

COMMITTEE ON UNDERGRADUATE STUDIES

Paper for: Discussion/Decision

Title: **Final Proposal of Minor Program in Literature and Chinese Creative Writing**

Purpose: The School of Humanities and Social Science submitted the final proposal of introducing the Undergraduate Minor Program in Literature and Chinese Creative Writing in Fall 2021-22 for consideration by CUS

Submitted by: School of Humanities and Social Science

Prepared by: CUS Secretariat

BACKGROUND

1. At the 166<sup>th</sup> meeting held on 11 November 2020, the CUS discussed the initial plan for the new Undergraduate Minor Program in Literature and Chinese Creative Writing (former title is “Literature and Creative Arts”) (“文學與中文創意寫作本科副修課程”). Comments and issues raised by CUS were subsequently conveyed to the School of Humanities and Social Science (SHSS) by the Secretariat (Appendix 1). SHSS was required to address the issues and concerns, and provide responses in the final program proposal.

FINAL PROPOSAL

2. SHSS has submitted the final proposal for the new Minor program in Literature and Chinese Creative Writing, as presented in Appendix 2. Responses of SHSS to CUS’s comments on the proposed Minor program and the program curriculum are provided in Section (h) of Appendix 2.

3. Subject to approval by the Senate, the new Minor Program will be launched in Fall 2021-22.

ACTION SOUGHT

4. CUS is invited to consider and recommend as appropriate to the Senate for approval the proposed new Undergraduate Minor Program in Literature and Chinese Creative Writing as presented in Appendix 2 for introduction in Fall 2021-22.

## Senate Committee on Undergraduate Studies

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**From:** Senate Committee on Undergraduate Studies  
**Sent:** 13 November 2020 14:26  
**To:** Carine Yiu  
**Cc:** Andrew Brian HORNER; A Christian DANIELS; Shengqing WU; SAI LOK NAM; LUK Anne; Anirban Mukhopadhyay  
**Subject:** CUS comments on the Initial Proposal for the New Minor Program in Literature and Creative Arts

**To:** Prof Carine YIU, Associate Dean of Humanities and Social Science  
**From:** CUS Secretariat (*for* Prof Anirban MUKHOPADHYAY, Secretary of CUS)  
**cc:** Prof Andrew HORNER, Chair of CUS  
Prof Christian DANIELS, Head, Division of Humanities  
Prof Shengqing WU, Division of Humanities  
Dr Sai Lok NAM, Division of Humanities

**Subject: CUS comments on the Initial Proposal for the New Minor Program in Literature and Creative Arts**

At its meeting on 11 November 2020, the Committee on Undergraduate Studies (CUS) considered the initial proposal for the new Minor Program in Literature and Creative Arts submitted by the School of Humanities and Social Science (SHSS). Members expressed broad general support for the initiative.

CUS would like to share with SHSS its comments/suggestions as follows; and SHSS is invited to address them when presenting the proposal for final approval.

- (a) The title of a program should tell students what the program is about (i.e., what was expected from the students). The proposed title “Literature and Creative Arts” was not an accurate reflection of the program as:
  - i. The program had a strong emphasis on Chinese creative writing; and
  - ii. Students could take as few as one General Creative Arts or Music elective. It might not worth including this area in the program title.
- (b) The program title “Literature and Creative Arts” overlapped with “Music and Creative Arts”, another Minor program of the Division. This might confuse students. A more distinct title would be needed as content-wise the programs were very different.
- (c) Collecting feedback from students would help to decide the best title that could appeal to students and at the same time reflect the focus of the program.
- (d) Changes to the program title might require respective changes to the program intended outcomes.
- (e) Since the program had the aspiration to go beyond Chinese Literature in the future, and that students could choose courses with English as the medium of instruction for the electives, adding an English required course might help to attract more students to take the program.
- (f) Clarification regarding the relationship between the 3-credit Chinese Communication course (which was not just about Chinese proficiency) and the required courses; and how they related to the Minor program would be needed.

It is hoped that the comments will help your preparation for the final proposal. The CUS looks forward to receiving the final proposal from the School. Please note that the final proposal should come with new course proposals for all the planned new required courses for the curriculum.

For details regarding the CUS meeting and paper submission schedule, please contact Ms Anne LUK of the Secretariat at ext. 6009.



