

## **REGULATIONS FOR THE DEGREE OF MASTER OF ARTS (MA)**

*These Regulations apply to candidates admitted to the Master of Arts curriculum in the academic year 2022-23 and thereafter.*

*(See also General Regulations and Regulations for Taught Postgraduate Curricula)*

Any publication based on work approved for a higher degree should contain a reference to the effect that the work was submitted to the University of Hong Kong for the award of the degree.

The degree of Master of Arts (MA) is a postgraduate degree awarded for the satisfactory completion of a prescribed course of study in one of the following fields: Art History; Chinese Historical Studies; Chinese Language and Literature; Creative Communications; English Studies; Hong Kong History; Linguistics; Literary and Cultural Studies; Music Studies and Translation. These fields of study will not necessarily be offered every year.

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### **MA 1 Admission requirements**

To be eligible for admission to the courses leading to the degree of Master of Arts, candidates

- (a) shall comply with the General Regulations;<sup>1</sup>
- (b) shall comply with the Regulations for Taught Postgraduate Curricula;
- (c) shall hold
  - (i) a Bachelor's degree of this University; or a qualification of equivalent standard from this University or another comparable institution accepted for this purpose;
  - (ii) in respect of the courses of study leading to the degree of Master of Arts in the field of Art History, either a Bachelor's degree with a major in art history; or a Bachelor's degree in another subject and substantial art-related experience;
  - (iii) in respect of the courses of study leading to the degree of Master of Arts in the field of Chinese Language and Literature, a Bachelor's degree with a major in Chinese or a closely related subject;
  - (iv) in respect of the courses of study leading to the degree of Master of Arts in the field of English Studies, a Bachelor's degree with a major in English or a closely related subject;
  - (v) in respect of the courses of study leading to the degree of Master of Arts in the field of Hong Kong History, a Bachelor's degree with a major in history; or a Bachelor's degree with a major in another subject with experience of studying history;
  - (vi) in respect of the courses of study leading to the degree of Master of Arts in the field of Linguistics, a Bachelor's degree with a major in Linguistics or a closely related subject;
  - (vii) in respect of the courses of study leading to the degree of Master of Arts in the field of Music Studies, a Bachelor's degree with a major in music; or a Bachelor's degree with a major in another subject with experience studying music;
  - (viii) in respect of the courses of study leading to the degree of Master of Arts in the field of Translation, a professional qualification deemed to be equivalent to a Bachelor's

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<sup>1</sup> In addition to the admission requirement specified in General Regulation G 2, the Faculty also requires:

- (a) TOEFL: a Test of Written English (TWE) score of 4 or above or a Writing score of 25 or above in the internet-based TOEFL (not applicable to the MA in Chinese Historical Studies and the MA in Chinese Language and Literature); and
- (b) IELTS: a minimum overall Band of 7 with no subtest lower than 5.5.

- degree; and
- (d) shall satisfy the examiners in a qualifying examination if required.
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#### **MA 2      Qualifying examination**

- (a) A qualifying examination and/or interview may be set to test the candidates' formal academic ability or their ability to follow the courses of study prescribed. It shall consist of one or more written papers or their equivalent and may include a project report.
- (b) Candidates who are required to satisfy the examiners in a qualifying examination and/or interview shall not be permitted to register unless they have satisfied the examiners in the examination and/or interview.
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#### **MA 3      Award of degree**

To be eligible for the award of the degree of Master of Arts, candidates

- (a) shall comply with the General Regulations;
- (b) shall comply with the Regulations for Taught Postgraduate Curricula; and
- (c) shall complete the curriculum as prescribed in the syllabuses and satisfy the examiners in accordance with the regulations set out below.
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#### **MA 4      Period of study**

- (a) The curriculum shall normally extend
- (i) in the fields of Art History, Creative Communications, Linguistics, and Music Studies, over one academic year of full-time study, with a maximum period of registration of two academic years;
  - (ii) in the fields of Chinese Historical Studies and Translation, over two academic years of part-time study, with a maximum period of registration of four academic years;
  - (iii) in the field of Chinese Language and Literature, over one academic year of full-time study or two academic years of part-time study, with a maximum period of registration of two academic years of full-time study or four academic years of part-time study; and
  - (iv) in the fields of English Studies, Hong Kong History, and Literary and Cultural Studies, over one academic year of full-time study or two academic years of part-time study, with a maximum period of registration of two academic years of full-time study or three academic years of part-time study.
- (b) Candidates shall not be permitted to extend their studies beyond the maximum period of registration specified in MA 4(a), unless otherwise permitted or required by the Board of the Faculty.
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#### **MA 5      Completion of curriculum**

To complete the curriculum, candidates

- (a) shall satisfy the requirements prescribed in TPG 6 of the Regulations for Taught Postgraduate Curricula;
- (b) shall follow courses of instruction and complete satisfactorily all prescribed written work;
- (c) shall complete and present a satisfactory capstone experience on a subject within their fields of study;
- (d) shall satisfy the examiners in all prescribed courses and in any prescribed form of

- assessment as prescribed in the syllabuses; and
  - (e) shall satisfy the examiners in an oral examination if required.
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#### **MA 6      Advanced standing**

Advanced Standing may be granted to candidates in the field of Translation in recognition of studies completed successfully before admission to the curriculum. Candidates who are awarded Advanced Standing will not be granted any further credit transfer for those studies for which Advanced Standing has been granted. The amount of credits to be granted for Advanced Standing shall be determined by the Board of the Faculty, in accordance with the following principles:

- (a) a candidate may be granted a total of not more than 20% of the total credits normally required under a curriculum for Advanced Standing unless otherwise approved by the Senate;
  - (b) application for Advanced Standing will only be considered if the previous studies were done within 5 years before admission to the curriculum;
  - (c) Advanced Standing will not be granted for elective course and capstone experience; and
  - (d) credits granted for Advanced Standing shall not normally be included in the calculation of the GPA unless permitted by the Board of the Faculty but will be recorded on the transcript of the candidate.
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#### **MA 7      Capstone experience**

Subject to the provisions of Regulation MA 5(c), the title of the capstone experience (dissertation, portfolio or individual project) shall be submitted for approval by a date as prescribed in the syllabuses for each field of study. Similarly, the capstone experience shall be presented by a date as prescribed in the syllabuses for each field of study. Candidates shall submit a statement that the capstone experience represents their own work (or in the case of conjoint work, a statement countersigned by their co-worker(s), which shows their share of the work) undertaken after registration as candidates for the degree.

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#### **MA 8      Assessment**

- (a) The assessment for each course shall be as specified in the syllabuses. Only passed courses will earn credits. Grades in all fields of study shall be awarded in accordance with TPG 9(a) of the Regulations for Taught Postgraduate Curricula.
- (b) Candidates who have failed to satisfy the examiners on the first attempt in not more than two courses, excluding the capstone experience, in an academic year may be permitted to
  - (i) present themselves for re-examination in the failed course(s) on a specified date or re-submit their work for the failed course(s) for re-assessment within a specified period determined by the Board of Examiners for Taught Postgraduate Curricula, but no later than the end of the following semester (not including the summer semester); or
  - (ii) repeat the failed course(s) by undergoing instruction and satisfying the assessment requirements; or
  - (iii) for elective courses, take another course in lieu and satisfy the assessment requirements.
- (c) Subject to the provisions of Regulation MA 5(c), candidates who have failed to present a satisfactory capstone experience may be permitted to revise and re-present the capstone experience within a specified period determined by the Board of Examiners for Taught Postgraduate Curricula.

- (d) There shall be no appeal against the results of examinations and all other forms of assessment.

## **MA 9 Discontinuation**

Candidates who

- (a) are not permitted to present themselves for re-examination/re-submission in any written examination or coursework assessment in which they have failed to satisfy the examiners or to repeat the failed course(s); or
- (b) are not permitted to revise and re-present the capstone experience; or
- (c) have failed to satisfy the examiners on second attempt in any coursework assessment, examination, or the capstone experience; or
- (d) have failed more than two courses, excluding the capstone experience, on the first attempt in an academic year; or
- (e) have exceeded the maximum period of registration as specified in MA 4

may be required to discontinue their studies under the provisions of General Regulation G 12.

## **MA 10 Assessment results**

On successful completion of the curriculum, candidates who have shown exceptional merit may be awarded a mark of distinction, and this mark shall be recorded in the candidates' degree diploma.

## **SYLLABUSES FOR THE DEGREE OF MASTER OF ARTS (MA)**

### **ART HISTORY**

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Art History curriculum in the academic year 2021-22 and thereafter.*

The MA in the field of Art History is taught by the Department of Art History and provides advanced training in both academic art history and professional curatorial work. With dual expertise in both Asian and western art history, the department offers a unique programme enabling students to conduct in-depth study in Asian art, western art, and intercultural aspects of art. One required core courses introduces advanced academic skills in art historical methodology, research, and writing, with a second required core course introducing advanced curatorial skills in techniques and materials, connoisseurship, and aspects of museum work. Elective courses give students the flexibility to shape a curriculum suitable to their individual needs and interests. The MA dissertation is a capstone course completed during the summer months under the supervision of an expert supervisor.

The MA curriculum comprises six semester-long courses and a dissertation, distributed in the following way:

- 3 required core courses (6 or 9 credits each)
- 2 elective MA courses (9 credits each)
- 1 elective course cross-listed with undergraduate courses (6 credits)
- 1 MA dissertation (12 credits)

All instruction is in English and assessment is 100% coursework, which may include discussion, oral presentations, research essays, various kinds of short writing assignments, and tests.

## COURSES

*(1) All MA students are required to take the following three core courses.*

### **ARTH7001. Art History: Goals, Methods, and Writing (9 credits)**

This is the first of the MA's two compulsory core courses. It introduces students to the fundamental concepts and practices of art history by examining major methodologies and issues that shape the past, present and future of our discipline, including formalism, iconography, connoisseurship, materiality, social art history, post-colonialism, and the analysis of gender, globalisation, and the art world. Teaching is seminar-based and centers on the discussion and critique of key art-historical texts. In assessment, a strong emphasis is placed on acquiring specialised writing and research skills, and on preparation for dissertation writing.

Assessment: 100% coursework.

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### **ARTH7002. Art History: Materials, Techniques, and Collections (9 credits)**

This is the second of the MA's two compulsory core courses. It introduces students to the key institutions and practices of the art world, and to a range of the materials, media and techniques that art historians and other professionals are concerned with. Teaching is largely seminar and discussion-based, combined with site visits to collections and/or studios. In assessment, emphasis is placed on a grasp of key concepts, on precise examination and description of artworks, and on acquiring exhibition-related skills.

Assessment: 100% coursework.

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### **ARTH7011. Dissertation writing workshop (6 credits)**

This course is a prerequisite for the programme's capstone experience (ARTH7999) and focuses on training students in the fundamentals of critical thinking, scholarly writing and research methods. It also aims to develop students' facility with those skills particular to the discipline of art history, such as visual analysis. The course is thus designed to thoroughly prepare students for the task of writing their M.A. dissertation, an in-depth research essay that analyzes a specific topic in depth and which must be written and formatted in accordance with professional standards in the field of art history, including the proper use of citations and a bibliography.

Assessment: 100% coursework.

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*(2) Students choose two MA electives from the following list.*

### **ARTH7003. Seminar in Asian Art (9 credits)**

This seminar will focus in depth on one area of Asian art and visual culture, with an emphasis on art historical strategies. Students will prepare a seminar paper drawing on knowledge of a certain area, but will further be encouraged to demonstrate a critical approach to broader methodological and theoretical issues.

Assessment: 100% coursework.

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**ARTH7004. Seminar in Chinese Art (9 credits)**

This seminar will focus in depth on one area of Chinese art history with an emphasis on object research and close visual analysis. Where possible, students will be working directly with objects. Students will prepare a seminar paper focusing on a specific artwork or type of artworks. They will further be encouraged to demonstrate a critical approach to a broad range of methodological and theoretical issues.

Assessment: 100% coursework.

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**ARTH7005. Seminar in Western Art, 5<sup>th</sup> to 15<sup>th</sup> Centuries (9 credits)**

The Middle Ages began with the radical transformation of the society and culture of Classical antiquity, and ended with a Renaissance that claimed to revive it. The migration of new peoples into Europe, the rise of Christianity and Islam, the advent of feudalism and mercantile cities, the development of monastic communities, universities, pilgrimage sites and royal courts all drove the development of manifold new forms of art and architecture. This course covers a selected range of key artworks and topics from the period, as well as a range of historiographic and conceptual approaches by which art historians have sought to explore them.

Assessment: 100% coursework.

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**ARTH7006. Seminar in Western Art, 15<sup>th</sup> to 18<sup>th</sup> Centuries (9 credits)**

In the early-modern period, beginning in the Renaissance and continuing into the Baroque era, the visual arts of Europe were transformed by a series of aesthetic, intellectual, technological, political and economic changes. The artistic legacy of this period continues to inform the identity of 'Western Civilisation' and the practices and values of the art world to the present day. This course covers a selected range of key artists and topics in the period, as well as a range of historiographic and conceptual approaches by which art historians have sought to explore them.

Assessment: 100% coursework.

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**ARTH7007. Seminar in Western Art, 18<sup>th</sup> to 20<sup>th</sup> Centuries (9 credits)**

This seminar course focuses on the history of western art between the 18<sup>th</sup> and 20<sup>th</sup> centuries. It analyzes in depth a particular set of historical issues, treating a variety of individual works and artists while paying particular attention to national or cultural differences among them. Students will read and discuss readings related to current theories and methodologies in this area of art history.

Assessment: 100% coursework.

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**ARTH7008. Seminar in Contemporary Art (9 credits)**

This course will provide a critical introduction to key issues and debates about contemporary art and exhibition making within the increasingly interconnected, yet unevenly developed globalizing world. With a specific focus on a selection of artworks, projects and exhibitions, this course will examine the social, cultural and political contexts in which they were created and presented, analysing their form, content, reception and subsequent interpretation. By virtue of these chosen case studies, students will consider and explore how artistic practices and exhibitions have produced, framed and impacted recent art historical knowledge.

Assessment: 100% coursework.

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**ARTH7009. Seminar in Art History Research and Writing (9 credits)**

MA students will select one of the UG lecture course on offer either in Semester I or II and enroll at the graduate level. MA students will be expected to attend lectures and participate as normally expected at the 2000 level, but in addition will be required to produce more advanced coursework and to attend special tutorials as arranged by individual instructors.

Assessment: 100% coursework.

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*(3) Students choose one undergraduate elective from the following list.*

**AFRI3008. African arts in museums: Collecting and exhibiting "Africa" (6 credits)**

This course introduces students to the relevant role that exhibitions have played in the conceptualization of African arts and African art history during the 20th century, as well as how these exhibitions have in turn contributed to a reconceptualization of core concepts/issues in Western art history in the recent past. Students will start from a critical analysis of the politics of exhibiting cultures in museums and gallery collections through some of the most representative exhibitions of African arts during the 20th century. In the second half of the course, students will create their own virtual exhibitions of African arts as a means to experience the complexity and relevance of curatorial work and to reflect upon the implications of their own representations of Africa.

Assessment: 100% coursework.

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**ARTH3011. The image in the era of religious reformations (6 credits)**

In the 17th century, the visual arts of Europe continued to be shaped by the political, social and cultural convulsions that had broken out during the Protestant Reformation. This course examines the impact of changing religious practices, concerns and controversies in early modern Europe, with a focus on the second half of the 16th Century and the first half of the 17th. We will examine the phenomenon of iconoclasm, and the emergence of religious images that responded to specifically Protestant concerns. South of the Alps and Pyrenees, we will look at the concerns surrounding the sacred image in Catholic societies as its religious functions became increasingly hard to reconcile with its artistic qualities, at the impact of the Catholic Reformation, censorship, mystic visions, naturalism, and the development of the Baroque style. Artists covered include Michelangelo, Caravaggio, Annibale Carracci, Rubens and Bernini.

Assessment: 100% coursework.

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**ARTH3012. Cross-cultural interactions in the 19th century (6 credits)**

This course examines artistic interactions between western and non-western cultures brought on by scientific exploration, diplomacy and war, imperialism, and trade in the period 1750-1900. We study various ways in which European and American artists responded to the cultures they encountered elsewhere in the world, as well as how non-westerners responded to the west. Emphasis is placed on the diverse processes of cultural interaction and their impact on the development of modernity in different cultural contexts. Major non-western regions to be studied might include China, Japan, India, the Near East, and Africa.

Assessment: 100% coursework.

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**ARTH3013. Hong Kong art workshop (6 credits)**

This course will introduce Hong Kong art and related aspects of Hong Kong visual culture. It will be taught in a workshop format, and will provide the opportunity for students to develop skills in art criticism as well as an understanding of Hong Kong art history.

Assessment: 100% coursework.

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**ARTH3014. The whys of where: an East Asian art history of imaginative geographies (6 credits)**

This course will examine the relationship between image-making and cultural encounters at regional and trans-national levels, and the role of visual artefacts in the making of real and imaginative geographies. The module is not designed to provide a comprehensive overview of East Asian art, but to encourage discussions and debates about how structures of knowledge including images were used to form cultural identities and geographies. In each instance, connections, commonalities, and differences are examined as patterns within East Asia.

Assessment: 100% coursework.

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**ARTH3015. Arts of India (6 credits)**

From the dawn of Buddhism to the present day, art and visual culture have played a central role in how India is imagined both within the country and beyond. The visual landscape of India is punctuated by the iconic images of gods and goddesses, the architectural expressions of Islam, and the legacy of the colonial rule. Through an interdisciplinary but historically rooted approach, this course addresses Buddhist and Hindu art, the art patronage of both Mughal and sub-imperial courts and will conclude with a discussion of artistic practice under colonial rule through to India's independence in 1947

Assessment: 100% coursework.

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**ARTH3020. Women making art after 1960 (6 credits)**

Issues of sexuality, subjectivity, gender, and domesticity have been central to women making art since the 1960s. In response to the urgent need for reconsidering women's contribution to the constitution and representation of sociocultural and geopolitical realities within the international art world beyond Euro-American centers this module grounds the historical discussion of these concepts in a broader global context. The first half of the course reviews key issues and debates in western feminist art movements between the 1960s and 1980s. The inclusion of case studies on the works of women artists, including Mona Hatoum, Nikki S. Lee, Yin Xiuzhen, Shen Yuan, and ON Megumi Akiyoshi in the second half of the course aims at introducing new artistic contents, and alternative cultural formats and theoretical paradigms to the on-going construction of a feminist history of art within the increasingly interconnected, yet unevenly developed globalizing contemporary society.

Assessment: 100% coursework.

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**ARTH3021. Visual culture in the age of European expansion ca. 1450-1750 (6 credits)**

This course examines art and architecture produced by and for Europeans in the context of the early-modern exploration and colonisation that brought European peoples into closer contact with a broader range of cultures than they had previously known. Beginning in the 15th century and continuing into the 18th, the processes of trade, religious conversion, scientific study, mass enslavement, conquest, and settlement that ensued established some of the foundations of the modern world; not least because of the new forms of visual representation Europeans adopted to better comprehend (and exploit) their expanding world. This course covers a broad range of objects relating to Europe and the



Mediterranean, North America and Asia which exemplify the role of the visual arts in the social and intellectual transformations that accompanied colonialism, including paintings, sculptures, prints, maps, buildings, city plans, collections, fountains and gardens. Topics covered include the changing representation of cultural, gender, ethnic, and racial identity; new concepts of savagery and civilisation; the rise of colonial cities; the spread of Christianity; diplomacy across cultures; and scientific ‘curiosity’ and natural history.

