

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

## LITERARY AND CULTURAL STUDIES

*These Syllabuses apply to candidates admitted to the Master of Arts in the field of Literary and Cultural Studies curriculum in the academic year 2025-26 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 AND MEDIA 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, CLIT7027, CLIT7028, CLIT7029, CLIT7030.

FILM AND MEDIA STUDIES stream elective courses:

Students are encouraged to select any 3 from the following: CLIT7007, CLIT7014, CLIT7016, CLIT7019, CLIT7020, CLIT7021, CLIT7022, CLIT7023, CLIT7027, CLIT7028, CLIT7029, CLIT7030.

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. With at least three courses and the capstone successfully completed in one stream, the stream of study of “Literary and Cultural Studies” or “Film and Media Studies” will be shown on the academic transcripts.

The MA curriculum comprises one 9-credit core course, six 6-credit elective courses and a 15-credit capstone experience.

Creative Practices and Experiential Learning Courses are optional 3-credit courses. Students can choose a maximum of two 3-credit courses on top of their regular study load with prior approval. These courses are designed to encourage students to engage with the city of Hong Kong, to bridge the knowledge they learn in class with experience outside of the classrooms.

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. 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. The elective online courses are not necessary to be offered each year. Priority to enroll in online courses will be given to part-time students.

Students shall take no fewer than 60 credits in the manner specified in the regulations and syllabuses and complete satisfactorily all specified work as required.

## **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

## **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. Topics in Contemporary Chinese Literature and Culture (6 credits)**

This course will examine contemporary literary and filmic texts from Mainland China, Taiwan, Hong Kong and the Chinese diaspora. Students will read representative essays, literary and filmic works, and critical cultural texts from the Post-Mao period to the present. 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. This course will also explore how forces of colonialism, urbanization, and globalization have drastically changed these Chinese societies. Students are expected to use literary, cultural and various interpretive theories to examine the historical changes taking place in Chinese societies over the

past few decades, to understand the social problems and cultural aspirations that the Chinese have been preoccupied with, the patterns of urban life associated with various forms of consumption, and to approach those changes from both a historical and global perspective.

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 visibility 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 *inter-disciplinary* 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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### **CLIT7027. Participatory Media and Cultural Studies (6 credits)**

This course explores the rise of participatory culture and its impact on media and cultural studies. This course examines the ways in which digital technologies and the internet have enabled individuals to participate in the creation, distribution, and consumption of media content, and the implications of this for cultural production and consumption. Through a range of theoretical and practical approaches, students will explore topics such as fan and remix culture, online communities, social media, digital storytelling and global media activism, among others. Rather than “reading” a particular type of institutionalized media form, this course focuses on exploring a wide range of knowledge products (e.g. Textual inscriptions, community-produced films, video art, photographs, audios, exhibitions, interactive media products, digital stories etc.). Throughout the course, students will acquire the skills to navigate the question of authorship, positionality, audience, and circulation as they engage with challenging subjects of representation — such as sensorial experiences, taboos, memories of violence and trauma, mental health and politically charged cross-cultural dialogues.

Assessment: 100% coursework

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### **CLIT7028. Adaptation and Remakes Across Cultures (6 credits)**



The course introduces the aesthetic and ideological dynamics in film remakes across different genres, media, and cultures. Starting with readings from classic studies and theorizations of film and literature, students will explore the complexity of creativity in film remakes to appreciate the nuanced originality in the transference of one medium to another, be it from page to screen or from screen to screen, which go beyond fidelity. Students will examine the differences in such seemingly identical repetitions that reveal the paradoxical tension in the transference of ideas from one culture to another in the increasingly divided globalized world. Students will critique a wide spectrum of film remakes to reveal what is spatial-temporally particular in the universal human condition. The selection of film remakes spans across diverse genres and cultures to reveal the aesthetic in the ideological, and the ideological in the aesthetic. Students will also discover that film remakes are not only a unidirectional transference from one film to another. Film remakes are also discursive on a grander scale of transnational allusion and translation of genre elements, the conjuring of which have come to define the careers of many auteurs. Students will engage in discussion, write short in-class response paper, give group presentation, and complete a semester-end paper on a selected set of film remakes.

Assessment: 100% coursework

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### **CLIT7029. Special Topics in Creative Writing (6 credits)**

This course is designed to offer ways to develop students' writing skills within a challenging, flexible and advanced scheme of study invigorated by current research. This course aims to extend students' knowledge and critical/contextual understanding of the study and practice of creative writing. It is unique in combining creative and life writing in a stimulating and enriching course. Taught by experienced writers of major profile, this course provides teaching on a range of genres including but not limited to fiction, short story, poetry, drama, screenwriting and creative non-fiction.

This course will examine relevant literary and cultural theory as well as the politics and practicalities of language and writing. The textual analysis will provide a springboard for developing writing skills, and forming the usual method of critiquing both published works and the writing of class members. Through a combination of structured creative writing exercises and independent assignments, students will develop powers of imagination and self-criticism.

This course will consist of student-led discussions, creative-writing exercises, group feedback and creative-writing workshops.

Assessment: 100% coursework

### **CLIT7030. Critique and Criticism (6 credits)**

'Critique' and 'criticism' are usually words associated with complaints and fault-finding, but the history of critique is much more generous and capacious than this. Criticism can include book reviews, film reviews, literary analysis, and analyses of popular culture. Critique, relatedly, is a practice that seeks to understand its object of study entirely within its own terms, and to make sense of the world that a text or practice imagines for itself. Consequently, a critic is neither an author (auteur) nor a reader (viewer), but a curious figure somewhere in between.

