

Department of English
The Chinese University of Hong Kong

ENGE3370 – Writing Hong Kong
TBC

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Course description

This course focuses on the art of writing about Hong Kong. Through the use of writing prompts and readings in the genres of fiction, creative non-fiction, and poetry, the course introduces students to different approaches to writing about the city's social, cultural and physical environments. The majority of class time will comprise discussions of primary texts, presentations and critique workshops, and coursework will include critical responses as well as creative writing in the genres of study. Students are expected to engage proactively in all discussions, as they consider issues such as genre, memory and identity in relation to readership. Through participation in class discussions, writing workshops and exploration of actual environments, students will be able to produce writings in multiple genres that evoke Hong Kong's unique past, present, and future.

Learning outcomes

- Upon successful completion of the course, you will be able to:
- Gain a familiarity of texts set in or inspired by Hong Kong
 - Understand key debates and threads in contemporary Hong Kong writing
 - Develop place-writing skills of your own
 - Understand concepts related to place-writing such as psychogeography, defamiliarisation, and so on

Key concepts

Topics	Contents/fundamental concepts
Contextualizing Hong Kong writing	A broad overview of both pre- and post-handover writing in Hong Kong, as well as the relevant social and cultural contexts Familiarization with Hong Kong stories across different genres, including fiction, nonfiction, and poetry Knowledge of writers in the Hong Kong

	“canon” as well as those belonging to a younger generation, via texts in translation or written in English
Theoretical approaches to Hong Kong writing	Understanding key themes such as pre-handover anxiety, the trend of magical realism in Hong Kong fiction, “diasporic blues” and more Identify similarities and differences between “expat,” “diasporic” and “local” writers as well as the limitations of such categories Introduce alternative narratives in Hong Kong writing, such as in contemporary art or zines
Creative writing skills	Developing skills of writing a place, including observation of environmental details, taking generative walks, defamiliarization, the deployment of senses including scent, sound, and so on Drawing on personal memories and constructing a narrative to ground a narrative “about” a place Incorporating research elements such as history and biography into creative works

Course components

Teaching Modes and Learning Activities	
On-site face-to-face Lectures & interactive tutorials	Percentage of time 100%

The following workload schedule per week may help you allocate your time this term:

Lecture	Workshop	Reading	Writing	Preparing for assignments/ examinations/ tutorial activities
In class	In class	Out of class	Out of class	Out of class
2 hrs	1 hr	2 hrs	2 hrs	2 hrs
M	M	M	M	M

All elements, both in and out of class, are mandatory.

Assessment type and percentage (please see Blackboard for detailed rubrics)

Assessment Type	Description	Weight
In-class Participation	Learning is a collaborative process, and students are expected to actively engage in both lectures and workshops. This includes offering insights and proactively asking questions during discussions, and demonstrating that the required reading has been done. Punctuality and attendance will be taken into account.	10%
Presentation	Once in the semester during weeks 3-11, you'll offer a 15-20 minute group presentation to the class, in which you develop and share a close reading of an excerpt of one primary text we have read together. The presentation will include a 2-4 page handout, and slides should be sent to the instructor the week prior to the presentation. Students should also generate discussion questions relevant to the reading for the rest of the group. Presentation texts are highlighted in bold below.	10%
Discussion Board Responses (due on Tuesdays)	Five times during the course of the semester, students will be asked to post responses to prompts onto the discussion board. The prompts are either creative exercises or discussion questions related to issues that arise in class over key concerns around writing place. It is designed to encourage students to share work and thoughts with each other. In addition to sharing their response, they should also post a reply under one other student's work from their workshop group. There is no specified word count but students are expected to submit no fewer than three paragraphs.	20%
Mid-term creative assignment	Students will be required to complete a short 800-word piece inspired by a place in Hong Kong. They are encouraged to draw from their own relationship with the place and related memories.	15%
Creative Writing Portfolio	The final project is a creative writing portfolio (6-8 pages or 1800-2400 words) of either prose or poetry that inspired by a place or facet of Hong Kong. It should include an additional critical introduction that frames the work in relation to creative approaches that have been adopted and/or historical and cultural context relating to the piece.	45%

Required readings (subject to revision):

All texts will be provided online, including excerpts of works by Dorothy Tse, Dung Kai Cheung, Cheng Tim Tim and Wong Yi.