Assessment: 100% coursework.

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### **ARTH3022. Visual culture of modern Japan (6 credits)**

Eighteenth century Edo (now known as Tokyo) was the world's largest city. It was the military headquarters of the shoguns, a cosmopolitan city with a vibrant milieu of merchants, samurai, actors, courtesans, craftsmen and artists. By the nineteenth century, it was transformed into Tokyo, the imperial capital with a reformed political infrastructure. This course will focus on the artistic traditions that were transformed and transplanted from Edo into Tokyo. Topics of discussion will include the revival of classical imagery, popular culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century, the reconstruction of Tokyo and its artistic practices after the World War Two, and the impact of Japanese architecture, design and popular culture over the past twenty years.

Assessment: 100% coursework.

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### **ARTH3023. Is Spain different? Spanish art from the Visigoths to Picasso (6 credits)**

The eminent art historian Erwin Panofsky once asserted that, “in Spain, anything is possible.” He meant this to signify that Spanish art is an art apart, following its own rules. Artistic production from the Iberian Peninsula has alternately been regarded as derivative, borrowing or copying from other European currents, or conceptualized as something completely its own. During this course, students will examine Spanish art from a range of cultural and temporal contexts across the country’s history—Visigothic, Islamic, Romanesque, Gothic, Renaissance, Baroque, and Modern—while maintaining an ongoing critical discourse on the particularities of Spain and questioning whether we can speak of trends consistent to the Spanish experience.

Assessment: 100% coursework.

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### **ARTH3028. The mirror and the globe: Courtly arts of India 16-19th century (6 credits)**

The course provides an overview of the development of Imperial and Sub-imperial art in India from the 16th to the 19th century. The art of the Mughal court evinces a dynamic visual response to an ever-changing cultural and political environment. Lectures will be arranged chronologically to highlight how art (and in some cases architecture) was used as a tool for building a united empire. Issues of local and global cultural exchange are of principal concern in the course and we will consider the arrival of the Mughals in India, the development of Imperial and Sub-imperial schools of painting, the expression of regional artistic difference, the production of miniatures within an atelier system and the impact of contact with Europe.

Assessment: 100% coursework.

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### **ARTH3029. Preservation and conservation: Practices and concepts (6 credits)**

This course explores the field of preservation and conservation within the GLAM (Galleries, Libraries, Archives and Museums) sector, with a specific focus on collections care and object handling. The terms Preservation and Conservation will be examined, and students will be introduced

to the history and ethics related to the field. Emphasis is placed on understanding agents of deterioration and the environmental impacts on objects, along with collection care philosophies and methods. Outcomes will be obtained through lectures, readings, discussions, site visits and the hands-on examination of artefacts. This course is taught by the conservation staff of the HKU Libraries Preservation Centre. It is designed to introduce students to the field of preservation and conservation, and to the skills and further study required to pursue a career in conservation or a related specialism. Assessment: 100% coursework.

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**ARTH3030. Interrogating the "classical": The art of ancient Greece and Rome for the 21<sup>st</sup> century (6 credits)**

Western art and culture owes an enduring debt to the civilizations of ancient Greece and Rome. Indeed artists and intellectuals of the 18<sup>th</sup> and 19<sup>th</sup> century, responding to the rediscovery of material culture and texts from the Classical past, laid the foundations of the discipline of Art History. For better or worse then, for two millennia core concepts of aesthetic meaning and evaluation, as well as vocabularies of style and design created in antiquity have been copied, reinterpreted, subverted, and continue to inspire to this very day. This class therefore aims to introduce and survey these core concepts while also taking a critical look at the ways in which we interpret the materiality and context(s) of Greek and Roman art. Each week we will examine key works of art and architecture from the ancient Mediterranean in order to highlight questions, themes and processes important to the study of the visual arts as a whole.

Assessment: 100% coursework.

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**ARTH3031. Image, Text and Visuality: Painting in and around China during the 12<sup>th</sup> to 14<sup>th</sup> centuries (6 credits)**

During Middle Period China, eastern Asia and environs constituted a group of neighboring polities that through tribute and commerce participated in cultural and artistic interactions. Paintings and related practices including writing about art and understanding the ways to regard art also circulated within Asia. This course introduces culturally important works of art and texts associated with them in order to consider ways to interpret the imagery in its original historical environment. The course seeks to reclaim the complexities of the meanings the paintings evoked while considering the roles of inherited and imported artistic practices.

Assessment: 100% coursework.

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**ARTH3032. Art and Architecture of Colonial Latin America (6 credits)**

This course examines the cultural and visual pluralism of Latin America from the pre-Columbian era through the colonial period, with a focus on the Spanish colonies. Three centuries of contact and exchange between Europe and the Americas produced artistic and cultural contexts that were distinct from those in earlier periods on both continents, yet research in the field yields divergent assessments of Spanish colonial art and culture: evidence of domination and resistance often conflicts or coexists with examples of hybridity, adaptation, and assimilation. We will examine various forms of visual and material culture, including painting, sculpture, architecture, textiles, maps, manuscripts, ritual performances, and objects of daily use.

Assessment: 100% coursework.

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**ARTH3033. Sex, gender, and the body in early modern art (6 credits)**

This course examines early modern conceptions of gender, sexuality, and the body through the lens of visual and material culture ranging from late medieval France and Renaissance Italy to colonial New Spain. Particular attention will be paid to interrogating, challenging, and nuancing conceptual binaries such as masculinity/femininity, heterosexuality/homosexuality, celibacy/marriage, and humanity/divinity from a historical perspective, as well as to investigating origins of modern racism, sexism, and ableism in the West. We will examine a variety of objects including portraits, prints, illuminated manuscripts, and items for domestic use, as well as excerpts from texts that complicate gender paradigms, such as the writings of Christine de Pizan and mystical accounts of the maternal traits of Jesus.

Assessment: 100% coursework.

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**ARTH3034. From the village to hyperbuilding: shaping the built environment in Southeast Asia (6 credits)**

How do certain built forms come to define and defy a region? Who are the actors shaping them? How are they mobilized and shared across context? Throughout this semester, we will explore the many tangible and intangible forces that have influenced the contemporary built environment in Southeast Asia, from climate change to ghosts. With a focus on twentieth century nation-states, this course begins with the construction of “Southeast Asia.” Each week examines how debates surrounding aesthetics and built form, often global in scope, play out within specific contexts. Some of these topics include environmental change and water management, tensions over public space and street vending, and the impact of economic booms and busts on monumental architecture and urbanism. In other words, we will not only examine how Southeast Asia was constructed and shaped as a region, but more broadly how art, architecture, infrastructure and urbanism is shared across context and what makes it unique to a given time and place.

Students are not only expected to leave this course with a stronger understanding of the actors, global processes and events shaping Southeast Asia and the built environment that defines it, but they should also develop visual analysis skills necessary to read and write about built space. Course discussions and assignments unpack the aesthetic traditions and politics surrounding specific cases in order to complicate what it means to be global, regional or local. As a result, content will go beyond Southeast Asia and the assigned readings for each week cut across disciplines, drawing from Art and Architectural History, Anthropology, Urban Planning, and Geography.

Assessment: 100% coursework.

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**ARTH4002. Perspectives in Asian art (6 credits)**

This seminar will focus in depth on one area of Asian art and visual culture, with an emphasis on art historical strategies. Students will prepare a seminar paper drawing on knowledge of a certain area, but will further be encouraged to demonstrate a critical approach to broader methodological and theoretical issues.

Assessment: 100% coursework.

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**ARTH4003. Perspectives in Western art (6 credits)**

This seminar will focus in depth on one area of Western art and visual culture, with an emphasis on art historical strategies. Students will prepare a seminar paper drawing on knowledge of a certain area, but will further be encouraged to demonstrate a critical approach to broader methodological and theoretical issues.

Assessment: 100% coursework.

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**ARTH4004. Perspectives in art history (6 credits)**

This course, in the form of seminars, requires active participation from students. It is intended for students in their fourth year who have already engaged seriously with art history during their previous study. It aims to deepen students' understanding of the discipline of art history. The course interrogates prevailing art historical scholarship by exploring both the parameters of the discipline in general and specific locations or eras. Case studies consider modes of interpretation in combination with primary documents, secondary interpretations, and historiography.

Assessment: 100% coursework.

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**ARTH4006. Independent research project in art history (6 credits)**

This course is intended for advanced students with a strong reason for researching a particular art historical topic in depth. Students undertake substantial original research and produce an extended essay, under the supervision of a teacher in the department. The supervising teacher's approval must be secured before enrolling in this course.

Assessment: 100% coursework.

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**ARTH4007. Sites of representation: Artistic practices from colonial to independent India (6 credits)**

This class is a thematic investigation into Indian art from the late colonial period through Independence in 1947. Over this span of roughly fifty years the politics of style sat at the hub of many debates about modern art. Given that India has a rich tradition of artistic expression, many asked whether modern art should look to India's past or to the international for inspiration. Topics will include the rejection of European-style oil painting, the advance of a "new Indian" aesthetic, and how various social and political changes impacted artistic production.

Assessment: 100% coursework.

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**ARTH4008. Art, writing, printing and printmaking in early-modern Europe (6 credits)**

The invention of printing with movable type, and the concurrent invention of printmaking technologies capable of reproducing images, marked an epochal development in European culture. This course investigates the ways in which these technologies arose and developed. We examine the new media that transformed visual culture in the 16th, 17th and 18th centuries, as well as the impact of printing on older forms of visual art, such as painting, sculpture and architecture, and on artistic training and collecting. In studying these developments, we will look at printmakers like Dürer, Marcantonio, Lucas van Leyden, Cort, Callot, Goltzius, Rosa and Rembrandt. This class incorporates a compulsory field trip.

Assessment: 100% coursework.

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**ARTH4009. Perspectives in contemporary art (6 credits)**

This course examines key issues and debates about the production, exhibition and circulation of contemporary art within an increasingly interconnected, yet unevenly developed contemporary art world. Concentrating on key case studies, which engendered, framed, investigated and reflected on contemporary art historical knowledge, this course explores the social, cultural and political contexts where they were created and presented, analysing their form, content, reception and subsequent

interpretation. Through the discussion of the legacies of these case studies, this course also interrogates the specific ways in which they have affected contemporary art and its display.

Assessment: 100% coursework.

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*(4) All MA students are required to complete the following MA dissertation.*

**ARTH7999. Capstone Experience: MA Dissertation in Art History (12 credits)**

The MA Dissertation in Art History is an in-depth research essay that analyzes a specific topic in depth. It is completed under the supervision of an expert in the relevant area of study. Students develop their dissertation topic in collaboration with the supervisor. The dissertation is written and formatted in accordance with professional standards in the field of art history, including the proper use of citations and a bibliography. The required length is 10,000 words, excluding notes and bibliography.

Prerequisite: ARTH7011

Assessment: 100% coursework.

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**CHINESE HISTORICAL STUDIES**

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Chinese Historical Studies curriculum in the academic years 2019-20, 2020-21, 2021-22 and 2022-23.*

PURPOSE

The MA in the field of Chinese Historical Studies curriculum aims at providing students with the requisite knowledge and training to conduct independent research in Chinese history. It also caters for the continuing education needs of secondary school teachers and enthusiasts of Chinese history and culture.

CURRICULUM STRUCTURE

The curriculum includes several semester-length courses in Chinese historical materials and methodology, Chinese historiography, and various topics related to the history and culture of imperial, modern and contemporary China.

Students in this curriculum are required to complete eight courses (4 core and 4 elective) and a dissertation. Coursework teaching is held from September of the first year until December of the following year. There are usually three sessions of two contact hours per week.

At least ten courses will be selected from the following categories and be taught in each cycle.

**Core Courses**

**CHIN6007. Imperial China: Thematic Studies (6 credits)**

This course examines the political development of successive dynasties and their significance in the overall context of Chinese history. Major institutional establishments and cultural achievements of different historical periods will also be discussed.

Assessment: 100% coursework

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**CHIN7005. New Approaches to Chinese History (6 credits)**

This course attempts to explore the new research approaches and trends in Chinese history studies, especially after the rise of the “China-centered” approach in the US in the 1980s. Apart from assessing the academic achievements of the mainland, Taiwan, Hong Kong, East Asia and the West, it also evaluates the roles and limitations of social theories and methods in Chinese historical studies. Scholars with different research interests and expertise will be invited to share their experience with the students in the lectures.

Assessment: 100% coursework

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**CHIN7006. An Introduction to Documentary Sources in Chinese (6 credits)**

This course will appeal not only to students majoring in Chinese history but to students looking to incorporate Chinese sources into their research. Both academic knowledge and practical skills are emphasized across the course curriculum. The academic knowledge imparted ranges from explanations of the classification and circulation of traditional Chinese documents to an introduction to the ideas of noted bibliographers, the special features of major overseas Chinese collections and the latest research output on documentary sources in Chinese published by foreign scholars. In addition to demonstrating how to search different kinds of documentary resources, including Internet resources, the practical skills delivered include the ability to read primary historical documents. Students are also presented with case studies elaborating the use of documentary sources in pursuit of historical research.

Assessment: 100% coursework

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**CHIN7007. An Introduction to Archival Sources in Chinese (6 credits)**

This course is designed to introduce students to the special features of archival sources in Chinese, and enable them to progress to a higher level of proficiency in undertaking Chinese historical studies. Both academic knowledge and practical use of these sources are emphasized across the course curriculum. The course starts with an introduction to the types, compilation and collection of archival sources in Chinese, and then assesses the experience of noted historians in using archival treasures for academic research and analyzes the construction of pre-modern to contemporary Chinese history through these sources, before concluding with a review of archival research in Hong Kong studies. It will demonstrate how to search the major archival collections deposited in local, national and overseas institutions and guide students in reading primary archival documents. Case studies elaborating the use of these sources in pursuit of historical research will also be provided.

Assessment: 100% coursework

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**CHIN7017. Twentieth-Century China: Thematic Studies (6 credits)**

This course examines the political, social and economic development of China in the twentieth century. Special attention is given to the themes of nationalism, revolution and modernization. It aims to show how present-day China has evolved from its recent past.

Assessment: 100% coursework

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**Elective Courses**

A History

**CHIN6011. Education and Examination: the Chinese Experience (6 credits)**

This course examines the history of the Chinese education and examination systems, surveys the changing thoughts about the relation of education, examination and talent nurturing, analyses the impacts of education and examination on politics, economics and society, and critically assesses the roles played by Western education and examination models in the modernization of China.

Assessment: 100% coursework

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**CHIN6012. Chinese Migration History: Inland and Overseas (6 credits)**

This course examines the migration history of Chinese from ancient times to early twentieth century. Topics discussed include the backgrounds and motives of the migrants, the routes they took, their destinations, and their adaptations to their new homes. Special attention will be given to the emigrants of Qing China, their continuous conflicts with local residents, and how the problems they faced and the solutions they adopted reflect certain features of Chinese culture.

Assessment: 100% coursework

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**CHIN7002. Chinese Historiography (6 credits)**

This course provides a broad and systematic overview of the origins and development of Chinese historiography. It examines in detail the teachings of leading Chinese historians and historiographers, both ancient and modern.

Assessment: 100% coursework

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**CHIN7008. Intellectual History of Pre-Qin China (6 credits)**

This course investigates the origin and development of the pre-Qin Chinese thought. With an understanding of the contents and development of the pre-Qin Chinese thought, students can acquire a solid background in Chinese intellectual history and thereby can decipher the intellectual and cultural foundation behind the historical developments of China thereafter. The bulk of the course will be about the various schools of thought of the Eastern Zhou period. The course will center upon the four major pre-Qin schools of thought: Confucianism, Mohism, Daoism and Legalism. As a supplement, other minor schools of thought will also be covered.

Assessment: 100% coursework

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**CHIN7011. History education: the Chinese Experience (6 credits)**

This course provides a broad and systematic overview of the origins and development of history education from ancient time to the present in China. It examines in detail the changing thoughts about history education and analyses the impacts of history education on different aspects of the society.

Assessment: 100% coursework

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**CHIN7012. The Historical Geography of China (6 credits)**

This course is about historical geography of China. Imperial China was a big country with a vast territory. The highly diverse and complex terrain divided the country into many regions with different developments. The terrain characteristics also significantly influenced the decision on the selection of location for the capital and the administrative district planning in all dynasties. Besides, climate change was another major factor affecting agricultural activity, people's livelihood and also political stability. This course will review the influence of geography on political and economic developments in Imperial China. With an understanding of the above contents, students can understand the

importance of the geographic factors in Chinese History.

Assessment: 100% coursework

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**CHIN7013. Hong Kong since 1842 (6 credits)**

The aim of this course is to equip students with necessary knowledge on, and enhance their ability to pursue research on, the history of Hong Kong from the mid-19<sup>th</sup> to late-20<sup>th</sup> centuries. Political, diplomatic, social, cultural, educational and religious issues are introduced, and their interrelated connections discussed, from the historical perspective. Emphasis is placed on training students in the reading of first-hand Chinese historical sources.

Assessment: 100% coursework

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**CHIN7014. History of Women and Gender in China (6 credits)**

This course investigates the roles and history of women, and gender practices in China, from the pre-imperial period to contemporary time. The social and cultural practices in relation to women, and the gender norms of different periods and dynasties will be examined. Factors contributing to the differential gender practices, as well as the significance and impacts of such practices on China will also be studied.

Assessment: 100% coursework

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**CHIN7015. China and the World: A History (6 credits)**

This course examines the interactions and mutual relationships of China and different parts of the world across the long history of China. The social, cultural, technological and other impacts of such interactions on China and the world, and their significance will also be investigated.

Assessment: 100% coursework

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**B Culture**

**CHIN6301. Special Topics in Confucian Classics (6 credits)**

The course focuses on two or more of the following Confucian classics, namely *Shijing* (*Book of Songs*), *Shangshu* (*Book of Documents*), *Liji* (*Book of Rites*), *Zhouyi* (*Book of Changes*), *Chunqiu* (*Spring and Autumn Annals*), *Zuo zhuan*, *Lun Yu* (*Analects*), and *Mengzi*, examining the philological and documentation issues through an in-depth study of the original texts and major commentaries. The relationship between the Confucius and these canons as well as their significance to Chinese culture will also be investigated.

Assessment: 100% coursework

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**CHIN7009. Traditional Chinese Thought and Its Modern Transformation (6 credits)**

This course attempts to explore the characteristics of traditional Chinese thought, and investigate how it underwent a modern transformation in a period of rapid change in the nineteenth century. The course will analyze how the pre-modern Chinese mode of thinking in the political, economic, and social aspects was dominated by Confucianism and later Neo-Confucianism, and how it eventually transformed itself into the modern times under the challenges of Western learning in the late Qing. In addition, the contemporary meanings of those traditional ideas nowadays shared by the Chinese will also be discussed in the lectures.



