personal record of the student's developing relationship to games as humanistic texts.

Assessment: 100% coursework.

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### **SOFM2202. Gaming the system (6 credits)**

All games are intrinsically systemic — every mechanic, rule, and feedback loop is part of an interconnected whole. "Gaming the System" teaches students to see these systems, analyse them, and intervene in them directly through game modification (modding).

The course is anchored in a consistent real-world case study — a single societal problem space (e.g., youth mental health in Hong Kong) — that persists across the entire semester. Each session, students zoom into a different aspect of that system and play an existing game that illuminates that aspect through its mechanics, narrative, or player dynamics. They then mod the game to shift the system toward a more desirable reality, and reflect on what the intervention reveals. This recurring cycle — Investigate the system → Play a game → Mod it for a better future → Reflect and share — is the engine that drives the course. The case study provides coherence; the games provide variety; the mods provide proof that Systems Thinking is hands-on, testable, and creative. Some of the most influential games in history — Counter-Strike, Dota, DayZ — began as mods; modding is a legitimate and powerful form of game creation in its own right.

In the second half of the course, students deepen their engagement with the case study by applying Human-Centred Design methods — empathy mapping, scoping, rapid prototyping, and user testing — to co-design an original game experience that nudges player behaviour through systemic and narrative redesign. By the end of the course, students will have become analytical and critical system thinkers, empathetic designers, and skilled "modders" — able to see the systems in games and in the world, and equipped with the mindsets and tools to redesign both for the better.

Assessment: 100% coursework.

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### **SOFM2203. Digital creation experience for games: a way of storytelling (6 credits)**

Before taking on a project of creating a game, you need to know how to give form to an idea — how shape, colour, light, and narrative work together to make a player feel something. Gaming Arts and Story Creating is the concentration's craft course, empowering students to create and take ownership of a virtual world of their own. The course explores digital making as a contemporary creative practice, introducing students to 3D modelling with Blender and guiding them to design collaborative digital artefacts that communicate ideas, perspectives, and stories. Requiring no prior experience with 3D modelling or digital creation, the course is structured in two parts.

In Part 1 (Sessions 1–6), students build foundational skills in 3D modelling through structured demonstrations, hands-on workshops, and iterative exercises. They learn to navigate a 3D workflow —

primitives, polygon modelling, modifiers, materials, texturing, shading, lighting, and rendering — while developing confidence and creative fluency. Technical instruction is always paired with attention to expressive intent: students learn how to model and what their models are saying. Every form, colour, scale, and spatial arrangement is a choice that shapes how a player or viewer will feel.

In Part 2 (Sessions 7–12), students apply these skills in a collaborative narrative project. Working in design teams, they design and build an original digital artefact — an interactive 3D scene, a short cinematic, a walkable environment, or a character showcase — that communicates a theme, idea, or story to an audience. Advanced topics including character creation, rigging, and AI-assisted 3D modelling (e.g., procedural texturing, AI-driven model generation, Claude MCP with Blender) are introduced as additional support that expand what is possible while maintaining artistic authorship and intentionality. The final session explicitly previews how the assets and narrative frameworks created here will be imported into Unity in Course 4, where they become playable, interactive experiences.

What distinguishes this course from a generic 3D modelling class is its insistence on meaning. Students learn to create 3D Assets with form, colour, and proportions to communicate something about its role in a story. Students build environments that tell stories before a single word of dialogue is spoken. This emphasis on environmental storytelling, visual narrative, and intentional aesthetic design is what connects the technical craft learned here to the larger arc of the concentration.

Assessment: 100% coursework.

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#### **SOFM2204. Impact through games (6 credits)**

Games are increasingly recognised as powerful systems of engagement — capable of modelling complexity, shaping behaviour, and facilitating immersive, participatory experiences. At their core, games are structured systems composed of intent and vision, mechanics, feedback loops, incentives, and player agency. As such, they offer a unique medium for exploring and intervening in complex social, cultural, technological, and environmental ecosystems.

This practice-led Integrated Design Studio positions game design as a method of systemic inquiry and intervention. Working with a selected thematic focus and impact partner organisation, students embed themselves in real-world contexts, conduct ecosystem and stakeholder analysis, and identify leverage points for meaningful engagement. Through iterative design and prototyping, students translate systemic insights into playable experiences that reflect a coherent creative and impact vision.

Leadership and impact theories are embedded within the studio process itself: Students learn to negotiate constraints, engage stakeholders, articulate impact logic, and position their work strategically within broader creative and impact networks. The course culminates in a playable prototype, a structured articulation of its systemic intent and implementation pathway, and a final pitch session to gain real-world experience.

The course is structured around an integrated studio model that combines systems inquiry, creative design, and ecosystem engagement.

Assessment: 100% coursework.

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#### **SOFM2205. Vibe code game development (6 credits)**

You don't need to be a software engineer to build a game. You need a clear vision, the right tools, and an AI that can keep up with your imagination. Vibe Game Developing is the course where everything students have learned — critical play, systems thinking, modding, 3D art, and narrative design — converges into a playable, interactive experience. Students work in Unity with C#, learning to direct AI coding assistants (Cursor, Claude, GitHub Copilot, Unity AI) as creative co-developers, describing what

their game should do in natural language and working with the AI to generate, evaluate, debug, and refine the code that makes it happen. The creator's job is to exercise judgment — specifying intent clearly, recognising when AI output matches the vision, and iterating rapidly when it does not. The term “vibe coding” — Collins Dictionary's Word of the Year for 2025 — names this new mode of development. It is a fundamentally new production paradigm that is reshaping how games are made across the industry, from indie studios to Y Combinator startups. This course teaches students to practise it with rigour and intentionality.

