



香港大學
THE UNIVERSITY OF HONG KONG

Faculty of Arts

MAES Conference 2025

The 7th Conference of the Master of Arts in English Studies (MAES) Programme
Presentation of Students' Capstone Projects
School of English, The University of Hong Kong

May 24th, 2025



SCHOOL OF ENGLISH
THE UNIVERSITY OF HONG KONG

Conference Programme

Table of Contents

Welcome	p. 2
Programme Schedule	p. 3
MAES Creative Component	p. 4
Presentation Schedule	p. 5–8
Panel Moderators and Facilitators	p. 9–11
Campus Map	p. 12

Welcome

May 24th, 2025

Dear HKU Community,

Welcome to the 7th annual MAES Conference, the culmination of our MA students' capstone experience in the School of English. The students have been working hard, rising to the challenge of engaging in research in the field of cross-cultural studies and developing their unique perspectives in their respective streams of literature and linguistics.

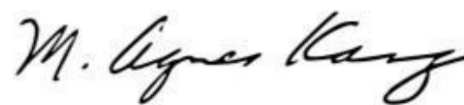
This year marks some exciting updates and expanded pathways in the MAES Capstone experience. For the linguistics capstone, students had the option to complete a capstone essay that will be presented at the MAES conference. They could also opt for a working paper, focusing on data analysis, and presenting their research in a poster session at the conference. For the literature capstone, students were asked to anchor their projects in readings from the literature core and elective courses and to develop their research focusing on the work of one author, a theoretical concept or framework, a critical concern in society, or a particular genre. The creative capstone was also expanded this year to allow a greater range of creative and experiential possibilities that were not limited to students' capstone research. Students took part in performances, creative writing, photography, and filmmaking, among other creative endeavors. The ground floor gallery of the Run Run Shaw Tower already showcases some of the highlights of the students' creative works in Hong Kong Impressions, a photography exhibit of images from around Hong Kong. We have also launched a virtual art gallery through ArtSteps, an innovative, interactive platform that allows you to take 'tours' of multiple galleries, created by teams of students working on similar areas, genres, periods and approaches.

We hope you enjoy the presentations you are about to hear today and take the time to engage with the students and their works in their panels, poster sessions, and in the virtual galleries. The diversity of their final projects attests to the diversity of the students in the MAES Programme and reflects the boundaries we wish to blur, re-draw, redress and question in our critical approach to English Studies.

All best wishes,



Otto Heim
Director, Full-Time Programme



Agnes Kang
Director, Part-Time Programme

Programme Schedule

Time	Session
08:30 – 09:00	Registration and Reception
09:00 – 09:20	Opening Ceremonies Welcome speeches by <ul style="list-style-type: none">• Professor Tong King Lee (Acting Head, School of English)• Dr Otto Heim (MAES Programme Director, FT/Literature)• Dr Agnes Kang (MAES Programme Director, PT/Linguistics)
09:30 – 11:00	1st session: 4 parallel panels and poster session #1
11:00 – 11:15	Break
11:15 – 12:45	2nd session: 5 parallel panels and poster session #2
12:45 – 13:45	Lunch Break
13:45 – 15:15	3rd session: 5 parallel panels and poster session #3
15:15 – 15:30	Break
15:30 – 17:00	4th session: 5 parallel panels and poster session #4
17:15 – 17:45	Closing Remarks and Awards Ceremony Presentation of MAES Student Awards and Creative Project Awards in Literature and Linguistics

For enquiries about MAES Programme or any of the capstone projects presented today, please contact:

Dr. Otto Heim (otheim@hku.hk) Director, Full-Time MAES Programme

Dr. Agnes Kang (makang@hku.hk) Director, Part-Time MAES Programme

Dr. Kristen Murray (kmurray@hku.hk) Lecturer, Leader of Capstone Creative Projects

Ms. Apple Kwok (applekwk@hku.hk) Assistant Programme Officer, MAES Programme

The MAES Creative Component:

Hong Kong Impressions gallery, Creative Component gallery, *Dragonfly* spoken word festival, *Local/Focal* short film festival, *The Tempest*, and Artsteps

As part of the MAES Capstone project in the final semester, each student generates a Creative Component project. This piece consists of either an original artwork or a role in the cast/crew of a live or filmed performance. Students are also required to link their creative piece to a critical theory studied within the MAES programme. This two-part creative process forged a diverse, captivating range of artworks (incl. collages, photographs, digital paintings, films, websites, animations, poems, short stories, and live performances) as well as articulate explanations of these pieces.