Assessment: 100% coursework

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**CHIN7010. Modern Chinese Intellectual Trends and Intellectuals (6 credits)**

This course explores the intellectual and cultural trends and the thoughts of the leading Chinese intellectuals in twentieth-century China. It is divided into two parts. The first part examines the intellectual fermentation from the late Qing to the Republican periods. The second part analyzes the thoughts of the intellectuals under the domination of Communist ideology from 1949 to the reform era. It covers the establishment of a modern education system modelled upon the West, the decline of traditional Confucian culture, Chinese elite and their thoughts after the May Fourth Movement, and the intellectual development under the Communist rule. Some best-known historical figures will be selected for case study.

Assessment: 100% coursework

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**CHIN7016. Special Topics in Chinese Religions (6 credits)**

Religions and their practices in China, whether of imperial era, or of contemporary time, will be studied. The emphasis is on the unique features of Chinese religions and their practices, and their relationship with Chinese culture, society, and history.

Assessment: 100% coursework

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**CHIN7018. Chinese Food Culture (6 credits)**

This course aims to showcase the long and prosperous history of Chinese dietary culture and its multifarious roles in Chinese society past and present. The exemplifications and impacts of Chinese dietary culture will be examined through various thematic topics. The role of food items like tea, wine, salt, and sugar in Chinese life and society will be investigated. Topics such as the relations of food and drink with politics, economy, literature, and social life, the origins of various food and drink, and the contribution of ethnic minorities will also be studied.

Assessment: 100% coursework

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**CHIN7019. Understanding Chinese Culture: Fieldwork and Site Visit (6 credits)**

Through a variety of group and individual visits to sites of historical significance, students will be able to adopt a local perspective to learn about Chinese culture more broadly. Hong Kong in particular offers a broad range of possibilities for this course, including religious, architectural, communal, artistic, and archaeological sites. Most activities will be arranged in the form of group visits, but students will also be asked to take advantage of the abundance of cultural heritage in Hong Kong to explore certain sites on their own. If conditions allow, students may also visit sites outside of Hong Kong.

Assessment: 100% coursework

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**CHIN7115. Topics in Hong Kong Culture (6 credits)**

This is a special topic course with each offering focusing on a selected topic within the studies of Hong Kong culture. The particular topic will vary, but the intent of the study will be to develop a critical awareness of the complex dynamics which have shaped Hong Kong culture. Due to its unique history, Hong Kong has developed highly original forms of culture which are theoretically significant. This course provides students with a working knowledge of key concepts of a selected topic in the

field of Hong Kong culture such as cinema and popular music. Students are encouraged to explore actual research issues and consider their theoretical thrust from an interdisciplinary perspective.

Assessment: 100% coursework

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### Capstone Experience

#### **CHIN7999. Capstone Experience: Dissertation in Chinese Historical Studies (12 credits)**

The dissertation should normally be at least 20,000 characters in Chinese or 10,000 words in English. It should be submitted by the prescribed deadline in the second year of study. A topic should be submitted for approval in the second semester of the first year of study. On approval of the dissertation topic, a supervisor will be assigned to each candidate.

Assessment: 100% coursework

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### Assessments

Courses are assessed by coursework as specified in the descriptions of individual courses. Coursework assessment is based on essays, term papers, projects, tests, or other kinds of oral or written work as prescribed by the course instructors.

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### Medium of Instruction

Courses will be generally conducted in Cantonese or Putonghua but a number of them may be taught in English.

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## CHINESE LANGUAGE AND LITERATURE

*These Syllabuses apply to candidates admitted to the Master of Arts in Chinese Language and Literature curriculum in the academic year 2021-22 and thereafter.*

### PURPOSE

The curriculum aims to explore topics of interest in the field of Chinese Studies, to familiarize students with the latest trends in and the methodological approaches to the study of Chinese Language and Chinese Literature and to prepare them to engage in independent scholarly activities by honing their research and presentation skills.

### CURRICULUM STRUCTURE

Students in this curriculum are required to complete 8 elective courses and a capstone experience (dissertation or individual project), i.e. to complete 60 credits. The curriculum can be studied in full-time or in part-time mode. Full-time students are required to complete all credits in 2 consecutive semesters in one academic year. Teaching and assessment are held from September until August of the same academic year. Part-time students are required to complete all credits in 4 consecutive semesters in two academic years. Teaching and assessment are held from September of the first academic year until August of the second academic year. There is one session of two contact hours per week for each elective course.

Elective courses will be selected from the following 4 categories and be offered in each cycle.

## A Chinese Language

### **CHIN6101. Special Topics in Chinese Etymology (6 credits)**

The course is composed of three parts. The first part focuses on Chinese paleographic sources and their application. On the basis of fundamental etymological theories, an in-depth introduction to the recently excavated paleographic sources will be provided, with emphasis on the synthesis between excavated sources and transmitted texts so as to examine the methods and theories relating to the utilization of paleographic sources in the historical and cultural studies of early China. The second part will introduce to students the essential features of the Chinese characters, the principles underlying their constructions, and the process of their evolution. The third part aims to examine the characteristics of the modern Chinese writing system and its functions in connection with the rapid changing modern world.

Assessment: 100% coursework

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### **CHIN6104. Special Topics in Ancient Chinese (6 credits)**

Ancient Chinese is a written form of the classical language used by the Han nationality. This course will provide students with a comprehensive introduction to a broad range of significant topics and issues in the research of ancient Chinese. Research areas highlighted in the course will include Chinese lexicology, semantics, grammar, exegetics, and etymology. Aside from synchronic discussions on the language, this course places particular focus on a diachronic analysis of the language characteristics as revealed by sources from different historical periods, aiming to explore and examine the internal principles and rules governing the language development and changes. After completing this course, students are expected to have profound understanding on the language system of ancient Chinese, enabling them to enhance their capability in reading classical Chinese texts and lay a solid foundation for further research in Chinese philology and linguistics.

Assessment: 100% coursework

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### **CHIN6105. Special Topics in Modern Chinese (6 credits)**

This course introduces and examines a number of special topics in modern Chinese. The selected topics, including the characteristics of Chinese language, ambiguity in modern Chinese, and Chinese language, society and culture, will be comprehensively discussed from various perspectives including etymology, grammar, lexicology, pragmatics and rhetoric. Issues like the special features and common features of modern Chinese, the overlapping of linguistic form and meaning, the mutual relationship and interaction between Chinese language and society/culture, and the development and usage of modern Chinese are explored and analyzed with relevant examples. After completion of this course, students will have a concrete and in-depth understanding of the characteristics, usage, and social and cultural embodiment of modern Chinese.

Assessment: 100% coursework

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### **CHIN7102. Studies in Cantonese (6 credits)**

Cantonese, being a language with a long history, has close relationship with ancient Chinese language and a few minority languages. Modern Cantonese is thus different from Modern Standard Chinese and other Chinese dialects in phonological, lexical and syntactic aspects. Based on a fundamental understanding of the history of Yue dialects, a number of issues in Cantonese concerning its pronunciation, written forms, cultural elements as well as its application in modern society will be discussed in this course.

Assessment: 100% coursework

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**CHIN7110. Topics in Chinese Dialectology and Historical Linguistics (6 credits)**

This course will examine selected issues in the description and history of the Chinese dialects. Topics will focus on how comparative description is used to uncover clues to dialect relationship and historical development, as well as the sociolinguistics of the dialects in relationship to each other and to Mandarin in historical times. Special attention will also be paid to questions of how social history, geography, and population movement affect dialect history and linguistic evolution.

Assessment: 100% coursework

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**CHIN7111. Theory and Practice: Frontiers in Chinese Lexicology (6 credits)**

Chinese lexicography is a discipline that studies the origin, development, construction, composition, classification, developmental changes and norms of Chinese vocabulary. This course systematically introduces the branches of Chinese lexical research, the status of Chinese lexical research in Chinese linguistics, and its relationship with exegesis through several major sections with examples. This course thereby introduces the current research status and expansion space of some major branches of Chinese lexical research, including Chinese historical lexical research, modern Chinese lexical research, Chinese cultural lexical research, Chinese lexical research of language contact, and Chinese as a second language lexical research. It can enhance students' ability to use Chinese vocabulary and apply Chinese lexical theory.

Assessment: 100% coursework

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**B Chinese Literature****CHIN6201. Special Topics in Classical Poetry (6 credits)**

The course introduces and examines classical poetry written by two or more of the prominent Tang and Song poets, such as Meng Haoran, Wang Wei, Li Bai, Du Fu, Bai Juyi, Du Mu, Li Shangyin, Huang Tingjian, Su Shi, and Lu You. The forms and prosody of ancient-style poetry (*gu-ti shi*) and modern-style poetry (*jin-ti shi*) will be discussed. The themes, styles and reception of the representative *shi* poetry will also be thoroughly analyzed.

Assessment: 100% coursework

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**CHIN6202. Special Topics in *ci* and *qu* Verse (6 credits)**

This course examines the genre of *ci* and *qu*. Both of them are supposedly composed for singing or performing and undergo the transformation from folk literature to elite literature. The first part of this course focuses on the development of *ci* from Tang to Qing period. The second part explores the rich theatrical traditions flourishing during the Yuan, Ming, and Qing periods. Through a close reading of selected works taken from the most representative and major writers, this course will guide the students to investigate fundamental topics concerning these two genres, such as origins, generic features, forms and styles, as well as the interplay between popular culture and elite literature, the relationship between the text and the stage, etc. Students will be introduced to the diverse research approaches in the fields and be expected to engage with the current scholarly discussion. Assessment: 100% coursework

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**CHIN6203. Special Topics in Ancient Prose (6 credits)**

The course introduces and examines the masterpieces of prose written by two or more prominent prose writers in the Tang and Song dynasties, such as Han Yu, Liu Zongyuan, Ouyang Xiu, Su Shi, Wang Anshi, Zeng Gong. Through a critical appreciation and detailed analysis of representative pieces of work by these masters, students are expected to be able to interpret and appreciate traditional Chinese prose and to have a sound knowledge of their significance to Chinese literary history.

Assessment: 100% coursework

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#### **CHIN6208. Special Topics in Modern and Contemporary Literature (6 credits)**

This course will introduce and examine special topics in modern and contemporary literature in Chinese with emphasis on historical and cultural context, artistic achievement, as well as the influence of western thoughts. Selected works will be analyzed and commented with reference to literary theories and background contexts. A series of topics including the complicated relationship between Chinese literature and politics in the twentieth century, the evolution of realism and development of modernism, Romanticism, and New Historicism, will be discussed. The objectives of this course are to initiate critical discussion of writers, works and literature phenomena of modern and contemporary literature that arouse students' attention to the particularities and development of Chinese literature, and to develop students' analyzing ability.

Assessment: 100% coursework

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#### **CHIN6209. Studies in Literary Creation (6 credits)**

This course aims to cultivate students to produce original works of two or more of the following genres of writing, namely modern poem, prose, fiction, and drama. The development, artistic features, and writing skills of the genres will be introduced, and selected works of representative writers will be closely examined.

Assessment: 100% coursework

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#### **CHIN7105. Studies in Classical Chinese Fiction (6 credits)**

This course offers an in-depth survey of classical Chinese fiction. Through an overview of its origin and evolution, the characteristics, content and artistic merit of classical Chinese fiction in various historical periods will be analyzed. Selected topics in and representative pieces of traditional Chinese fictional narratives, including Wei-Jin biji novels (literary sketches), Tang chuanqi (short tales), Song and Yuan huaben (script for storytelling), Ming and Qing niuaben (short novels written in the style of scripts for storytelling), zhanghui novels (novels in chapter format) and short novels, will be deeply examined with attention to traditional and recent scholarship so as to familiarize students with the development, defining characteristics as well as the current status of research of classical Chinese fiction.

Assessment: 100% coursework

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#### **CHIN7108. Topical Studies of Chinese Women's Literature (6 credits)**

Studies of Chinese women's literature have drawn increasing scholarly attention and opened up new lines of inquiry in recent decades. This course provides a sequential study of female writers from the Pre-Qin period to the modern era, with emphasis on the *shi* and *ci* poetry by poetesses. For a thorough understanding and appreciation of their works, the course includes an in-depth exploration of their lives in the respective historical settings. The course is designed to help students develop longitudinally a full picture of the literature by Chinese women through the ages and equip them with

techniques to properly conduct research based on the limited official records and biographical materials available.

Assessment: 100% coursework

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**CHIN7112. Love, Sex, and Gender in Traditional Chinese Popular Literature (6 credits)**

Themes of love, sex, and gender are prominent in the world of popular literature and are key ways in which literature participates in the social life of its time and place. This course aims to provide an understanding of these historical relationships and their importance for Chinese literature more generally. Reading and analysis will focus on selections from fiction, drama, folk literature, and songbooks from the Ming and Qing and their comparison will form the basis for discussion of the key themes in the light of changing values, morality and class relations in late imperial Chinese society.

Assessment: 100% coursework

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**CHIN7113. Topics in Sinophone Studies (6 credits)**

This course explores various important issues in modern and contemporary Sinophone works from Taiwan and the Chinese Diaspora. It first introduces the Sinophone framework and key theories relevant to the studies of modern Chinese-language literature. It then looks at certain topics, such as modernism, women's literature, ethnicity, gender, and the literary linkage between different Sinophone locales. While case studies will be drawn primarily from Taiwan, literary works from other Sinophone locales will be brought in for reference and comparison.

Assessment: 100% coursework

Non-permissible combination: CHIN7106. Studies in Literature from Hong Kong and Taiwan

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**CHIN7114. Topical Studies of Hong Kong Literature (6 credits)**

This course introduces students with the development of Hong Kong literature beginning in the early twentieth century to the early twentieth-first century through representative writers and their works, mainly in fiction, prose, and poetry. The selected works will be read closely, with a particular emphasis on their cultural, political, and historical contexts. The cultural production of Hong Kong in different historical periods will also be highlighted to increase the students' understanding of the literary links between Hong Kong, Mainland China, and the rest of the world. In addition to the fundamental knowledge of Hong Kong literature, related conceptual and cultural issues in Hong Kong literature, such as identity formation and spatial writing will be examined in this course.

Assessment: 100% coursework

Non-permissible combination: CHIN7106. Studies in Literature from Hong Kong and Taiwan

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C Chinese Culture

**CHIN6301. Special Topics in Confucian Classics (6 credits)**

The course focuses on two or more of the following Confucian classics, namely *Shijing* (*Book of Songs*), *Shangshu* (*Book of Documents*), *Liji* (*Book of Rites*), *Zhouyi* (*Book of Changes*), *Chunqiu* (*Spring and Autumn Annals*), *Zuozhuan*, *Lun Yu* (*Analects*), and *Mengzi*, examining the philological and documentation issues through an in-depth study of the original texts and major commentaries. The relationship between the Confucius and these canons as well as their significance to Chinese culture will also be investigated.

Assessment: 100% coursework

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**CHIN6304. Special Topics in Chinese Culture (6 credits)**

This course comprises two parts. The first part will examine and analyze traditional Chinese culture in different dimensions, including political, religious, ethnic, social, etc. Selected topics will be investigated and discussed, such as the reasons why autocracy appeared to become a long-term political policy after unity of dynastic China in 221 BC, the Chinese folk beliefs and personification of folk gods and goddess, China's continuous communication with ethnic minorities and the interchange of material and cultural civilization, and the influences of orthodox theories and Confucianism on gender equality, female status and power, chastity concept, and homosexuality. The second part of this course is an in-depth study in Chinese culture by looking into humble and tangible topics such as practices in cuisine, imagery, hunting, inheritance and various other customs. Observing the customary practices by common people yields more perspectives. The discussed topics can map the transformation of traditional and mainstream Chinese culture in face of challenges from Chinese regional, foreign and modern cultures.

Assessment: 100% coursework

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**CHIN7008. Intellectual History of Pre-Qin China (6 credits)**

This course investigates the origin and development of the pre-Qin Chinese thought. With an understanding of the contents and development of the pre-Qin Chinese thought, students can acquire a solid background in Chinese intellectual history and thereby can decipher the intellectual and cultural foundation behind the historical developments of China thereafter. The bulk of the course will be about the various schools of thought of the Eastern Zhou period. The course will center upon the four major pre-Qin schools of thought: Confucianism, Mohism, Daoism and Legalism. As a supplement, 7 other minor schools of thought will also be covered.

Assessment: 100% coursework

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**CHIN7009. Traditional Chinese Thought and Its Modern Transformation (6 credits)**

This course attempts to explore the characteristics of traditional Chinese thought, and investigate how it underwent a modern transformation in a period of rapid change in the nineteenth century. The course will analyze how the pre-modern Chinese mode of thinking in the political, economic, and social aspects was dominated by Confucianism and later Neo-Confucianism, and how it eventually transformed itself into the modern times under the challenges of Western learning in the late Qing. In addition, the contemporary meanings of those traditional ideas nowadays shared by the Chinese will also be discussed in the lectures.

Assessment: 100% coursework

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**CHIN7109. Exploring Chinese Culture: Field Study (6 credits)**

This course consists of lectures lasting four to six weeks and fieldwork study. It is designed to explore the characteristics and development of Chinese culture in respect of language, literature, history, art, architecture, folklore, etc., with selected focus topics for further in-depth investigation. Students will be arranged to conduct field study either in Hong Kong or in a region selected among the geographical areas of Mainland China, Macau, Taiwan, Japan, South Korea, Singapore, Malaysia, etc. After completing the lectures and fieldwork, students are required to submit a written report or an audio-visual report as an assignment.

Assessment: 100% coursework

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**CHIN7115. Topics in Hong Kong Culture (6 credits)**

This is a special topic course with each offering focusing on a selected topic within the studies of Hong Kong culture. The particular topic will vary, but the intent of the study will be to develop a critical awareness of the complex dynamics which have shaped Hong Kong culture. Due to its unique history, Hong Kong has developed highly original forms of culture which are theoretically significant. This course provides students with a working knowledge of key concepts of a selected topic in the field of Hong Kong culture such as cinema and popular music. Students are encouraged to explore actual research issues and consider their theoretical thrust from an interdisciplinary perspective.

Assessment: 100% coursework

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#### D Seminar

##### **CHIN7104. Seminar: Studies in Chinese Language and Literature (6 credits)**

This seminar course comprises two parts. The first part introduces the methodology and skills of raising an academic issue or setting a topic for discussion in the field of Chinese language and literature as well as the organization and presentation of findings or personal viewpoints. Examples will be provided for elaboration and students' reference. In the second part, students will think about and raise an issue individually, and present their findings respectively in both oral and written form for comment, discussion as well as interchange of ideas and information with their peers and teachers at scheduled sessions.

Assessment: 100% coursework

Non-permissible combination: CHIN7994. Capstone Experience: Individual Project in Chinese Language and Literature

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##### **CHIN7107. Special Topics in Chinese Language, Literature and Culture (6 credits)**

This seminar course will be undertaken as a series of lectures with topics specified in the field of Chinese language, literature and culture. Guest speakers of different areas of expertise will be invited to give an overview of the latest research in different topics. Students will raise questions on the topics concerned and share their views with their peers and the guest speakers. They will be required to submit their feedback, in the form of written report, to 2-3 chosen topics.

