

REGULATIONS FOR THE DEGREE OF MASTER OF ARTS (MA)

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

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

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

MA 1 Admission requirements

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

- (a) shall comply with the General Regulations;¹
- (b) shall comply with the Regulations for Taught Postgraduate Curricula;
- (c) shall hold
 - (i) a Bachelor's degree with honours of this University; or a qualification of equivalent standard from this University or another comparable institution accepted for this purpose;
 - (ii) in respect of the courses of study leading to the degree of Master of Arts in the field of Art History, either a Bachelor's degree with a major in art history; or a Bachelor's degree in another subject and substantial art-related experience;
 - (iii) in respect of the courses of study leading to the degree of Master of Arts in the field of Chinese Language and Literature, a Bachelor's degree with honours with a major in Chinese or a closely related subject;
 - (iv) in respect of the courses of study leading to the degree of Master of Arts in the field of English Studies, a Bachelor's degree with honours with a major in English or a closely related subject;
 - (v) in respect of the courses of study leading to the degree of Master of Arts in the field of Linguistics, a Bachelor's degree with honours with a major in Linguistics or a closely related subject;
 - (vi) in respect of the courses of study leading to the degree of Master of Arts in the field of Translation, a professional qualification deemed to be equivalent to a Bachelor's degree with honours; and
- (d) shall satisfy the examiners in a qualifying examination if required.

MA 2 Qualifying examination

- (a) A qualifying examination may be set to test the candidates' formal academic ability or their ability to follow the courses of study prescribed. It shall consist of one or more

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

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

- written papers or their equivalent and may include a project report.
- (b) Candidates who are required to satisfy the examiners in a qualifying examination shall not be permitted to register until they have satisfied the examiners in the examination.
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MA 3 Award of degree

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

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

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

To complete the curriculum, candidates

- (a) shall satisfy the requirements prescribed in TPG 6 of the Regulations for Taught Postgraduate Curricula;
- (b) shall follow courses of instruction and complete satisfactorily all prescribed written work;
- (c) shall complete and present a satisfactory capstone experience on a subject within their fields of study;
- (d) shall satisfy the examiners in all prescribed courses and in any prescribed form of assessment as prescribed in the syllabuses; and
- (e) shall satisfy the examiners in an oral examination if required.
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MA 6 Advanced standing

Advanced Standing may be granted to candidates in the field of Translation in recognition of studies completed successfully before admission to the curriculum. Candidates who are awarded Advanced Standing will not be granted any further credit transfer for those studies for which Advanced Standing

has been granted. The amount of credits to be granted for Advanced Standing shall be determined by the Board of the Faculty, in accordance with the following principles:

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

MA 7 Capstone experience

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

MA 8 Assessment

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

MA 9 Discontinuation

Candidates who

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

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

MA 10 Assessment results

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

MA 11 Supplementary examination

Candidates who are unable because of illness to be present at the written examination of any course may apply for permission to present themselves for a supplementary examination of the same course. Any such application shall be made on the form prescribed within two weeks of the first day of absence from any examination. The supplementary examination shall be held at a time to be determined by the MA Board of Examiners. Candidates who fail to satisfy the examiners in the supplementary examination shall be considered as failure on the first attempt.

SYLLABUSES FOR THE DEGREE OF MASTER OF ARTS

LITERARY AND CULTURAL STUDIES

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 **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 capstone experience must be submitted by **August 1** 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. For full-time students, one core course and three electives will be taken in the first semester, and three electives will be taken in the second semester of the academic year of study. For part-time students, one core course and three electives will be taken in the first year of the study and three electives in the second year. Courses are assessed by 100% coursework. Currently these courses are as follows but not all of them will be offered each year:

CORE COURSE

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

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

Assessment: 100% coursework

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

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

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

CLIT7009. Modernity and its Paths (6 credits)

The course will look at the different ways in which modernism was defined, from the late 19th to the mid 20th 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

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

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

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

CLIT7013. Postmodernism (6 credits)

This course will explore a wide variety of phenomena characteristic of late 20th 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

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

CLIT7016. Contemporary Chinese Literature and Film (6 credits)

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

Assessment: 100% coursework

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

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 20th and 21st 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

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

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

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

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

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

CLIT7999. Capstone Experience: Dissertation (15 credits)

CLIT7998. 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 a dissertation of approximately 10,000 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 following options:

- To compile a portfolio of coursework for the MA curriculum. Students choosing the Portfolio option are required to revise one or more previous MALCS papers into a final paper of approximately 7,500 words.
- To conduct an individual project to develop and produce an approved creative work under supervision. The student will submit a written report of around 5,000 words on the relationship between the project and the coursework undertaken for the MA degree.
- Students who opt for portfolio/individual project must take a regular 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 **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 capstone experience must be completed by **August 1** 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