

**The University of Hong Kong  
Department of Comparative Literature  
Master of Arts in Literary and Cultural  
Studies  
(MALCS)**

**Student Handbook  
2025-26**

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## **1. Programme Title**

Master of Arts in Literary and Cultural Studies (MALCS)

The degree of Master of Arts in Literary and Cultural Studies (MALCS) is a postgraduate degree awarded for the satisfactory completion of the study in Literary and Cultural Studies offered by the Department of Comparative Literature at the University of Hong Kong.

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## **2. Programme Overview**

The MALCS programme introduces students to a wide range of theoretical, literary and filmic texts, exploring historical and contemporary issues within frames of modernity and globalization. An interdisciplinary approach is adopted in the programme; all courses are informed by critical and cultural theory, and the study of film and literature engages the perspectives of post-structuralism, deconstructionism, psychoanalysis, phenomenology, feminism, postmodernism, Marxism, post-colonialism and eco-criticism. At the end of their studies, students are expected to complete a Capstone Experience that contributes to the body of knowledge within the context of liberal studies and humanistic inquiry.

We have the following objectives for our students:

- i) To broaden and deepen students' knowledge of cultural theories and different approaches in literature, film and cultural studies.
  - ii) To cultivate critical thinking through engagement with the key debates in literary, film, and cultural studies.
  - iii) 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.
  - iv) To develop skills in critical analysis necessary to carry out independent research in the field of literary, film and cultural studies.
  - v) To provide the knowledge and enhance the skills required for advanced degrees.
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## **3. Length of Programme**

The MALCS programme is designed to be completed by full-time students in one academic year; part-time students in two academic years. Each academic year comprises of two semesters: Semester 1 (Fall) and Semester 2 (Spring). Semester 1 normally commences in September and ends in December, while Semester 2 normally commences in January and ends in May. Exact starting and ending dates of a semester shall be prescribed by the School Senate.

Courses in our programme are primarily offered during weekday evenings from 6:30PM to 9:30PM. Occasionally, courses may be offered on weekday afternoons and Saturday mornings.

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#### **4. Completion of Programme**

To complete the MALCS programme, students are required to:

- i) take a total of SEVEN courses (one core course and six electives) with no less than 85% attendance in any one course, and complete satisfactorily all prescribed coursework including workshops and written assignments;
  - ii) complete a Capstone Experience (15 credits) in the form of a satisfactory Dissertation of approximately 10,000 words, Portfolio or Individual Project on a subject derived from their course of study.
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#### **5. Course Selection and Registration & MA Course List**

Students shall select their courses in accordance with the “MALCS Course Selection and Registration Instructions” before the beginning of each semester. Generally, Semester 1 course registration will take place in August, while Semester 2 course registration will take place in December. Specific dates of commencement and completion of the registration period shall be prescribed by the Programme Committee. Requests for changes after the designated registration period will not be considered. Random course registration would be performed for students who fail to follow the instructions.

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.

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.

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 stream.

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, CLIT7031.

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, CLIT 7027, CLIT7028, CLIT7029, CLIT030.

Students are required to declare their choice of stream (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.

#### **Core Course**

*CLIT7005 Approaches to Literary and Cultural Studies*

#### **Electives**

*CLIT7006 Fabrications of Identity*

*CLIT7007 The Art and Politics of Narrative*

*CLIT7008 From Colonialism to Globalization*

*CLIT7009 Modernity and its Paths*

*CLIT7010 Questioning Sexual Difference*

*CLIT7011 Hong Kong and Beyond*

*CLIT7012 Dissertation Seminar*

*CLIT7013 Postmodernism*

*CLIT7014 Film and Popular Culture*

*CLIT7016 Topics in Contemporary Chinese Literature and Culture*

*CLIT7018 Realism/Surrealism*

*CLIT7019 World Cinema*

*CLIT7020 Introduction to Research Methods*

*CLIT7021 Approaches to Cinematic Arts*

*CLIT7022 Screen Documentaries*

*CLIT7023 Ecological Imaginations in Literary and Visual Narratives*

*CLIT7024 Advanced Cultural Studies: Context, Culture, Critique*

*CLIT7026 Special Topics in Eco-criticism (COIL) (Academic Research Exchange)*

*CLIT7027 Participatory Media and Cultural Studies*

*CLIT7028 Adaptation and Remakes Across Cultures*

*CLIT7029 Special Topics in Creative Writing*

*CLIT7030 Critique and Criticism*

*CLIT7031 Topics in Eileen Chang Studies (subject to approval)*

*CLIT7996 Capstone Experience: Portfolio / Individual Project*

*CLIT7997 Capstone Experience: Dissertation*

### **Creative Practices and Experiential Learning Courses**

*CLIT7801 Creative Cinematic Practice: Experiential Learning in Museum and Film Festival*

*CLIT7802 Creative Cultural Practice: Experiential Learning in Museum and Literary Festival*

*CLIT 7803 Experiential Learning: Internship*

*CLIT7804 Creative Practice: Intensive Summer Course*

**Core course is offered in the first semester of each academic year.**

**Electives on offer may vary with the academic year.**

**Creative Practices and Experiential Learning courses are year-long courses.**

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

Please refer to Appendix A for detailed descriptions of the above courses.

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## **6. Course Materials**

Course materials, including the course syllabus and schedule, are available at the beginning of each course. Students might need to purchase at their own expense additional textbooks for individual courses.

Soft copies of course readings for certain courses may be uploaded on Moodle. Moodle is an online platform for sharing e-copies of course materials, videos, and for virtual meeting/ discussion. You may gain access to Moodle via HKU portal in the “E-Learning” section. The Moodle page for each course is open to students who have been enrolled in the course. The use of Moodle depends on the practice of course instructor.

