



THE UNIVERSITY OF HONG KONG

FACULTY OF

NEWSLETTER

ARTS

September 2010

No. 2

Shanghai World Expo Music Festival

Hongkong University Gamelan Ensemble

香港大学嘉美兰合奏团



10 年 上 海

Gamelan Performance at Shanghai World Expo



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The Faculty of Arts is one of the oldest faculties in Hong Kong and has survived many upheavals, including war, drought and economic slumps. In comparison, the changes that are gripping it now – a move to a new building and an expansion of the curriculum – are a pleasant and welcome opportunity to grow and develop.

All four of the Faculty's Schools are increasing their offerings in preparation for the new four-year curriculum in 2012, and as a result they are hiring more teachers. Over the last decade the number of teaching staff in the Faculty has increased by more than 35 per cent, from 192 in 1999 to 268 in 2009.

The new faces and programmes are increasingly international. The School of Modern Languages and Cultures, for instance, now covers four area studies and 11 languages. The Faculty as a whole has the highest ratio of international staff at HKU, representing more than 30 countries.

In addition to preparing Arts courses for the additional year of undergraduate study, Faculty staff are also heavily involved in the Common Core, a new requirement for all HKU undergraduates. Common Core subjects are interdisciplinary and students are required to take six Common Core courses outside their major area of study. The Faculty is contributing to a significant number of these courses, thus bringing the Arts and Humanities across the campus.

All of this activity is re-invigorating the Faculty's units, however, it is also creating serious space constraints. The new Centennial Campus is expected to solve this problem when it opens in 2012.

The new campus will house the Arts, Social Sciences and Law faculties. For the first time, all Arts departments will come under one roof, a situation that is expected to facilitate more inter-disciplinary research. The new building will also provide much needed physical facilities, such as special storage for historical, film and multimedia materials and venues for performances and exhibitions.

Although there are sentimental attachments to the Main Building among students, staff and alumni, Dean Kam Louie believes the pros of moving easily outweigh the cons.

"The Main Building holds many happy memories for many people, but no institution can stand still. We are now focusing on the benefits that a new purpose-built building brings. Once we are relocated, and the whole Faculty is drawn together in one place, then I am confident that a new sense of belonging there will develop," he says.

The Faculty of Arts plans to say farewell to the Main Building in style with an event held as part of the University's Centenary Celebrations in 2011-2012.

NEW ENDOWED PROFESSORSHIP

An endowed professorship that recognises the links between the humanities and medicine has been awarded to Professor Kam Louie, Dean of the Faculty of Arts.

The MB Lee Professorship in the Humanities and Medicine was established with support from Mr MB Lee, who also supports a Visiting Professorship Scheme in orthopaedic surgery. Through that involvement, he says, "I have come to experience first-hand the tremendous healing power of humanities.

"I hope this Professorship will help to bridge the gap between academic and public communities by fostering an understanding of the social, cultural and environmental dimensions of disease, health and well-being."

Professor Louie, a scholar in China studies, has been instrumental in developing and supporting the Centre for the Humanities and Medicine, which was founded with the Faculty of Medicine. He has also promoted collaborations and cross-disciplinary encounters, both in research and teaching and learning.





NEW DOUBLE DEGREE IN ARTS AND THE LAW

Language and meaning are at the heart of literature and the law, making them perfectly companionable subjects of study. With that in mind, the Faculty of Arts and the Faculty of Law are planning to launch the BA-LLB from September 2011.

The five-year double degree will draw on experience in both faculties in managing joint degrees (for example, the BA-BEd), as well as tap into their shared areas of interest.

"Academically there is a great deal of common ground between legal and cultural studies, and in Hong Kong you find students who have experience doing literature in secondary schools will end up in the Faculty of Law," says Professor Elaine Ho.



Professor Elaine Ho

These literature-oriented students are some of the best in the Law Faculty, but it has been difficult for them to sustain their literary interests because the law curriculum is so full. The joint degree is meant to address this dilemma and both faculties see benefits: law-orientated students will be able to broaden their interests beyond law, while arts students will gain a professional degree that opens up a variety of career doors in such fields as government, politics, journalism and management.

