

ENGE 3320 Hong Kong Literature in English

Tuesdays 2:30-4:15 pm
Venue: TBC

Course Outline

1. Course overview

The course commends itself to curious students of English and Literature in Hong Kong in multiple aspects: 1) The study of local literature written and circulated in English, the official and global language that has more or less been associated with the objective of attaining good proficiency in their primary and secondary school years; 2) the rich, dynamic representations of the city's colonial past, unique postcolonial struggle, and its inhabitants' diverse responses; 3) the genre of city literature; and, not the least, 4) the contemplation of the status of the English literary consciousness that coexists with the dominant Chinese (and Cantonese) ones in Hong Kong.

The course generally organizes around the development of Hong Kong creative writing in English from 1940s to recent years. It refers to canonized literary works in English about Hong Kong as well as representative authors in the genres of memoir, poem, novella, and novel. Each lecture introduces prominent themes in different historical phases of Hong Kong and discusses the stylistics and stances of the selected works.

2. Learning outcomes

This course will enable students to:

- Learn about the history of Hong Kong literature in English
- Learn about relevant literary concepts including orientalism and postcolonialism
- Analyze poetic and narrative features across works of literary merit
- Examine the changes and the multiple facets of the Hong Kong experience
- Reflect on the value of English literary studies in the university context and its intimate relation to the Hong Kong literary scene

3. Class organization and assessment

Each week consists of a lecture and a tutorial. Students are expected to finish the required reading before class and be ready to contribute as self-reflective readers in tutorials.

Assessment type	Percentage
1. Class attendance and tutorial participation	15%
2. Tutorial presentation	20%
3. Field observation/ Nonfiction creative essay (5-6 pages)	25%
4. Research essay (7-8 pages)	40%

4. Reading materials

Required reading

Eileen Chang. *Love in a Fallen City*. 1943.

Martin Booth. *Gweilo*. 2004.

Richard Mason. *The World of Suzie Wong*. 1957.

Selected short stories, poems, and novel excerpts. (Specified in the course schedule below.)

Students are encouraged to read the whole book of *Gweilo* and *The World of Suzie Wong* while the lectures focus on selected excerpts. They are available for purchase at the University Bookstore. The other required reading will be available on Blackboard.

Recommended reading

Abbas, Ackbar. "Introduction: Culture in a Space of Disappearance." *Hong Kong: Culture and the Politics of Disappearance*. U of Minnesota P, 1997, pp. 1-15.

---. "Writing Hong Kong." *Hong Kong: Culture and the Politics of Disappearance*. U of Minnesota P, 1997, pp. 111-140.

Carroll, John M. *A Concise History of Hong Kong*. Rowman & Littlefield, 2007.

Chan, Mimi. *Through Western Eyes: Images of Chinese Women in Anglo-American Literature*. Joint Pub. H.K. Co., 1989.

Chow, Rey. "Things, Common/Places, Passages of the Port City: On Hong Kong and Hong Kong Author Leung Ping-kwan." *Sinophone Studies: A Critical Reader*, edited by Shih Shumei, Tsai Chien-hsin & Brian Bernards, 2013, pp. 207-226.

Ho, Louise. "Hong Kong Writing and Writing Hong Kong." *Hong Kong English: Autonomy and Creativity*, edited by Kingsley Bolton, Hong Kong UP, 2002, pp. 173-182.

Lam, Agnes. "Defining Hong Kong Poetry in English: An Answer from Linguistics." *Hong Kong English: Autonomy and Creativity*, edited by Kingsley Bolton, Hong Kong UP, 2002, pp. 183-197.

Lam, Agnes. "Poetry in Hong Kong: The 1990s." *World Literature Today*, vol. 73, no. 1, 1999, pp. 53-61.

Ho, Elaine Yee Lin. "Language Policy, 'Asia's World City' and Anglophone Hong Kong Writing." *Interventions*, vol. 12, no. 3, 2010, pp. 428-441.

---. "Locating Anglophone Writing in Sinophone Hong Kong." *Siting Postcoloniality*, edited by Pheng Cheah and Caroline S. Hau, Duke UP, 2022, pp. 148-168.

Ingham, M. "Writing on the Margin: Hong Kong English Poetry, Fiction and Creative Non-Fiction." *City Voices: Hong Kong Writing in English, 1945 to the Present*, edited by Mike Ingham & Xu Xi, Hong Kong UP, 2003, pp. 1-16.

Ingham, M., & Mattison, C. (2019). "'History is now': Fiction's History and History's Fiction in Representations of Hong Kong's Story: A Dissonant View." *Journal of the Royal Asiatic Society Hong Kong*, vol. 59, 2019, pp. 214-230.

Wong, Jennifer. "Anglophone poetry in Hong Kong: Cosmopolitanism and a split notion of home." *Identity, Home and Writing Elsewhere in Contemporary Chinese Diaspora Poetry*. Bloomsbury Academic, 2023, pp. 133-159.

Xu, Xi. "Form and of the City of Hong Kong." *City Voices: Hong Kong Writing in English, 1945 to the Present*, edited by Mike Ingham & Xu Xi, Hong Kong UP, 2003, pp. 17-26.