# THE HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY

## APPROVAL OF NEW UNDERGRADUATE PROGRAM

*Use this form to identify the supporting information provided.*

### a) Educational Objectives and Alignment of Objectives with Role and Mission

The Undergraduate Minor Program in Literature and Chinese Creative Writing will introduce students to the broad world of literature and creative writing. Its foundations will consist of a research embedded learning of literary writing through hands-on practice, academic study, and aesthetic appreciation. (see **Annex 1: Proposed Curriculum** for an outline of course requirements). This structure will provide academic rigor and discipline with a wide selection of writing, literature (both on Chinese and Western literature), and film courses, while also training students to be linguistically articulate and expressive and to gain insights into a more universal application of their creativity. What makes our proposed program unique in Hong Kong is its inclusion and integration of a general creative arts component. Students in the Literature and Chinese Creative Writing Minor can choose to further broaden their artistic and intellectual horizons by taking up to 2 courses in other creative arts and music.

Every student, before entering the college, most likely has experiences being touched by a poem, a personal essay, a story or a novel. Literature plays an important role in campus cultural life as well as in the personal lives of a large segment of our student population. Our education mission is to provide them with opportunities to get a feel for and try their hands at what it takes to write a poem, a story, or a moving essay. The aim of teaching literature and writing is to help students develop the critical skills necessary to analyze and interpret literary texts and traditions, and thereby enhance their critical thinking abilities, intercultural literacy, and their appreciation of language and literature in everyday life as well as their abilities of expressing themselves in effective ways. In being introduced to key concepts concerning aesthetics and politics and urged to engage in literary canons from refreshingly new perspectives, students will learn to appreciate the richness of the texts and cultures through the prisms of contemporary theories of nationality, gender, class, and other identities and affiliations. Moreover, creative writing courses offer students rare opportunities to work with internationally renowned writers to gain hands-on experience and substantially develop their Chinese writing skills that are significant for their intellectual, emotional, and career developments in the future.

The program offers a variety of literature, Chinese creative writing and art courses via the Division of Humanities led by distinguished writers in which students learn the value of creativity and literary expression and its applications in the other fields of study and their everyday life. The current creative courses HUMA 3202 and 3203 (Chinese Creative Writing), taught by internationally-renowned Chinese writers (e.g. Prof. Liu Zaifu, Prof. Yan Lianke, Mr. Lo Yi-ching), have been designed specifically to train students' literary creativities. The publication of *Banbi*

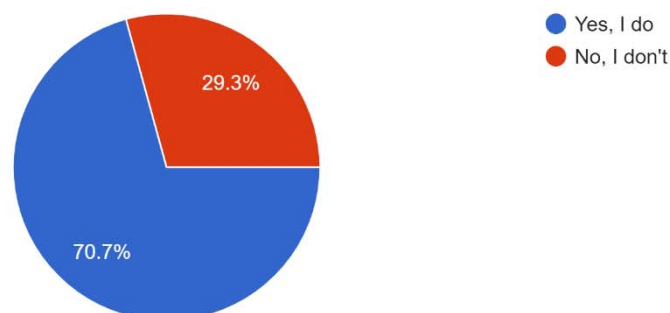
*haishui* (Half an Ocean of Writing) by Beijing shiyue publishing house in 2017, a collection of students' creative stories through the course taught by Prof. Yan Lianke, is the testimony of our students' enthusiasm, talents, and creativity. Further, Luo Xu (penname: Yinguang), a MACC student, published a novel titled *Going Up Mountains (Shangshan)* by Beijing Lianhe chuban gongsi in 2019. Chen Xuran, an undergraduate student at the Business School, is going to publish a novel, titled *Hong Kong Passion (Xianggang jiqing)* this year, by the INK, a renowned press in Taiwan. Both Luo and Chen took courses with Liu Zaifu, Yan Lianke, and Lo Yi-chin in the recent years.