This course introduces students to the long traditions of criticism and critique across the world with a focus on critical writing in the twentieth and twenty-first century. The course will take a global approach to understanding the practices of criticism as they emerge and circulate. This includes (among others) German thinkers who founded the Frankfurt School; French thinkers engaged in debates about poststructuralism; American thinkers interested in popular culture, race, and gender; Chinese thinkers who were a part of the May Fourth Movement; Arab writers committed to the renaissance of Arabic literature (*Nahda*); and

Caribbean thinkers determined to reimagine poetry. The writers associated with these various movements/collectives produced criticism – of literature, of art, of film, of music, etc. – that interrogated the very task of critique itself. They also sought to define, and redefine, what it meant to be a critic.

Throughout the course, our guiding questions will be: What is criticism? What is critique? What does it mean to ‘do’ criticism? What does it mean to be a critic? What is the purpose of criticism? Who is criticism for? Students in the course will be asked to interrogate their own position as critics (of literature, of film, of music, of popular culture, etc.), and to cultivate their own approach to critical writing. For this reason, the course is both an introduction to critical theory/cultural criticism as well as a writing workshop.

Assessment: 100% coursework

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### **CLIT7031. Topics in Eileen Chang Studies (6 credits)**

Eileen Chang studies is a fast growing subfield in Chinese and comparative literary studies. This course encourages each student to embark on an original research project on any aspect of the life and works of the hyper-canonical Chinese writer Eileen Chang (1920-1995). Current research and new directions in the burgeoning global Eileen Chang studies will be discussed. Ability to work with material in both English and Chinese is a must. The expectation is that students will already have read some major works by Eileen Chang and wish to delve directly into research and writing. Some original material from the course instructor’s own current ongoing work on Eileen Chang will be shared with the class, along with a number of theoretical texts to help brainstorm various ways to approach Chang and her works. Run as a seminar, the success of this course depends on each student taking ownership of classroom discussions. A research paper in English is required for the course.

Assessment: 100% coursework

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## **CAPSTONE EXPERIENCE**

### **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

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## **CREATIVE PRACTICES AND EXPERIENTIAL LEARNING**

*Students can choose one between CLIT7801 and CLIT7802, and choose one between CLIT7803 and CLIT7804 with prior approval.*

### **CLIT7801. Creative Cinematic Practice: Experiential Learning in Museum and Film Festival (3 credits)**

This course aims to integrate classroom critical study of cinematic art with on-site experiential learning in museum and festivals. Students are challenged to synthesize the knowledge and understanding from reading, lectures, screenings, master classes into an informed, exhibition-conscious, and reflective approach to the art of cinema and the moving images. This will be achieved through writing journal reports on the experiential learning process, and the completing of a 10-minute video essay on an approved topic of cinematic art at the end of the course. Through this experiential learning course, students can demonstrate analysis of cinematic arts that attends to its aesthetic, intellectual, social, technical, institutional, and exhibition-reception aspects. Students acquire skills to creatively translate the knowledge acquired and digested in the learning activities into written and visual presentation that includes journal reports and a video essay with moving images and texts.

Assessment: 100% coursework (graded on a distinction/pass/fail basis)

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### **CLIT7802. Creative Cultural Practice: Experiential Learning in Museum and Literary Festival (3 credits)**

This course aims to integrate classroom critical study of literary art and culture with on-site experiential learning in museum and festivals. Students are challenged to synthesize the knowledge and understanding from reading, lectures, interviews, and master classes into an informed, exhibition-conscious, and reflective approach to the art of writing scripts or literature. This will be achieved through writing journal reports on the experiential learning process, and the completing of a literary work / creative cultural essay on an approved topic at the end of the course. Through this experiential learning course, students can demonstrate analysis of literature and scripts that attends to its aesthetic, intellectual, social, historical, institutional, and exhibition-reception aspects. Students acquire skills to creatively translate the knowledge acquired and digested in the learning activities into written and oral presentation that includes journal reports and a piece of literature / script.

Assessment: 100% coursework (graded on a distinction/pass/fail basis)

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### **CLIT7803. Experiential Learning: Internship (3 credits)**

This course aims to integrate classroom critical study of cultural knowledge with on-site experiential learning

in varied arts and cultural organizations. Students can apply their knowledge and gain professional experience. These internships are designed to equip students to develop a focus to further specialize in the future. Students hone skills to creatively translate the knowledge acquired in the classrooms into a workplace environment. Students write and submit logbooks documenting their work processes and learning outcomes.

Assessment: 100% coursework (graded on a distinction/pass/fail basis)

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#### **CLIT7804. Creative Practice: Intensive Summer Course (3 credits)**

This course aims to prepare students to explore global issues under the guidance and supervision of internationally renowned scholars. Students will acquire research skills and presentation skills intensively. This will be achieved through discussions, textual analyses, and the completion of a creative project at the end of the course. Through this intensive and experiential learning course, students can develop systematic knowledge of approaching global issues with cutting-edge theoretical paradigms that will prepare them for future research work both within and beyond the course. This course also helps students master skills to creatively translate the knowledge acquired and digested in the learning activities into creative projects.

Assessment: 100% coursework (graded on a distinction/pass/fail basis)

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