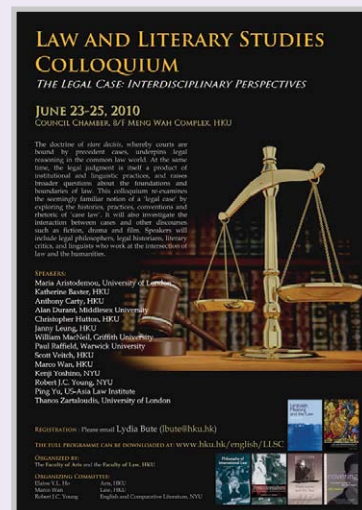
"Some of our better students are well capable of doing this double degree. It will mean that instead of finishing their BA then doing law, which takes a long time, they can do the two together," Professor Ho says.

Given these attractions, the BA-LLB will set the bar high for entry. Potential students will have to meet the usual requirements of both the Arts and Law faculties, and only 20 places will be available initially.

The programme will likely provide more arts courses in the first couple of years and more law courses in senior years. Interdisciplinary courses will run throughout to reinforce the connection between the two branches of study. For example, the Arts Faculty has started offering such courses as Law and Literature, and Law, Meaning, and Interpretation.

The programme is also being backed with a research component. A colloquium was held in June bringing together scholars in law, linguistics and literary studies from the UK, US, Australia and Hong Kong, to examine the histories, practices, conventions and rhetoric of "case law" and the interaction between legal cases and fiction, drama and film.

"This is a new teaching programme, but we are also a research university. Our academic staff are researching the latest concepts about the subject and feeding that into our teaching, so students will learn new knowledge and arguments," Professor Ho says.



The Legal Case: Interdisciplinary Perspectives
June 23-25, 2010

Hong Kong is undergoing unprecedented change in its cultural life, from the proposed West Kowloon Cultural District to grassroots campaigns to preserve local culture. The Faculty is stepping into this whirl with a new initiative, the Cultural Leadership Academy, a forum and thinking place where Hong Kong's cultural leaders can grapple with the issues and opportunities facing the city.

The Academy will come under the purview of the School of Humanities, whose Head, Professor Daniel K L Chua, is passionate about its possibilities.

"The impetus for the Academy has come from the proposed West Kowloon Cultural District. No one else in the world has done a project like West Kowloon, so this is an opportunity to explore and raise questions about what culture means, what it means for Asia, why we should build these mega projects, and so on. If we do not engage in these issues, then we miss out on a very important stage in Hong Kong's cultural development," he says.



Professor Daniel Chua,
Head of the School of Humanities

In advance of the Academy's launch, the University held a Cultural Leadership Summit in June, which was attended by a select group of cultural leaders from Asia, Australia, Europe and America and co-organised with the Hong Kong Arts Administrators Association. Guest speakers included the President of the New York Philharmonic, Zarin Mehta, the former Director General of Berlin's Opera Foundation, Michael Schindhelm, the General Manager of the Shanghai Oriental Arts Centre, Lin Hongming, the Executive Director of the Hong Kong Arts Festival, Tisa Ho, and the Founder and CEO of G.O.D., Douglas Young.

The Academy will launch its first programme in 2011, bringing together cultural leaders of arts organisations to consider the philosophy, policy and direction of Hong Kong's cultural life, in a format that suits their busy schedules.

Short sessions of a few days to one week will be held over a year in Hong Kong and Shanghai. Speakers from local and overseas organisations such as Tate Modern, Barbican Centre and Lincoln Centre will be invited to share their knowledge and experiences and join discussions on how they could be applied in the region.

Intake will be limited to 20 each year and Professor Chua expects the programme will be offered for up to five years. Participants will become members of the Cultural Leadership Academy, connecting them to each other and to HKU.

"We're trying to reach out at a critical time to draw cultural leaders into the University so they become a wonderful resource not only to each other, but also to our staff and students. Our role is to open the doors and facilitate the flow between the University and the Hong Kong community," he says.