Since 2013, the creative writing program, with the support from the HUMA, IAS and Tin Ka Ping Cultural Foundation, has organized and offered an impressive record of well-received events, talks, and poetry readings, with the participation of Nobel Laureate Gao Xingjian, internationally renowned writers Liu Zaifu, Pai Hsien yung, Su Tong, Chi Zijian, Li Er, Liang Hong, Su Ting, Wang Xiaoni, film director Peng Xiaolian, and many others. The program also hosted large-size conferences on contemporary Chinese Science Fiction and other topics, and participated in the International Poetry Nights in Hong Kong in 2017 and 2019. All of these literary events and activities have been greatly appreciated by both UG and PG students as well as audiences beyond our campus. In addition to five tenured and tenure-track professors and lecturers (Jianmei Liu, Shengqing Wu, Daisy Du, Xiaolu Ma and ), the program also include the prominent writer Prof. Lianke Yan (IAS Sin Wai Kin Professor of Chinese Culture and Chair Professor of Humanities) and regular visiting professors and writers (Prof. Zaifu Liu and Mr. Lo Yi-ching). Given the modest size of the faculty in literature, the creative writing program has emphatically established its reputation, creating one of the most active and exciting literary scenes among the university campuses in Hong Kong.

## b) Student Demand and Demand for Graduates

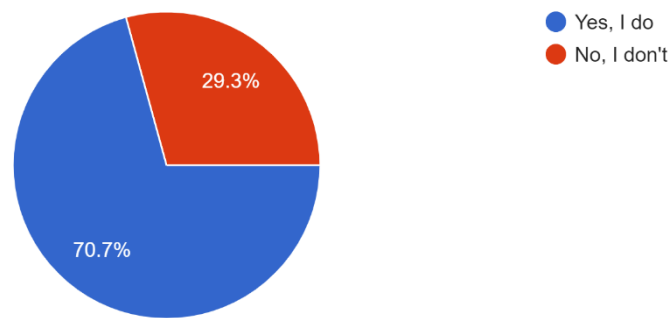
Due to the unique situation during the 2019-2020 academic year, we conducted student surveys in spring 2020 in five UG classes with approximately 50% response rate. See the chart below. A majority of students expressed their interest in taking the creative writing courses as minor program. The well-attended literary events also speak for students' interest and demands. See the **Annex 2: Creative Writing Events** in excel.

Do you have any interest in taking the Creative Writing (Literature) course as your minor program?  
82 responses



Do you have any interest in taking the Creative Writing (Literature) course as your minor program?

82 responses



**c) Arrangements for Admission and Selection (if relevant)**

Any undergraduate student with a CGA of 2.0 or above may enroll in the Literature and Chinese Creative Writing Minor Program. They must declare their intention to enroll in the minor program no earlier than the second regular term of their second year of study, but no later than the last day of the add/drop period in the first regular term of their final year of study. Students who wish to withdraw from the minor program should apply before the last day of the add/drop period in the second regular term of their final year of study. While the CGA requirement for the proposed Literature and Chinese Creative Writing Minor is higher than that of our currently offered Minor in Humanities (1.5), the Division is in the process of reviewing the existing minor program and plans to raise the requirement in the near future. The CGA requirement is also set at 2.0 for the Undergraduate Minor Program in Music and Creative Arts currently under review.

Entrance to the minor program concentration will be through assessment of 1-2 writing samples in 1-2 literary genres (e.g., poetry or short story) in the semester PRIOR to declaring intention to pursue the minor. Two faculty members or visiting writers will form an ad hoc panel to make the selections based upon the qualities of writing samples (1,500-5,000 word story OR one to two short poems). Prof. Jianmei Liu or other faculty member in literature will lead this effort in the admission process. For the student who has already taken a course in the Required Courses with a B grade or better, the requirement for submitting the writing samples can be waived.

**d) Estimated Student Enrollment (for majors/minors)**

Every year the enrollment numbers for this Minor can be adjusted depending on demand, manpower, and available seats in literature, creative writing and creative arts courses. A rough estimation is 30 per year. The enrollment figures for HUMA 3202 (Chinese Creative Writing: Reading Literary Classics and Writing Essays) and HUMA 3203 (Chinese Creative Writing: Reading Literary Classics and Writing Novels) in the past four years ranged from 30 to 64.