In the late autumn and late spring each year, our MAES students share their unique creations through different displays and events. First, in late November 2024, fifty students collaborated to create Shakespeare's *The Tempest* on stage. In late April, students performed their creative writing pieces in our *Dragonfly* 蜻蜓 spoken word festival. In mid-May, we screened several beautiful pieces in our first *Local/Focal* short film festival. Currently, as you enter the Run Run Shaw Tower, the *Hong Kong Impressions* photographic exhibition adorns the white wall, while the *Creative Component* gallery illuminates the brick wall. Together, these displays highlight some of the most evocative, contemplative artworks submitted this year.

Lastly, all Creative Component projects are uploaded into ArtSteps, a digital gallery site. This year, the MAES student artworks are divided into 20 rooms, featuring 5-10 artists per gallery. To view our students' creative efforts in digital form, you may **click on the links** below in the days to come, once all students upload their work. To learn more about any art piece, click on the art piece when in front of it; the artist's Concept Statement will emerge. (If you would like to leave supportive comments, or ask questions about the artworks, please provide your email to sign up for ArtSteps.)

It has been an inspiring year! I feel fortunate to work with talented, dedicated students every week. Please join me in congratulating all our MAES students for designing such imaginative, impactful Creative Component projects.

Dr Kristen Murray

Lecturer, Leader of Capstone Creative Projects

Linguistics Galleries

- 2425 MAES Linguistics Room 1: <https://www.artsteps.com/view/6827d5482c2545426d499e1d>
- 2425 MAES Linguistics Room 2: <https://www.artsteps.com/view/6827d77fcfe9474ab3e4cd97>
- 2425 MAES Linguistics Room 3: <https://www.artsteps.com/view/6827d92f2f48b14b8449d00c>
- 2425 MAES Linguistics Room 4: <https://www.artsteps.com/view/6827da85cfe9474ab3e4d1b5>
- 2425 MAES Linguistics Room 5: <https://www.artsteps.com/view/6827dbe16a60d3439a77b006>
- 2425 MAES Linguistics Room 6: <https://www.artsteps.com/view/6827dd3e9333483af00f02a9>
- 2425 MAES Linguistics Room 7: <https://www.artsteps.com/view/6827e0ad24816b5727d91a1e>
- 2425 MAES Linguistics Room 8: <https://www.artsteps.com/view/6827e31bdd0883521c591d3e>
- 2425 MAES Linguistics Room 9: <https://www.artsteps.com/view/6827e4879e4fdd549aa20911>
- 2425 MAES Linguistics Room 10: <https://www.artsteps.com/view/6827e5b46a60d3439a77c33d>

Literature Galleries

- 2425 MAES Literature Room 1: <https://www.artsteps.com/view/6827e8f1f4897c573bfb0a8>
- 2425 MAES Literature Room 2: <https://www.artsteps.com/view/6827ea946a60d3439a77c84c>
- 2425 MAES Literature Room 3: <https://www.artsteps.com/view/6827ebef24816b5727d92ad0>
- 2425 MAES Literature Room 4: <https://www.artsteps.com/view/6827ed38e438d85ec400db3f>
- 2425 MAES Literature Room 5: <https://www.artsteps.com/view/6828061cf7a65d72108b5f02>
- 2425 MAES Literature Room 6: <https://www.artsteps.com/view/682807a0e4684a6bd10495f8>
- 2425 MAES Literature Room 7: <https://www.artsteps.com/view/682808d73e506572da609e0c>
- 2425 MAES Literature Room 8: <https://www.artsteps.com/view/68280a1bd9c3d17437d4cbd4>
- 2425 MAES Literature Room 9: <https://www.artsteps.com/view/68280b880550f373e0fd3aa4>
- 2425 MAES Literature Room 10: <https://www.artsteps.com/view/68280d1395313575085fb16a>