CULTURAL LEADERSHIP SUMMIT
EMBRACING THE FUTURE
洞悉先機 領導文化高峰論壇

Inaugural Cultural Leadership Summit
featuring over 17 cultural leaders from 6 countries
首屆領導文化高峰論壇 匯集超過17位來自6個國家的文化領袖

Date 日期: 14-15 / 6 / 2010 (Monday & Tuesday 星期一 - 二)
Time 時間: 0900-1700
Venue 地點: Bayview Meeting Theatre, The University of Hong Kong
香港大學會議禮堂

Registration fee 報名費: HK\$1,500
HKAA Members 會員: HK\$1,200
Full time student 全日制學生: HK\$800

Click here for programme and to register
請此處查詢詳情及報名

Keynote Speakers 主禮嘉賓
John Holden 約翰·荷頓, President, New York Philharmonic
Zarin Mehta 扎林·梅塔, Former Director General, Berlin's Opera Foundation
Michael Schindhelm 邁克爾·辛德爾海姆, General Manager, Shanghai Oriental Arts Centre
Lin Hongming 林鴻明, Executive Director, Hong Kong Arts Festival
Tisa Ho 何慧貞, Founder and CEO, G.O.D.

Overseas Speakers 海外講者
Mark Lee 李卓人, President, Hong Kong Arts Administrators Association
Yvette Isenhardt 伊莎貝爾·伊森哈特, President, European Association of Cultural Managers
Katherine Wilson 凱瑟琳·威爾遜, President, British Association of Cultural Managers

Cultural Leadership Summit: June 14-15, 2010

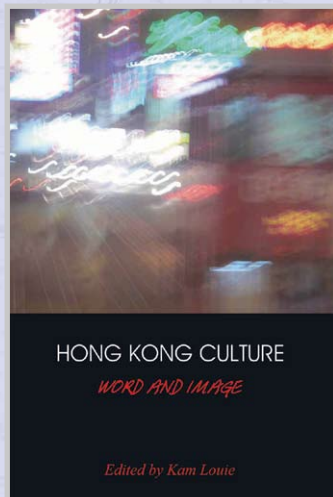


The China-West Studies Strategic Research Theme (SRT) continues to collaborate with scholars and projects within and outside the Faculty as its members focus on the interaction of the cultures of China and Anglophone countries. Numerous international conferences and workshops have been organized by the China-West SRT pertaining to its three main themes, namely "Diaspora Studies", "Language and Culture", and "Visual, Literary and Music Arts".

Several volumes will be published as a result of these symposia, and the first of these, *Hong Kong Culture: Word and Image* (HKU Press), has just been released. The book illustrates how Hong Kong's culture as a complex amalgam of Chinese and Western influences has evolved since 1997. It has thirteen chapters by some of the foremost scholars of Hong Kong culture from around the world, including our Faculty's John Carroll, David Clarke, Elaine Ho, Douglas Kerr, Gina Marchetti and Esther Cheung.

Two forthcoming publications that will continue to strengthen the China-West SRT, *Eileen Chang: Romancing Cultures* and *The Rise of China and Diasporas Chineseness*, are expected to appear in 2011. These books also result from international conferences organized under this SRT in 2009. Such conferences have been highly successful in showing international colleagues that the Faculty's researchers are among the best China-West Studies scholars in the world.

In 2010, the SRT continued to sponsor such scholarly conferences. For example, in June the "China-West: Cosmopolitics, Memory & Visual Media in the 21st Century" was organized by the Department of Comparative Literature, together with the School of Humanities, the Centre for Globalization and Cultures and the Louis Cha Fund. In the same month, the "Topics in Critical Theory: A Literary Critical Symposium" organized by the Editorial Collective, boundary 2, and School of English was held. These conferences will no doubt produce first-rate publications.



CENTRE FOR THE HUMANITIES AND MEDICINE

"New Media and the Changing Horizons of Medical History" January 20, 2010

Shigehisa Kuriyama, Reischauer Institute Professor of Cultural History at Harvard University, gave a public lecture in English on 20 January 2010 at the University of Hong Kong. The talk was organized by the Centre for the Humanities and Medicine and the CUHK-CCKF Asia Pacific Centre at the Chinese University of Hong Kong Centre for the Humanities and Medicine

EUROPEAN STUDIES PROGRAMME

"From Harbin to Hanoi: Colonial Built Environment 1840-1940" June 4-5, 2010

Participants conducting innovative research in comparative urban planning, architectural history, cultural geography and colonial history examined the complexities surrounding the rapid transformation of architecture and space in China and Indochina's coastal regions, predominantly affected by European, but also Japanese and American intervention. The conference was organized by the European Studies Programme of the School of Modern Languages and Cultures.