#### **e) Consultation with Stakeholders**

**Kellee Tsai**, Dean, School of Humanities and Social Science

**Christian Daniels**, Head, Division of Humanities

**Liu Zaifu**, Tin Ka Ping Distinguished Visiting Scholar of Chinese Literature

**Yan Lianke**, IAS Sin Wai Kin Professor of Chinese Culture and Chair Professor

**Lo Yi-Ching**, Writer and visiting instructor

**Jianmei Liu**, Professor, Chinese Literature, HUMA; director of the Creative Writing program

**Shengqing Wu**, Professor, Chinese Literature, HUMA

**Charles W H Chan**, Associate Professor, Philosophy, HUMA; Chair, Curriculum Committee

**Daisy Du**, Associate Professor, Chinese Literature and Film, HUMA

**Huan Jin**, Assistant Professor, Chinese Literature, HUMA

**Xiaolu Ma**, Assistant Professor, Chinese and Comparative Literature, HUMA

**Sai Lok Nam**, Lecturer 1, HUMA; Undergraduate Programs Coordinator

**Ilari Kaila**, Composer-in-Residence/Lecturer 1, HUMA; member of Curriculum Committee

**Isaac Droscha**, Lecturer in Music, HUMA; manager of SHSS office for events and creative arts courses

#### **f) Benchmarking**

We have consulted similar degree programs in North America (especially Harvard, MIT, Wesleyan University and others) as well as sister institutions in Hong Kong (Hong Kong Baptist University, Chinese University of Hong Kong, and Hong Kong Open University). While our proposed minor is benchmarked against the academic rigor of equivalent degree programs, we have also looked to other local universities to identify the unique role for HKUST's creative arts education.

##### **Our findings:**

- 1) In any full-fledged university in North America, there are the creative writing major, minor or concentrations, all of which are typically hosted within the English major in the English Department. At the MIT, the program of "writing major, minor, concentration" offers "introductory writing as well as advanced coursework in the areas of Creative Writing, Nonfiction Writing, and Science Writing."
- 2) In term of curriculum, all the equivalent Minors in Writing that we have surveyed typically consist of six courses with the combination of 2-3 literature courses (which meet the core requirements for the English major) as well as 1-3 writing courses. That is to suggest, the students are required to have a rigorous study and gain a general knowledge and understanding of literary history and the theoretical understanding of the texts. On top of that, the students will be asked to engage in creative writing in different genres to develop writing skills. Students will learn that writing is a practice that entails maintaining balance between creativity and discipline, experimentation and acquired convention,



critical insights and textual engagement. The curricular design of our Minor in Literature and Chinese Creative Writing follows the model and criteria set up by these institutions.

- 3) Founded in 1990, the Department of Humanities and Creative Writing at Hong Kong Baptist University is the first unique undergraduate program in Hong Kong dedicated to offering a broad liberal arts education. While there are creative writing faculty in their department, it is unclear to us how the major or minor in creative writing is structured. The Chinese Literature Department at the Chinese University of Hong Kong has been long established and renowned. Funded by the UGC in 2016, the Chinese Literature Department offered creative writing courses to UG students campus wide and trained students majoring in Chinese creative writing. Its first class of this major was launched in the 2016-17 academic year. Hong Kong Open University is currently recruiting the first class of students for the Master of Arts in Chinese Creative Writing, the very first program of this kind in Hong Kong. These new developments in our sister institutions suggest growing interest and acknowledgement of the importance of creative writing in university education. Our proposed program, Minor in Literature and Creative Writing, will be the first one and unique of its kind in Hong Kong universities, and it will play a leadership role in spearheading this mission in literature and language education. Our curriculum, designed to cultivate students' creative abilities, caters to the diversity of the student body at our university that has different educational, cultural, and disciplinary backgrounds.

#### **g) Resources**

While no additional resources are currently required to launch the program, for its potential development in the future there will be demand for equipment and/or infrastructure for courses expanding into the realms of English Creative writing, Multi-media Artistic Practice (Film, Visual Arts, Music and Literature), Social Engagement and Impact through Creativity, and others.

#### **h)\* Responses to Issues and Questions Raised by the CUS on the Initial Proposal**

Comment and Question from CUS on Nov 13, 2020

>> (a) The title of a program should tell students what the program is about (i.e., what was expected from the students). The proposed title "Literature and Creative Arts" was not an accurate reflection of the program as:

- i. The program had a strong emphasis on Chinese creative writing; and
- ii. Students could take as few as one General Creative Arts or Music elective. It might not worth including this area in the program title.