Assessment: 100% coursework

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#### **Capstone Experience**

##### **CHIN7995. Capstone Experience: Dissertation in Chinese Language and Literature (12 credits)**

##### **CHIN7994. Capstone Experience: Individual Project in Chinese Language and Literature (12 credits)**

In addition to the elective courses, students are required to complete either a dissertation or an individual project as a capstone experience.

Students who opt for dissertation writing will each be assigned a dissertation adviser and required to submit a dissertation topic for approval. They meet with their advisers and write their dissertations under one-to-one supervision. The dissertation should be a minimum of 10,000 characters in Chinese or 8,000 words in English.

Students who opt for individual project must attend lectures designated for introducing methodology, skills of raising an academic issue or setting a topic for discussion in the field of Chinese language



and literature as well as the organization and presentation of findings or personal viewpoints. They will be requested to raise an issue and give a verbal presentation, alongside with a summary in written form of not less than 1,000 characters in Chinese, on their findings for comment, discussion, and interchange of ideas and information with their peers and teachers at scheduled sessions. Students should then revise their findings and submit an audio-visual presentation of a minimum of 30 minutes as well as a written report of not less than 2,000 characters in Chinese as the final output for assessment. Each student will be assigned an adviser who will provide guidance on their preparation of the verbal presentation and the final output.

Assessment: 100% coursework

Non-permissible combination for CHIN7994: CHIN7104. Seminar: Studies in Chinese Language and Literature

### **Medium of Instruction**

Courses will be conducted in Putonghua or Cantonese.

## **CREATIVE COMMUNICATIONS**

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Creative Communications in the academic year 2021-22 and thereafter.*

The Master of Arts in the field of Creative Communications programme is offered full-time over one year. This unique academic programme opens the often mysterious door of creativity as nothing less now than a necessity for emerging leadership, professional promotion, and creative collaborations across every disciplinary and multilingual background. Top CEOs and industry leaders already recognize the key of creativity to their success stories.

With an emphasis on language and discourse, and rooted in prestigious research and practice at HKU, the MA welcomes all emerging professionals to expand their global footprint and creative impact. The MA opens out creative foundations and futures of professional leadership, whether in an individual project, for example, such as a film or memoir; or in a professional context, such as app development or architecture. Participants in the programme will discover and expand their creative adaptability and competitive muscle in theory and practice, life-changing and transformative for expanding audience, clients, and professional impact. Unique courses in the programme feature macro and micro vision and creativity, experimental studio courses in creative collaboration, and a capstone project in creativity and happiness, developing each emerging and creative leader's own vision and lifelong path.

### **Semester 1**

#### **ENGL7507 Creative Foundations I: Macro Structure and History (9 credits)**

This foundations course offers special focus on the intercultural histories and practices of creative discourse, structure and impact. Students will explore the macro fluid histories and structures of creativity and construction in genre and expectation. This macro course will include emphasis on the legacies of creative discourse and practice in English and monolingual contexts. Included will be the urgent history and contemporary architecture and structure for creativity in evolving and international frames and contexts.

Assessment: 100% Coursework, including group discussion seminars

**ENGL7508 Creative Foundations II: Microscope on the Given and the Made (9 credits)**

This course will offer a look into the micro scale of creativity, architectural sentences and discourse. Comparative creative practices and histories will be explored, whether working primarily in English, itself a daily and ever-changing amalgam of many languages and histories, or working as a multilingual writer through English language instruments at this moment in time. Students will also focus at a micro scale on what is called in creative studies the “given and the made,” a look into the balance of safety and risk that the field of creativity depends upon deeply in any developing individual project or collective.

Assessment: 100% Coursework, including group discussion seminars

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**ENGL7512 Constructing and Staging Creative Perspective (12 credits)**

Reading and observing widely is essential to framing the array of choices that a creative perspective demands. Creative perspectives may be said, more accurately, to be drawn from design: active “watching” and “directing” the construction of creative *staging*. Therefore, in this unique design studio, students will begin to articulate and study their own creative perspectives on an ongoing and selected project, brought forward from work or personal development. This course will also build toward each student’s submission in the Happiness Project of Semester 2. The course will therefore explore advanced elements of creative craft and articulation in monolingual and multilingual contexts.

Assessment: 100% Coursework, including small group practice

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**Semester 2****ENGL7509 Creative Life Stories: Narrating the Life Story of a Project, Person or Dream (9 credits)**

In this course, students will study, and frame with increasing accuracy, their own creative signatures of history, practice, and voice within their chosen field. In particular, students will focus on the history and practice of creatively “telling” the life story of a project, person, or dream that pertains to exploring the life of their own projects. In this course of creative communications and “authorship,” whether authoring a novel, a project, class materials, a film or presentation, students will learn how to cast creative light on what is otherwise left unseen and unfelt without their illumination. Students will study the discipline of creative impact in telling and constructing a life narrative, especially in relation to the creator’s own decisions for “what is at stake” on creative perspective. The course therefore can also pave the way, for exploring, generation to generation, what constitutes an ‘experimental’ work, from both individual and intercultural perspectives.

Assessment: 100% Coursework, including group discussion seminars

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**ENGL7510 Workshopping Your Creative Vision (9 credits)**

This studio course in the Black Box will open the frames of creative communications to wider and communal contexts of practice and reception. It will explore the many “built environments” of creative communications: forging new communities and building excitement around staging powerful new creative perspectives on a growing personal or professional project. In innovative and direct practice and study, students will be given opportunities communally to stage and share excerpts from their own new creative perspectives on a developing project, guided in workshop by creative professionals. No matter what the project or genre, students will receive mentorship *in-house* at the

Black Box Studio with creative professionals to help understand the totality of a creative “environment.”

Assessment: 100% Coursework, including small group practice

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### **ENGL7995 Capstone Experience: The Happiness Project (12 credits)**

Maya Angelou writes, “I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.” Creative communications positions as foundational that any project, whether of writing, video, architecture, teaching materials or rhetorical presentation, needs a deep understanding and infusion of creative values, rooted in creative studies, to let it move its audience into an unforgettable and powerful emotional impact. Creative communications, after all, does not take for granted the beauty -- and thus, the urgent study and practice -- of connecting with those we do not know, across cultures and languages, ages and tastes, and even connecting better with those we do know well.

Drawing from ENGL7512, this course takes a special angle of connection, construction, and creative communications as an act of creative “happiness.” Happiness offers a 21st century field of inquiry; new interdisciplinary approaches are important for studying closely and at length how our creative projects become communicatively “memorable,” that is, of lasting and felt impact for our audiences.

This course will culminate in the production of a powerful and creative perspective in communications and narration for the life story of your own project or design, through small guided tutorial and workshop groups. Students will learn to build a higher register of “happiness” in audiences, across languages and cultures. This capstone course, therefore, will bring your own project new frames of creative communications and development, exploring questions of ideals, rituals, and play with regard to human relationships and societies. In the capstone process, students are invited to explore their personal vulnerability or resistance to certain “master plots” and conventions of their field, to challenge familiar and often unchallenged ideologies, and to become powerful players in their own acts of building and constructing creative communication that lasts through time.

Assessment: 100% Coursework, including small group workshop

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## **ENGLISH STUDIES**

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of English Studies curriculum in the academic year 2022-23 and thereafter.*

The MA in the field of English Studies has a cross-cultural focus and this unique curriculum is designed to take advantage of Hong Kong’s historical, geographical and political position. Each course considers different aspects of theories, languages and literatures of cross-cultural exchange especially with respect to East-West, post-colonial and global situations.

The main objective of the curriculum in English Studies is to interrogate, challenge and develop theories of language and literature as critical insight into the contemporary world, and to give expression to this understanding in oral and written assignments, culminating in a capstone experience. To this end, each course involves an appreciation of relevant theories and approaches and armed with these, encourages critical responses to cultural practice in its various representational and linguistic forms, which may include fiction, poetry, film, advertising, travel writing, spoken, written and multimodal discourse. This involves not only an understanding of how English might be used in different linguistic communities, but also an understanding of important contemporary debates concerning culture, politics, ideology and language.

The MA in the field of English Studies consists of two introductory courses (9 credits each), four seminar courses (6 credits each), and a capstone experience (18 credits) in the form of a final research project and a conference paper. The MA can be studied in full-time or in part-time mode. Part-time candidates will take two parallel courses per semester (12 weeks) over the first three semesters, and complete a final capstone course in the fourth semester. Full-time candidates will take four courses in the first semester, and an additional two courses in the second semester, along with the capstone experience. Full-time students may choose to take all their seminar courses in one stream if they wish to specialise in either Linguistics or Literature. While part-time students normally follow a fixed curriculum with half of their courses in Literature and half in Linguistics, they can apply for special approval to take seminar courses in either Linguistics or Literature stream. With at least three courses and the capstone successfully completed in one stream, those students' transcripts will indicate the respective specialisation ('MA - English Studies [Literature]', 'MA - English Studies [Linguistics]'). For students who do not specialize in one stream, their transcripts will indicate 'MA - English Studies'. Courses for part-time students will be offered in the evenings, while full-time students will take courses during the day and in the evenings. In order to allow more flexibility, part-time students may also apply for special approval and take electives offered during the day in either literature and linguistics in lieu of the course(s) offered in the evenings after they have taken the mandatory introductory classes in literature and linguistics. Each session may consist of a lecture, workshop, students' presentations, or other form of in-class learning. Student participation in all courses is required.

Not all elective courses listed below will necessarily be offered each year. Full-time and part-time students are allowed to take up to a total of two elective seminar courses online (i.e., up to 12 out of 60 credits, equivalent to 20% of the total curriculum load) throughout their studies. Up to two elective seminar courses may be offered online in an academic year. Priority to enroll in online courses will be given to part-time students.

### ***1. Core Courses***

#### **ENGL6073. Introduction to Literature and Cross-cultural Theory (9 credits)**

The theme of cross-cultural study is implicit in all of the courses in the MA in the field of English Studies. This foundation course prepares students by introducing them to the historical development of literature by studying different authors and genres within diverse cultural contexts. Traditional, western literature will be read alongside other 'national' and world literatures from post-colonial and global contexts to examine the sense of interconnectedness between various genres, movements and time periods. The primary texts will be supported by the work of critics who have tried to formalize cross-cultural relations through particular historical, ethnographic, literary and linguistic studies of cultural interaction. This might include work by Benedict Anderson, Homi Bhabha, Frantz Fanon, Mary Louise Pratt, Edward Said, and others.

Assessment: 100% coursework

#### **ENGL7101. Introduction to Language and Communication (9 credits)**

This course introduces students to core research areas within the field of language and communication, with a focus on theories, approaches and applications drawn from sociolinguistics. Contemporary issues such as globalisation, language spread, and bi/multilingualism will be discussed. Key themes addressed in the course include: culture, ideology, identity, language policy, varieties of English, World Englishes and global Englishes. To facilitate introduction to these themes, the course will present students with basic knowledge in linguistics and sociolinguistic theory and approaches, as

well as empirical examples drawn from the literature. Based on these insights, students will regularly be encouraged to bring along their own examples of linguistic data, to discuss and interpret in class.

Assessment: 100% coursework

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## **2. Elective Courses**

### **Linguistics**

#### **ENGL6056. Cultural Semiotics (6 credits)**

This course will examine culture as a complex web of signifying systems and practices. It will look at different concepts of culture and consider their accessibility to semiotic theory and analysis. After an introduction to semiotic terminology, time will be given to the investigation of different spheres of cultural activity, analysing the meanings of images, bodies, objects, spaces, sounds, etc., and the configurations and practices that underpin them. The interdisciplinary nature of cultural semiotics, its relevance to society and its limitations will also be addressed. The course will focus mostly on aspects of contemporary urban culture as it exists in places like Hong Kong, but attention will also be given to cross-cultural comparisons and intercultural relations.

Assessment: 100% coursework

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#### **ENGL6075. The Politics of English (6 credits)**

This course examines the contemporary politics of English, looking at debates over local and regional cultural identities, English as the language of modernity and social mobility, English as a “killer language” within linguistic imperialism, cross-cultural discourse and globalization. The historical roots of the rise of English will be traced, and its current world-wide profile analyzed, with special reference to the sharply divergent attitudes found in socio-political debate. Special reference will be made to English in Hong Kong.

Assessment: 100% coursework

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#### **ENGL7102. Global Englishes (6 credits)**

At the turn of the century, the globalisation of world trade and culture has led to the global spread of English. While the social, political and economic complexities brought about by globalisation have established the contemporary place of English as the world’s primary international language, there are some crucial and controversial issues that need critical analysis, particularly as regards the persistent exonormative model of Standard English, non-standard variations in New Englishes or postcolonial Englishes, the emergent variant forms of ‘glocal’ Englishes in the so-called Expanding Circle, i.e. what is commonly referred to as English as a Lingua Franca (EFL), and ‘Translingua Franca English’ (TFE) as the fluid social processes that includes all global uses of English. Students in this course will critically examine this polycentric development of English today and the current academic debate on the ideology of Standard English, the discourses of postcolonialism, the relationship between language and power, the attitudes to and the linguistic rights of non-native speakers of English, and the future of English.

Assessment: 100% coursework

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#### **ENGL7103. New Media and Discourse (6 credits)**

This course offers a contemporary approach to key concepts in mediated communication within the field of language and new media, with a focus on media as language use. With a strong emphasis on

the anthropological and social dimensions of mass communication, the course encourages students to consider the ways in which media discourse is different from everyday face-to-face interactions and critically reflect upon the ways in which media technologies extend human language capabilities. Key themes addressed in the course include: the discursive practices and performances that are taking place within the new media environments, the uneven distribution of technology across the globe, ideologies and semiotic resources deployed in (re)producing certain discourses by different social groups, the exploration of the ways in which new media are localised into everyday practices and performances of social actors in their diverse geographical localities. To facilitate introduction to these themes, the course will present students with a series of theories and approaches drawn from language and media studies. So as to also develop their analytical skills, students will be encouraged to carry out their own investigations, i.e. to complete a personal media and communications audit, then to reflect on what new media mean for them and for accomplishing artful/playful discursive practices and performances.

Assessment: 100% coursework

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### **ENGL7105. Intercultural Communication (6 credits)**

The forces of globalization have impacted the social, cultural, political and linguistic aspects of communities around the world. Their effects can be seen in the complexity of communications taking place between speakers from diverse linguistic and cultural backgrounds. This course presents an overview of relevant concepts, theories and approaches to intercultural communication. We will survey the interdisciplinary sources of inquiry into culture and cultural difference, compare models and approaches to the study of intercultural encounters, and analyze specific examples of intercultural communication using research from diverse, multilingual contexts. The course draws on concepts from a range of disciplines, including communications, sociolinguistics, anthropology, social psychology and organizational communication.

Assessment: 100% coursework

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### **ENGL7106. The Global History of English (6 credits)**

The English language began as a set of obscure dialects on an island at the edge of the world. Today, it is spoken by almost two billion people, and functions as the lingua franca of a vast global network. But the history of English before the twentieth century is also a global story: one involving international politics, power, religion, technology, commerce, music and literature, the oppressor and the oppressed. This course examines the history of the English from its Proto-Indo-European roots to the nineteenth century as a language shaped and changed by global forces. The course begins at the end, with early nineteenth-century English, and traces the language back through the centuries, and through a range of textual forms and formats. It has a particular focus on the external forces of politics, religion, war and language interaction that influenced English, and on the role played by the imported technologies of writing and printing. How has English changed over the centuries—and what international influences have governed this change?

Assessment: 100% coursework

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### **ENGL7109. Language Variation across Society and Speakers (6 credits)**

This course will explore how language use varies within and between societies and speakers. We will examine the effect of social factors, such as social class, age, gender, sexuality and ethnicity, on individual speakers, and on how these speakers cohere into a variety of speech communities, social networks and communities of practice. Our investigation will embrace both the micro-interactional dynamics of speech, including an account of how individuals themselves speak differently according to addressee, setting and purpose, as well as macro-social approaches, such as when governments

attempt to plan language use for the countries and speakers they govern. While the focus will be on the English language and English-speaking societies, the course will also consider language contact between English and other languages.

Assessment: 100% coursework

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### **ENGL7110. Gender, Discourse and Society (6 credits)**

The field of Language, Gender and Sexuality has seen dynamic changes since the publication of Robin Lakoff's seminal work, *Language and Woman's Place*, in 1975. In this course, we will focus on various discourse-based approaches to the study of language, gender, and sexuality, reviewing both qualitative and quantitative studies in the field. Discussions and course assessments will challenge students to apply concepts to their own experiences within their own sociocultural contexts. We will also consider gender as one of many social categories that interact with other categories such as age, race, class, ethnicity, profession, sexuality, and others.

In addition, we will explore how language and the way we talk about social categories shape the values we share as a society. What roles do language and discourse play in the empowerment or marginalization of certain groups in society? Our focus on how gender and sexuality both shape and reflect the ideologies of a society will encourage students to question the role of language in creating gender and sexual identities. We also examine the role of discourse in constructing gender and sexuality as relevant social categories and how we can move away from essentialist views of these categories. Readings from a wide range of research contexts and student reflections on their own societies will serve as integral aspects of the course.

Assessment: 100% coursework

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### **ENGL7111. Worlds of Discourse: Metaphor, Metonymy, and Interpretation (6 credits)**

The course takes as its point of departure two analytical terms which are important both for literary studies and linguistics: metaphor and metonymy. Metaphor is defined by Lakoff and Johnson as "understanding and experiencing one kind of thing in terms of another", as when we use animal characteristics to characterise human beings ("pig-headed", "lion-hearted"). By contrast, metonymy is a relationship of substitution or association, where for example "the White House" is used to stand for the US presidency. In the first half of the course some fundamental analytical concepts are explained, in particular the distinction between literal and figurative meaning, and accounts of metaphor and metonymy from linguistics, literary theory, and philosophy are introduced. The second half of the course looks at specific domains in which important social, cultural (including cross-cultural), or political issues arise, and where interpretative controversies involve the rhetorical deployment of metaphor and metonymy. These domains may include: literary texts; religious language; ecology, including "Gaia theory"; cyberspace; politics; law; illness, disease and the body. Texts are drawn from global English-language literature, international media, popular culture (e.g. music lyrics), and social media.

Assessment: 100% coursework

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### **ENGL7115. Analysing Speech (6 credits)**

This course investigates a range of theoretical and practical issues in phonetics, covering both the articulatory and acoustic aspects of segments (vowels and consonants) and prosody (stress, tone, voice quality, etc). Students will learn how to transcribe speech using the International Phonetic Alphabet, and analyse the physics of sound using a free computer program Praat. Along the way, we will explore how knowledge of phonetics can be applied to various areas of inquiry such as speech perception, accent variation and bias, sociophonetics, and second language speech learning across a

variety of contexts and cultures. Whilst this course will use Standard Southern British English (also called BBC English/Modern Received Pronunciation) as a reference point, other English varieties/languages will also be discussed whenever appropriate to offer students global and cross-cultural perspectives on the subject.