Concerning the use of course materials, the programme adopts the University’s policy on copyright. Generally speaking, students should note that all course materials (including lecture notes, handouts and teaching materials uploaded on Moodle for circulation) supplied by the programme are to be used for the purposes of private study and research only.

As copyright of each lecture is vested in the instructor delivering it and/or the University, lectures delivered in the programme may not be recorded without explicit consent from the course instructor. Should recording of lecture be permitted, it must be subject to any conditions which are stipulated at the time of granting permission. Failure to observe this warning may result in an infringement of the copyright laws. Consult the University website for detailed information about the Copyright Ordinance: <http://lib.hku.hk/copyright/index.html>

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## **7. Coursework Assessment**

Students will be assessed for each of the courses they have registered. All courses will be examined by 100% continuous assessment on any combination of coursework and/or written assignments as detailed in the course syllabus.

The course instructor reserves the right to adjust the assessment ratio as deemed appropriate. Students should note that they must complete all the required major assignments to pass the course, regardless of the grade.

Students should note that only satisfactorily completed courses will earn credits. Grades are awarded in accordance with TPG 9(a) of the Regulations for Taught Postgraduate Curricula. Letter Grades and Grade Points will be recorded on the academic transcript.

Please refer to Appendix B for General Expectations of Student Performance and Appendix C for the Grading System.

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## **8. Checking of Assessment Results**

All assessment results of courses and examinations are determined by the Board of Examiners (BoE) after careful scrutiny and deliberation by the examiners concerned and the relevant subject/departmental/Faculty committee(s). Given the strict review process adopted, the BoE decisions on assessment results are final. There shall be no appeal against the results of examinations and all other forms of assessment.

Notwithstanding this, students may request for checking of the final course grade or the result of any assessment component of any course if they have reason to believe that there is any procedural irregularity or technical error in the determination of that result (e.g. an error in the recording, collating or aggregation of grades/marks which contribute to the final result).

Such checking is not and does not entail academic re-assessment of the materials or coursework presented by the student. In other words, appeal against the academic judgment of the examiners will not be entertained.

An application for checking of procedural irregularity or technical error, together with the receipt of fee payment, should be submitted by the student as soon as possible after the release of the assessment result, and in any case must reach the Arts Faculty Office no later than two weeks after the publication of the course's final assessment result as determined by the BoE.

Procedures for Checking of Assessment Results of Taught Courses:

[http://www.exam.hku.hk/pdf/111\\_511amend.pdf](http://www.exam.hku.hk/pdf/111_511amend.pdf)

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## **9. Orientation Week**

The MALCS Orientation starts from 23 August 2025 and ends on 29 August 2025 for all Year 1 students. Students are required to register and join all the scheduled activities.

23 and 25 August 2025: Writing Workshop

26 August 2025: Library Essentials for Postgraduate Students Online Course

28 August 2025: MALCS Capstone Workshop

29 August 2025: MALCS Orientation

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## **10. Capstone Experience (Dissertation/Portfolio/Individual Project)**

Students who have received B+ grade (3.3 grade point) or above in 4 or more courses, and with the approval by the Chairperson of the Committee for the MA in Literary and Cultural Studies, may present a Dissertation of approximately 10,000 words or an Individual pProject accompanied by a written report of around 5,000 words as partial fulfilment of the requirement for the MA degree. Successful Dissertations, to be lodged in the Library, shall be subject to correction of typographical, grammatical and/ or other errors as determined by the examiners. Student who opt for Dissertation writing must take the elective “CLIT7012 Dissertation Seminar”. Students who opt for Portfolio and Individual Project must attend the session(s) or workshop(s) on their work process.

For other students, they can have the following 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 and turn them into a final paper of approximately 10,000 words. Student should note that no A-range grades will be given for Portfolio since its nature is revision of academic papers.

Students who opt for Portfolio/ Individual Project must take a regular course in lieu of CLIT7012.

For full-time students, the Dissertation/ Portfolio/ Individual Project must be submitted by August 1 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 Dissertation/ Portfolio/ Individual Project must be submitted by August 1 in the second academic year of study and its title should be submitted for approval by March 1 of that year.

Please refer to Appendix D for Guidelines for Portfolio and Individual Project.

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## **11. Unsatisfactory Performance of Studies**

### **i) Late Submission/ Extension of Submission Deadline**

Students are required to submit their coursework assignments, Dissertations/ Portfolios/ Individual Projects, and any other works assigned by their course instructors on the due dates prescribed in the course syllabi that are distributed at the beginning of each semester. Due dates will be set to allow students sufficient time to complete their work before the deadline.

Applications for deferred assessment, or special consideration, will be considered on the basis of unexpected or exceptional circumstances.

All assessment extension requests must be:

- submitted via email to both the course lecturer and the MALCS Office ([malcs@hku.hk](mailto:malcs@hku.hk));
- lodged five working days prior to the time and date that the assessment item is due;
- include a reason for the extension request \*;
- supported with documentary evidence, for example, medical certificate.

Requests for an extension longer than 6 days will only be granted under extenuating circumstances and at the discretion of the Programme Coordinator and Programme Chairperson. Late applications for extension will be rejected.

\* The following does not constitute grounds for requesting for an extension:

- Assessment tasks in another course due within a similar timeframe
- Computing problems
- Work commitments
- Social commitments such as travel
- Scheduled clinical placement
- Time management failures

Note: Please be advised that in approving an extension request, the programme will take into consideration students' extension request history. **An application will be rejected if no documentary evidence is provided.**

Late submissions including those after the extended due date will be subjected to a penalty of grade deduction:

1. a deduction of a sub-grade per two days;
2. assignments are late up to a maximum of 6 days, assignments which are more than 6 days late will not be marked.