Feedback for evaluation

Students are free to email me at any time or speak to me after class if there are any questions relating to the material or if you have concerns about your individual progress. Each student can also request one twenty-minute session with me to discuss your assignments. An informal, anonymized feedback session will be conducted in class around mid-term, and at the end of the course, students will be asked to complete Course Evaluations for both the lectures and tutorials for the course. Both I and the department value this information highly, as it allows us to understand what we are doing well and how we can improve. We use your feedback to revise our teaching methods and course content.

Policies on sick leave and late assessment submission

Attendance at seminars is mandatory, and shall be marked accordingly. Students are permitted to miss one class without notifying course instructors, and a further class if a valid excuse is provided; any further absences will affect the in-class participation score. Slides are not provided on Blackboard, but you are permitted to take photographs of them in class.

Late work: each day an assignment is late, the mark will be deducted by 1/3 of a letter grade; i.e.: a B becomes a B-. Advance requests for submitting late must be accompanied by a valid reason and must not be made less than a week before the assignment due date, barring unforeseen emergencies.

Course Schedule (subject to revision):

Class	Date	Topic	Reading / Assessments Due
Week 1	TBC	Introduction to Writing Hong Kong	Introduction of the syllabus; discussion of course outcomes; self-introduction / in-class writing exercises
----- Week 2	TBC	The art of ekphrasis	Georges Perec: <i>An Attempt at Exhausting a Place</i> In class: Choose a spot around the campus. Sit there and make lists. Take five photographs. Return to class and describe photographs in detail.
----- Week 3	TBC	Hong Kong jobs Before class: Interview your mother or father about their job.	Emily Wong Chun Ying, "The Freelancer"; Xi Xi, "A Girl Like Me" In class: Share details of your interview. Start turning the details from

----- Week 4	TBC	Fiction Workshop: Place, character, plot *Before class (due Tues): Submit short story about Hong Kong jobs on Discussion Board	your interview into a character in a short story. Maile Meloy, “Lovely Rita” In class: Workshop on first discussion board submission
----- Week 5	TBC	Hong Kong schools *Before class (due Tues): Submit short story about Hong Kong schools on Discussion Board	Excerpts from Mary Jean Chan, <i>Flèche</i> , T Kira Madden, “Long Live the Tribe of Fatherless Girls” In class: Write about your time in secondary school.
----- Week 6	TBC	The Commute *Before class (due Tues): Submit short story about Hong Kong schools on Discussion Board ----Lunar New Year, no class----	Charis Poon, ‘101 to Kennedy Town’; Lauren Elkin, No. 91/92: Notes on a Parisian Commute; Wong Yi, “Ways to love in a crowded city” In class: Workshop on second discussion board submission Notes app commute experiment for one week, after Lauren Elkin
----- Week 7	TBC	Hong Kong urbanscape *Before class (due Tues): Submit notes from commute exercise on Discussion Board	Derek Chung, “Times Square”, translated by May Huang; Eric Yip, “Star Ferry Pier”, “Ma Tau Wei Road” In class: Write a poem about a Hong Kong place using the above as references. Submit onto Discussion Board.
----- Week 8	TBC	Life Writing Workshop	Excerpts from Lidia Yuknavitch, <i>The Chronology of Water</i> Mid-term assignment due

----- Week 9	TBC	An alternate Hong Kong 'history'	Excerpts from Dorothy Tse, <i>Owlsh</i>; Dung Kai-Cheung, <i>Atlas</i> In class: Research on an aspect of Hong Kong history. Then invent a fictional character and place it within that time or place. Feel free to deviate from the historical research as you please, adding elements of myth or magical realism.
----- Week 10	TBC	Leaving Hong Kong: a new diaspora * Before class (due Tues): Submit magical realist HK on Discussion Board	"Please, get out and dance", Ysabelle Cheung; excerpts from Cheng Tim Tim, <i>The Tattoo Collector</i> In-class: Workshop on fourth discussion board submission
----- Week 11	TBC	Hong Kong nature Before class: Visit one of Hong Kong's country parks or beaches, then write down everything you see: the names of flowers, quality of sand, the hikers/beachgoers.	Marco Yan, "Boar.jpg" and "Leaving Tai O"; Cheng Tim Tim, "Beginner's Wall, Shek O" In class: Write a poem using details you collected, with these poets' work as references. Submit onto Discussion Board.
----- Week 12	TBC	Hong Kong food	Nina Mingya Powles, "Tiny Moons"; Helen Rosner, "On Chicken Tenders" In class: Write a short story or narrative essay that revolves around a Hong Kong dish.
----- Week 13	TBC	Writing Hong Kong Workshop III: The art of revision * Before class (due Tues): Submit HK food story on discussion board	In class: Workshop + to facilitate students in completing their final creative portfolios
----- Reading Week			Assignment due: Creative Portfolio

Course website

We will be using Blackboard Learn as the eLearning platform in this course. Blackboard Learn will be used for a) dissemination of course materials such as readings, discussion questions, assignment prompts, and rubrics, b) supplementary class discussion, and c) d) course announcements.