Every session is built around a recurring engine — the Vibe Loop: Describe what you want → Prompt the AI → Play the result → Refine through iteration → Ship the feature. From Session 1, students are building playable things. Core game engine concepts — scenes, GameObjects, components, physics, collision, animation, UI, audio, particle effects — are learned through building. Each session produces something testable. Each session's build carries forward into the next. By midterm, students import their own 2D assets from Course 3 into Unity and watch their creations become interactive for the first time. By the end, students ship a polished playable prototype to an audience.

Assessment: 100% coursework.

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### **SOFM2300. Curating futures: making museums matter (6 credits)**

What does it mean to curate in the 21st century? How do museums remain relevant in a world of AI-generated experiences and shifting public expectations? This hands-on course offers a rich introduction to curatorial philosophies and the artistic, academic, and practical developments that shape museum studies and exhibition projects. Students will work directly the University Museum and Art Gallery (UMAG) to gain real-world experience in exhibition planning, collection management, and public engagement.

The course is built around project-based learning to not only study curatorial theories but also apply them by collaborating with UMAG's collection, creating an augmented reality experience for a cultural artefact, and developing a complete exhibition proposal. Key topics include: curating tangible and intangible heritage, ethical and legal standards, collection digitisation, audience development, and the use of emerging technologies in museums.

This course bridges traditional curatorial practice with future-facing innovation. By the end, you will have produced a professional-quality exhibition proposal and an interactive exhibition experience for a museum artefact – portfolio-ready work that demonstrates your ability to make museums matter in the digital age.

Assessment: 100% coursework.

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### **SOFM2301. Reimagine digital cultural heritage (6 credits)**

Cultural Heritage in Action is a practical exploration of how cultural heritage shapes, constructs, and negotiates individual and collective identities. Students will investigate the critical relationship between cultural heritage, digitisation, and memory-making. This investigation is structured around two core activities: the digitisation of artefacts (through data capture) and their visualisation (creating interpretive outputs as films). Using the University Museum and Art Gallery's collection, students will select artefacts to examine, leading to the creation of detailed digital twins. This includes practical workshops on tools such as close-range photogrammetry, 3D LiDAR scanning, and generative AI for filmmaking. These skills culminate in a final group project (2–5 students), in which teams produce a one-minute short film that animates the history and narratives of their chosen artefact. Learning is grounded throughout by critical analysis of case studies from diverse global regions and communities.

Assessment: 100% coursework.

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**SOFM2302. Art collections in Asia and beyond: from avant-garde to archive (6 credits)**

How do artworks move from the artist's studio to the museum wall, the private collection, or the auction house? What does it mean to care for a collection - and how do the strategies of the historical avant-garde inform the way we exhibit, document, and preserve art today? This course offers students a unique lens on the life of art collections across time and space.

The course bridges two seemingly distinct worlds: the revolutionary moment of early 20th-century abstraction, when artists like Kandinsky, Mondrian, and Malevich first showed their work to the public, and the practical realities of managing contemporary art collections in Asia's dynamic cultural hubs. Students will explore how pioneering artists developed exhibition strategies to introduce radical new art forms to skeptical audiences. These historical strategies become a lens for understanding how today's collectors, museums, and institutions build audiences and shape cultural value. The course equally draws on professional art collection management services to private collectors and public institutions across the region. Students will learn the practical skills of collection management - digital inventories, condition reporting, valuations, preventive conservation, and documentation - while engaging with the ethical and philosophical questions that underpin the field. Through visits to collections, engagement with Asia Art Archive's resources, and hands-on projects, students will understand the "behind-the-scenes" work that makes exhibitions possible and collections meaningful.

This is not a traditional art history survey, nor a purely technical collections management course. It is an integrated exploration of how art circulates through the world - from the avant-garde strategies of the past to the digital archives of the future, with Hong Kong and Asia as our primary laboratory. Assessment: 100% coursework.

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**SOFM2303. The future of fashion: innovation and sustainability (6 credits)**

Fashion transcends the mere act of wearing clothing; it serves as a means of self-expression in an ever-evolving world. It encompasses protection, comfort, social acceptance, and individuality. Fashion possesses its own culture and significantly influences our self-perception and that of others. In the 2030s, the fashion industry will undergo profound transformations. The roles of media, artificial intelligence, sustainability, and lifestyle choices will have a substantial impact on an industry that employs 430 million people globally and currently ranks as one of the largest contributors to greenhouse gas emissions. This course offers students an insider's perspective on the forces reshaping fashion. To comprehend these changes, we will meet and learn from Global and Regional Brand leaders from the world of fashion along with the scientists, innovators, technologists, and innovators who are shaping the future. Our analysis will focus on methodologies, technologies, and future innovations that will shape the future of fashion in the 2030s. The course will be taught through lectures, but will also include external guest speakers, workshops, projects on the future of fashion, and visits to innovation-driven fashion companies, development centers, and institutions. Students will emerge with a deep understanding of the complex forces driving fashion's transformation - from circular economy models to AI-powered design - and will develop their own visionary proposals for the future of the industry. Assessment: 100% coursework.

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**SOFM2400. Leading the orchestra: artistic vision, financial management, and global practice (6 credits)**

Compared with the broader music management course, this course offers an in-depth exploration of the specialized field of orchestra management, focusing on the organizational, artistic, marketing, and financial dimensions of leading ensembles and large orchestras. The course provides students with direct insight into the complexities of managing world-class orchestras across Europe and Asia.