Assessment: 100% coursework

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## **Literature**

### **ENGL6079. World Modernisms (6 credits)**

‘Modernism’, as a movement in literature and the other arts, is traditionally studied in national or regional contexts, predominantly from a Eurocentric perspective. This course will pursue the idea of a “world modernism”, by looking at selected works of fiction and visual culture from around the world, between (roughly) 1900 and 1950, written in English or translated into English. How differently do these works respond to modernity, and how do they relate to each other -- by influence, and shared or contrasted preoccupations or procedures -- in the network of “world modernisms”?

Assessment: 100% coursework

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### **ENGL6080. Travel Writing and Culture (6 credits)**

Cross-cultural or intercultural issues are necessarily central to most travel writing. This course explores such issues in a wide range of travel narratives by writers from the medieval period to the present day. The approach is more thematic than historical and themes covered will include travel and imperialism, East-West meetings, mapping self and nation, mobilization of knowledge, postcolonial journeys and travels in globality.

Assessment: 100% coursework

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### **ENGL6081. Global Fictions (6 credits)**

Since its inception, the novel has maintained a close relationship with nation. A cohesive time-space can be identified where the narrator's point of view and that of an implied reader coincide with the interests of an identifiable country or region. But after cross-cultural journeys and globalization, how strong is the idea of the nation in the public imagination? To what extent is the idea of national belonging weakened, and what kind of transnational affinities are being engendered? Where are the power lines of this transnationalism? Should we be worried about losing the protection of the nation state? What new possibilities arise for cultural production?

This course explores some of these questions through fictions that emphasise the transnational, moving beyond socio-geographical boundaries of nation. While we will consider how postcolonial, postmodern and world literatures might give rise to global fictions, we will also see if there is evidence of a newly emerging cultural form.

Assessment: 100% coursework

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### **ENGL6083. Post-Colonial Representations (6 credits)**

This course will examine a fundamental issue in post-colonial studies: Representation. This issue will be examined through its various forms, including Gender, Race, Culture, from the perspective of critical, fictional and visual texts.

Assessment: 100% coursework



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**ENGL7104. Global Shakespeare (6 credits)**

The course seeks to introduce students to Shakespeare's plays and their many afterlives across the globe. It examines how and why Shakespeare has become a global phenomenon, performed and studied from Asia to Africa, the Pacific to the Balkans. What is it about the plays that inspires such global interest? What aspects of Shakespeare have been emphasised in different times and contexts? And how have the language and emotions of early modern England been translated into distant cultures?

Assessment: 100% coursework

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**ENGL7107. Race in America: The Novels of William Faulkner and Toni Morrison (6 credits)**

In this course, we will examine the works of two Nobel Prize-winning American authors and examine their explorations of American identity, American culture, in particular racial conflict in America. Reading several novels by William Faulkner and Toni Morrison, we will attempt to construct a conversation between the works of these very different authors, who nonetheless share many of the same concerns and narrative strategies. Active class participation, close readings of the primary texts and various critical readings, an oral presentation, and a final research essay will be required.

Assessment: 100% coursework

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**ENGL7108. Imagining Asia (6 credits)**

This course will explore the way several different British and American writers have imagined Asia in their literary texts. We will examine both the similarities and the differences in the way Asia and Asians are represented in texts that span the twentieth century, span the continent, and challenge one another in their various perspectives. In addition, we will read several post-colonial theorists as a tool for understanding with more nuance and depth the contested notions of what constitutes the East and the West and the dynamic relationships between them that are presented in these texts.

Assessment: 100% coursework

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**ENGL7112. Global Medieval Literatures (6 credits)**

The focus of this course on global medieval literatures is how emotion (particularly love) is culturally constructed. We will focus on the literatures of medieval Japan, Persia and Europe. As we read the texts of the course, we will examine courtly love, erotic love and/as religious experience, the role of women as writers, the function of emotions (especially as a marker of nobility), ideals of masculinity, and the cultural construction of desire, including same-sex desire.

Japanese texts will include a range of women's writings: poems of waka poet Ono no Komachi (c.825-900) and Izumi Shikibu (b.c.976), the abridged version of Murasaki Shikibu's *The Tale of Genji* (early 1000s), and extracts from Sei Shonagon's *Pillow Book* (c.990-1010). Persian texts will include extracts from the *Rubaiyat* of Omar Khayyam (1048-1131), Nizami Ganjavi's *Leyli o Majnun* (1141-1209) and poems by Rumi (1207-1273) and Hafez (1315-1390). European texts will include the *Lai de Lanval* of Marie de France (fl. c. 1160-1215), selections from Arthurian literature, and an extract from Geoffrey Chaucer's *Canterbury Tales* (fl. c. 1380-1400). All readings will be in modern English translation.

As we read these literary works, we will contextualise them historically by reading short extracts from additional primary sources (such as love manuals and conduct books), and consider their critical reception by reading selections from secondary sources.

Assessment: 100% coursework

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**ENGL7113. The Cosmopolitan Stage in the Eighteenth Century (6 credits)**

This course will take students to the professional London theatres of the 18th century. The Eighteenth Century London theatres were dynamic and volatile spaces, especially interested in foreign locales, from the Inca Empire in Peru, to a Muslim-occupied Jerusalem, to Beijing under Manchurian rule. We will examine how popular drama from one of the largest cities in Europe recreated a global world for English consumption. We will focus our attention on the themes of Cosmopolitanism and Enlightenment, and look at how popular theatre in London circulated and interrogated arguments for cultural toleration, diversity, and universalism. Through close, dramaturgical readings of popular dramatic texts that feature cross cultural contact, we will study the ways in which popular entertainment used the exotic and the foreign to encourage its audiences to think differently and experimentally about issues to do with sexuality, religion, and politics. Deploying a History of Emotions approach to our analysis of the 18th century theatre, this course will encourage students to think about how theatre attempts to solicit and manipulate collective emotions, and the role these emotions play in public life.

Assessment: 100% coursework

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**3. Capstone Experience**

**ENGL7998. Capstone Experience: Final Research Project (18 credits)**

Each student will develop and present a final research project on a literary or linguistic topic as part of the fulfilment of the requirements for the MA degree. Students will have the opportunity to pursue their own research interests under the supervision of a teacher who will utilise class-time to a) provide in-depth instructions surrounding the capstone experience; b) provide core knowledge surrounding the production of the final research project (e.g., templates for writing extended essays, guidelines on formulating aims and research questions); and c) provide individual guidance to students so as to help them to formulate a topic and scope the research, to suggest reading, and to review plans and draft chapters. Class time will thus consist of discussions on research methods, theoretical considerations, and presentation skills. The project proposal must be submitted for approval by the beginning of the second semester for full-time MA students, and by the beginning of the fourth semester for part-time MA students. Students are expected to spend much of their time on independent research and writing. The Capstone Experience will culminate in three major research outputs: 1) an extended essay of ca. 2,000-3,000 words on their project; 2) a creative output on their project (e.g., poster, film, website); and 3) the presentation of their research and findings at an MAES conference. Full-time students who select to specialise in either linguistics or literature, need to complete the capstone final project in their respective area of specialisation. Those full-time and part-time students with a CGPA of 3.6 or higher, who are on track to receive a Distinction before the capstone experience can also apply to do an extended final essay of ca. 5000 words to prepare to apply for further postgraduate studies.

Assessment: 100% coursework

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**Assessment**

Each course is examined through coursework assessment based on class participation, presentations and written assignments

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**HONG KONG HISTORY**

***These Syllabuses apply to candidates admitted to the Master of Arts in the field of Hong Kong History in the academic year 2022-23 and thereafter.***

The MA in the field of Hong Kong History is taught by the Department of History and provides advanced training in the skills and methodologies of academic history. This MA focuses upon the modern history of Hong Kong as a part of global history. One required course introduces skills and methods in historical research and writing. Elective courses provide students with the ability to explore a variety of aspects of Hong Kong's history. The MA dissertation is a capstone course in which students develop a specialist area of research under the guidance of an expert supervisor.

The MA curriculum comprises six semester-long courses and a dissertation, distributed in the following way:

- 1 required core course (9 credits)
- 3 elective MA courses (9 credits each)
- 2 elective courses cross-listed with undergraduate courses (6 credits each)
- 1 MA dissertation (12 credits)

All instruction is in English and assessment is 100% coursework, which may include discussion, oral presentations, research essays, and various kinds of short writing assignments.

Not all of the elective courses listed below will be offered each year.

## COURSES

*(1) All MA students are required to take the following core course.*

### **HIST7008. Doing Hong Kong History: Methods, Debates, and Sources (9 credits)**

This core course examines a range of themes, problems, and issues in Hong Kong's history. The goals of the course are to familiarize students with the ways scholars have approached Hong Kong history; assess how theories based on other historical experiences can be used to understand Hong Kong history; and introduce primary sources for studying Hong Kong history. Students will develop the skills necessary for writing about Hong Kong history at an advanced level; acquire the knowledge required to pursue independent research and draft an effective dissertation research proposal; and learn to use scholarly citations properly and in accordance with disciplinary standards and conventions.

Assessment: 100% coursework.

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*(2) Students choose three MA electives from the following list.*

### **HIST7009. Health and Medicine in Hong Kong (9 credits)**

In this course we explore health and medicine in Hong Kong from the First Opium War to the present. Adopting a chronological and cross-cutting thematic approach, we consider the evolution of the state and its institutions in relation to a number of health challenges: from malaria and plague in the nineteenth century to novel zoonotic infections, such as SARS and COVID-19, in the twenty-first century; from the health impacts of mass-migration to cancer and super-ageing today. To what extent did Western medicine serve as an instrument of colonial power? Conversely, how did the expansion of health services in the twentieth century contribute to Hong Kong's social transformation? And finally, how have race, gender, and class influenced health priorities? In addressing these questions, we consider developments in Hong Kong in relation to broader interregional and global phenomena: from war and revolution to financial crisis and climate change.

Assessment: 100% coursework.

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**HIST7010. Histories of Childhood in Colonial Hong Kong (9 credits)**

What difference did colonial conditions make to being a ‘child,’ an ‘adolescent,’ or a young person in Hong Kong? This course considers these questions and explores youth as a social group, along with the different kinds of social, symbolic and political roles that adults ascribed to children and youth in colonial-era Hong Kong. Over the last two centuries modernizers redefined childhood and youth as a matter of public importance, and established notion of their ‘best interest’ and ideal social roles. Linking Hong Kong with the wider British Empire and other imperial and colonial contexts this course engages with the issue of how adult society understood – or misunderstood – those who were young, and how interpretations and representations of youth and childhood impacted upon those thus defined. Ultimately, the course argues for the need to think critically about what we think we know about childhood and youth, and how age intersected with race, class, gender and other categories in colonial contexts.

Assessment: 100% coursework.

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**HIST7011. Laws of Hong Kong in Global History (9 credits)**

This course studies how important global moments matter to the legal history of Hong Kong. It teaches students to see Hong Kong legal system and its “rule of law” not only as an institution to address local needs but as a response to global changes/trends in norms, values, and geopolitical relationship. It will demonstrate how Hong Kong laws responded to and were impacted by global colonialism, regional revolutionary activities, communism, Cold War, decolonization and the rise of China. Students do not need to have prior legal knowledge to attend this course.

Assessment: 100% coursework.

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**HIST7012. Hong Kong: Uncertain(city) (9 credits)**

Hong Kong is a city built on speculation. This course examines Hong Kong’s history of instability, anxiety, contingency, and panic through a study of its built environment. Through a series of readings, intensive in-course discussions, and student presentations, we will trace the various impacts of uncertainty as they have become inscribed within the city’s architecture and urban form over the last 180 years. Through an engagement with both primary and secondary sources, we will explore the historical range of influences that have shaped Hong Kong’s physical development, including the city’s identity as a port, its population density, its cosmopolitanism, transnational flows of goods, money, and people, the effects of both colonial and post-colonial governing systems, contagion and disease, as well as climate, among others. Students will be expected to actively engage, react to, and build upon these themes in in-class discussions and the completion of a research project of their own choosing.

Assessment: 100% coursework.

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**HIST7013. Planning and Building Hong Kong (9 credits)**

This course investigates the histories of urbanism in Hong Kong and the different urban processes that have shaped and continue to shape the city’s built environment. By tracing the advent of new planning and building projects initiated in different periods, students are invited to consider not only how buildings, streets, infrastructure and urban spaces were designed and put to use, but also why. Discussions throughout the course will engage with questions related to contemporary urbanization and consider how historical knowledge may impart a better understanding of the environmental challenges we are facing in the 21<sup>st</sup> century.

Assessment: 100% coursework.

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**HIST7014. Gender and Sexuality in Hong Kong (9 credits)**

Using gender as a category of historical analysis and drawing on a wide range of sources, this course provides an introduction to gender and sexuality in Hong Kong. Topics to be discussed include: marriage and divorce; family and parenthood; concubinage and female servitude; land and inheritance; patriarchy and colonial rule; gender hierarchies and sexual norms; education, sport, and work. Students will learn to apply concepts, theories, and methodologies in the history of gender and sexuality to the case of Hong Kong; analyse historical events that shaped gender roles and stereotypes; evaluate the impacts of sexual and reproductive health campaigns by government, philanthropical, and religious groups; and examine how individuals in Hong Kong conformed to and resisted the state's intervention into their sexual and reproductive experience at different historical points.

Assessment: 100% coursework.

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**HIST7015. The History of Business in Hong Kong (9 credits)**

This course will introduce students to the historical development of business in Hong Kong from 1841 to the present day and provide them with an understanding of how Hong Kong became the business hub it is today. The course consists of a series of seminars that will cover both thematic readings and more focused case studies of Western and Chinese businesses in Hong Kong. Through these seminars, students will learn about the early role of Hong Kong businesses in the China trade, the role both Chinese and Western multinational companies in Hong Kong played in connecting Hong Kong and mainland China to the global economy in the 19<sup>th</sup> and 20<sup>th</sup> centuries, the growth of Hong Kong into an industrial hub starting in the 1950s, and the contribution of Hong Kong entrepreneurs to China's rapid economic growth since the 1970s. In addition, individual tutorials and independent research assignments will develop the students' ability to conduct historical research with a focus on Hong Kong business history.

Assessment: 100% coursework.

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**HIST7016. City on the Move: Transport and Mobility in Hong Kong History (9 credits)**

Hong Kong is often described as a place where "East meets West," a place where the population is transient, and a place which facilitates the movement of people, goods and capital. This course explores the history of this mobility in Hong Kong. The various land, water, and air transport networks in Hong Kong have shaped the city. Using both primary and secondary sources, students will gain an appreciation of how the development of transport in Hong Kong has historically shaped Hong Kong society. This course approaches the issue of transport from multiple perspectives, such as its physical development, the technology used, and its social impact. It also considers Hong Kong transport outside of the city, such as through how it facilitates links between Hong Kong and the world, and how global events can have local and regional effects. Through readings and in-class discussions, students will be invited to reconsider their own interactions with these transport networks.

Assessment: 100% coursework.

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**HIST7017. Education in Hong Kong History (9 credits)**

Located at the edge of the Chinese and British empires, schools in colonial Hong Kong served as a breeding ground for bilingual, bicultural elites. Using a thematic approach, this course will explore the

dynamics of various social, cultural and political actors that shaped the faces of education in (post-) colonial Hong Kong. We will look at how education was used as a tool to consolidate colonial rule, and how Chinese elites and philanthropists actively expanded their influence through the provision of education. Despite the institutionalization of mass education in 1978, Hong Kong society remains highly stratified today. By highlighting different colonial legacies in education, including meritocracy and the cultural hegemony of the English language, the course aims to shed light on how education inequalities have been exemplified in the face of global challenges.

Assessment: 100% coursework.

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*(3) Students choose two undergraduate electives from the following list. Students will not be permitted to re-enrol in the undergraduate elective if they previously enrolled in it whilst studying for any undergraduate degree at HKU.*

### **HIST3065. Workshop in historical research (6 credits)**

The research skills and methodologies used by historians are based on the critical analysis of primary and secondary sources. Competency in these skills and an acquaintance with the various methodologies of the historian are central to advanced studies in the historical discipline, but these skills and methodologies are also highly transferable to the workplace. In this course, students will work in small groups on a research project. Learning will be through directed group discussions and coordinated individual research tasks. The course will introduce students to a wide range of historical sources, equip them with the skills to analyze and interpret those sources, and will also encourage students to develop leadership and team-work roles in solving real historical problems.

Assessment: 100% coursework.

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### **HIST3076. Tourism and history (6 credits)**

Tourism has been described as the largest peaceful movement of people. It also plays an important economic function in many societies. But tourism is never simply about travel and economics. It both reflects and influences identity, culture, society, urban planning, politics, and history. National or local identity, for example, is often forged through images produced or reproduced for tourists, while tourism often represents how a place views itself, how it is viewed by others, and how it wants to be viewed. This course considers these issues by examining a range of works on tourism worldwide and asking how they apply to tourism in Hong Kong since the mid-1900s. The course examines both the outward-facing aspects (a place presenting itself to the world) of tourism and the inward-looking aspects (convincing the local public that it should open that place to tourists).

Assessment: 100% coursework.

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### **HIST4024. Writing Hong Kong history (6 credits)**

This course looks at various themes, problems, and issues in Hong Kong's history since the 1800s. Rather than focusing on historical events, we will look at the ways in which certain themes have been studied. Thus we will be less concerned with dates and facts than with analysis and interpretation. Topics include: general approaches to Hong Kong history, the Opium War and the British occupation of Hong Kong, colonial education, regulation of prostitution and the mui tsai system, colonial medicine, colonialism and nationalism, WWII and the Japanese occupation, industrialization and economic development, history and identity, legacies and artifices of colonial rule, and history and memory. The goals of the course are to introduce students to the ways in which scholars have approached Hong Kong history, assess how theories based on other historical experiences can be used to understand Hong Kong history, and help students learn to argue effectively in written and oral presentations.

Assessment: 100% coursework.

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**HIST4033. Museums and history (6 credits)**

Museums have become one of the most popular ways of telling history. Many scholars argue that museums are not neutral places; rather, they are often used for a wide range of strategic purposes: regulating social behavior, building citizenship and national identity, and expanding state power. But museums also face a variety of constraints and challenges: culture, money, politics, physical space, locating and selecting appropriate artifacts, and forming narratives. This course considers these issues by looking at history museums and heritage preservation in Hong Kong. The goals of the course are to familiarize students with a range of theoretical approaches to museum studies; explore the ways in which museums and heritage preservation can be used to further certain political, cultural, and commercial agendas; and help students learn to write an analytical research essay based on readings and museum fieldwork.

Assessment: 100% coursework.