AMERICAN STUDIES PROGRAMME

"From South China to North America: New Perspectives on Chinese American Transnationalism" June 9-10, 2010

The conference brought together scholars from the United States, Canada, mainland China, and Hong Kong who specialize in the fields of Chinese American and diaspora studies to explore new patterns and themes of scholarship related to the flow of people, resources and ideas between Southern China and North America over the past two hundred years. The conference was co-organized by the American Studies Programme of the School of Modern Languages and Cultures, the University's Centre for Asian Studies, The Hong Kong-America Center, Jinan University's Institute of Overseas Chinese Studies, and the Guangdong Qiaoxiang Culture Research Center at Wuyi University, Jiangmen.



UNDERGROUND ART IN THE CULTURAL REVOLUTION

The paintings by Wang Aihe and other members of her Beijing art group are seemingly innocent: still-lives, landscapes and portraits rendered in oil paint, many influenced by Western styles of painting. But considering the time and place where they were painted, they are deeply political.

This underground group dared to produce art for its own sake during the Cultural Revolution, when art was supposed to serve only politics.

“The individual trying to counter such an overwhelming dominance of ideology was almost unthinkable,” says Dr Wang, Associate Professor in the School of Chinese, who has produced a set of 13 bilingual volumes on the artists. “There was no freedom of association and you could be sentenced severely for forming counter-revolutionary cliques.”

Her group met almost every day after work in quiet places around Beijing where they would be less likely to be seen by others. They were all doing menial jobs and had to scrape together materials, painting on cardboard coated in glue and taking paints from their workplaces.



Dr Wang Aihe

“Normally people talk about the art but I’m an anthropologist and historian. How did this social formation make it possible to produce something so powerful?” she says.

“This group is very representative of a cultural phenomenon. It’s unique in a way for its long history and tight solidarity. Other groups were far more fragmented and temporary.”

Her group survived from 1973 to 1981 and was helped by the presence of older members who guided them in being discreet to avoid arousing suspicion. Most of the others were in their 20s and more defiant of authority.

“The two generations in our group were a very good balance. We escaped a lot of problems because the older ones [who started painting in the 1960s] were more cautious. The younger ones were more willing to take risks, and because of their bravery, the older ones went further with their painting.”

The group has stayed in contact and the passing years have helped her put their achievements into perspective. “This is art as a counterculture to mainstream ideology,” she says.

Her volumes – one for each artist – include writings by the artists and by Dr Wang herself to provide historical and social contexts to the paintings.



The Wuming group painting by the sea, 1975

They were produced with input from Dr Greg Thomas in the Department of Fine Arts and with translation assistance from Translation majors. Funding was provided by the Louis Cha Fund, the Hsu Long-sing Research Fund, and a General Research Fund grant, which is also supporting production of a database to make the paintings and historical documents available to other scholars.



Wuming (No Name) Painting Catalogue, 13 vols., ed. Wang Aihe, HKU Press, 2010



Illumination (left), 1974-1975; *Peasant Daughter Xiao Huan* (right), 1974-75



STATE KEY LABORATORY OF BRAIN AND COGNITIVE SCIENCES

The Faculty is home to the State Key Laboratory of Brain and Cognitive Sciences, a nationally-appointed facility which has been providing important insights into the way language is processed, most recently uncovering crucial differences in dyslexia among English speakers and Chinese speakers.

Whereas English-speaking dyslexics have difficulty connecting sounds to letters and words – a phonological problem – Chinese-speaking dyslexics have both visual and phonological problems.

English reading relies on sounding out words or letters, but Chinese reading requires memorisation and an understanding of the combination of strokes that make up each character. “The immediate implication should be a shift in treatment for Chinese-speaking dyslexic children,” says Professor Tan Li-Hai, Founder and Co-Director of the State Key Lab.