Students will examine the opportunities and challenges of managing orchestras, including governance structures, board relations, fundraising options, audience and community engagement, and international touring. The curriculum emphasizes the delicate balance between artistic vision and financial sustainability, addressing issues such as programming, season planning, audience building, and collaboration with conductors, musicians, and guest artists. Students will gain practical knowledge of concert production, union negotiations, and personnel management. Special attention is given to the complexities of budgeting for large-scale performances, comparative analysis of orchestra management models in Asia, Europe, and the United States, and cultivating donor and sponsor relationships. Through case studies, discussions, expert guest lecturers, and site visits to performance venues and rehearsal spaces, students will understand the requirements of managing orchestras in diverse cultural contexts and adapt to evolving trends in classical concert presentation.

By the end of the course, students will be able to design a strategic management plan for an orchestra, integrating artistic programming, personnel planning, budget, and community outreach activities - a culminating project that prepares them for leadership roles in performing arts organizations.  
Assessment: 100% coursework.

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### **SOFM2401. Creative industries and the law (6 credits)**

The development of creative industries requires not only a business-friendly environment but also a legal framework that respects the rule of law. This course explores the changing interface between the creative industries and law, examining how legal principles shape - and are shaped by - creative practice, entrepreneurship, and cultural production

By studying fundamental legal concepts such as contract, company law, competition, tort, and intellectual property, students will learn how changes in the law may facilitate or hamper the business environment for creative industries. The course asks critical questions: Do legal restrictions stifle creativity, or do they provide the stability that enables creative work to flourish? How do creators, entrepreneurs, and cultural institutions navigate legal risks? How are emerging technologies like AI challenging existing legal frameworks?

Using Hong Kong as a primary case study, the course extends its analysis to the Greater China region and Asia-Pacific jurisdictions, offering students a comparative perspective on how different legal systems approach creative industries. Students will develop practical skills in identifying legal issues, reading contracts, understanding intellectual property rights, and assessing legal risks - essential competencies for anyone pursuing a career in the creative industries, whether as an artist, entrepreneur, manager, or policymaker.

Assessment: 100% coursework.

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### **SOFM2402. Hong Kong soundscapes: music, history, and intercultural critique (6 credits)**

Hong Kong is a city of sounds - from the Cantonese opera stages of the 1930s to the classical orchestras of today, from the pop ballads that defined generations to the indie venues shaping the city's underground scene. Yet these soundscapes are not merely background noise; they are central to Hong Kong's cultural identity, its political transformations, and its place in the world. This course offers students a unique opportunity to explore Hong Kong's musical history and its contemporary creative industries through the dual lenses of academic research and critical journalism.

Students will examine how music has been produced, performed, consumed, and debated in Hong Kong across the 20th and 21st centuries. The course bridges historical depth with contemporary practice, asking: How did Western classical music take root in a Chinese port city? How did Cantonese opera navigate colonial modernity? What role do critics and journalists play in shaping cultural value? How

are Hong Kong's musical institutions - the Hong Kong Philharmonic, the Chinese Orchestra, the Academy for Performing Arts - navigating the 2030s?

Through a combination of historical research, critical listening, archival exploration, and engagement with living practitioners, students will develop the skills to become cultural critics, policy advisors, and creative professionals who understand the power of music to shape a city's soul. The course culminates in a final project where students produce either a critical essay, a journalistic feature, or a policy memo on a Hong Kong music topic of their choice.

This is not a music appreciation course, nor a purely historical survey. It is an advanced seminar in cultural criticism, designed for students who want to understand how music intersects with history, politics, identity, and the creative economy - and who want to develop their own voice as writers and critics.

Assessment: 100% coursework.

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### **SOFM2403. Integrating AI in digital music production (6 credits)**

This course provides students with hands-on techniques for creating music using both traditional and AI-generative technologies, regardless of prior musical training. While AI models and platforms are extremely powerful in generating full songs from simple prompts, they often limit users' ability to modify individual musical elements, restricting creative participation.

By combining traditional music production workflows with AI-assisted tools, students regain control over every aspect of their compositions - from melody and harmony to arrangement, vocal production, and final mastering. Students will first learn the fundamentals of music composition, including melody writing, chord progressions, and song structure. They will then be introduced to digital audio workstations (DAWs), virtual instruments, and sound libraries. The integration of these time-proven technologies with AI-generated instrumental plugins, voice synthesis, and automated mixing services allows students to produce professional-level musical works while maintaining artistic authorship.

The course is structured into four modules: composition, arrangement, vocal production, and post-production. Each module combines conceptual learning with hands-on practice, culminating in a final portfolio that includes a fully composed, arranged, mixed, and mastered track. By the end of the course, students will have the skills to independently produce original music using an integrated traditional-AI workflow - a capability increasingly demanded in today's creative industries.

Assessment: 100% coursework.

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### **SOFM2404. Music management: from artist development to global performance (6 credits)**

This course provides a comprehensive introduction to the principles and practices of music management, designed for students seeking to understand the business side of the music industry. The course offers unparalleled insight into the management of classical artists and cultural institutions across Europe and Asia. Students will gain an overview of the diverse business and career possibilities in music, including performing arts, event management, artist agency, public relations, and recording. Students will explore the essential skills required to manage careers of classical artists as well as different projects such as opera, ballet, and concert productions in today's dynamic musical landscape.

Topics include artist development, branding, marketing, live performance management, agency relationships, contracts, international cooperation, publishing, digital literacy, and revenue streams. A distinctive feature of the course is its grounding in real-world practice. Students will engage with case studies, invited guest lecturers, visits to performance venues, and interactive exercises. The course also examines international markets, emerging technologies such as NFTs and virtual concerts, and the

evolving role of digital platforms in reshaping how music is experienced and monetized.

By the end of the course, students will not only understand the complexity and diversity of different kinds of music businesses but also create a comprehensive management plan for an artist or project, integrating branding, marketing, and financial considerations.

Assessment: 100% coursework.