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**HIST4035. History applied: Internship in historical studies (6 credits)**

This capstone course allows students to apply historical thinking in the community. Under the supervision of the course coordinator students select from among a wide variety of partner institutions, organizations, associations, businesses and others, and embark upon the collaborative challenge of uncovering their past. Instead of simply requiring students to work for specified hours at 'historical sites' (museums, archives, etc) the course requires them to use the research techniques and methodological approaches they have learned in the discipline to construct and present a history of their selected community partners. They build preparatory research into polished consultancy papers detailing key findings about the partner, their development over time, and the passions and preoccupations of the individuals who have played an especially prominent role in their development. The course provides History students with a unique opportunity to design, plan and present creative contributions to historical knowledge and to engage with community members in discussions about the value and potential uses of history in the present. During the internship, students prepare and present their research-based consultancy paper. They also write a journal critically detailing their own initial expectations and reflecting upon the actual experience of conducting research, communicating their findings and putting history to use.

Assessment: 100% coursework.

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*(4) All MA students are required to complete the following MA dissertation.*

**HIST7999. Capstone Experience: MA Dissertation in Hong Kong History (12 credits)**

Students in this course will produce a written dissertation (10,000 words) based on research into a selected topic in Hong Kong history. They will apply advanced methods of scholarly research to this topic; demonstrate knowledge of historical theory and methodology; show original thinking in presenting a scholarly argument about their topic; and master professional practices and standards of historical writing, use of sources, and presentation.

Assessment: 100% coursework.

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**LINGUISTICS**

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Linguistics curriculum in the academic year 2022-23 and thereafter.*

The objectives of the curriculum are:

1. To engage students in the field of linguistics, including its scientific, social and human aspects.
2. To offer postgraduate level education to those who wish to engage as professionals in the study of languages, bilingualism and multilingualism.
3. To train postgraduate students to conduct research on human language, its theories, empirical methods and applications.

## **Courses**

Candidates must take 2 core courses, 5 elective courses and the capstone experience during the course of study. The candidates must pass the core courses during the period of study.

### *1. Core Courses*

#### **LING7004. Phonetics and Phonology (6 credits)**

This course introduces students to two areas of study of the speech sounds of language, phonetics and phonology. In phonetics, students acquire the knowledge of (i) the articulatory and acoustic properties of the speech sound segments, including consonants, glides, vowels, and diphthongs, and (ii) the prosodic characteristics of the suprasegments, such as duration, pitch and stress, associated with the syllables. Students acquire the skills of (i) IPA transcription and (ii) speech analysis, using instruments. In phonology, students learn about (i) the patterns of speech sound systems and (ii) the phonological properties and linguistic functions of the sound segments and suprasegments. Students are required to analyze phonological data, solve phonological problems, and formulate phonological rules.

Assessment: 100% coursework

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#### **LING7005. Grammar: Theories and Applications (6 credits)**

This course aims at introducing students to the basic concepts in morphology and syntax. Exercises accompany the topics introduced. Example analyses are drawn from various languages. The following topics in morphology and syntax will be covered: wordhood, word classes, constituency, phrase structure, grammatical relations, semantic roles, and sentence types. The course provides a grounding in grammatical concepts useful for further study in grammatical theory, typology and other areas of linguistics.

Assessment: 100% coursework

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### *2. Elective Courses*

#### **LING6014. The History and Structure of Cantonese (6 credits)**

This course offers a wide-ranging account of Cantonese in all of its major facets: its origins, historical development, phonology, morphology, syntax, and lexis, as well as dialectal and social variation. Recent advances in research on Cantonese will also be discussed and reviewed.

Assessment: 100% coursework

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#### **LING6017. Language Development and Language Behavior (6 credits)**

The aims of this course are to introduce students to some research methods employed in the study of



language acquisition and language behavior, and to assess the significance of research results in these fields. The main topics to be covered include: stages of language development, reading acquisition, second language learning, language and reading disorders, and the influences of writing systems on language processing.

Assessment: 100% coursework

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### **LING6019. Grammar and Interaction (6 credits)**

This course introduces students to the recent advances in the study of the interface between linguistic structure (grammar) and human interaction (spontaneous communication). It focuses on issues of the identity of basic interactional units and how syntax, prosody, semantics and conversational structure shape one another in naturally occurring talk. Topics include: Syntax of sentences in progress, Adverbial clauses in conversation, Repair and syntax, Conversational turns and their extension.

Assessment: 100% coursework

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### **LING6020. Advanced Topics in Psycholinguistics (6 credits)**

This course will examine issues concerning how language is acquired and processed in the mind. Advanced research topics to be covered in this course are as follows: brain and language development, language and thought, mental systems for words, word segmentation in Chinese and English, dyslexia, language disorders. There will also be practical laboratory classes.

Assessment: 100% coursework

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### **LING6021. Language Types and Universals (6 credits)**

This course introduces linguistic typology as an approach to language structure based inductively on investigation of a wide range of languages. It does not require prior knowledge of many languages, although some knowledge of a language such as German or Japanese is a useful asset. The course includes applications of typology in the field of language acquisition.

Assessment: 100% coursework

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### **LING6022. Reading Acquisition and Developmental Dyslexia (6 credits)**

This course aims to provide a theoretical understanding of reading development and reading disorders in different writing systems, with a specific focus on alphabetic (English) and logographic (Chinese) writing systems. Through attending the course, students will be able to understand how different cognitive processes contribute to the development of skilled word reading and text comprehension and what problems children may encounter during the course of reading development. Effective treatment and instruction approaches will also be discussed.

Assessment: 100% coursework

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### **LING6023. Researching Language in Hong Kong (6 credits)**

This course introduces students to contemporary research on languages issues with special reference to the study of language and linguistics in Hong Kong. This course will survey recent research on the languages of the HKSAR, and discuss how language research may be critically read and interpreted, with particular attention to research design and methodology. The central aim of the course is to help students to understand the techniques of quantitative and qualitative research, with case studies

relevant to Hong Kong. It will be of special interest to students intending to carry out locally-based research for their dissertation.

Assessment: 100% coursework

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### **LING6028. Topics in Language Acquisition (6 credits)**

The course introduces current linguistic approaches to language acquisition in bilingual and multilingual contexts. Topics will include the acquisition of Cantonese and English by bilingual children; acquisition of English as second language by Chinese speakers, and vice versa; and the acquisition of a third or additional language by bilinguals. The course is particularly suitable for those with some experience of language teaching.

Assessment: 100% coursework

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### **LING6029. Current Issues in Linguistics (6 credits)**

In this course current issues in different sub-fields of linguistics are discussed, with an emphasis on new approaches, methodologies and findings. The topics may vary from year to year but will include a selection from such major fields of research as linguistic theory, sociolinguistics and psycholinguistics.

Assessment: 100% coursework

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### **LING6031. Multilingualism (6 credits)**

This course provides a broad overview of issues pertinent to multilingualism, with an emphasis on the linguistic, social and cultural diversity of multilingual societies. Theories and approaches to the study of multilingualism will be illustrated by different multilingual settings around the world, covering Hong Kong and Asia among other contexts. Topics related to the linguistic consequences of multilingualism include code-switching, language change, as well as language contact and creolization. We also look at educational issues involving multilingualism and how they are resolved.

Assessment: 100% coursework

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### **LING6032. Semantics (6 credits)**

This course introduces students to the linguistic study of meaning. It focuses on the meaning of signs and the relation between signifiers and what they stand for. Topics to be examined include both traditional and current approaches to lexical and sentence meaning. The role of semantics in the language system will be addressed. Central problems and theoretical concepts of Semantics will be discussed, with illustration from a variety of languages.

Assessment: 100% coursework

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### **LING7006. Readings in Linguistics (6 credits)**

In this course students read a selection of current works in an area of interest to the student under direction from a supervisor. The course is suitable for those who have a specific research area which they wish to explore. Students are expected to write critical reviews of works they have read, and/or to compile a literature review. The work is intended to prepare the ground for a dissertation in the chosen area.

Assessment: 100% coursework

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**LING7007. The Sound Patterns of Language: Phonological Theory and Analysis (6 credits)**

Why is English so hard for a Cantonese speaker to pronounce? The sounds of each language are organized by different principles: English allows consonant clusters at word edges (as in strengths) while Cantonese does not. Each human language has its own phonology, a set of principles for organizing its sounds into a unique signature for that language. This course addresses phonological systems from a variety of perspectives. Objectives include teaching the following:

- a. an overview of common types of phonological phenomena;
- b. analytic tools for determining the phonological patterns found in a given language;
- c. theoretical grounding in order to interpret the results of an analysis;
- d. argumentation logic to evaluate the validity of analyses;
- e. presentation skills for both oral and written professional presentations.

Thus, the primary focus is on analytic, argumentation, and presentation skills, set against the backdrop of phonological systems.

Assessment: 100% coursework

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**LING7008. Language and Speech Sounds: Acoustic and Articulatory Phonetics (6 credits)**

When speaking, people tend not to actively think about the sounds that make up their language. The task of listening to and producing speech sounds seems so effortless and automatic for native speakers of a language that it can often be one of the most challenging obstacles for the non-native learner to overcome. Contemporary inquiry into the nature of human speech sounds, however, reveals a complex system of phonetic knowledge that language users must use to navigate their linguistic environment. This course introduces students to the nature of speech production and perception and to the properties of the acoustic signal that is transmitted from speaker to listener. Goals of this course are:

- a. To understand fundamental principles of phonetic theory and phonetic representation. We will look at current theories of the complicated tasks accomplished by speakers and listeners and arrive at a representation of speech sounds in terms of their articulatory, acoustic and perceptual properties.
- b. To introduce students to techniques of phonetic experimentation and modeling. Small-scale experiments will provide training in physiologic measurement, acoustic analysis, and perceptual-data analysis, and reinforce theoretical principles by serving as empirical tests of claims made by such theories.
- c. To reflect on the relationship between the physical instantiation of speech and its representation in the mind. Our exploration of this issue will serve as a bridge between phonetics and phonology.
- d. To provide practical experience in hearing, producing, and transcribing sounds of the world's languages. Such experience can prepare students for field research on poorly documented or under-described languages or for work involving populations who speak different languages.

Assessment: 100% coursework

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**LING7009. Language Structure for Teaching and Learning Languages (6 credits)**

Learning a foreign language can be daunting; teaching a foreign language to bewildered students can be frustrating. This course is for the teacher and learner alike; we will look at general properties of how language is structured -- both generically and through specific examples -- starting with the sounds that make up languages and moving to how those sounds form word, how those words form

sentences, and how those sentences are interpreted to have both specific and contextual meanings.  
Assessment: 100% coursework

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**LING7010. Introduction to Speech Prosody (6 credits)**

This course is designed to introduce students to the field of speech prosody, i.e. aspects of speech above vowels and consonants. We will explore topics such as: tone, rhythm, question and emotion with a particular focus on English, Mandarin and Cantonese. The course will consist of lectures and hands on lab experience, with an aim to increase students' theoretical and practical knowledge of prosody and its applications for further research, teaching and beyond.

Pre-requisite: LING7004 Phonetics and Phonology

Assessment: 100% coursework

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**LING7011. Introduction to Cognitive Linguistics (6 credits)**

This course looks at language as a window into the mind. We want to know how language can be understood as a crossroads or interaction between the world and our minds. Our theme is meaning. Instead of focusing on a single theoretical framework aimed at encapsulating every aspect of language, like Optimality Theory or Generative Grammar, this course focuses on Cognitive Linguistics, a less rigid approach, which allows us to explore the myriad strategies to create and convey meaning in language, such as metaphor, imitation, categorization, extrapolation and so on.

Assessment: 100% coursework

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**LING7012. Introduction to Data Science for Linguists (6 credits)**

This course offers students a detailed introduction to data science and its application to linguistic issues. It covers both theoretical aspects and methods, and assumes no strong background in mathematics or computer science. Following an introduction to data science, a number of statistical concepts and tools will be introduced and applied to linguistic data. Simple natural language processing (NLP) techniques will also be covered. Topics include: sampling, descriptive and inferential statistics, basic parametric and non-parametric statistical tests, regular expressions, morphosyntactic processing, lemmatization etc. Jamovi will be used for statistics and homemade tools for NLP.

Assessment: 100% coursework

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**LING7013. Language Emergence and Language Change (6 credits)**

This course covers the field of evolutionary linguistics, i.e. how language developed in the past and how languages evolve through time. To this end, it surveys a number of complementary perspectives and disciplines which address the topics of language emergence and language change: cognitive paleoanthropology, comparative psychology, historical linguistics, sociolinguistics, computational linguistics or yet experimental semiotics. Students will overall build a better understanding of language as a cognitive and social device, and investigate evolutionary processes at different time scales, from the remote roots of the faculty of language to the birth of modern languages and contemporary mechanisms of language change.

Assessment: 100% coursework

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**LING7014. Language Structure in Context (6 credits)**

This course introduces students to a specific language or group of languages on which the teacher concerned has conducted linguistic field work, laboratory or theoretical research. Topics cover the main areas of grammar and phonology of the language chosen for the course. The study of linguistic structure may be complemented with aspects of comparative linguistics, areal typology, language contact, socio-cultural, historical and geographical context. Course work may also cover aspects of the collection, analysis and interpretation of qualitative and quantitative linguistic data on a language. The course therefore provides a unique opportunity for students to apply and expand linguistic knowledge acquired during undergraduate studies and the current Masters programme in a holistic way.

Assessment: 100% coursework

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### **LING7015. Pragmatics (6 credits)**

The course introduces students to linguistic and extralinguistic approaches to language use and the making of meaning, where the roles of language users, their interlocutors, and the contexts in and through which they act and use language are considered paramount. As a contextually-driven perspective on meaning, Pragmatics contrasts with Semantics which tends to focus on instances of language – linguistic expressions – that are abstracted from their real-world contexts of use. Topics to be explored include both canonical and current approaches to meaning with a focus on real-world issues rather than rehearsal of traditional concepts. The role of Pragmatics as a perspective on rather than a component of the language system will be addressed. Central issues and theoretical concepts of Pragmatics will be discussed, with illustration from a variety of languages and cultures.

Assessment: 100% coursework

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### *3. Capstone Experience*

#### **LING7998. Capstone Experience: Final Research Project (18 credits)**

The capstone experience allows students to pursue their research interest under the supervision of a teacher. Students are required to submit a research proposal by the end of Semester 1 which will be used to assign a supervisor based on their respective area of specialisation. Students may choose to submit 1) a dissertation of approximately 10,000 – 15,000 words, or 2) a poster to be presented at the annual postgraduate research forum. The capstone experience must be completed by the deadline prescribed by the programme.

Assessment: 100% coursework

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#### **Assessment**

Courses are assessed by 100% coursework. Coursework assessment is based on essays, term papers, projects, oral presentations, quizzes, and other kinds of oral or written work as prescribed by the course instructors.

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## **LITERARY AND CULTURAL STUDIES**

*These Syllabuses apply to candidates admitted to the Master of Arts in Literary and Cultural Studies curriculum in the academic year 2021-22 and thereafter.*

The MA in Literary and Cultural Studies (MALCS) introduces students to a wide range of theoretical, literary and filmic texts, exploring historical and contemporary issues within modernity and globalization. The curriculum consists of 7 courses and a capstone experience in the form of a

dissertation or an equivalent project, and will be offered in a full-time (1-year) and part-time (2-year) mode. The maximum period of registration for full-time and part-time students is 2 academic years and 3 academic years respectively, which is subject to the approval of the Board of the Faculty on recommendation of the MALCS Programme Chairperson.

An interdisciplinary approach will be adopted in the curriculum. All our courses are largely shaped by critical and cultural theory, and look at texts, for example film and literature, through the perspectives of post-structuralism, deconstruction, psychoanalysis, feminism and Marxist and post-colonial criticism. Teaching will be in English.

The objectives of the MA in Literary and Cultural Studies are:

1. To broaden and deepen students' knowledge of cultural theories and different approaches in literature, film and cultural studies.
2. To cultivate critical thinking through engagement with the key debates in literary, film and cultural studies.
3. To encourage appreciation of diverse cultural practices and contexts within a global frame, with emphasis on but not limited to those of Hong Kong, modern Chinese, and Asian cultures.
4. To develop skills in critical analysis necessary to carry out independent research in the field of literary, film, and cultural studies.
5. To provide the knowledge and enhance the skills required for advanced degrees and/or enhancement in arts, cultural writing and other creative practices.

Coursework teaching conforms to the undergraduate teaching year. For full-time students, the capstone experience must be completed by the prescribed deadline in the academic year of study and its title should be submitted for approval by **March 1** of that year. For part-time students, the capstone experience must be submitted by the prescribed deadline in the second academic year of the study, and its title should be submitted for approval by **March 1** of that year.

The semester courses offered by the curriculum may vary from time to time.

Students are encouraged to pursue either a LITERARY AND CULTURAL STUDIES stream, or a FILM/SCREEN STUDIES stream within the Programme. Students are also allowed to not pursue any specific streams.

LITERARY AND CULTURAL STUDIES stream elective courses:

Students are encouraged to select any 3 from the following: CLIT7006, CLIT7007, CLIT7008, CLIT7009, CLIT7010, CLIT7011, CLIT7013, CLIT7016, CLIT7018, CLIT7020, CLIT7023, CLIT7024.

FILM/SCREEN STUDIES stream elective courses:

Students are encouraged to select any 3 from the following: CLIT7007, CLIT7014, CLIT7016, CLIT7019, CLIT7020, CLIT7021, CLIT7022, CLIT7023.

Students are required to declare their choice of streams (or not declaring) in the first semester of their academic study. Any request for subsequent change in stream after declaration shall be approved by the Programme Chairperson.

For full-time students, one core course and three electives will be taken in the first semester, and three electives will be taken in the second semester of the academic year of study. For part-time students, one core course and three electives will be taken in the first year of the study and three electives in the second year. Courses are assessed by 100% coursework. Currently these courses are as follows but not all of them will be offered each year:

## CORE COURSE

**CLIT7005. Approaches to Literary and Cultural Studies (9 credits)**

This course aims to examine the changing notion of culture and the paradigmatic shifts in literary and cultural theory over the past few decades. Informed by Western Marxism, structuralism, postmodernism, feminism, postcolonialism and psychoanalysis, it maps out a landscape of critical perspectives on culture within the context of modernity and globalization. It assesses the potentialities and constraints of the cultures of capitalism in a global context. It seeks out innovative ways of articulating the intricate relations among the idea of popularity, counter culture, and the public sphere. With key concepts such as “hegemony” and “structures of feeling”, it examines how culture can be perceived as a lived, active and transformative process. As popular artifacts straddle between art and industry, this course questions the strict division between high and low cultures, center and periphery, the mainstream and the independent/alternative. Drawing on literary and cultural texts produced and circulated within the deterritorialized, global space, this course focuses on the ways in which creativity, acts of resistance, and contestation of opinion enact processes of negotiation, struggle, challenge, and transformation. Topics for discussion may include film adaptation, the interfusion of high and low culture, technology and the democratization of culture, film genre, cultural myth and ideology, the global circulation of culture, and the notion of the public sphere.

Assessment: 100% coursework

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**ELECTIVE COURSES****CLIT7006. Fabrications of Identity (6 credits)**

This course explores the formations of identity in literature, visual culture and theoretical discourse. It examines the politics and ethics of representing identity and difference, especially sexual difference and cultural difference in various local, national, and global settings. Drawing upon theoretical writings of feminism, deconstruction, race studies, performance theory, queer theory, and theory of simulation among others, the course engages literary and visual texts as creative and dialogic acts staging interconnected identities that demand close reading and inter-textual referencing. Topics may include: identity and hegemony; femininities and masculinities in contexts; visual pleasure and spectatorship; masquerade and performance; colonialism and hybridity; the politics of sex and race, and identities in cyberspace. Selective texts will be studied for their imaginative, innovative, and progressive staging of alternatives that speak to and counteract the given identities of monocultures and essentialisms.