### **ii) Re-submission and Re-assessment**

Students who have failed in not more than two courses in an academic year may be permitted to re-submit their work for the failed course(s) for re-assessment within a specified period of time determined by the MA Board of Examiners. Students should note that they will not be allowed to retake or take another course to make up for the failed course(s). The failure in course(s) shall be recorded on the transcript, together with the new assessment result obtained from re-assessment.

Students who have presented a Dissertation/ Portfolio/ Individual Project which is unsatisfactory may be permitted to revise and re-submit their work within a specified period of time determined by the MA Board of Examiners.

(Repeating fee and re-assessment fee will be charged when a student is required/ permitted to repeat a course/courses or to be re-assessed for a course/courses outside the normative study period.)

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## **12. Attendance and Absence**

Students should attend all classes as prescribed for individual courses. An attendance rate of 85% or above is required to pass the course. Attendance and class participation will contribute to the overall assessment. Course instructors shall maintain attendance records for their respective courses.

Weekday classes start at 6:30PM and end at 9:30PM. Regardless of the number of students presented, course instructors will begin by 6:30PM the latest for weekday classes. (5-minute allowance only.) A class break (10 – 15 minutes) will be scheduled before 8:15PM. Occasionally, courses may be offered on weekday afternoons and Saturday mornings.

Students who find long absence necessary because of illness or other unavoidable cause shall inform the Programme Chairperson in writing at the earliest opportunity. An application for leave of absence due to illness should be supported by medical certificate signed by a registered medical practitioner. If otherwise due to non-medical circumstances, such reasons should be clearly stated, and any related documentary evidence should be provided to support the application.

**All classes take enrolled students only. There will be no auditing for students or anyone who are not enrolled in the class.**

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## **13. Deferral, Discontinuation and Withdrawal of Study**

### **i) Deferral of Study**

Deferral of study is not normally granted, except for compassionate and compelling reasons that may impact a student's wellbeing and progress of studies. Students who wish

to apply for deferral of study should contact the Programme Chairperson in the first instance, and provide reasons (and any necessary documents) to support their application. Deferral of study is subject to the approval by the Programme Chairperson and the Board of Arts Faculty.

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 Arts Faculty on recommendation of the MALCS Programme Chairperson.

ii) Discontinuation of Study

According to the *HKU Regulations and Syllabuses for MA*, students may be required by the School Senate to discontinue from the programme under the following circumstances: A candidate who (a) is not permitted to present himself/ herself for re-examination in any paper or paper(s) in which he/ she has failed to satisfy the examiners or to revise and re-present his/ her Dissertation or its equivalent requirement; or (b) has failed to satisfy the examiners in a second attempt in any course(s) or examination or in his/ her Dissertation or its equivalent requirement; or (c) has failed more than two courses in the first attempt in an academic year may be required to discontinue his/ her studies under the provisions of General Regulation G12.

Further specifications concerning discontinuation of study should be referred to G11 and G12 of the General Regulations:

<https://calendar.hku.hk/general-regulations/>  
<https://handbook.hku.hk/tpg/2024/index.html>

iii) Withdrawal of Study

Students who wish to withdraw from the programme at any time during the academic year should inform the Programme Chairperson and Arts Faculty Office at the first instance. They should complete the “Withdrawal of Study” form at [http://www.ase.hku.hk/doc/withdrawal\\_1.pdf](http://www.ase.hku.hk/doc/withdrawal_1.pdf) and return the completed form to the Arts Faculty Office together with the Student Registration Card.

Students should note that they are liable to pay the annual composition fee, and/or any outstanding financial payments even their withdrawal of study occurs during the course of an academic year.

Overseas students are advised that deferral, withdrawal and discontinuation of study from the programme may affect their student visa.

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## 14. **Plagiarism**

Plagiarism is a serious academic and disciplinary offence. You are warned that the University does not allow or tolerate plagiarism in any form of work submitted for

assessment, including but not limited to Dissertations, projects, written assignments, and other forms of coursework. Any quotation and/or citation of other people's work or ideas without clear and proper acknowledgement and documentation would risk being charged of plagiarism. Any student who commits plagiarism is liable to disciplinary action which can result in serious consequences – including failure of the course where plagiarism is found, and even expulsion from the University. Consult the following websites for further information on plagiarism:

- i) A booklet published by the University entitled "What is plagiarism?"  
<https://tl.hku.hk/plagiarism/>
- ii) Arts Faculty's circular on plagiarism in assessments and examinations  
<http://arts.hku.hk/current-students/undergraduate/assessment/plagiarism>

Students are required to submit their coursework to the Turnitin software for originality checking against proper citation or potential plagiarism. This requirement also applies to work completed for the Capstone Experience. Visit the following website for more information about Turnitin:

- Turnitin at HKU  
<http://www.lib.hku.hk/turnitin/>  
<https://libguides.lib.hku.hk/turnitin/forstudents>

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#### **15. Using Generative AI, Machine Learning, and Other Artificial Intelligence Tools such as ChatGPT (Open AI) and Google Translate (Google)**

- i) **Students may not use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools without permission from their course instructor.** Permission to use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and other artificial intelligence tools must be **granted on a course-by-course basis**.
- ii) **If the course instructor gives permission** to use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools, **students must follow the course instructor's instructions for how to use these tools appropriately.**
- iii) **If the course instructor gives permission** to use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools, **without offering instructions** on how to use these tools appropriately, **students must adhere to the following policy:**
  - Students must **submit their own original work** for all assignments.
  - Students **may not:**