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#### **SOFM2405. Next-gen music industry: disruption and new workflows (6 credits)**

This course provides students with a hands-on, end-to-end understanding of how Artificial Intelligence is disrupting the global music industry. Designed for students regardless of prior musical training, the course contrasts traditional music production with the practical workflow of AI music generation. Students will learn to use cutting-edge tools like Suno to write, produce, and master songs without needing traditional music theory.

A core focus will be placed on "prompt engineering for music," where students will learn to deconstruct different musical genres into the specific keywords, sonic characteristics, and structural tags required to successfully direct AI audio models. Furthermore, the course critically examines the business and legal realities of AI music, including copyright complexities, the evolving stance of major commercial music publishers, and the distribution pipeline. To support their commercial releases, students will also learn to generate basic AI visualizers and Music Videos (MVs). By the end of the semester, students will have independently produced, visually branded, copyrighted, and commercially published their own AI-assisted tracks.

Assessment: 100% coursework.

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#### **GCIN2008. Advertising: Cultural and organizational dynamics (6 credits)**

This course enables students to study the cultural and organizational dynamics of the advertising industry to understand the economic, social, cultural and material processes that underpin the whole industry. Through an in-depth and comparative study of the creative processes, technology adaptation, value chains, overall organizational structures, and consumer images of the industry, the course aims to engage students in a critical discourse on the complex interplay between the economic and cultural forces which drive the development of the advertising industry in the global market.

Assessment: 100% coursework.

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#### **GCIN2009. Art worlds: Aesthetics, money, and markets (6 credits)**

The overall aim of the course is to analyse and understand the functioning of art worlds in a global context. It is taught primarily by lectures, with accompanying tutorials, and focuses on the different attitudes and values brought to bear on art works by different people in an art world. Because such works are not just appreciated in aesthetic and historical terms, but are also traded as part of an art market, the course seeks to tease apart the strictly cultural and aesthetic from other, social and economic, aspects that affect the production, distribution and consumption of art works.

Assessment: 100% coursework.

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#### **GCIN2012. Introduction to video games studies (6 credits)**

This course is an introduction to the exciting new field of video game studies. The course starts with tracing the historical background and recent development of the video game industry, followed by discussions on the major methods and approaches used to analyze video games as a cultural product.

Through in-depth and comparative study of video games in social, economic, aesthetic, psychological, and gender perspectives, the course aims to engage students in a critical discourse on the major debates surrounding the medium.

Assessment: 100% coursework.

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**GCIN2017. Luxury markets in East Asia (6 credits)**

The course examines and compares the development of the luxury markets in different regions in East Asia including Hong Kong, Taiwan, China, Japan and Korea. Through in-depth case studies, the course enables students to analyze various branding and marketing, business management, pricing and product assortment strategies of luxury brands operating in East Asia. This course aims at enabling students to identify the cultural specificity of the production, circulation and consumption of luxury goods in East Asia and to reflect on the cultural concepts of pleasure and beauty embedded in the specific industrial and social contexts.

Assessment: 100% coursework.

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**GCIN2020. New media, social media, and creative industries (6 credits)**

Digitalization has become a central part of consumer life and the business world. Our economy, society and culture are being significantly (re-)articulated and shaped of digitalization and the Internet. In addition, new media and social media have become two very important pillars of creativity and innovation, marketing and management practices for consumer and business, from designing, hiring, reputation management to customer service. Different forms of new media, and social media, including QR codes, YouTube, Facebook MeWe, Instagram, Pinterest, Netflix Amazon, and Apple TV+, etc. are dramatically changing creative processes, technological development, value chains, buying behavior and customer service in our society. The course aims to provide students with an insight into how new media and social media inspire creativity and innovation, affect consumers and the society, as well as the cultural and organizational dynamics of the business world.

Assessment: 100% coursework.

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**GCIN2023. Fashion entrepreneurship (6 credits)**

The fashion industry does not only need good designers but also entrepreneurs who understand the language of design and designers. This course aims to provide the fundamental knowledge, skills and values to students who have the desire to become fashion entrepreneurs in the future, with a focus on start-up and small-scale business. The course will be taught through lectures, but will also include external guest speakers' seminars, workshops, projects on practical fashion businesses, visits to fashion companies / boutiques, exhibitions and fashion shows.

Assessment: 100% coursework.

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**GCIN2033. Gender and creative industries: An introduction (6 credits)**

This course investigates gender issues in the creative and cultural industries. The creative and cultural industries cover business-related industries such as films, TV, video and music industries, but also cultural sectors such as museums, galleries and libraries. However, given that a large number of female workers and activists are working in the creative industries, the problem of unequal gender opportunities still exists. Women are still often perceived to be less creative than men. The unequal and unnoticed lives of women are often obscured by high-profile and highly-paid male workers who normally assume the leadership roles in the creative industries. Further, the gender-related barriers that exist in other industry sectors are also prevalent within the creative and cultural sectors. The key issues in the creative

industries are exemplified by the opportunity gap, wage gap and perception gap. By analysing the development of selected sectors of the creative industries, this course explores discriminatory issues relating to gender and the ways and means available to narrow inequality between men and women.  
Assessment: 100% coursework.

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### **GCIN2035. Digital economy, media and entertainment (6 credits)**

This course provides a critical introduction to the latest development of the media and entertainment industries in the digital economy. It introduces the key approaches and perspectives to the study of the global media and entertainment industries. It invites students to examine the impact of digitalization on the production, circulation, consumption and regulation of media and entertainment content. It also interrogates the changing organization and management of the media and entertainment industries. Drawing on international and especially Asian cases, the course explains the emergence of the major digital entertainment forms today including social media, video games, online videos and live-streaming and digital animation and visual effects.  
Assessment: 100% coursework.