Assessment: 100% coursework

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**CLIT7007. The Art and Politics of Narrative (6 credits)**

If narrative is to do with storytelling, this course focuses on the art and politics of storytelling. What underpins the central focus of the course is the complex relation among representations of identity, ideology, history, and human agency. The course examines a variety of narratives across a range of cultures, genres, and media including poems, short stories, plays and films, and it introduces ways of reading them from theoretical, philosophical and cultural perspectives. Students will learn to read narratives within their historical and cultural context with the help of Marxism, poststructuralism, postcolonialism, psychoanalysis, and feminism. They will study how narratives function to contest, challenge and transcend various forms of cultural identity constructed by nationalism, state ideology, patriarchy, orientalism, occidentalism, capitalism and urbanism. Selections of narratives may range from the realist modes to surrealism and fantasy. With the former, fundamental issues such as mimesis, reality and alienation effects, as well as the political unconscious will be tackled whereas in the latter, innovative ways of contestation are produced when imagination goes on exile.

Assessment: 100% coursework

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**CLIT7008. From Colonialism to Globalization (6 credits)**

This course addresses the cultural, intellectual and historical effects of what is arguably the dominant story of the last several hundred years: the emergence of, resistance to and eventual transformation of the modern, global system of colonialism. By the 1930s, 85 percent of the world was at one point a colony or ex-colony; this is to say that the world, from the “local” places of the South and East to the metropolises of the West, has been un-formed and re-formed by the experience and structures of colonialism and its afterlives. This course uncovers some of this history and complexity by examining foundational texts, concepts and ongoing debates within the study of colonialism, decolonization, and what is often thought of as the “new” era of globalization or unimpeded capitalism. Readings can range from classic colonial literature to prototypical postcolonial films, but will also include some of the key statements from the leading critics of colonialism and capitalism. Key terms might include but are not limited to: nationalism, colonial discourse, hegemony, Third World, orientalism, subalternity, hybridity, imperialism, difference, sovereignty, neoliberalism. Assessment: 100% coursework

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**CLIT7009. Modernity and its Paths (6 credits)**

The course will look at the different ways in which modernism was defined, from the late 19<sup>th</sup> to the mid 20<sup>th</sup> century, in Europe, America, China and Japan. The purpose of the course is to reflect on the fact that modernism, as defined by its leading proponents, was quite often less an assertive, iconoclastic, avant-garde attack on tradition, than an ambiguous reflection on the place of literature and film in a more democratic, disenchanted age. Drawing on theoretical and critical texts by philosophers and scholars which highlight the ambiguity or dialectics of modernity, it will nonetheless mainly seek to engage with the configuration of modernity in individual fictional works and films. How is modernism related to the autonomy of literature, the emancipation of the individual, visuality, and memory? Does modernity signify a utopian liberation from all norms or does it recreate new forms of submission and hierarchy? How has the modern apparatus of cinema shaped ways of looking and engaging time and space, besides illuminating the shocks and of modern life?

At the same time as it seeks to deconstruct the simple opposition between tradition and modernity, the course will also question the meaning of literary and film modernism in the Chinese and Japanese context as an “iconoclastic” break with tradition in favor of “Westernization”, including localizing Western forms. Asian modernists demonstrate a similarly complex understanding of literature’s and film’s role in modern times. The difficulties in defining a “modernist canon” may in this sense reflect inseparable aspirations to the new and nostalgia for the old.

Assessment: 100% coursework

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**CLIT7010. Questioning Sexual Difference (6 credits)**

This course continues the interrogation of gender and sexual difference initiated in *CLIT7006 Fabrications of Identity*. Drawing on theorists who have built on Freud’s understanding of human sexuality through the Greek myth of Oedipus as well as those who have actively countered Freudian psychoanalysis, this class explores a range of perspectives that challenges our commonsense understanding of sex and gender. Topics may include the history of sexuality, sexual revolutions, sexual subcultures, alternative or “dissident” sexualities, socialism and sexuality, feminist critiques of consumerism and domesticity, postmodern bodies, the politics of sexual orientation, transvestitism and transsexuality, queer identity and desire.

Assessment: 100% coursework



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**CLIT7011. Hong Kong and Beyond (6 credits)**

This course explores Hong Kong culture in various local, national and global contexts in comparison with cities in China and other parts of the world. Through analyzing selected socio-cultural phenomena, literary, filmic and other cultural texts and sites, we examine how the forces of modernization, nationalism, colonialism and globalization have affected the shifts in cultural and political dynamics, and have prompted the changes in the imagination and re-imagination of urban cultural politics. We may draw from theoretical approaches and critical concepts of various disciplines and persuasions. Topics covered may include the questions of history and agency; the cultural tropes of crisis, hybridity, transition and transgression; personal, collective memories and urban affectivities; critical cultural policy and the politics of urban space; the spectacles of urban renewal, tourism, consumption and popular culture; and, everyday life politics, local cultural resistance and decolonizing alternatives.

Assessment: 100% coursework

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**CLIT7012. Dissertation Seminar (6 credits)**

*Students who opt for dissertation-writing must take this course.*

This seminar supports students as they face the challenges of doing independent literary, film, and cultural studies scholarship as they prepare to write their dissertations. In order to help students in the initial stages of their dissertation research, this course begins with an overview of critical methods currently in use that can be applied to the analysis of a variety of cultural texts. Taking the text, textual strategies, intertextuality, and discourse as starting points, discussion will move from the definition of an object of study to practical critique within the theoretical parameters of literary and cultural studies. The course revolves around student-led presentations, workshops, debates, panel presentations, and lectures arising from issues and concerns generated by the students' research. Students will analyze key concepts arising from their exploration of the scholarly literature on their dissertation topics, compare the strengths and weaknesses of various research methodologies, and embark on the research for their own project.

Assessment: 100% coursework

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**CLIT7013. Postmodernism (6 credits)**

This course will explore a wide variety of phenomena characteristic of late 20<sup>th</sup> century culture. Notions such as fragmentation, irony, pastiche, playfulness, kitsch & camp, etc. will be examined. Making use of the city as guiding image, we will ask how postmodernism inflects questions of the stability of knowledge, the meaning of the subject, and the spectacle of the postmodern world. We will ask questions about the nature of global flow of goods, media, money, design, and concepts as they move between east, west, north, and south. Literature, film, theory, visual arts, architecture, music, TV shows and others will be discussed in the attempt of gaining a decently comprehensive understanding of what has been going on recently in world culture, and of how we are determined by these phenomena. The dynamics of a constantly reshaped connection between knowledge, sensation, language and the social contexts of the body will be closely examined.

Assessment: 100% coursework

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**CLIT7014. Film and Popular Culture (6 credits)**

This course aims to examine the intricate relation between cinema and popular culture. Through the analysis of examples from the cinema of the Euro-American and Asian traditions, issues in connection with the interfusion of high and low culture, class structure and the popular arts, authorship, stars, and

film genre, cultural myth and ideology, the global circulation of film, and audience and the cinematic public sphere will be discussed. With the specific emphasis on the multifaceted relation between cinema and popular culture, the course will explore how in some instances popular cinema is always in a dialectical relationship with what we might call “counter/art/independent” cinema while in other occasions, the popular and the independent cannot be easily separated.

Assessment: 100% coursework

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**CLIT7016. Contemporary Chinese Literature and Film (6 credits)**

This course will examine contemporary literary and filmic texts from Mainland China, Taiwan, Hong Kong and the Chinese diaspora. Students will read short stories, essays, poetry, critical texts, and view selected films from the Post-Mao period to the present, and from contemporary Taiwan and Hong Kong. Texts will introduce students to major intellectual currents and literary and film movements of this period, including socialist and critical realism, modernism, postmodernism, and nativism. Literary fiction and essays, as well as documentary and feature films will be referred to in order to explore the representation of history and violence, their relationship with collective memory and place in mainland China, Taiwan, and Hong Kong. The course will also question the notions of post-socialism and postmodernism in the context of the accelerating socioeconomic reforms of the 1990s and 2000s and engage discussion with frameworks such as Sinophone studies, minor literature, and the concept of ‘Chineseness’ today.

Assessment: 100% coursework

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**CLIT7018. Realism/Surrealism (6 credits)**

Through a selection of literary and visual narratives, the course explores the intricate relation between realism and surrealism in culture and the arts. One part of the course explores some fundamental issues in the debates surrounding realism: mimesis, documentarism, reality and alienation effects. The other part turns to literary and filmic genres which are normally not grouped under the rubric of realism. Focus shifts to the fairy tale, fantastic literature, ghost story, docu-drama, mockumentary, and science fiction film. With these two parts, the course seeks to reflect upon the ways in which realist and surrealist narratives relate to actuality, and upon issues related to defamiliarization, madness and death, the architectural uncanny, and crisis consciousness.

Assessment: 100% coursework

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**CLIT7019. World Cinema (6 credits)**

This course explores the meaning of “world cinema” within an increasingly complex circulation of motion pictures as part of a globalized cultural economy. A range of films from around the world that serve as cultural artifacts will be closely examined to tease out their aesthetic contribution to global film culture. Questions will also be raised regarding the impact of global capitalism, and the effects of cultural hegemony on “independent” national cinemas, “art” cinema, “festival” films, and the transnational cinematic aesthetics that characterizes these developments. Selected films from the 20<sup>th</sup> and 21<sup>st</sup> centuries are studied with a view to historicize world cinema, attend to cultural specificities, examine the notion of film authorship, and explore relevant theories and trends in cinema studies.

Assessment: 100% coursework

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**CLIT7020. Introduction to Research Methods (6 credits)**

This is a course to introduce master-level students to theory-informed research methods in literary, film, and cultural studies. It gives a survey of the key concepts, methods, debates, and authors as they

pertain to the research and analysis of texts, contexts, and world. Questions for inquiry include: How do scholars engage theory and method to examine narratives, discourse, form, genre, ideology, subjectivity, and imaginary? How do analyses of texts, practices, reception, production contexts engage cultural economy, power, politics, and/or historiography? Research methods covered in the course include: narrative analysis, formal analysis, authorship studies, genre studies, discourse analysis, ideological analysis, and ecocritical analysis.

Assessment: 100% coursework

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**CLIT7021. Approaches to Cinematic Arts (6 credits)**

This course introduces theoretical and critical approaches to the study of film in an international and interdisciplinary frame. It acquaints students with selections from classical, contemporary, and postcolonial theories of film and cinema, with emphasis on the revisions and interventions informed by feminisms, Third Cinema, postcolonialism, postmodernism, queer theory, and digital culture. Beginning with readings on visuality and critical visions, the course introduces different theories and positions on the questions of medium specificity, film's relation with the other parts, concepts used in film criticism, theories and practices of cinema, and cinematic arts in digital humanities.

Assessment: 100% coursework

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**CLIT7022. Screen Documentaries (6 credits)**

The politics, modes, ethics, and practices of screen documentaries will be introduced in international and interdisciplinary frames. Beginning with readings on non-fictional storytelling, authenticity and authority, ethics and politics of documentary on screen, students will examine the role of the documentarian, the documentary subjects, issues of gender and ethnicity, globalization, and modes of documentary including observational, expository, participatory, poetic, reflective, performative, and hybrid approaches. Lectures, viewings, and discussions will emphasize intellectual and critical understanding of documentary film and video texts, as well as their historical and cultural contexts. Students will do analytical and reflective writing, undertake research and participatory observations, and investigate documentary practices and ethics. Students will complete a still photo-text project for the mid-term and a group digital documentary with their own equipment (5-7 minutes) for the final project. Students will write commentaries and do reflective writing on the group project.

Assessment: 100% coursework

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**CLIT7023. Ecological Imaginations in Literary and Visual narratives (6 credits)**

This course will examine the significant ideas, concepts, debates, and questions around ecocriticism, environmental studies, animal studies, and posthumanism by studying a selection of contemporary literary and visual narratives. The ways in which nature, animals, and humans are situated and represented in these narratives carry environmental, ethical, political and philosophical ramifications. The course will also examine models of critique and change as responses to historical and critical contexts and global ecological conditions. Students will apply appropriate key ecocritical concepts such as deep ecology, ecofeminism, queer ecocriticism, and green activism to analyze literary and visual narratives.

Assessment: 100% coursework

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**CLIT7024. Advanced Cultural Studies: Context, Culture, Critique (6 credits)**

This course serves as an advanced introduction to Cultural Studies. Cultural studies is an *interdisciplinary* mode of scholarship that seeks to produce critical but useful knowledge. It is based first

of all in a radical *contextualization* that presumes an ability to situate texts, people, and problems within a certain historical and social framework that draws on various forms of ‘theory’ or ways of seeing. As a mode of inquiry it foregrounds not a particular genre or medium or discipline like literature or film or, say, sociology, but particular problems and issues that matter or have mattered in history. What matters, and to whom, is a large and open question that must be addressed. But within cultural studies there is a commitment to culture as “ordinary” and “common” as opposed to merely esoteric or aesthetic or privileged or individualized. Cultural studies draws on the textual and semiotic skills from literary, film, and media studies but it does not confine itself to texts. It seeks instead to ground itself in something variously called “culture,” everyday life, lived experience, social reality, political or group struggle, the historical present, and so on: these too are all terms that must be scrutinized; but they also point to the essentially social and ‘real’ world that cultural studies seeks to understand and intervene in.

This course will introduce the above template for doing cultural studies, through both theoretical and practical readings. It will read theoretical or methodological texts. It will also offer one or several case studies or examples, classic or contemporary, of ‘achieved’ or actual cultural studies. Cultural studies is in fact not easy to do but is or should always be worthwhile or useful to someone or something. Literary or cinematic or other texts may also be used to illustrate the problems and methods of cultural studies.

Pre-requisite: CLIT7005 Approaches to Literary and Cultural Studies

Assessment: 100% coursework

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### **CLIT7026. Special Topics in Eco-criticism (COIL) (6 credits)**

In our times, places like the Netherlands/the Rhine Delta, and Hong Kong/the Pearl River Delta, reveal the crises of the contemporary in very different ways. Located at the opposite sides of the Eurasian continent, formed by very different (geological, meteorological, humanistic) powers, their realities show many differences, but also unexpected similarities. Doing scientific and artistic research at both locations, this course aims to help students to be familiar with the complexities of these 21<sup>st</sup> century crises, how they are reflected in social, political and environmental uncertainties, and how they lead to civic action. It engages issues such as: how to negotiate on what challenges the current state of academic knowledge and call upon all of our creative and speculative capacities to imagine society differently, to question its Modernist or Capitalist systems of production and consumption. It is important to stress that all of this will be done by placing centre not the human being, but the entire Delta with its multiple networks: its human *and* non-human inhabitants, the elements, and all of the powers engaged in its complexity. Teaming up with a series of technological and artistic initiatives in both sites, it engages with local communities and stakeholders, and searches for ways to involve them actively in the research that we undertake. This course is a unique transdisciplinary, transnational and inclusive program, firmly rooted in the urgent matters of today.

Assessment: 100% coursework

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**CLIT7997. Capstone Experience: Dissertation (15 credits)**

**CLIT7996. Capstone Experience: Portfolio/Individual Project (15 credits)**

Students who have received a B grade or above in 4 or more courses, and with the approval by the MALCS Programme Chairperson, may choose to do 1) a dissertation of approximately 10,000 words or 2) an individual project – an approved creative work under supervision and a written report of around 5,000 words as partial fulfilment of the requirements for the MA degree. Students who opt for dissertation writing must take the elective “CLIT7012 Dissertation Seminar”. Students who opt for portfolio and individual project must attend special sessions and/or workshops.

All students have the option to compile a portfolio of coursework for the MA curriculum. Students

choosing the Portfolio option are required to revise at least two previous MALCS papers into a final paper of approximately 10,000 words. Students who opt for portfolio/individual project must take another elective course in lieu of CLIT7012.

Dissertation involves 360 hours of learning activities which include research, writing workshops, dissertation writing as well as regular supervision, emails and feedback on draft materials. Portfolio/Individual Project involves 300 hours of learning activities which include mini-lectures, research, library workshop, writing workshops as well as regular supervision, emails and feedback on draft materials.

For full-time students, the capstone experience must be completed by the prescribed deadline in the academic year of study and its title should be submitted for approval by **March 1** of that year.

For part-time students, the capstone experience must be completed by the prescribed deadline in the second academic year of the study and its title should be submitted for approval by **March 1** of that year.

Assessment: 100% coursework

## MUSIC STUDIES

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Music Studies in the academic year 2022-23 and thereafter.*

The MA in the field of Music Studies is taught by the Department of Music and provides advanced training in the scholarly study of music. One required course introduces core skills and methods in research and writing, while the elective courses provide students the opportunity to explore a range of issues, topics, and approaches in music scholarship. The programme requires students to complete a capstone project, which would be either an MA dissertation, an individual project, or a portfolio project under the supervision of an expert.

The MA curriculum comprises six semester-long courses as well as the capstone project:

- 1 required core course (9 credits)
- 3 elective MA courses (9 credits each)
- 2 elective courses cross-listed with undergraduate courses (6 credits each)
- 1 MA capstone (12 credits)

All instruction is in English with the exception of HKGS2008, which will be taught in Chinese. The assessment is 100% coursework.

Not all of the elective courses listed below will be offered each year.

## COURSES

*(1) All MA students are required to take the following core course.*

### **MUSI7101. Music Research: Skills and Methodologies (9 credits)**

This core course provides an overview of the theories and methods of musicological research, including historical, ethnographic, analytical and critical approaches. Students will learn about current debates and issues in music scholarship and practice, as well as the different disciplinary tendencies

and fields within music studies today. The course will also emphasize professional development. Some of the topics covered include research design, conference preparation, bibliographic skills, as well as learning how to write according to academic standards.  
Assessment: 100% coursework.

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*(2) Students choose three MA electives from the following list.*

**MUSI7102. Topics in Western Art Music (9 credits)**

This course will focus on key topics and issues in the study of Western art music. Topics may include historiography, performance, aesthetics, sociocultural approaches, among others issues. The focus of the course may change from year to year, and students will have the opportunity to explore their own research interests in relation to the issues and topics discussed in weekly meetings.  
Assessment: 100% coursework.

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**MUSI7103. Composition and Sound Art Workshop (9 credits)**

This course will introduce practical and theoretical issues in music composition, sound art, and other experimental forms. A goal of the course will be to familiarise students with key trends in music composition, for which students will learn about the history, theory, and practice of compositional technique and sound-based experimentalism from the postwar to the present. Students will also undertake compositional exercises, which will be tailored to suit student's interests and skill level.  
Assessment: 100% coursework.