- use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools to write their assignments;
  - present work for evaluation as their own that was generated in any way through the use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools;
  - use Generative AI (e.g. ChatGPT) or other artificial intelligence tools as reference sources;
  - use Generative AI (e.g. ChatGPT) or other artificial intelligence tools to generate references or citations.
- Students **may**:
- use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools to **check their original work for mistakes**;
  - use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools to **gather information, learn material, and discover new sources of knowledge**;
  - use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools to **ask questions and discuss ideas**;
  - use Generative AI (e.g. ChatGPT), Neural Machine Translation (e.g. Google Translate), and/or other artificial intelligence tools to **proofread their original work for correct grammar and clear phrasing**;
- **Students that complete an assignment using Generative AI (e.g. ChatGPT) and/or any other artificial intelligence tools in any way, including but not limited to those listed above, must attach an appendix to the assignment that includes an exact transcript with date and time of the conversation(s) with the tool(s) and a short (100 words or less) paragraph explaining how the student used the tool(s).**

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## 16. Composition Fee

The composition fee shall be payable annually by two installments by dates to be prescribed by the Registrar, the first during August to October and the second in January.

Student invoices are issued through the HKU Portal email account. You may log in the HKU Portal to check the account balance and payment records.

For instructions on viewing your finance-related information, please refer to the *Student's Guide to the SIS* at [http://intraweb.hku.hk/reserved\\_1/sis\\_student/sis/SIS-reference-materials.html](http://intraweb.hku.hk/reserved_1/sis_student/sis/SIS-reference-materials.html) (login required). For students who cannot log in the HKU Portal, please approach the Finance and Enterprises Office (FEO) for the balance of your student account.

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## **17. Transcripts and Certificates of Attendance**

A transcript of academic record or certificate of attendance giving information on courses of study may be issued to a student or former student on application and upon payment of the prescribed fees. For more details, please visit the website of Academic Support and Examinations Section at <http://www.ase.hku.hk/asoffice/>.

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## **18. Arrangements during Typhoon and Bad Weather**

Under the situations as listed below:

- (a) Tropical Cyclone Warning Signal No. 8 (or above) is hoisted; or
- (b) Tropical Cyclone Warning Signal No. 8 will be issued within two hours as announced by the Hong Kong Observatory; or
- (c) "Extreme conditions" after super typhoons are in force (announced by the Government before the Hong Kong Observatory replaces Tropical Cyclone Warning Signal No. 8 with Tropical Cyclone Warning Signal No. 3); or
- (d) Black Rainstorm Signal is in force,

the following arrangements will apply:

For face-to-face classes not yet started: If any of the warnings or announcements is hoisted or in force at or after 3:00PM, all evening classes commencing from 6:00PM onward will be cancelled automatically;

For face-to-face classes already started: When Tropical Cyclone Warning Signal No. 8 or above is hoisted or the No. 8 Signal will be issued within two hours as announced by the Hong Kong Observatory, or "extreme conditions" are in force, all classes will be suspended immediately. In the case of a Black Rainstorm Warning Signal being hoisted, all classes, except those held outdoors, will continue.

For online classes: Unless otherwise advised by the Course Coordinator through the course syllabus and/or HKU Moodle, all online classes will continue as scheduled under all weather conditions (including situations (a) to (d) listed above).

When Tropical Cyclone Warning Signal No. 3 or below or Red or Amber Rainstorm Signal is in force, it should be assumed that all classes will be held as scheduled unless an announcement to the contrary has been made by the University.

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## **19. Change of Personal Particulars**

Students should ensure that their personal particulars are correct and up to date. Students are advised to notify the Department of Comparative Literature and the Arts Faculty Office by email ([malcs@hku.hk](mailto:malcs@hku.hk)) immediately for any changes in telephone number, correspondence address and email address and **update the information on the HKU Portal**.

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## **20. Electronic Communication**

The University will from time to time disseminate important information and notices (including fee invoices) to students on the HKU Portal and communicate with students using the @connect.hku.hk email account. You are therefore reminded of the responsibility to visit the HKU Portal (<https://hkuportal.hku.hk/>) regularly and check your emails in the @connect.hku.hk account via the “MyEmail” tab.

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## **21. Contact Information**

Telephone number: 3917 2760 (Ms. Amy Kwan) / 3917 2757 (Miss Christina Chow)

Address: Department of Comparative Literature, The University of Hong Kong  
Room 958, 9/F, Run Run Shaw Tower (Building B, Arts),  
Centennial Campus, Pokfulam Road, Hong Kong

Email: Programme Chairperson: Professor Nicole Huang  
([nhuang26@hku.hk](mailto:nhuang26@hku.hk))

Programme Coordinator: Dr. Winnie Yee ([yeelmw@hku.hk](mailto:yeelmw@hku.hk))

Programme Officers

(General Enquiry): Ms. Amy Kwan ([malcs@hku.hk](mailto:malcs@hku.hk))

(Application): Miss Christina Chow ([malcsapp@hku.hk](mailto:malcsapp@hku.hk))

Email enquiries sent to [malcs@hku.hk](mailto:malcs@hku.hk) and [malcsapp@hku.hk](mailto:malcsapp@hku.hk) will be responded to within one week.

Email enquiries sent to individual teachers will be responded to within two weeks.