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### **GCIN2037. Marketing and managing fandom (6 credits)**

Fans are important assets that many of them are hardcore customers and loyal supporters to their objects of affection. This course, compiled with interdisciplinary lectures and case studies, will discuss the motivation, intention and personal development of a fan of someone or something, categorisation of stereotypes of fans, the formation of fandom as a community to share common fan ideologies and practices, strategies to manage and deal with conflicts between fans, non-fans and anti-fans, concerns of political and copyright issues, and possible online and offline marketing and management strategies in celebrities, ACG (anime, comics and games), sports, and brand businesses.  
Assessment: 100% coursework.

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### **GCIN2039. New media and global popular culture industry (6 credits)**

Popular culture or low culture is not limited to be consumed as entertainment as it cultivates various sets of practices, beliefs, and shared meanings in societies. With social and cultural concerns, popular culture also plays an important role in the economy. This course sets with multimedia lectures, experience sharing and field studies, will let students to explore the businesses, collaboration between businesses, as well as individual participants like KOLs and daigou-ers who contribute to the socioeconomics in the global popular culture industry, such as popular music, celebrities, ACG, and new media industries, in the digital age.  
Assessment: 100% coursework.

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### **GCIN2051. Understanding cultural politics (6 credits)**

Cultural politics refers to the way that culture—including people's attitudes, opinions, beliefs and perspectives, as well as the media and arts—shapes society and political opinion, and gives rise to social, economic and legal realities. This course is designed to address what is cultural about politics and what is political about culture by bringing together text and visual art that offer diverse modes of engagement with theory, cultural production, and politics, to analyse how cultural identities, agencies and actors, political issues and conflicts, and global media are linked, characterized, examined, and resolved, and to elucidate how cultural theories and practices intersect with and elucidate analyses of political power. Topics include representation and visual culture; media, film, and communications; popular and elite art forms; the politics of production and consumption; art and aesthetics; the culture industry; cities,

architecture, and the spatial; sports and games; global capitalism; value and ideology; power, authority, and institutions; and identity and performance.

Assessment: 100% coursework.

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### **GCIN2101. Exploring sound: instruments, art, and design (6 credits)**

This comprehensive course delves into the realms of musical instruments, sound art, sound design, and the ways in which sound impacts our everyday lives. Students will explore the historical evolution of musical instruments, the principles of sound as an art form, the technological advancements in sound design, and the ecological and immersive aspects of soundscapes. Through theoretical study and practical exercises, students will gain a holistic understanding of sound in various contexts, emphasizing the importance of creativity in all aspects of sound exploration.

Assessment: 100% coursework.

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### **GCIN2102. Musicking in global subculture (6 credits)**

This course examines the intricate relationships between music and a variety of subcultural practices across the globe. This course invites students to explore how diverse musical genres—such as hip hop with its vibrant dance and graffiti elements, punk's DIY ethos, reggae and drum and bass parties, trance and nomadic trance gatherings, as well as new age music and sound healing sessions—interact with and influence subcultural identities. Through a multidisciplinary approach that incorporates ethnomusicology, cultural studies, and sociology, students will analyse how music functions as a vital tool for collective identity construction within these subcultures. The course will delve into the historical, social, and political contexts that shape these musical forms and their associated practices, highlighting their roles in community building, resistance, and personal expression.

Assessment: 100% coursework.

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### **GCIN2103. Mega-events (6 credits)**

This course examines the history, development, and current forms of global mega-events. Mega-events have become a defining feature of global creative industries over the past several decades, and they have become a key component of Hong Kong's future economic development strategy, as well as a major dimension of Hong Kong's creative economy. Although the history of mega-events stretches back to the World Expos of the 1800s and the modern Olympics of the 1900s, the second half of the 19<sup>th</sup> century has witnessed a dramatic increase in the type, number, scale, geographical spread, and economic value of global spectacles. In this course, students will examine a range of mega-events, including World Expos and the Olympics, as well as ACG conventions, film, art, and music festivals, global sports competitions, and food, fashion, and technology conventions. Students will learn about the historical, sociocultural, political, and economic aspects of planning, staging, and participating in mega-events, and will develop a critical understanding of how mega-events are shaped by both local and global forces.

Assessment: 100% coursework.

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### **GCIN2104. Commodifying heritage (6 credits)**

Heritage has become big business in the modern era. From historical buildings to works of art to “intangible” forms of music and dance, heritage is a major part of modern nations' creative economies as well as the ways that nation-states understand themselves and present themselves to the world. This course will examine the historical, cultural, and social construction of the concept of heritage in modern societies through theoretical approaches and real-world case studies. Students will learn how the

concept of heritage contributes to the self-understanding of societies, and how the heritage-related industries are influenced by policies and practices in different societies around the world. Using real-world case studies, students will also identify and solve problems related to heritage management in both local and global contexts.

Assessment: 100% coursework.

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**GCIN2105. Introduction to arts administration (6 credits)** (cross-listed as MUSI2079)

[Note: Students should enroll in the course with the GCIN-prefix to fulfil the concentration requirement of GCIN major.]

This yearly course is designed to provide students with a comprehensive overview of arts administration, with a supervised practicum element. Through discussions, interaction with guest speakers, and project-based internships, major topics to be explored include planning, development, marketing, artist relations, organizational structure, outreach, venue management, as well as issues and challenges commonly faced by arts administrators today.

Assessment: 100% coursework.

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**GCIN2106. Gameworlds and imaginaries (6 credits)**

The virtual realms crafted within computer games serve as a profound entry point for exploring one of humanity's most defining traits: the imagination of the mind.