You can access Blackboard Learn at: <https://elearn.cuhk.edu.hk/>

A demonstration of how to access Blackboard Learn to post and respond to announcements, download resources, and use the discussion forums will be given in the first lecture.

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.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.
- 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.
- Students are fully aware that their work may be investigated by AI content detection software to determine originality.
- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as suggested by the course teacher.

Assignments without a properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

The copyright of the teaching materials, including lecture notes, assignments and examination

questions, etc., produced by staff members/ teachers of The Chinese University of Hong Kong (CUHK) belongs to CUHK. Students may download the teaching materials produced by the staff members/ teachers from the Learning Management Systems, e.g. Blackboard, adopted by CUHK for their own educational use, but shall not distribute/ share/ copy the materials to a third-party without seeking prior permission from the staff members/ teachers concerned.

Use of generative AI tools

Approach 2 – Use only with prior permission

Students may use some AI tools in some in-class activities and assignments on the following conditions:

1. The AI tools to be used are restricted to the following tools:
Large Language Model (LLM) text generation tools including ChatGPT and others
2. The specified AI tools will only be allowed for the following types of class activities and assignments:
Proofreading and grammar-checking of Final Essay
3. Collaboration of AI tools is only allowed for the following purposes / tasks:
Proofreading and grammar-checking of Final Essay. Do not use GenAI tools for any other assignments OR for any generative or other drafting purposes of the Final Essay.
4. The input contributed by the AI tools are properly acknowledged and cited ; and
5. The input together with the prompts used to elicit the AI responses should be highlighted or included as appendices wherever appropriate.
For this class, if you use GenAI tools to proofread and/or grammar-check your Final Essay, you must include in your final submission to Veriguide both the polished Final Essay and, as an Appendix, the pre-proofreading draft you entered into GenAI. You must also write a reflective paragraph about your experience using GenAI for the purpose of proofreading and/or grammar-checking. How much did it help? What did it fix, and what were the limits of relying on it?

Acknowledging support from AI tools

Students are required to acknowledge all functional uses of a generative AI tool and cite it when they paraphrase, quote, or incorporate into their own work any content (whether it is text, image, data, or other format) that was created by it.

- i. An example of acknowledgement

I acknowledge the use of (name of AI tool – e.g. ChatGPT (<https://chat.openai.com/>)) to (specify the support, e.g. plan my essay, generate some ideas for the content, ask for examples of data collection instruments, get the dates of historical events, etc.).

- ii. An example of citation

OpenAI. (2023). *ChatGPT* (Mar 20 version). <https://chat.openai.com/chat>

(Students are reminded that due to the rapid developments of generative AI tools, some citation formats may be updated regularly.)

- iii. An example of including texts generated by an AI tool in their work

"The following text was generated by an AI tool / language model (ChatGPT):"
[Insert the text generated by ChatGPT here.]

- iv. An example of including texts generated by an AI tool and the prompts that were used to elicit the text from the AI tool

"[The prompt], as generated by an AI language model (ChatGPT):"
[Insert the text generated by ChatGPT in response to the prompt.]

Students are reminded to learn and use the AI tools responsibly and ethically and be aware of the limitations.

Students are reminded to clarify with the course teacher and obtain permission if necessary when in doubt.

Grade descriptors

Course 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+ / Adequate (Plus): VERY ADEQUATE 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 / Adequate: ADEQUATE 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 - / Adequate (Minus): SOMEWHAT ADEQUATE 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 BAR E basic requirement at this level.

Grade D+ / Pass (Plus): BARELY SATISFACTORY performance on 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: 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.

Guidelines on sharing lecture recordings

There will be no arrangement for lectures to be recorded except in unforeseen circumstances, e.g. the arrangement of a makeup class, whereby recordings will be made available to students who are unable to attend said makeup class. The copyright of any lecture recordings shared in the course, whether they are produced by teachers, students, or peer note-takers, belongs to the University. Students should not share these recordings with others without obtaining prior written consent from the teacher(s).