>> (b) The program title "Literature and Creative Arts" overlapped with "Music and Creative Arts", another Minor program of the Division. This might confuse students. A more distinct title would be needed as content-wise the programs were very different.

>> (c) Collecting feedback from students would help to decide the best title that could appeal to students and at the same time reflect the focus of the program.

>> (d) Changes to the program title might require respective changes to the program intended outcomes.

HUMA reply: Thanks for the suggestion, the title is changed to "Undergraduate Minor Program in Literature

and Chinese Creative Writing”

>> (e) Since the program had the aspiration to go beyond Chinese Literature in the future, and that students could choose courses with English as the medium of instruction for the electives, adding an English required course might help to attract more students to take the program.

HUMA reply: Appreciate the suggestions from committees, HUMA will consider it in the coming future.

>> (f) Clarification regarding the relationship between the 3-credit Chinese Communication course (which was not just about Chinese proficiency) and the required courses; and how they related to the Minor program would be needed.

HUMA reply: There is currently no correlation between the Minor and the C-Comm. We don’t plan to change the Required Courses (Chinese creative writing courses) into common core courses in near future, due to enrollment concern. Teaching creative writing and cultivating students’ literary creativity require individualized attention and approaches from the instructor.

#### **i)\* Intended Learning Outcomes**

PILO 1: Build a solid foundation of the fundamentals of writing skills, literary theory, and appreciation.

PILO 2: Gain a deeper understanding of the arts in general, and literature and language in particular through academic study, aesthetic appreciation, and creative work.

PILO 3: Develop creative and critical thinking applicable to other intellectual, scholarly, and creative pursuits.

PILO 4: Acquire a sensitive mind that fosters an ability to listen to a broad spectrum of literary traditions, cultures, and aesthetic outlooks.

PILO 5: Learn collaborative skills through creative and academic group work and integrate language into everyday life practices

#### **j)\* Program Management**

The program will be administered by the Division of Humanities and overseen by the already existing Creative Arts Curriculum Panel.

#### **k)\* Transitional Arrangement**

N/A

*\*Required for final proposal only.*

(For all students in the Program)

## Undergraduate Minor Program in Literature and Chinese Creative Writing

The minor will give students an intensive exposure to creativity of literature both in English and Chinese, allowing them to be trained on two areas: creative writing in Chinese and knowledge in Chinese and world literature, film and literary theories. Any undergraduate student with a CGA of 2.0 or above may apply for the Literature and Chinese Creative Writing Minor Program. Students applying the program will be asked to submit 1-2 writing samples, in Chinese, in 1-2 literary genres (e.g. poetry or short story). Selection will be made based upon the assessment by the selection panel of the program on the qualities of the submitted writing samples. For students who have already taken one of the required courses and attained B grade or above, the requirement for submitting the writing samples can be waived. Students may apply for the minor program no earlier than the second regular term of their second year of study, but no later than the last day of the add/drop period in the first regular term of their final year of study. Students who wish to withdraw from the minor program should apply before the last day of the add/drop period in the second regular term of their final year of study.

### Minor Requirements

To graduate with a minor in Literature and Chinese Creative Writing, students must have enrolled in the minor program and complete a minimum total of 18 credits and all of its requirements, as well as all the requirements of their major program of study; and have attained an average grade point of at least 2.0 in courses taken in the minor program.

A maximum total of 6 credits completed successfully outside HKUST can be transferred to the Minor Program. Courses accepted for credit transfer must normally be at a level equivalent to 1000-level or above at HKUST.

Out of the total credits required by the minor program, at least 9 credits should be single-counted within the minor and are not used to fulfill any other requirements for graduation except the 120-credit degree requirement.

Courses used to fulfill the requirements of other minor programs offered by the School of Humanities and Social Science cannot be used to count toward the Literature and Chinese Creative Writing Minor Program.

Students may use no more than 6 credits earned from courses offered in pure online delivery mode to satisfy the graduation requirements of a degree program. This 6-credit limit does not apply to credits obtained through the credit transfer procedures of the University.