## **Appendix A**

### **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 film, literature, cultural history, theoretical discourse, and in daily life. It examines the ethics, power, and politics of representing identity and difference, especially cultural and sexual differences in various local, national, and global settings. Drawing upon perspectives from critical theory, cultural studies, feminism, gender and sexuality studies, queer theory, race and ethnicity studies, and postmodernism, the course engages with visual and literary texts as creative and dialogic acts manifesting interconnected identities that demand close reading, intertextual analysis, and cross-disciplinary referencing. Topics include: identity, agency, and representations of differences; femininities, masculinities, and queer identities; self and other, racial, and post/colonial identity; formation, negotiation, and fabrication of Chinese identity in the context of Greater China (diaspora as well as post/national identities); and postmodern identities. A wide range of selected texts will be studied for their imaginative, innovative, and progressive staging of alternatives that speak to and counteract the given identities of monocultures and taken-for-granted-ness from various essentialisms.

Assessment: 100% coursework

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

If narrative is related to 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. By engaging with different modes of storytelling, we will learn how a universal cultural practice becomes highly particular. The course examines a variety of narratives across a range of cultures, genres, and media. The course also 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 different theoretical frameworks such as Marxism, psychoanalysis, and feminism. Storytelling is how humans make meaning, and interpreting narrative is yet another form of retelling a story. We will study the art and politics of narrative by examining poetics, seriality, and representation in storytelling through different media and cultural contexts.

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)**

What is ‘modernity’? When is/was ‘modernity’? What do modernity’s aesthetic and political forms look like? This course will examine literary, philosophical, and political texts that wrestle with the notion of ‘modernity’. These texts are often marked by literary experimentation, abstraction, and a concern for the intersection between philosophy and literature. Traditionally many scholars suggested that modernity ‘began’ in Europe and spread outwards around the world. More recently, scholars from Africa, South Asia, and East Asia have argued against this, though in different ways. This course will explore ‘modernity’ and ‘modernism’ as it took place around the world in the first half of the twentieth-century. We will read novels and philosophical texts from various ‘modernities’ and ‘modernist’ movements from Europe, North America, Africa, and Asia.

Given the rapid rise of forms of the new, discourse on modernity has never been more current. This interdisciplinary graduate course raises questions about the origin, development, and present relevance of the term 'modernity' in global contexts. The course poses questions about the definition and intersection of modernity with the temporal category of the 'avant-garde', also in relation to 'modernism', an art-historical and social formation.

Assessment: 100% coursework

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

Sex, gender and sexuality are never-ending topics in literary and cultural studies that haunt and mesmerize scholars and layman alike. To "question sexual difference", as the course title suggests, essentially entails an exploration on themes and subject matters related to human sexuality. In *The Second Sex* (1949), the French feminist Simone de Beauvoir puts forward: "One is not born, but rather becomes a woman." In this course, we will use this statement as a starting point to investigate some of the basic yet core questions in the study of gender and sexuality: What does it mean to say that a person is born male or female? How does one "become" a man or a woman? How are gender and sexual identities formed, represented, and challenged? Why do differences matter, after all? We will cover a wide range of topics, including but not limited to romance and body, pornography and sexual desire, feminism, queer identities, and camp aesthetics. By drawing on films, literature, popular culture, and global and postmodern cultural phenomena, this course will bring students on a vibrant gender and sexual ride that offers them the opportunity not only to reflect upon the topics academically, but also personally. The objective is to engage students to critically analyze certain commonly held assumptions about sex, gender and sexuality as found in different types of discourses and popular media. Teaching activities include lectures, presentations, discussion and sharing sessions, workshops and seminars, as well as flipped classroom, and students are therefore expected to be participative in an interactive setting. Prerequisite of the course: open-mindedness.

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)**

What is postmodernism and how does it converse with today's world? This course will explore a wide variety of phenomena characteristic of late 20th century culture. Notions such as fragmentation, irony, pastiche, playfulness, unpredictability, hyperreality, etc. will be examined. Making use of the city as a 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. Themes of memory and desire, concepts of space and temporality, constructs of gender and race, will be explored through the many mediums including but not limited to films, music, and performance art. The dynamics of a constantly reshaped connection between knowledge, sensation, language and the social contexts of the body will be closely examined. This course will also weave in contributions from Performance Studies and Feminist Studies to complicate the narrative, to blur the gaze, and offer a fresh, dynamic examination of the Postmodern in conversation with this unstable post-COVID world.

Assessment: 100% coursework

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

How do we explain our perpetual love and hate of popular culture, and how is the "popular" related to our everyday experiences? What does "popular" mean in a "serious" discourse, and can we "popularize" the sophisticated? This course looks into various aspects of popular culture and everyday life from the perspective of cultural studies to examine the

intricate relations between cinema and popular culture. The tension and relationship between the popular and the artistic will be investigated in connection to subject matters like high and low culture, class structure and the popular arts, authorship, stardom and fandom, film genre, cultural myth and ideology, and the global production and circulation of film culture. Through the analysis of examples from the cinema of various international traditions, and with specific emphasis on the multifaceted relations 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 on 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. The first portion deals with some fundamental issues in the debates surrounding realism: mimesis, reality and alienation effects as well as the political unconscious. The second half turns to literary and filmic genres which are normally not grouped under the rubric of realism. Focus shifts to the fairy tale, ghost story, mockumentary, quasi-realism, and science fiction film. With this variety of fantastic narratives, the course continues to reflect upon questions of realism raised in the first module by focusing on issues related to defamiliarization, 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” in the context of global cultural economy and global screen cultures. Selected films from the 20th and 21st centuries will

be included with the intention to historicize their aesthetic contribution, to examine film form and authorship, and to attend to (trans)cultural trends and issues. It will discuss the changing roles of national cinema, art cinema, and festival films in world cinema studies. It will also review scholarship on naming, mapping, categorizing, and theorizing that shape current understanding of global screen cultures. The course requires students to engage critical concepts and frames to discuss film and cinema practices, aesthetics, movements, and politics. Students will also examine the tenets and exemplary films of neo-realism, art cinema, Third cinema, accented cinema, and slow cinema. Experiential learning exercises include collaboration to design a virtual film festival and brochure as well as peer review of world cinema research.