5. Course schedule

Class/ week	Date	Topic	Reading Requirements
Week 1	8 Sept	Introduction	
Week 2	15 Sept	Important fictions about Hong Kong of the Colonial period in English 1	<i>Gweilo</i> (Excerpt)
Week 3	22 Sept	Important fictions about Hong Kong of the Colonial period in English 2	<i>The World of Suzie Wong</i> (Excerpt)
Week 4	29 Sept	Important fictions about Hong Kong of the Colonial period in English 3	<i>Love in a Fallen City</i>
Week 5	6 Oct	The First Generation of Hong Kong writers in English 1	David T. K. Wong's "Red, Amber, Green"; "The Cocktail Party"; and other short stories
Week 6	13 Oct	The First Generation of Hong Kong writers in English 2	Same as previous week
Week 7	20 Oct	Reading Week	
Week 8	27 Oct	The First Generation of Hong Kong writers in English 3	Leung Ping-kwan's "Images of Hong Kong"; "At the North Point Car Ferry"; Louise Ho's "Jamming"; "Island"; "Migratory" Madeleine M. Slavick's "Passage"; "Mongkok Market"; "Looking"
Week 9	3 Nov	The New Literary Consciousness of Hong Kong English Voices 1	Kit Fan's " <i>China Landscape</i> in the Forecourt of the British Museum"; "Paper Scissors Stone" Tammy Ho's "Languages"; "Going to my parents' place on a crowded bus"; "Minute" Nicholas Wong's "NONO (Uncorrected Proof)"; "Self-portrait as a Cubicle" Jennifer Wong's "Diocesan Girls School, 1990-1997";

			“Maria”; “From Beckenham to Tsim Sha Tsui”
Week 10	10 Nov	The New Literary Consciousness of Hong Kong English Voices 2	Same as previous week
Week 11	17 Nov	The New Literary Consciousness of Hong Kong English Voices 3	Kit Fan’s <i>Diamond Hill</i> (Excerpt)
Week 12	24 Nov	The New Literary Consciousness of Hong Kong English Voices 4	Dung Kai-cheung’s <i>Atlas: The Archaeology of an Imaginary City</i> (Excerpt)
Week 13	1 Dec	Recapitulation	

Term paper due on 8 Dec 2026, 23:59

6. Contact details for teacher(s)

Lecturer name:	Dr. Flora Mak
Office location:	FKH Room 305
Email:	kayumak@cuhk.edu.hk

Teaching assistant name:	TBC
Office location:	TBC
Email:	TBC

7. Academic honesty and plagiarism

Students must observe the university’s rules about academic honesty and plagiarism in ALL course works.

Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures. For group projects, all students of the same group should be asked to sign the declaration.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students’ uploading of the soft copy of the assignment. Assignments without the

receipt will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.

8. Use of Generative Artificial Intelligence (AI) Tools in Teaching, Learning and Assessment

All use of AI tools is prohibited in assignments and assessment tasks

For assignments and assessment tasks that count towards the final course grades, students are not allowed to submit work which is produced with the collaboration of or supported by the use of any generative AI tools (e.g. ChatGPT, Copilot, Deepseek).

Any breach of the regulations will be considered an act of academic dishonesty and will be handled according to the University's *Procedures for Handling Cases of Academic Dishonesty*.

In case of queries, students should seek advice from the course teacher.

9. Grade Descriptors

Grade A / Excellent: Outstanding performance on ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would surpass the normal expectations at this level and typical of standards that may be common at higher levels of study. The 'A' grade should be reserved for truly excellent work that exceeds the level expected for the majority of students and are expected to be achieved only by a small minority

Grade A- / Very Good: Generally outstanding performance on ALMOST ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would fully fulfill the normal expectations at this level and occasionally reaches standards that may be common at higher levels of study.

Grade B+ / Good (Plus): HIGH performance on all learning outcomes, OR HIGH performance on some learning outcomes which compensates WELL for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply WELL the principles or skills learned in the course in a comprehensive manner that would sufficiently fulfill the normal expectations at this level WELL.

Grade B / Good: SUBSTANTIAL performance on all learning outcomes, OR SUBSTANTIAL performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a MORE COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade B- / Good (Minus): GOOD performance on all learning outcomes, OR GOOD performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade C+ / Fair (Plus): VERY SATISFACTORY performance on the majority of learning outcomes.

Demonstrates the ability to apply the principles or skills learned in the course in a SOMEWHAT SUSTAINED manner that would meet the basic requirement at this level.

Grade C / Fair: SATISFACTORY performance on the majority of learning outcomes.

Demonstrates the ability to partially apply the principles or skills learned in the course in a manner that would meet the basic requirement at this level.

Grade C- / Fair (Minus): SOMEWHAT SATISFACTORY performance on A NUMBER OF learning outcomes.

Demonstrates the ability to SOMEWHAT apply the principles or skills learned in the course in a manner that would meet the BARE basic requirement at this level.

Grade D / Pass: BARELY SATISFACTORY performance on a A FEW learning outcomes.

Addresses the task inadequately by meeting the basic requirement at this level only in some areas while responding minimally with possibly tangential content in others.

Grade D- / Pass (Minus): ALMOST BARELY satisfactory performance on VERY FEW learning outcomes.

Addresses the task inadequately by meeting the basic requirement at this level only in very few areas while responding very minimally with possibly tangential content in others.

Grade F / Failure: Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Fails to address the task and likely does not understand what the task requires. In other words, the work completely misses the point.

*This course outline is tentative and its details will be finalized at the beginning of the semester.