### Required Course(s)

		Credit(s) attained
HUMA	HUMA 3202 <u>OR</u> HUMA 3203 <u>OR</u> HUMA 3204	3
	HUMA 3202 Chinese Creative Writing: Reading Literary Classics and Writing Essays	3
	HUMA 3203 Chinese Creative Writing: Reading Literary Classics and Writing Novels	3
	HUMA 3204 Chinese Creative Writing-Reading Literary Classics and Writing	3

## Elective(s)

		Minimum credit(s) required
HUMA/HART	Literature and Creative Arts Electives [Courses from the specified elective list, of which at least 9 credits (3 courses) from Group 1 courses, and at least 3 credits (1 course) from Group 2 or Group 3. Out of the Group 1 courses taken, at least 1 course should be at 2000-level or above. Course taken as Required Course may not be counted towards this elective requirement.]	15

### Group 1: Literature and Film Fundamentals

HUMA 1210	Chinese Women on Screen	3
HUMA 1231	Popular Culture of East Asia	3
HUMA 1250	Themes in Literature: Love and Death	3
HUMA 1300	Introduction to Western Literature	3
HUMA 1301	World Literature and Film	3
HUMA 2200	Masterpieces of World Literature	3
HUMA 2210	Western Short Stories	3
HUMA 2220	China in Film: Modern Chinese Culture and Identities	3
HUMA 2240	Masterpieces of Chinese Literature	3
HUMA 2250	Modern Chinese Fiction (1917-1949)	3
HUMA 2260	Contemporary Chinese Fiction (1949-present)	3
HUMA 2280	Identity Goes Global: From Border Crossing to Boundary Remaking	3
HUMA 2300	Traditional Chinese Poetry: Early Chinese Poetry	3
HUMA 2310	Traditional Chinese Fiction	3
HUMA 2320	Chinese Drama	3
HUMA 3000C	Entering the World of Art Films, Independent Films, and Documentary	3
HUMA 3200	Questions of Humanity in World Literature	3
HUMA 3201	Animation: A Global Perspective	3
HUMA 3202	Chinese Creative Writing: Reading Literary Classics and Writing Essays	3
HUMA 3203	Chinese Creative Writing: Reading Literary Classics and Writing Novels	3
HUMA 3204	Chinese Creative Writing-Reading Literary Classics and Writing	3
HUMA 3210	Traditional Chinese Poetry: Tang and Song Poetry	3
HUMA 3220	Modern Chinese Poetry	3
HUMA 3240	The Gothic Imagination in Literature and Film	3
HUMA 3250	Independent Cinema in Contemporary China	3
HUMA 4000D	Hollywood Goes to Asia: Transnational Asian Media	4
HUMA 4000E	The Foreigners' Look at China	3
HUMA 4000G	Global Hong Kong in Literature and Film	4
HUMA 4000J	The Search for Identity: On Self and Community	3
HUMA 4220	Verbal and Visual Representation of China	3
HUMA 4250	Masterpieces of Modern Literature	3

### Group 2: General Creative Arts and Music

HUMA 1100	Music of the World	3
HUMA 1102	Enjoyment of Classical Music	3
HUMA 1671	Cantonese Opera in Hong Kong Culture	3
HUMA 1672	Studio Arts Workshops: Cantonese Opera	1

HUMA 2101	Enjoyment of Western Opera	3
HUMA 2103	Introduction to Music Composition	3
HUMA 2104	Music Theory I: Introduction to Tonal Music	3
HUMA 2105	Music, Drama and Theatre	3
HUMA 2107	Introduction to Electronic Music Composition	3
HUMA 3102	Making Chamber Music A	2
HUMA 3103	Making Chamber Music B	2
HUMA 3104	Music Theory II: Fundamentals of Harmony and Counterpoint	3
HUMA 3105	Making Choral Music	3
HUMA 3150	Independent Study in Creative Arts	1-2

Group 3: Studio Arts

HART	Any HART courses
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Creative Writing Events