In today's post-industrial, networked society, recent technological advancements aim to engage and immerse the population in economically productive activities, whether in virtual or actual realms. This engagement often employs psychological manipulations and persuasive tactics to capture the attention of the masses, enticing individuals to consume products and experiences. However, it is imperative to balance this commercialization and individual atomization with the timeless human engagement in meaningful experiences and narratives—an engagement that is epitomized by the age-old practices of storytelling and literary imagination. These elements remain the hallmark of our humanity, even in the face of the AI revolution.

This course will delve into the origins and evolution of human immersive experiences, spanning literature, visual arts, cinema, and virtual realities. We will explore the myriad constructs that draw readers and viewers into engaging virtual worlds, examining the cultural meanings and essential components that comprise these imaginative realms. From spatial and narrative devices to cultural products and gender identities, these imaginaries will serve as the framework for constructing virtual worlds and experiences in our increasingly networked and complex reality, which now encompasses actual, virtual, and mixed-reality experiences.

Assessment: 100% coursework.

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**GCIN2107. Total Design - Experiential designs in the age of the virtual (6 credits)**

Design Thinking has long been heralded as a powerful approach to problem-solving within engineering and social enterprises. Yet, design transcends mere solutions; it is an act of cultural production, endowing users with profound meaning and experience.

In the era of the Anthropocene, where human activities indelibly shape our planet, every facet of material production must consider its environmental and social impacts. Design, thus, becomes a responsible act, weaving through all aspects of life in our technologically advanced world. From graphic design to product design, and all forms of experiential design, we inhabit a comprehensively designed world.

Assessment: 100% coursework.

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**GCIN2108. Immersive Storytelling: Introduction to XR Media Industries (6 credits)**

The advent of consumer grade VR and AR headsets around 2015 have enabled the emergence of the XR media industry. After an introduction to the history and theory of VR and AR, this course will focus on storytelling in the new medium of narrative VR. We will study the theory of VR film, including VR camera, shot, editing, sound, mise-en-scene, and storytelling. Students will be introduced to the emerging genres dominating VR content production, including journalism, documentary, drama, science fiction, historical, travel, and horror. We will experience and analyze many of the best examples of this emerging and rapidly evolving medium, such as *The Evolution of Verse*, *Giant*, *Notes on Blindness*, *Apex*, *The Great C*, *Travelling While Black*, *Is Anna Ok?*, *Wolves in the Wall*, *Aripi*, *The Key*, *The Edgar Mitchell Experience*, *Gloomy Eyes*, *The Book of Distance*, *The Last Goodbye*, *Battlescar*, *Lustration*, *On the Monrning You Wake*, *Submerged*, and many others.

Assessment: 100% coursework.

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**GCIN2109. Introduction to VR Filmmaking (6 credits)**

VR film has been emerging as a new narrative medium since 2015. This course will introduce students to the basics of 180-degree VR filmmaking. Students will learn the entire process of VR film production including pre-production, shooting, and post-production. Students will gain technical expertise to operate a professional VR camera setup, including on set recording of omnidirectional sound. Students will further learn how to edit VR footage in Adobe Premiere Pro. All students will participate in a group project to produce a VR short film.

Assessment: 100% coursework.

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**GCIN3001. Special topics in creative industries (6 credits)**

This course will be offered periodically with specific topics chosen by experts in the field, including scholars and industry practitioners. The course will consist of lectures and/or field trips to businesses, cultural sites, and events. Students will be given the opportunity to learn detailed knowledge, gain first-hand insights, and understand specific challenges and issues regarding particular aspects of the creative industries.

Prerequisites: **GCIN1001** and **GCIN1010**

Assessment: 100% coursework.

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For the course descriptions and enrollment conditions of other courses listed as “Interdisciplinary Advanced Electives” on this syllabuses, please refer to the respective programme syllabuses on the Schools/Faculties’ websites.

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**Artificial Intelligence Literacy Course****AILT1001. Artificial Intelligence Literacy I (3 credits)**

Artificial Intelligence (AI) literacy is essential for navigating our modern society effectively and responsibly. This course provides students with the skills and knowledge needed to understand AI concepts, interact with AI systems, and critically evaluate their impact. Through lectures, online learning activities and a practical project, students will explore the ethical, social, and technological dimensions of AI, preparing them to make informed decisions in a world that is increasingly AI-driven.

Assessment: 100% coursework.

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**AILT9009. AI Literary 2: Humanities (3 credits)**

This course invites Arts students to engage with artificial intelligence (AI) through a humanities lens. Students will explore how AI is reshaping traditional humanities disciplines—such as literature, history, philosophy, and the arts—both as a tool and as a subject of inquiry. At the same time, the course considers how the critical and reflective approaches of the humanities can help us better understand AI itself: its underlying concepts, cultural significance, and its profound influence on contemporary life, identity, and society. Through case studies, discussions, and creative exploration, students will be encouraged to critically examine AI's promises and pitfalls, and to reflect on its role in shaping our understanding of what it means to be human.

Assessment: 100% coursework

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**AILT9017. Digital Literacy Through a Social Sciences Lens (3 credits)**

The advent of artificial intelligence (AI) inevitably brings anxiety or unease about potential negative impacts on our lives (e.g., displacement of workers, invasion of privacy, plagiarism normalized, and social isolation). How to be digitally literate to keep AI as our good servant instead of mastering over us? Additionally, since AI is planned to mimic human behaviours, what are the roles social sciences play in motivating the development of AI algorithms. In this course, we will search for answers within the realm of social sciences in a five-step friendly learning progression: (1) Anticipate, (2) Approach, (3) Appreciate, (4) Apply, and (5) Amplify. By studying use cases where AI algorithms are used to solve problems in social sciences, students can scrutinize the AI-suggested solutions, evaluate the effectiveness of the algorithms, and assess the impact these algorithms have on us.