Professor Tan and fellow researchers Dr Siok Wai-Ting, Assistant Professor of Linguistics, Professor John Spinks of Psychology and Dr Zhen Jin of the Beijing 306 Hospital, published their results last year in *Current Biology*. They were also reported in *Time* magazine, *Scientific American*, *ABC Science* and *US News and World Report*.

The State Key Laboratory was established by the Ministry of Science and Technology in 2005 in recognition of HKU's excellence in brain and cognitive science research. It is led by the Faculty of Arts and conducts top-level basic and applied research in such areas as language, attention, perception and memory, with a strong emphasis on comparing the Chinese language with other languages. The multi-disciplinary lab involves the Departments of Linguistics, Anatomy, Diagnostic Radiology, Psychology, Psychiatry and the Genome Research Centre.

The lab is also active at an international level and last year organised an International Symposium on Culture, Language and Brain that attracted the world's top researchers in linguistics and brain and cognitive sciences.

RECENT PUBLICATIONS BY MEMBERS OF THE ARTS FACULTY

Contact Languages. Ecology and Evolution in Asia, Cambridge University Press.
By Umberto Ansaldi

Éloge de l'idiotie. Pour une nouvelle rhétorique chez Breton, Faulkner, Beckett et Cortázar (The Praise of Idiocy: New Rhetoric in Breton, Faulkner, Beckett and Cortázar), Rodopi.
By Marie Berne

Let's Speak Twi: Proficiency Course in Akan Language and Culture, Center for the Study of Language and Information.
By Adams Bodomo

Water and Art, Reaktion Books.
By David Clarke

Mao's Great Famine: The History of China's Most Devastating Catastrophe, 1958-62, Bloomsbury Publishing PLC.
By Frank Dikötter

Women, Privacy and Modernity in Early Twentieth Century British Writing, Palgrave Macmillan.
By Wendy Gan

Language, Meaning and the Law, Edinburgh University Press.
By Chris Hutton

Academic Discourse, Continuum.
Teaching and Researching Writing 2nd edition, Longman.
By Ken Hyland

《逆境中的從容》(Adage in Adversity), Cosmos Books.
By Jing Yin & C.F. Lee

Monde flottant - La médiation culturelle du Japon de Kikou Yamata (A Floating World: Kikou Yamata's Cultural Mediation of Japan), L'Harmattan.
Clés pour la France en 80 icônes culturelles (Keys To France in 80 Cultural Icons), Hachette.
By Denis Meyer

The Strong and the Weak in Japanese Literature: Discrimination, Egalitarianism, Nationalism, Routledge.
By Fuminobu Murakami

Foucault and Fiction: The Experience Book, Continuum.
By Timothy O'Leary

《中華文化擷英》(A New Perspective of Chinese Culture), Peking University Press.
《中華經典導讀》(Introduction to Chinese Classics), Peking University Press.
《朗誦教與學》(The Teaching and Learning of Recitation), Chung Hwa Book Co.
By C.M.Si

What is the best way to achieve change – bottom-up or top-down? It's a key question in the transition to the four-year curriculum in 2012 and one that the Faculty is addressing by aiming for a middle ground: the Faculty and the university are providing a framework, while individual teachers have the freedom to develop their proposals within that.

"This has been a good opportunity to stop and reflect," says Dr David Pomfret, Associate Dean, who is overseeing the transition. "The Faculty does not want to compromise its core values or be too heavy-handed. There is something to be said for an organic structure that allows individual programmes to take the initiative, while the Faculty provides an overarching structure and facilitates implementation."



Dr David Pomfret,
Associate Dean of the Faculty of Arts

"We have seen the four year curriculum reform as an opportunity to consider the kinds of graduates we want to produce, and to rethink our programmes and progression within them accordingly."

Rather than further restricting choice or forcing yet more required courses upon students, the Faculty has designed a year one experience true to its reputation for choice and flexibility.

Since students will need help to make difficult choices and adjust to University-level learning, the Faculty has also led the way in developing a student advisory system. In a sense, students face a similar challenge to their teachers: that of being prepared to take advantage of the opportunities which the new curricular framework has created, especially in year one.