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 course introduces screen documentary ethics, modes, practices, and politics in international and interdisciplinary frames. Starting with readings on documentary authenticity, ethics and voice, students will attend to key aspects of the documentary including voice, evidence, authority, storytelling, portrait, and testimony. Students will examine the role of the documentarian, the critical issues regarding representation, and

the key features in various documentary modes (observational, expository, participatory, poetic, reflective, performative). Lectures, viewings, and discussions will emphasize critical understanding of documentary in cultural and historical contexts. Students will do close reading of documentaries, present their commentaries on readings and documentaries during class discussions, and complete an essay that investigates and compares the representational and ethical issues in two different documentary modes with the reasons to adopt one of the modes for a digital documentary.

The course includes workshops on documentary storytelling and hands-on practice. This part includes developing an idea, selecting an approach, doing field research and participatory observations, conveying a perspective or telling a story with non-fiction materials, and using basic videomaking skills. Students are required to complete a group-based digital documentary to gain hands-on experience by applying what they have learned from the films, readings, class lectures, and discussions. Completing the group project would take up several blocks of time that would add up to the normal hours required to complete assignments and requirements.

Assessment: 100% coursework

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

This course will examine significant ideas, debates, and questions of ecocriticism, environmental studies, animal studies, and posthumanism through selected contemporary literary and visual narratives. We will explore, together, how to critique the frameworks that have set “nature” and “culture” at odds with one another, as well as consider how we might generate new forms of creative action in response to our local and global ecological conditions that entwine the local and the global.

Students will make use a range of interdisciplinary methods from literature, performance, and visual arts to engage with ecocritical concepts, such as deep ecology, ecofeminism, queer ecocriticism, disability ecocriticism, and green activism to help us deepen our understanding and map new ways forward in both our everyday and professional contexts.

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.

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

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

**CLIT7997. Capstone Experience: Dissertation (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 or Individual Project must attend special sessions and/or workshops.

All students have the option to compile a Portfolio of coursework for the MA curriculum. However, **no A-range grades will be given for Portfolio since its nature is revision of academic papers.**

Students choosing the Portfolio option are required to revise at least two previous MALCS papers and turn them into a final paper of approximately 10,000 words. Students who opt for Portfolio or 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 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 COURSES**

***Students can choose one between CLIT7801 and CLIT7802, and 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 museums and film festivals. Students are challenged to synthesize the knowledge and understanding from readings, lectures, screenings, and/or master classes into an informed, exhibition-conscious, and reflective approach to the art of cinema and the moving images. Students who take this course will become an M+ member, attend screenings and discussions once per month starting from October to December in 2023, February to April in 2024. During the course, students will write short reflective papers on the films they watch together. The reflective papers will be read and commented on by an instructor. The submitted journals will be compiled into a Portfolio at the end of the course. Distinguished Portfolios will be selected and published on MALCS website. Full-time students who take this course would also have the opportunity to apply for internship in the Spring.

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 with on-site experiential learning in museums and literary festivals. Students are challenged to synthesize the knowledge and understanding from readings, lectures, and/or workshops into an informed, exhibition-conscious, and reflective approach to the art of literature and culture. Students who take this course will become an M+ member, attend book talks and discussions once per month starting from October to December in 2023, February to April in 2024. During the course, students will write short reflective papers on the books they read together. The reflective papers will be read and commented on by an instructor. The submitted journals will be compiled into a Portfolio at the end of the course. Distinguished Portfolios will be selected and published on MALCS website.

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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## Appendix B

Grade	Standard	Grade Point	General Expectations of Student Performance
A+ A A-	Excellent	4.3	<b>Excellent result.</b> A thorough grasp of the subject as demonstrated by original, creative or exceptionally astute analysis and synthesis of ideas or critical interpretation of texts/issues/other course content or reflection on learning experience. Ample evidence of familiarity with relevant reading and research as well as very effective organizational, rhetorical and presentation skills as appropriate to the assessment task. Students display excellent communication skills in areas such as grammar, vocabulary, oral and aural competencies.
		4.0	
		3.7	
B+ B B-	Good	3.3	<b>Good to very good result.</b> A good to very good grasp of the subject as demonstrated by generally persuasive analysis and synthesis of ideas or critical interpretation of texts/issues/other course content or reflection on learning experience. Some evidence of a generally sound understanding of relevant reading and research as well as effective organizational, rhetorical and presentation skills as appropriate to the assessment task. Students display good to very good communication skills in areas such as grammar, vocabulary, oral and aural competencies.
		3.0	
		2.7	
C+ C C-	Satisfactory	2.3	<b>Satisfactory to reasonably good result.</b> A reasonable grasp of the subject as demonstrated by some analysis of ideas or interpretation of texts/issues/other course content or reflection on learning experience. Familiarity with relevant reading and research is adequate but tends to be rather descriptive with little evidence of critical reflection but organizational, rhetorical and presentation skills, as appropriate to the assessment task, still contribute to overall coherence satisfactorily. Students display reasonable communication skills in areas such as grammar, vocabulary, oral and aural competencies.
		2.0	
		1.7	
D+ D	Pass	1.3	<b>Barely satisfactory result.</b> A minimal grasp of the subject with little analysis of ideas or critical interpretation of texts/issues/other course content or reflection on learning experience. Hardly any evidence of familiarity with relevant reading or research as required for the assessment task. Ideas presented are generally not well organized or well argued but still largely comprehensible. Students display minimal communication skills in areas such as grammar, vocabulary, oral and aural competencies.
		1.0	
F	Fail	0	<b>Unsatisfactory result.</b> A poor grasp of the subject with negligible or largely inaccurate analysis of ideas or interpretation of texts/issues/other course content or reflection on learning experience. A general lack of familiarity with relevant reading or research, as required for the assessment task. Work presented is poorly organized, largely irrelevant and incoherent. Work fails to reach the level expected for a master's curriculum. Students display poor communication skills in areas such as grammar, vocabulary, oral and aural competencies. Plagiarism or non-submission of coursework will also result in a Fail.