Assessment: 100% coursework.

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**English Language Enhancement Courses****CAES1001. Academic Communication in English (0 credit)**

The course is designed to equip first-year undergraduate students with a solid foundation in academic English literacy to succeed in their university studies. The course is dedicated to nurturing students' competencies in an English-medium university environment and fostering their confidence in effective oral, written, and visual communication. This is achieved by cultivating students' critical reading skills, information literacy skills, and digital literacy skills for academic English learning. The course also provides students with a comprehensive understanding of academic rhetoric across different mediums, including written, spoken, and visual tasks. By familiarizing students with the key genres and communication conventions in university education, the course empowers students to apply the acquired knowledge and skills to Common Core Courses.

Assessment: 100% coursework.

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**CAES9201. Academic English: Countries and Cultures (6 credits)**

This course aims to help students develop the English language skills they need to succeed in their major. The course is open to all BA, BA(GCIN), BA(HDT) and BA&BEng(AI&DataSc) students, but is most relevant to the needs of students majoring in, or intending to major in, American Studies, Art History, China Studies, Chinese History and Culture, Chinese Language and Literature, Comparative Literature, European Studies, Gender Studies, Global and Area Studies, Global Creative Industries, Hong Kong Studies, Japanese Studies, Korean Studies, a modern language, and Music. The primary aim of CAES9201 is to enable students to read texts on cultures, history and politics, and to use a range of rhetorical features to produce persuasive disciplinary essays. The course has a substantial secondary focus on the development of disciplinary speaking and listening skills.

Assessment: 100% coursework.

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**CAES9202. Academic English: Literary Studies (6 credits)**

This course aims to help students develop the English language skills they need to succeed in their major. The course is open to all BA, BA(GCIN), BA(HDT) and BA&BEng(AI&DataSc) students, but is most relevant to the needs of students majoring in, or intending to major in, Art History, Comparative Literature, English Studies, and Translation. The primary aim of CAES9202 is to enable students to read English fiction and literary criticism, and to use a range of rhetorical features to produce persuasive disciplinary essays. The course has a substantial secondary focus on the development of disciplinary speaking and listening skills.

Assessment: 100% coursework.

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**CAES9203. Academic English: Philosophy and the History of Ideas (6 credits)**

This course aims to help students develop the English language skills they need to succeed in their major. The course is open to all BA, BA(GCIN), BA(HDT) and BA&BEng(AI&DataSc) students, but is most relevant to the needs of students majoring in, or intending to major in, Philosophy; students of other majors such as Art History, Chinese History and Culture, Comparative Literature, and Gender Studies will find the history of ideas element of the course useful. The primary aim of CAES9203 is to enable students to read texts on philosophy and the development of influential, critical ideas (e.g. Marxism, liberalism, critical theory), and to use a range of analytical and rhetorical techniques to produce persuasive disciplinary essays. The course has a substantial secondary focus on the development of disciplinary speaking and listening skills.

Assessment: 100% coursework.

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**CAES9204. Academic English: History (6 credits)**

This course aims to help students develop the English language skills they need to succeed in their major. The course is open to all BA, BA(GCIN), BA(HDT) and BA&BEng(AI&DataSc) students, but is most relevant to the needs of students majoring in, or intending to major in, American Studies, Art History, China Studies, Chinese History and Culture, European Studies, Gender Studies, History, Hong Kong Studies, Japanese Studies, Korean Studies, or Music. The primary aim of CAES9204 is to enable students to read history texts, and to use a range of rhetorical features to produce persuasive disciplinary essays. The course has a substantial secondary focus on the development of disciplinary speaking and listening skills.

Assessment: 100% coursework.

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**CAES9205. Academic English: Language Studies (6 credits)**

This course aims to help students develop the English language skills they need to succeed in their major. The course is open to all BA, BA(GCIN), BA(HDT) and BA&BEng(AI&DataSc) students, but is most relevant to the needs of students majoring in, or intending to major in, Chinese Language and Literature, English Studies, General Linguistics, Language and Communication, a modern language, and Translation. The primary aim of CAES9205 is to enable students to read linguistics and translation texts, and to use a range of rhetorical features to produce persuasive disciplinary essays. The course has a substantial secondary focus on the development of disciplinary speaking and listening skills.

Assessment: 100% coursework.

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**CAES9206. Academic English: Creative and Visual Arts (6 credits)**

This course aims to help students develop the English language skills they need to succeed in their major. The course is open to all BA, BA(GCIN), BA(HDT) and BA&BEng(AI&DataSc) students, but is most relevant to the needs of students majoring in, or intending to major in, Art History, Comparative Literature, Gender Studies, Global Creative Industries, and Music. The primary aim of CAES9206 is to enable students to read texts on creative and visual arts, and to use a range of rhetorical features to produce persuasive disciplinary essays. The course has a substantial secondary focus on the development of disciplinary speaking and listening skills.

Assessment: 100% coursework.

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**CAES9921. Great Speeches: Rhetoric and Delivery (6 credits)**

This 6-credit course aims to enhance students' public speaking skills through understanding the influences of great speeches on social thought and political movements and through analysing the argument structures, rhetorical devices as well as language choices of a range of classic speeches or speech texts. Students will acquire deeper insights into the processes that persuasion and argumentation entail. Students also have opportunities to apply the rhetorical skills and techniques to improve their speaking skills.

Assessment: 100% coursework.

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**CAES9922. Language, Genre and Reports (6 credits)**

In this 6-credit course students will explore the broad genre of report and proposal writing and the sub-genres of reports and proposals within the social sciences from both academic and professional perspectives. It focuses on the rhetorical functions, moves and linguistic patterns of different types of reports and proposals. Through a case-based collaborative approach students investigate social issues and identify genre features while engaging in critical discussions with each other.