EVENT	DATE	ORGANIZER/SPONSOR	SPEAKER	NUMBER OF PARTICIPANTS	REMARKS
40th Lecture – Gao Xingjian and Mo Yan : Comparisons Between Two Nobel Literary Laureates 高行健與莫言：兩位諾貝爾文學獎得主的寫作風格比較論	Dec. 15, 2013	Hong Kong Museum of History	Prof. Liu Zaifu		
A Close Look at Nobel Literary Prize 漫談諾貝爾文學獎	Apr. 10, 2013	田家炳基金會	陳逸平、陳建華		
面對荒誕的世界，文學何為？— 中國當代文學研討會	Oct. 10, 2013	田家炳基金會/香港科技大學賽馬會高等研究院、人文社會科學學院/人文學部	余華、閻連科、劉再復、李歐梵、黃子平、陳平原、許子東、王堯、黃念欣、黃平、凌渡、宋子江、魏馳、吳國坤、梁淑雲、楊慶祥、季進、劉劍梅、邵梅儉、Carlos Rojas		
文學中的哲學	Oct. 15, 2014	田家炳基金會			
An International Workshop on Gao Xingjian's Literary Works 高行健作品研討會	Oct. 24, 2014	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部			
要怎樣的文學 - 2000年諾貝爾文學獎得主高行健先生 與 劉再復教授對話	Oct. 24, 2014	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	高行健、劉再復		
HUMA Seminar Lecture by Chi Zijian: Is a Melancholy Journey 遲子建講座：文學是傷懷的旅行	Nov. 14, 2014	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	遲子建		
Fantasies of the Self: Multiples, Illusions, and Poems in the Photographic Culture of Modern China 任伯相對映真實：幻夢、重疊、迷思與詩歌在現代中國攝影文化中的呈現	Nov. 22, 2014	Hong Kong Museum of History	Prof. WU Shengqing		
Lecture by Yan Lianke: China and Literature in Spiritual Realism 閻連科講座：神實主義的中國與文學	Nov. 26, 2014	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	閻連科		
The Mirror and the Lamp: Reading Contemporary Chinese Novels 鏡與燈：閱讀當代中國小說	Nov. 30, 2014	Hong Kong Museum of History	Prof. Liu Jianmei		
Having Dialogue with Su Tong: Literature in My Heart與蘇童近距離對話：我心目中的文學	Oct. 16, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	蘇童		
Chinese Creative Writing Program Fall semester of 20152015年秋季 中國文學創作研究專題	Oct. 28-Nov. 18, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	蘇童、舒婷、李洱		
Having Dialogue with Su Tong: Read Masterpieces of World Literature 與蘇童近距離對話：閱讀經典文學	Nov. 6, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	蘇童		
I am Mistled – The Creation of Two Poems 我的被迷惑：兼談兩首詩歌的創作	Nov. 11, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	舒婷		
Dialoguing with Shu Ting: Creative Writing on Poetry 近距離與舒婷對話：談詩歌創作	Nov. 13, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	舒婷		
What If Jia Bayou Grows Up? 賈寶玉長大後怎麼辦？	Nov. 18, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	李洱		
Dialoguing with U Er: Creative Writing on Fiction 近距離與李洱對話：談小說創作	Nov. 20, 2015	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	李洱		
中國當代文學如何走向世界	Mar. 29, 2015	田家炳基金會	季進		
The Whys and Whynots of the Literary Nobel 你不了解的諾貝爾文學獎內幕	Apr. 3, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	Kjell ESPMARK		
文學、空間、記憶 主題研討會	Apr. 19, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部/《明報月刊》			
《中國當代文學的艱困與掙扎》文學、空間、記憶 主題研討會重訪環節	Apr. 19, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部/《明報月刊》	閻連科		
以小博大——書寫香港三部曲	Apr. 25, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	施叔青		
The Utopian Imagination in Chinese Literature 中國文學中的烏托邦想像	Sept. 11, 2016	Hong Kong Museum of History	Prof. Liu Jianmei		
The Splendor of Modern and Contemporary Chinese Literature 中國現當代文學的風華	Sept. 28, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	陳平原、陳曉明、賈桂梅、夏曉虹、邵元寶、楊揚、程光輝、王堯、黃心村、李歐梵、劉再復、劉劍梅、許子東、林幸謙、葛亮、魏時煜		
文學的順變和守恆 Literature: Following Changes and Guarding Eternity	Oct. 24, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	韓少功		
寫作者的視野 Vision of the Writer	Nov. 22, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	薛憶鴻		