"We want to dis-orient and re-orient our first year students to help them to make the transition to University learning effectively. At University they have to learn how to learn in a quite different way to that which they have been accustomed and to make decisions for themselves," says Dr Pomfret.

The Faculty is also leading the way in the shift toward a more student-centred approach through outcome-based learning (OBL). Already, roughly 60 per cent of Arts programmes have adopted OBL for their courses, and teachers are making key decisions on curriculum reform by using the stream of data flowing from the Faculty's new annual student exit surveys on teaching and on learning outcomes.

Teachers are also planning innovative use of the additional year of undergraduate study by integrating less traditional forms of learning, such as e-learning and experiential learning. These are being showcased in the University's new Common Core Curriculum, which requires undergraduates in all Faculties to take interdisciplinary, issues-focused courses outside their majors.

The Arts Faculty offers a large number of these courses and for Dr Pomfret, "the Common Core is an opportunity to show what Arts teaching is like to students across the university. By providing our very best teachers with a chance to reflect on their teaching, it will have a knock-on effect reinforcing the advancement of student-centred learning within the major programmes."



The Faculty of Arts led 14 courses in the
2010-11 Common Core Curriculum

Equipment/Furniture Legends:

CAB: Cabinet
W.B: Wyle Board
Sp: Speaker (Ceiling mounted)
O.H: Projector
Bench(600): Bench with depth 600 mm

Electric Provision Legends:

SINGLE SOCKET
TWIN SOCKET
SPUR UNIT
DATA POINT
TELEPHONE OUTLET
FAX OUTLET
TV/PW OUTLET



ENGLISH IN CONTEXT

Academic literacy will be the goal of the six-credit General University English course that will be required of new undergraduates in their first year from 2012.

The idea is to help students bridge the gap between the language they use in secondary school studies and that demanded in their disciplines at university level.

"We want to familiarise students with the general conventions of academic writing and reading that are different from discourse in other domains – the idea of avoiding emotional responses, engaging with issues analytically and trying to see things as they relate to the literature. We want to show students how their use of language can achieve that," Professor Ken Hyland, Director of the Centre for Applied English Studies, says.

"This is like an academic bridging course. We are not talking about general proficiency in English, but about developing an academic literacy which they will build on through more discipline-specific courses in their second year."

The course will be offered from 2012 to first-year undergraduate students who do not meet exemption requirements (for example, a 5* in English in the new secondary school curriculum exam). About 2,500 students are expected to take the course each year, which will consist of 40 contact hours and 80 hours of out-of-class assignments.



Professor Ken Hyland,
Director of the Centre for
Applied English Studies

In the second year, students will take English-language courses related to their discipline. These are being developed with the faculties to cover not just vocabulary, but also argument patterns and organisation of text.

"In many ways expertise is defined not just by content knowledge, but also how you communicate with people. If you're an engineer, your colleagues won't listen to you if you talk like a philosopher," Professor Hyland says.

Writing will be an essential part of the course because this is how students demonstrate their knowledge. Reading matters, too.

"Students tend to read for content and don't think about the language. We're trying to show them that with different contexts, there are different conventions in language use. It's generally a kind of consciousness-raising," Professor Hyland says.

REFINING STUDENTS' CHINESE PROFICIENCY

Chinese language enhancement has been a requirement for students for the past 10 years and it will get a boost with the four-year curriculum, which offers opportunities to improve Putonghua skills in particular.

The current 3-credit Practical Chinese course, offered through the Chinese Language Enhancement Programme, is based largely around Hong Kong Chinese. Its purpose is to strengthen students' grasp of modern Chinese grammar and style, further their knowledge of Chinese characters (including simplified characters), and hone their writing skills in their specific disciplines.



Dr Y. F. Yeung,
Head of the School of Chinese

With the 6-credit course to be offered in 2012, these areas will all be enriched, but it is also hoped to increase students' Putonghua skills further.

A recent experiment with the Faculty of Business and Economics required students to do oral presentations in Putonghua and this will be repeated with other faculties. The School of Chinese also hopes to appoint a language instructor to provide specialist Putonghua training, subject to the availability of funds.