Assessment: 100% coursework.

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**CAES9923. Writing Psychology: Text and Context (6 credits)**

This 6-credit course aims to enhance the skills of Psychology majors in writing disciplinary-specific texts including literature review papers and research proposals. Students will also explore professional communication strategies and analyse a range of text types such as popular psychology magazines and case studies through an investigative project.

Assessment: 100% coursework.

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**CAES9930. Research Writing in the Social Sciences (6 credits)**

This 6-credit course aims to help year 3 students in Geography, Political Science, Psychology and Sociology (and any other Social Sciences programmes) to develop writing skills essential for independent learning projects (such as capstone projects and final year theses or dissertations). Students will be introduced to the principles underlying research as well as academic writing for projects involving collection and analysis of empirical data. They will also be given practice opportunities to apply these in their own writing.

Assessment: 100% coursework.

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### **Chinese Language Enhancement Courses**

Students are required to successfully complete the 6-credit Faculty-specific Chinese language enhancement course for graduation, except for

- (a) Non-local Putonghua/Mandarin-speaking candidates who should successfully complete a CUND9xxx course; and
- (b) Students who did not study Chinese language during their secondary education and have not reached the required proficiency level for CART9001 or CSSC9001 should seek approval from the Board of the Studies for exemption from the Chinese language enhancement requirement, and take a course in either Chinese language or Chinese culture offered by the Chinese Language Centre of the School of Chinese (CHIN95xx) in lieu.

#### **CART9001. Practical Chinese for Arts Students (6 credits)**

This course is designed to promote the students' professional use of Chinese language in the workplace. The course will familiarize students with modern Chinese grammar, the correction of mistakenly written Chinese characters and various types of practical Chinese writings in professional contexts. Students are required to complete a series of communication- rich oral and written assignments and an examination. Special emphasis is given to the style and rhetoric of reader-based writings to heighten students' linguistic sensitivity.

This course will be offered in the second semester of the third year.

Assessment: 50% coursework, 50% examination.

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#### **CSSC9001. Practical Chinese for Social Sciences Students (6 credits)**

Featuring problem-based learning (PBL) and collaborative learning approaches, this course aims to help students, through seminars and cases-based workshops, develop the ability to use the Chinese language effectively in the workplace. A key focus is on the use of Putonghua in presenting information for audiences. Essential techniques for producing office documents as well as reports will be discussed. Training in reading and writing the correct forms of traditional and simplified Chinese characters will also be provided.

Assessment: 70% coursework, 30% examination.

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#### **CUND9001. Basic Spoken and Written Cantonese for Mandarin Speakers (6 credits)**

This intensive Cantonese language course is designed for Mandarin (Putonghua) speakers who have no prior knowledge of Cantonese. The course aims to assist students in mastering Jyutping, the Cantonese romanization system, while simultaneously cultivating students' ability to communicate effectively in Cantonese, both orally and in written form, across a variety of situational conversations. Throughout the course, students will be exposed to practical sentence structures and a wide range of useful vocabulary related to various aspects of daily life. Furthermore, the curriculum allows students to gain insight into Hong Kong culture.

Assessment: 70% coursework, 30% examination.

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#### **CUND9002. Practical Chinese and Hong Kong society (6 credits)**

This course is specifically designed for the students from the Mainland. With Putonghua as the medium of instruction, it aims to underscore the characteristic styles and formats of practical Chinese writings in the workplace context in Hong Kong. Topics addressing the rhetorical strategies for reader-oriented professional writings are included to strengthen the students' command of the language. The evolution of Cantonese and the lexical and phonetic systems of this dialect will be explored. The local history and

culture of Hong Kong will also be considered. On-site visits are organized to deepen the students' understanding of local traditions and, more importantly, to enhance their ability to appreciate and accept cultural and regional differences. Students will be able to apply the concepts and skills to accomplish different tasks effectively and persuasively in diverse and complex issues in oral and written forms as well as to produce good-quality practical writing.

Assessment: 50% coursework, 50% examination.

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### **CUND9003. Cantonese for non-Cantonese speaking students (6 credits)**

This course is designed specifically for Putonghua speaking students that are proficient in the use of the Chinese language. It aimed at enabling students to learn the characteristics of Hong Kong written and spoken Chinese language, to discover the differences in vocabulary and expression between the Cantonese dialect and Putonghua. Through a comparative analysis of Putonghua and Cantonese, this course will familiarize students with traditional and simplified Chinese characters, strengthening their communication skills in everyday life, and to have a proper understanding of the culture, traditions and people in Hong Kong. This course is essential to students who must adapt to lifestyle in Hong Kong within a short period of time.

Assessment: 60% coursework, 40% examination.

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### **CUND9004. Practical Applied Chinese Writing and Effective Presentation Skills for Non-local Mandarin Speaking Students (6 credits)**

The course aims to cultivate non-local Mandarin-speaking students' logical thinking and critical thinking skills. Through the exploration of various interdisciplinary knowledge topics, students are encouraged to analyze and evaluate information, such as a variety of the essays mainly focusing on the important social and economic issues, as well as the movies released between 1995 and the present. The students will also be provided with opportunities to engage in writing, group discussions and presentation, allowing them to practice their critical thinking skills and develop their ability to express their thoughts effectively using Mandarin. CUND9004 will construct a coherent, sustainable, and in-depth content to help students build strong arguments, enhance their lexical and syntactic knowledge, as well as enhance their ability to analyze information, construct well-reasoned arguments, and make informed decisions.

Assessment: 70% coursework, 30% examination.