對話《紅樓夢》 Red Chamber – Dialogue between Liu Zaifu and Bright Sheng	Nov. 29, 2016	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	劉再復、盛宗亮		
Hetero-China, Hetero-Time, and Un-Hetero-Literature [第一百講]異中國、異時代與無異的文學	Mar. 26, 2017	Hong Kong Museum of History	閻連科		
Labyrinth: Fantasy and Reality on the Snake Path of Narration 迷宮：敘述蛇道上的夢幻與現實	Mar. 29, 2017	田家炳基金會	閻連科、劉劍梅		
Literature and Philosophy International Symposium 文學與哲學國際研討會	Jun. 19-20, 2017	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	閻連科、梁鴻、陳朗、劉劍梅、戴勁、林崗、邵元寶、楊揚、戴錦華、張清華、陳建華、樊星、王宇、宋紅娜、黃心村、李躍力、王堯、季進		
International Poetry Nights in Hong Kong – 香港國際詩歌之夜2017 古老的敵意 Ancient Enmity	Nov.24, 2017	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	Major Jackson, George Szirtes, Gabeba Baderoon, Lorna Crozier,陳東東、林舜玲、平田俊子、文真妮		
《紅樓夢》的三維閱讀	Feb. 8, 2018	香港理工大學中國文化學系/香港孔子學院	劉再復		
文學人性論	Mar. 2, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	閻連科		
胡風：使人理想的代價	Mar. 10, 2018	香港城市大學出版社/商務印書館	劉再復、魏時煜		
非虛構空間：女導演彭小蓮和女作家梁鴻對話	Apr. 6, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	彭小蓮、梁鴻		
「請你記住我」電影放映及對話會	Apr. 11, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	彭小蓮		
			王德威、陳冠中、閻連科、韓松、駱以軍、董啟章、伊格言、陳楸帆、劉劍梅、宋明偉、嚴鋒、羅鵬、黃心村、陳綾琪、吳盛青、閻連科		
華語科幻 Science Fiction and Its Variations in The Sinoophone World	May 30-31, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部			
2018香港科技大學學生電影節	Jun. 1, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部			
「嚴肅的遊戲」：當代詩的一個脈絡：從顧城、楊小濱、車前子、啞石談起	Oct. 10, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	臧棣、顧聖玲	150	
雙語讀詩會: Bridging Across Languages and Cultures: A Bilingual Poetry Reading	Oct. 11, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	王小妮、臧棣、顧聖玲	150	
詩和我們的關係	Oct. 12, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	王小妮		
說不完的故事	Oct. 19, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	駱以軍	200	
	Nov.3, 2018		鐵凝、李敬澤、舒婷、鄭愁予、張曉風、張香華、李昂、施叔青、駱以軍、李蘭妮、戴小華、原甸		
香港作家聯會30週年系列活動 文學講座：我的創作觀		田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部/香港作家聯會	駱以軍 李蘭妮 戴小華 原甸	300	
黃燦然：做一個詩人	Nov.7, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	黃燦然	150	
A Bilingual Poetry Reading	Nov.8, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	陳東東、黃燦然、池凌雲、陳東東、池凌雲	150	
源於飢餓的寫作，從從最小的可能性開始/我的寫作及其周邊	Nov.9, 2018	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	陳東東、池凌雲	150	
Winds, Dreams, Theater: A Genealogy of Emotion-Realms through the Lens of The Peory Pavilion	Nov.14, 2018	HUMA	Ling Hon Lam		
Representation of China in British and Amercian Poetry I	Feb. 19, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	Donald Berger		
電影《翠絲》放映交流會	Feb. 26, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	舒琪		
The Prose Poem: A Novel on a Page	Mar. 14, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	Donald Berger		
Representation of China in British and Amercian Poetry II	Mar. 19, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	Donald Berger		
對話《紅樓夢》	Mar. 21, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	白先勇、劉再復	800	
超現實語境中的非虛構寫作	Apr. 11, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	梁鴻	200	
The Art of Poetry: Useless but Essential	Apr. 16, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	Donald Berger		
文學的興與衰	Apr. 17, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部	張烽、閻連科	200	
五四之後：當代人文的三個方向：夏志清、李歐梵、劉再復國際學術研討會	May 9-10, 2019	田家炳基金會/香港科技大學賽馬會高等研究院/人文社會科學學院/人文學部/蘇州大學/哈佛大學		200	
		HUMA			
人文與商業——個人類學博士的商業之道	May 16, 2019		蕭百頌		