The Programme intends to tailor Putonghua training to the needs of the different faculties, as well as help students develop their conversational and oral presentation skills in Putonghua. But the Practical Chinese element will continue, so that students can improve their language skills, learn to write report proposals, business letters and the like, and also learn more simplified characters.

These initiatives are aimed at JUPAS students but there are also programmes for non-JUPAS students through the Chinese Language Centre. Full-time international students are required to study Chinese language, just like their JUPAS counterparts, and a programme has been developed that provides them with the basics of the language and introduces them to Chinese culture. Shorter programmes are also offered to exchange and visiting students.

For full-time Mainland undergraduates, a Cantonese course has been designed to introduce them to the local language as well as Hong Kong society and culture.



Encounters with other cultures can be eye-opening for students. That's what happened this summer for Vicki Li Wai-ping and Edmund Kwok Ho-yin who joined two different Faculty programmes, but interestingly, one went abroad while the other stayed home.

Vicki, a German and History major, took up an internship in Hong Kong with Lufthansa Airlines. She was placed in the marketing department and quickly discovered that her company did not have the same hard-driving work culture as a typical Hong Kong firm.

"Lufthansa was different in the attitude towards work. They emphasise both work and family life there. They work five days a week and usually finish at 6pm, but they still get their work done. The boss is very efficient and self-disciplined. I think it's a characteristic of the German people – they are punctual and do their work, and they don't always have to be told what to do," she said.

Vicki spent seven weeks with the company before heading off to Germany for intensive language training (and from there will spend a semester at Peking University brushing up on her Putonghua). The internship, though, gave her a welcome taste of the world beyond the walls of a university. "It was worthwhile to work for a company and get life experience," she said.

Edmund, an American Studies major, went abroad for his summer learning. He joined the recently-revived optional American Studies field trip, which this year brought 13 students to New York, Philadelphia and Boston to visit historic and important sites and attend talks by guest speakers on US history, economics, literature, politics and the humanities.

The self-funded trip ran for two weeks, which Edmund financed with a grant from HKU's First-in-the-Family

Education Fund, and it was preceded by briefing sessions to acquaint students with the aims of the trip. It was led by Fulbright Visiting Scholar, Dr Wing-kai To, and the programme's new Director, Associate Professor Dr Kendall Johnson.

"I'm particularly interested in politics, history and sociology, and the most impressive part of the programme was a conversation we had with the president of the Education Bureau of Massachusetts. I learned a lot from him about the state of the education sector there," Edmund said.

The Lufthansa internship and American field trip are among a number of diverse learning opportunities offered by the School of Modern Languages and Cultures to extend learning beyond the classroom. The German, Spanish and Japanese Studies programmes between them place 30-40 students on internships each year, more than 150 of the School's students studied abroad last summer (including a compulsory field trip for European Studies majors), and 29 students participated in a one-year programme abroad co-ordinated by the Department of Japanese Studies.



Vicki (second left)
at Lufthansa Airlines HK office



Edmund (left) and other HKU students with
Dr Johnson, the American Studies programme director



SUMMER INSTITUTE

Loke Yew Hall was filled to capacity when three writers came to talk about their craft in July, a testimony to the popularity of the Summer Institute and its aim of bringing arts into the community.

Stephen Fry, Frederick Forsyth and Andrew Roberts were the attractions at an open forum on “How and What and Why Do Writers Write”, supported by the Culture & Humanities Fund and the Faculty of Arts.

The event was one of the highlights of the Summer Institute, which attracted more than 1,500 people to its events, including the open forum, live lunch-time musical performances, a symposium on “Body Films: New Approaches to Medicine and Film”, and a multimedia creative exhibition produced by students.



Open Forum: Stephen Fry, Frederick Forsyth, Andrew Roberts with Sir David Tang: July 24, 2010

The Summer Institute is one of the Faculty’s key knowledge exchange activities to stimulate an appreciation of the arts and widen cultural horizons. Apart from performances and events, it also offers courses to secondary school students, prospective students, exchange students and Hong Kong undergraduate students. This year nine courses were offered on such topics as critical thinking, sports theatre and arts criticism.