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**MUSI7104. Global Perspectives in Music: Ethnographic Approaches (9 credits)**

This course explores the theories and methods of ethnomusicology. Students will learn about the history of the discipline, as well as current debates and issues within the field. A key thematic focus will be on the idea of music as a "global" phenomenon, for which we will discuss such topics as world music, cultural appropriation, musical regionalisms, and the transnational movement of music in the 20<sup>th</sup> and 21<sup>st</sup> centuries, among other related subjects.  
Assessment: 100% coursework.

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**MUSI7105. Topics in Asian Music (9 credits)**

Asia is home to an immense variety of musical practices and traditions. This course does not endeavour to survey Asia's many music cultures, but rather will focus on a set of issues and topics that are relevant to studying music within the Asia-Pacific region. Topics may include the long history of musical and cultural exchange in East Asia, European imperialism and the rise of musical modernities in China and Japan, the transnational flow of popular culture in Asia, as well as the role that music plays in national, regional, and local imaginaries of belonging and identity. The focus of the course may vary from year to year in terms of its geographic and musical areas of emphases, but a central goal will be to critically rethink the epistemological and methodological stakes of studying music within regional and national frameworks of analysis and interpretation.  
Assessment: 100% coursework.

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**MUSI7106. Playing with Theory: Perspectives on Music Analysis (9 credits)**

This course offers a broad survey of the different methods and approaches to analysing music. Students will be introduced to key readings in music theory, which will enable students to hone their skills at analysing a variety of music styles, genres, and forms. The course will also introduce students to key problems and debates in the field of music theory.

Assessment: 100% coursework.

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### **MUSI7107. Mastering Sound Technologies (9 credits)**

The aim of the course is to develop student's fluency in basic audio technologies, including recording, remixing, live coding, and other new media tools and methods. Students will have hands-on experience working with sound media, for which they will be encouraged to develop projects related to their individual research interests or their creative and artistic pursuits. The course is open to all students regardless of background and experience.

Assessment: 100% coursework.

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### **MUSI7108. Perspectives in Music Performance (9 credits)**

All music is fundamentally performative, and yet ideas about performance can range widely across cultures and contexts. The act of performing music variously concerns knowledge of the body, the sociocultural context, ideals and values about music, as well as myriad other aspects of musical life that come together in the performance event. This course explores a range of topics, issues, and concepts in music performance, drawing broadly from the literature with the goal of leading us to a more holistic understanding of performance as practice. One goal of the course will be to bridge the theoretical and conceptual aspects of performance with the more practical questions and concerns that are relevant to performers in the 21st century. The course will aim to introduce students to non-traditional forms of performance, including site-specific performances, sound installations, online platforms, and community-based projects. There will also be opportunities to explore course materials through performance workshops and ensembles. All students regardless of background and experience are welcome to join.

Assessment: 100% coursework.

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### **MUSI7109. Time and Temporality in Music (9 credits)**

Rhythm is foundational to all music in so far as music is a temporal medium. This course understands rhythm in the broadest sense to include all aspects of how musical time is organised, especially at the micro and meso levels of temporality. This includes such concepts as repetition, timing, pulse, groove, and other related terms that help us make sense of how music is patterned in time. Some topics this course may explore include psychological and cognitive aspects of rhythm, the role of the body in movement, methods of rhythmic analysis, as well as other issues and topics drawn broadly from a wide diversity of musical genres and practices. Students will also have the opportunity to engage in hands-on practical learning through workshops and ensemble playing.

Assessment: 100% coursework.

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### **CLIT7014. Film and Popular Culture (9 credits)**

This course aims to examine the intricate relation between cinema and popular culture. Through the analysis of examples from the cinema of the Euro American and Asian traditions, issues in connection with the interfusion of high and low culture, class structure and the popular arts, authorship, stars, and film genre, cultural myth and ideology, the global circulation of film, and audience and the cinematic public sphere will be discussed. With the specific emphasis on the multifaceted relation between

cinema and popular culture, the course will explore how in some instances popular cinema is always in a dialectical relationship with what we might call “counter/art/independent” cinema while in other occasions, the popular and the independent cannot be easily separated.

Assessment: 100% coursework.

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(3) *Students choose two undergraduate electives from the following list. Students will not be permitted to re-enrol in the undergraduate elective if they previously enrolled in it whilst studying for any undergraduate degree at HKU.*

**MUSI3029. Music and scientific thoughts: past and present (6 credits)**

This course investigates the link between music and science in Western history. Music has been frequently associated with science, but the way the two realms have been interconnected with each other varies throughout history. In exploring each case of scientific thoughts on music in history, students are expected to obtain a contextual understanding of music and science as socio-cultural products and to gain insight into the interdisciplinary nature of the study of music.

Assessment: 100% coursework.

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**MUSI3034. The *qin* (6 credits)**

Redolent of the scholar, aristocrat, and literatus, the *qin* has a deep and distinguished lineage within the pantheon of Chinese musical traditions. This course is a survey of *qin* music from the late Bronze Age to the present times. Several themes are examined in detail: basic playing skills, semiotics of notation and the earliest known *qin* score, different styles and pivotal figures, representative works from the repertoire, typological analysis of historical instruments, and transmission and appropriation of the *qin* in East Asia. Readings from musicology, anthropology, archaeology, and art history introduce a variety of approaches to the interpretation of *qin* music.

Assessment: 100% coursework.

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**MUSI3037. Opera (6 credits)**

This course will chart the history of opera in the Western world in both its relationship to social and political history and that of other major musical and theatrical genres. Through the close reading of the genre, students will learn about opera as the art of singing, poetry, and stagecraft, and make their acquaintance with some of the remarkable protagonists of its history, be they singers or composers, poets or designers, impresarios or monarchs. Attention will also be placed on the strength and resilience of local, as opposed to national or continental, traditions, such as the ones that flourished in Rome and London in the 17th century, Naples in the 18th, or St. Petersburg in the 19th, to name a few. The course will also provide students with an appealing and vivid demonstration of the diversity of musical and literary traditions in Europe during the period between ca. 1600 and 1900. The course will end with a reflection on the current state of Western opera as performed and consumed in East Asia, with particular reference to China.

Assessment: 100% coursework.

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**MUSI3039. Methodological perspectives in music II (6 credits)**

This course aims to equip students with critical research methods by focusing on specific musical works (in any media), artifacts, or issues. It approaches an object of investigation from various methodological perspectives (e.g., historical, theoretical, philosophical, and anthropological), and will provide an overview of the reception history of the scholarship around the object as well as the latest



research. The course promotes students' critical reflection on such methods and scholarly traditions. The object for investigation may vary from year to year. During the course, students will be required to formulate a research proposal and to give a written presentation in the form of a conference paper. The course is designed to give undergraduates insights into the ethos of post-graduate research and form a bridge between the two "realms."

Assessment: 100% coursework.

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#### **MUSI3041. Music and the environment (6 credits)**

This course concerns the relationship between music and the environment, broadly construed. The key question this course asks is, how can we understand music as an ecological phenomenon? The course aspires to answer this question in several ways: firstly, the course will introduce ecological models of musical and cultural analysis; secondly, we will discuss the concept of nature in various music traditions, including Western art music and Japanese traditional music, among others; and thirdly, the course will attend to the role of music in the ongoing global environmental crisis. Components of the course will cover soundscape studies, ecocriticism, as well as the more recent field of ecomusicology.

Assessment: 100% coursework.

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#### **HKGS2008. Introduction to Hong Kong cantopop lyrics (6 credits)**

Since the mid-1970s, Hong Kong popular music has been very much identified with Cantopop, a distinctive genre with lyrics written in standard modern Chinese as well as Cantonese. Cantopop lyrics have exerted a profound impact on Hong Kong people over the past forty years. The course will be divided into two parts. The first half will introduce renowned Hong Kong Cantopop lyricists and examine their typical styles. The second half will discuss Cantopop lyrics from cultural perspectives. The course will enhance students' understanding of Cantopop through close textual readings. The medium of instruction will be Chinese.

Assessment: 100% coursework.

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*(4) All MA students are required to complete a Capstone Experience under the supervision of an advisor. Students will complete one of the following:*

#### **MUSI7999. Capstone Experience: MA Dissertation in Music (12 credits)**

Students will produce a written dissertation of approximately 10,000 words on an original topic. The dissertation will demonstrate the ability to conduct individual research at an advanced level, as well as mastery of the conventions of academic writing and form. Only students who have maintained a grade average of an "A-" or higher in three or more courses in the MA programme are eligible, and students are required to submit a formal proposal by the middle of the second semester, for which final approval is subject to the discretion of the MA Programme Coordinator.

Assessment: 100% coursework.

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#### **MUSI7998. Capstone Experience: Portfolio (12 credits)**

Students are required to revise at least two previous MA papers into a final paper of approximately 10,000 words. The portfolio piece will allow students to develop their skills of argumentation, writing, evaluating data, and to develop fluency in the conventions of academic form.

Assessment: 100% coursework.

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### **MUSI7997. Capstone Experience: Individual Project (12 credits)**

Students will pursue an individual project, which may be a supervised creative work or a performance lecture-demonstration. Students will submit a written report of around 5,000 words. Students who opt for this capstone are required to submit a formal proposal by the middle of the second semester, for which final approval is subject to the discretion of the MA Programme Coordinator.

Assessment: 100% coursework.

## **TRANSLATION**

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Translation curriculum in the academic year 2021-22 and thereafter.*

### PURPOSE

The MA in the field of Translation programme aims at providing students with intensive training in translation and interpreting practice in different domains. It also broadens students' theoretical perspectives and equips them with essential research skills for Translation and Interpreting Studies. This programme places an emphasis on professional translation and interpreting and promotes interdisciplinarity by involving the teachers from different Schools and Departments in the supervision of capstone projects.

### CURRICULUM STRUCTURE

The curriculum consists of three modules, with twelve courses in Modules 1 to 2 and a capstone experience in Module 3. Modules 1 to 2 comprise three and nine courses respectively.

Students are required to take all the core courses in Module 1. Module 2 offers elective courses divided into two categories: Translation and Interpreting. Students can specialise in both of them by taking three Translation courses and two Interpreting courses. However, students who would like to specialise in written translation should also read the core Interpreting course to fulfil the graduation requirement. This arrangement guarantees that students receive training in both Translation and Interpreting so that they will be more competitive in the workplace after graduation.

The nine Translation courses are conducted in the form of lectures, while the three Interpreting courses are taught in the form of workshops, seminars or practical sessions. All the courses are designed to equip students with the knowledge and skills for the pursuit of a career in Translation or Interpreting in various domains, especially the legal, commercial, government and media sectors.

Module 3 is a capstone experience in the form of a translation/interpreting project. The translation project requires students to render an English text into Chinese or vice versa, and to write a critical introduction in the target language to their own translations, under the supervision of a teacher. If students choose to undertake an interpreting project, they must analyse a video or audio recording of an interpreted meeting conducted from English to Cantonese or vice versa, under the supervision of a teacher. This is a whole-year project which students start in the third semester and complete by the end of the fourth semester.

Students in this curriculum are required to complete eight courses (three cores and five electives) and a capstone translation/interpreting project as a culminating academic experience. Each Translation course will be conducted weekly for two hours in a semester, while Interpreting workshops will normally be divided into two groups with two time slots for students' choice, depending on the size of individual classes. The capstone course requires students to meet with their supervisors individually for discussions for four hours in total throughout the last two semesters of the programme.

## **Module One: Core Courses**

### **CHIN7201. Advanced Translation Studies (6 credits)**

This course offers a theoretical approach to translation practice and research. It introduces students to seminal translation theories and encourages them to fruitfully apply such knowledge to translation practice and criticism. Through discussions, assignments and group presentations, students will acquire essential translation skills and research techniques in translation studies. The course also prepares students for the capstone project, which requires them to translate a text and write a critical introduction to their own work.

Assessment: 100% coursework

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### **CHIN7202. Approaches to Translation (6 credits)**

This course equips students with the fundamental knowledge of translation and the basic skills required. It explores how translation functions as a communicative activity in different social settings like the Government and the private sector. To introduce students to current trends in translation, the course will examine major theoretical and cultural issues of translation in Hong Kong. Coursework assessment will be based on take-home assignments and classwork.

Assessment: 100% coursework

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### **CHIN7203. Introduction to Interpreting (6 credits)**

This course provides students with the fundamental knowledge of interpreting and the basic skills required. It introduces students to the various settings in which interpreting services are provided with a special focus on interpreting in courts. It examines interpreter's codes of ethics and discusses the dilemmas and challenges faced by interpreters working in different settings. The course also reviews significant interpreting studies conducted in recent years.

Assessment: 100% coursework

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## **Module Two: Elective Courses**

### **CHIN7204. Language Contrast for Translators (6 credits)**

This course examines fundamental differences between English and Chinese from the perspective of contrastive linguistics, with an emphasis on grammar, syntax and discourse pragmatics. It introduces students to an array of techniques that can be used to negotiate these structural differences in translation. Throughout the course, students will be trained to reflect critically on the notion that language is an inherent constituent of culture (and, conversely, that culture is embedded within the innate fabric of language), and to appreciate how knowledge of contrastive linguistics contributes to our understanding of different cognitive systems and discourse orientations across cultures. The implications of all of this for intercultural communication will also be explored.

Assessment: 100% coursework

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### **CHIN7205. Culture and Translation (6 credits)**

The course addresses the dynamic relationship between culture and translation in both conceptual and practical terms and thus seeks to deepen students' understanding of translation as a cross-cultural dialogue. The course serves two purposes. First, it introduces theories and notions on the role played by culture in production and reception of translation and aims to cultivate among the students the

cultural sensitivity that is needed for a professional translator. Second, it focuses on the cultural dimension of various types of translation and aims to enhance students' ability in dealing with culture-bound texts of different genres in both English to Chinese and Chinese to English translation practices.

Assessment: 100% coursework

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**CHIN7206. Translation of Government and Commercial Texts (6 credits)**

This course facilitates a better understanding of the provision of professional translation service in Hong Kong, especially in the public sector. Texts commonly requiring translation will be covered and their translations examined critically for effectiveness. Students will be able to hone their language and translation skills and to sharpen their translation acumen through various translation assignments and evaluative discussions.

Assessment: 100% coursework

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**CHIN7207. Legal Translation (6 credits)**

This course is designed for students interested in a career in legal translation. It develops and strengthens their analytical and linguistic skills required for translating legal texts between English and Chinese. Students will be introduced to some basic legal concepts, terminology and discourse characteristics of bilingual legal documents. A special focus is placed on legal research skills, translation strategies, and pragmatic decision-making of legal translators. Students will embark on a journey towards professional competence as they learn through translation practice and critical analysis of translated legal texts.

Assessment: 100% coursework

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**CHIN7208. Mass Media Translation (6 credits)**

This course prepares students for careers in mass media, such as reporters, editors, copywriters, translators, account executives and marketing managers. It covers a range of topics like the translation of news articles, features, editorials, press releases, speeches, advertising and promotional materials. The stylistic features and social functions of these genres will be explored. The work constraints including translation goals, target readers and translator-client relationship will also be discussed. In addition to acquiring professional skills in translating mass media texts, students will develop critical thinking about translators' role in shaping the target language and its culture.

Assessment: 100% coursework

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**CHIN7209. English–Cantonese Conference Interpreting (SI) (6 credits)**

This workshop-based course exposes students to the wide-ranging settings and topics for which simultaneous interpretation is required. It prepares students for handling myriad tasks by broadening their knowledge base, enhancing their language skills and providing feedback for their in-class performance.

Assessment: 100% coursework

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**CHIN7210. English-Cantonese Legal Interpreting (CI) (6 credits)**

This workshop-based course provides students with intensive training in consecutive and simultaneous interpreting between English and Cantonese, using primarily authentic audio recordings of court proceedings from various court levels in Hong Kong. Training will focus on witness

examination, counsel speeches, jury instructions and court judgments. This course familiarises students with courtroom protocols, characteristics of courtroom language and the intricacies of interpreting in the courtroom.

Assessment: 100% coursework

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### **CHIN7211. A History of English Translations of Chinese Poetry (6 credits)**

Via translation, Chinese poetry has become very influential to English-language poetry. How has the translation of Chinese poetry developed over time? What are the forces at work in shaping the history of English translations of Chinese poetry? By reading translations of Chinese poetry into English by scholars, missionaries, poets, amateurs, experimentalists, and more, this class will offer students an opportunity to greater understand both translation and Chinese poetry, and how the two (and impressions of the two) have changed over time.

Assessment: 100% coursework

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### **CHIN7212. Translation of Music Writings and Lyrics (6 credits)**

Translators of books, academic papers and journalistic articles that deal with musical subjects must tackle the complicated meanings and connotations of musical terms. This course, designed for students who do not have any music background, will demonstrate the basic concepts of music via audio-visual materials provided by YouTube. Part I of this course examines the English/Chinese translation of music writings on Western classical music and traditional Chinese music, focusing on the meanings and connotations of technical terms in the practical and theoretic context. Part II deals with the English/Chinese translation of song lyrics of selected English and Chinese vocal works, taking into consideration the poetic, musical and creative features of these two music traditions.

Assessment: 100% coursework

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## **Module Three: Capstone Experience**

### **CHIN7996. Capstone Experience: Translation / Interpreting Project (12 credits)**

This capstone project serves as a culminating academic experience for students and enables them to put into practice what they have learned in the various theoretical and practical translation and interpreting courses of the MA programme. Students can choose to undertake either a Translation or an Interpreting project to fulfil this capstone requirement.

The Translation project requires students to render a text selected from a list of Chinese and English books recommended by teachers of the Programme as early as the beginning of the third semester, and work under the supervision of a teacher assigned by the Programme Coordinator. Students can choose to work on a text from Chinese to English or vice versa, and the length of the text should be about 5,000 characters in Chinese or 4,500 words in English. Students are required to submit their translations by three instalments and to meet with their supervisors individually for follow-up discussions. The final version of their work should be submitted with an introduction of about 3,000 characters in Chinese or 2,500 words in English written in the Target Language of their project. In other words, the total output of the project is 7,000 words (English) or 8,000 characters (Chinese). In the introduction, students are expected to describe and explain the distinctive features of the source text, their translation goals, strategies and target readers, and to critically evaluate their own work by citing examples from it and relevant theories as appropriate.

Students undertaking an Interpreting project have to analyse a video or audio recording of an interpreted meeting. The interpretation should be conducted from English to Cantonese or vice versa, and the length of the meeting should be about 20 minutes. The recording, both the original and the

interpretation, has to be transcribed, if no transcripts are available. Students are required to produce an essay of 5,000 words (English) or 6,000 characters (Chinese) in either language of their choice, excluding the transcripts. Students can focus their analysis on omissions or additions in interpretation, semantic or pragmatic equivalence, as well as the overall quality of the interpretation. Students are expected to cite Translation or Interpreting theories in their analysis where appropriate. In the process of writing, students are required to meet with their supervisors individually on a regular basis to discuss their work and progress.

Assessment: 100% coursework

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### **Assessment**

Students' performance is assessed by coursework as specified in the descriptions of individual courses. Coursework assessment is based on essays, term papers, projects, tests, or other kinds of oral or written work as prescribed by the course teachers.

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### **Medium of Instruction**

Courses will be conducted in English, Cantonese or Putonghua as the teacher sees fit.