## Appendix C

### Grading System

For courses with letter grades:

Grade	Standard	Grade Point
A+	Excellent	4.3
A		4.0
A-		3.7
B+	Good	3.3
B		3.0
B-		2.7
C+	Satisfactory	2.3
C		2.0
C-		1.7
D+	Pass	1.3
D		1.0
F	Fail	0

## Appendix D

### **MALCS 2025-26** **Guidelines for Portfolio**

#### **(1) Purpose of the Portfolio**

The Portfolio is an option to complete the final requirement for the MA in Literary and Cultural Studies. Students choosing the Portfolio option are required to revise **at least two** previous MALCS papers and turn them into a final paper of approximately 10,000 words. Similar to the Dissertation, the Portfolio option allows students to demonstrate knowledge gained in the MALCS programme, and also analytical and written communication skills in ways that can be useful beyond the programme. **Student should note that no A-range grades will be given for Portfolio since its nature is revision of academic papers.**

#### **(2) Essential Elements of the Portfolio**

##### ***Theoretical or Conceptual Framework***

The Portfolio requires students to demonstrate application of analytical skills to important topics in the MALCS coursework, based on analysis of literary and cultural texts. Students should work with their supervisors to choose topics of importance and relevant theoretical frameworks, as well as to identify a general problem to be clearly set out in the mission statement. Conceivably, the overall conceptual or theoretical framework shall be broad yet focused enough to encompass the specific topics and approaches in the revised papers.

##### ***Mission Statement***

The mission statement (1,000 words) of the Portfolio should be based on a strong understanding and thorough review of the theories and practices related to the chosen topic. Hence, the statement should be informed by appropriate academic references within the field.

##### ***Review of Literature***

The literature review (1,000 words) should survey and assess a variety of sources of information including books, journals, URLs and other relevant materials. A minimum of 12 references are required.

##### ***Revision of Papers***

Revision of academic papers shall start with designing an overall conceptual or theoretical framework, which shall guide the revision of papers.

Paper revision should include: writing the introduction to demonstrate relationship with the chosen theoretical or conceptual framework; reviewing additional literature to establish scholarship connecting the framework and the selected corpus/texts for the essay; restructuring arguments; reorganizing and rewriting paragraphs; adding new analysis of texts when relevant; and revising the papers' conclusions. The Portfolio should demonstrate evidence of substantial paper revision.

## ***Formatting***

Papers should follow MLA style. Use parenthetical documentation and include a list of works cited.

### **(3) Proposal for the Portfolio**

Students will complete an initial proposal for the Portfolio that includes: a) literature review; b) brief discussion of the concepts to justify the choice of the overall conceptual or theoretical framework; c) revisions for each paper to substantiate the overall framework; d) plan for completing the revisions. The student shall refine and submit a revised Portfolio proposal to the programme officers and the supervisor after the initial meeting with the supervisor. A copy of the revised Portfolio should also be sent to the supervisor. Failure to submit the final Portfolio proposal on May 1 would automatically result in a 20% grade reduction from the final project result.

### **(4) Generic Version of the Format of a Portfolio**

#### *Title*

(E.g. ***Portfolio: Essays Devoted to a Postcolonial Study of Hong Kong Culture***)

#### *Abstract (250 words)*

Write a paragraph or two summarizing the important points of the Portfolio.

#### *Mission Statement (1,000 words)*

- Inform the reader of the general problem to be studied.
- Introduce the theoretical framework that you are going to employ in the Portfolio.
- Present the ways in which the essays you have revised and edited contributed to your understanding of literary and cultural studies within the context of the MA programme.

#### *Literature Review (1,000 words)*

Present a literature review that identifies and assesses the important works supporting the theoretical framework for the Portfolio.

#### *Content (7,500 words) \**

At least two revised individual papers (each of 2,500 to 3,000 words) from different courses. Each paper should present the relevant concepts, approaches, focus, and texts to substantiate the study of the selected topic. See the above *Revision of Papers* section for revision requirements. Discussion and assessment of ideas from a minimum of 8 cited references are required for each Portfolio paper.

#### *Conclusion (500 words)*

#### *Works Cited List*

Citations should follow MLA style.

### **(5) Important Dates**

Submission of Initial Proposal of Portfolio: **March 1, 2026**



Submission of Final Proposal of Portfolio: **May 1, 2026**

Submission of Portfolio: **August 1, 2026**

\* Students may also write new essays that are related to the topic of their choice. They are encouraged to discuss with their supervisors in greater details.

**MALCS 2025-26**  
**Guidelines for Individual Project**

**Individual Project: Creative Project**

Students will develop and produce an approved creative work under supervision.

**The creative project** may focus on one style/form of creative writing work or include approved creative forms to be integrated into the final work. For example, the student might mix poetic forms and visual expressions for presentation on a digital platform on the Web including texts and images, or produce and complete an edited documentary or essayist film/media project (15-20 minutes) as a form of visual documentary/essayist writing.