Jazz in the Convocation Room:
August 6, 2010

ADVANCED WORKSHOP IN WESTERN ART AND ART HISTORY SPONSORED BY THE HENRY LUCE FOUNDATION

An Advanced Workshop in Western Art and Art History took place at HKU for three weeks in July. Sponsored by the Henry Luce Foundation and organised by the Hong Kong-America Center, it was hosted by the Department of Fine Arts and the School of Humanities. A group of 13 scholars were selected as the participants. Coming from a variety of institutions including Tsinghua University, Sichuan University, Shanghai University, the Guangzhou Academy of Fine Arts and the Central Academy of Fine Arts, the participants all had a common goal: to strengthen the teaching and academic study of western art history in Chinese universities. The programme included lectures by senior scholars from the US – both in person and by video-conferencing – as well as by members of HKU’s Department of Fine Arts. Sessions addressed specific aspects of western art history and methodology, curriculum development, research methods, grant applications, and publishing.



Advanced Workshop in Western Art and Art History: July 12-31, 2010



ALUMNI AFFAIRS – FELLOWSHIP SCHEME

In conjunction with the Arts Faculty, the HKU Arts Alumni Association has in place a Fellowship Scheme designed for fresh graduates from the Faculty to help make the transition to working life easier. Supported by a small group of experienced Arts alumni, the Fellowship Scheme seeks to open a dialogue with new graduates from the Arts Faculty about their concerns as they begin a new chapter in life. The intention is that alumni leading the Scheme will organize sharing sessions at which participants can ask questions and seek advice on topics of immediate interest to them. In 2010-11, 27 fresh graduates have signed up to the scheme, supported by 14 experienced alumni.

HKU GAMELAN PLAYS AT SHANGHAI WORLD EXPO

If you want to hear Balinese gamelan music, where do you go? For the organisers of a music festival at the Shanghai Expo, the answer was HKU.

The Department of Music has been promoting gamelan music and developing expertise in it for more than a decade under the leadership of Dr Manolete Mora. Its Gamelan Gong Kebyar orchestra is the only Balinese gamelan orchestra in Hong Kong and one of the few in Asia outside Indonesia, and faculty have advised Mainland institutions on this musical form.

The current incarnation of the orchestra consists of 19 students from across HKU, who gave four performances at the four-day Shanghai World Expo Music Festival in early July alongside musical groups from more than 30 universities and colleges in China, North America and Europe. Some of the HKU group were performing in public for the first time. They were received with much enthusiasm by audiences and the media, including Fudan University Press, Shanghai Radio, the China Youth Daily and the Information Services Department of the HKSAR.

Their trip received funding support from the China Affairs Office and the Faculty of Arts.



HKU Gamelan Plays at ShangHai World Expo: July 9, 2010

SEPTEMBER 3, 2010

Fellowship Scheme Kick-off Gathering
HKU Arts Alumni Association & Faculty of Arts

SEPTEMBER 22, 2010

University Artist Scheme Public Forum: *All About Love*
with Filmmaker Ann Hui
Faculty of Arts

OCTOBER 15-31, 2010

Tung Lin Kok Yuen Buddhist Academic Lecture Series
Centre of Buddhist Studies

OCTOBER 30, 2010

HKU Information Day

OCTOBER/NOVEMBER 2010

German October 2010
Korean, Thai & Swedish Cultural Festival
School of Modern Languages and Cultures

OCTOBER/NOVEMBER 2010

Asian Film Festivals in collaboration with film groups
such as Ying E Chi and Broadway Cinematheque
Department of Comparative Literature

DECEMBER 4, 2010

Prize Presentation Ceremony
Faculty of Arts

APRIL 2011

International conference on Oriental Poetics
School of Chinese

APRIL 18-19, 2011

International conference on Disease and Crime: Social
Pathologies and the New Politics of Health
Centre for the Humanities and Medicines

DECEMBER 2011

International conference on Chinese Food Literature
and Culture
School of Chinese

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Editorial Team: Yoshiko Nakano, Edward Shen, Cyrus Chan

Writer: Kathy Griffin

Designer: Cliff Chow

Please direct your contributions, comments and
suggestions to artsnews@hku.hk.