**Proposal:** Before starting on the creative project, students will complete an initial proposal that describes the project: its title; its justification and objectives; the intended approach (style/form/subject) of the writing or the documentary/essayist project; a schedule for stages of completion with expected outcomes; and a short bibliography. The initial proposal will be due on March 1. The student shall submit a revised proposal on May 1 after the initial meeting with the supervisor. A copy of the revised proposal shall also be sent to the supervisor. No change of project type will be approved after May 1. Failure to submit the final proposal would automatically result in a 20% grade reduction from the final project.

**Final Project and Report:** In addition to the completed creative project, students will write a report on the relationship between the project and the coursework (around 5,000 words).

The written report shall consist of these elements: justification of the project; explication of the key ideas; literature review to demonstrate conceptual support for the design and content of the project; the process and context in implementing the project; critical reflections on the project's relationship to the coursework and academic study in literary and cultural studies and/or film/screen studies; and any plans to disseminate the project result.

***Formatting***

*Title*

*Abstract (250 words)*

Write a paragraph or two summarizing the creative writing project.

*Creative Content (5,000 words, or 15-20 minutes of documentary/essayist visual writing)*

*Final Report (around 5,000 words)*

*Works Cited List*

Citations should follow MLA style.

Submission of Initial Proposal of Individual Project: **March 1, 2026**

Submission of Final Proposal of Individual Project: **May 1, 2026**

Submission of Individual Project: **August 1, 2026**

# Appendix E

## THE UNIVERSITY OF HONG KONG

### Calendar for the Academic Year 2025-2026

(for undergraduate and taught postgraduate students\*\*)

	SUN	MON	TUE	WED	THUR	FRI	SAT	FIRST SEMESTER: SEP 1 - DEC 23, 2025	Week
SEP-25		1	2	3	4	5	6	First Day of Teaching: Sep 1, 2025	1
	7	8	9	10	11	12	13		2
	14	15	16	17	18	19	20		3
	21	22	23	24	25	26	27		4
	28	29	30						5
OCT-25		5	6	[1]	2	3	4	Reading/Field Trip Week: Oct 13 - 18, 2025	6
	12	13	14	15	16	17	18		7(Reading)
	19	20	21	22	23	24	25		8
	26	27	28	[29]	30	31			9
							1		10
NOV-25	2	3	4	5	6	7	8	Last Day of Teaching: Nov 29, 2025	11
	9	10	11	12	13	14	15		12
	16	17	18	19	20	21	22		13
	23	24	25	26	27	28	29		14
	30								15
DEC-25		1	2	3	4	5	6	Revision Period: Dec 1 - 5, 2025 Assessment Period: Dec 6 - 23, 2025	16(Revision)
	7	8	9	10	11	12	13		1
	14	15	16	17	18	19	20		2
	21	22	23	[24]	[25]	[26]	27		3
	28	29	30	<31>					Break
JAN-26	4	5	6	7	[1]	2	3	SECOND SEMESTER: JAN 19 - MAY 26, 2026 First Day of Teaching: Jan 19, 2026	Break
	11	12	13	14	15	16	17		Break
	18	19	20	21	22	23	24		1
	25	26	27	28	29	30	31		2
									3
FEB-26	1	2	3	4	5	6	7	Class Suspension Period for the Lunar New Year: Feb 17 - 23, 2026	4
	8	9	10	11	12	13	14		5
	15	<16>	[17]	[18]	[19]	[20]	[21]		6
	22	23	24	25	26	27	28		7(Reading)
									8
MAR-26	1	2	3	4	5	6	7	Reading/Field Trip Week: Mar 9 - 14, 2026	9
	8	9	10	11	12	13	14		10
	15	(16)	17	18	19	20	21		11
	22	23	24	25	26	27	28		12
	29	30	31						13
APR-26				1	2	[3]	[4]	Last Day of Teaching: May 2, 2026 Revision Period: May 4 - 9, 2026 Assessment Period: May 11 - 26, 2026	14
	5	[6]	[7]	8	9	10	11		15(Revision)
	12	13	14	15	16	17	18		1
	19	20	21	22	23	24	25		2
	26	27	28	29	30				3
MAY-26	3	4	5	6	7	8	9	OPTIONAL SUMMER SEMESTER JUN 29 - AUG 22, 2026	Break
	10	11	12	13	14	15	16		Break
	17	18	19	20	21	22	23		Break
	24	[25]	26	27	28	29	30		Break
	31								1
JUN-26		1	2	3	4	5	6		2
	7	8	9	10	11	12	13		3
	14	15	16	17	18	[19]	20		4
	21	22	23	24	25	26	27		5
	28	29	30						6
JUL-26				[1]	2	3	4		7
	5	6	7	8	9	10	11		8
	12	13	14	15	16	17	18		9
	19	20	21	22	23	24	25		10
	26	27	28	29	30	31			11
AUG-26							1		12
	2	3	4	5	6	7	8		13
	9	10	11	12	13	14	15		14
	16	17	18	19	20	21	22		15
	23	24	25	26	27	28	29		16

- [1] General Holiday      Reading/Field Trip Week  
( ) University Holiday (Full Day)      Revision Period  
<> University Holiday (afternoon only)      Class Suspension Period for the Lunar New Year  
Assessment Period

Notes:

\* Applicable to non-clinical undergraduate and taught postgraduate curricula in general and subject to Faculties' confirmation of the first and last days of teaching, reading/field trip weeks (if any), revision periods, and assessment periods for individual curricula as approved by the respective Boards of Faculties.

\*\* Public holidays subject to Government confirmation.