Presentation Schedule

08:30– 09:00	Registration and Reception: Room CPD-3.28				
09:00– 09:20	Opening Ceremony: Room CPD-3.28				
1 st Session	Panel A (Literature) [CPD-3.21]	Panel B (Literature) [CPD-3.22]	Panel C (Literature) [CPD-3.23]	Panel D (Linguistics) [CPD-3.24]	Panel F (Linguistics Poster Session) [HKU Black Box, CPD-LG.54]
	Journeys Across Borders Moderator: Dr. Elizabeth Ho	Interrogating Patriarchy Moderator: Dr. Moonyoung Hong	Deceptive Facades Moderator: Dr. Kristen Murray	Constructions of Gender Identity Moderator: Dr. Brian King	Posters available for viewing from 9:45-10:45 Moderator: Dr. Hanwool Choe
	<u>Lam Kae Ning, Ashley</u> The House as a Palimpsest: Changing Spatial Relationships within the Buendía House in Gabriel García Márquez’s <i>One Hundred Years of Solitude</i>	<u>Cao Zhenying, Louise</u> Disgust and Filth: Nauseous Feelings in the Writings of Clarice Lispector’s and Bik-Wan Wong	<u>Cheng Haohao</u> Visualizing Paranoia: Zaillian’s Adaptation of <i>The Talented Mr. Ripley</i>	<u>Cheung Ching Long</u> Constructing “Hybrid” Masculinities: A Multimodal Study on Online Digital Grooming Video Advertisements	<u>Chi Shenxing</u> Poster #1 Negotiating Power and Desire: Racialized Narratives in Intercultural Romance on Douyin <u>Huang Chibei</u> Poster #2 Conflict and Integration of Languages in Chinese Popular Media: A Critical Discourse Analysis of Language Use by TikTok Refugees on RedNote
	<u>Ngo Klarissa</u> Negotiating Selfhood in Travel: Reflective Transformation in Charles Dickens’s Travelogue “Going Through France” and Gail Scott’s novel <i>My Paris</i>	<u>Chai Suqi</u> Abjection and Performativity: The Female Body in <i>Lady Oracle</i>	<u>Deng Xiwen</u> Unveiling Globalization’s Dark Sides: Supernatural Storytelling as a Critique in Rana Dugupta’s <i>Tokyo Cancelled</i>	<u>Wang Zhimai, Miles</u> Gender-Fluid Self-Presentation and Identity-Construction of Men Wearing Skirts on Xiaohongshu	<u>Li Xixi, Cicy</u> Poster #3 Constructing Ideological Narratives and Political Identities: A Multimodal Critical Discourse Analysis of Donald Trump and Kamala Harris <u>Qiu Zikai</u> Poster #4 Hybrid Voices, Digital Identities: Translanguaging and Multimodal Practices of Hong Kong Youths on Instagram
	<u>Qiu Rui, Rachel</u> The Resistance in Countertravel Writing: The Guides Who Do Not Pander to Tourists in Jamaica Kincaid and Gail Scott’s Essays	<u>Chan Sze Lam, Jayde</u> “Like a Mask”: Uncovering Interpretations within the Margins of Male Performances in Angela Carter’s <i>The Bloody Chamber and Other Stories</i> (1979)	<u>Han Yan</u> Narrative Instability and the Power of Contradiction: A Rhetorical Analysis of Patricia Highsmith’s <i>Ripley</i> Series	<u>Chen Jiajia</u> A Comparative Critical Discourse Analysis of Feminine Identity in <i>Vogue China</i> and American <i>Vogue</i> (2020–2024)	<u>Sun Yihan</u> Poster #5 A Discursive Study of Parental Identity Construction in a Chinese Parent-Child Reality Show <u>Wu Zhiqing</u> Poster #6 How a Real Dreamland is Constructed: A Social Semiotic Approach to Shanghai Disney Resort Advertisement Series “Have a Magical Day”
	<u>Zhang Jiatong, Melody</u> Time Out of Tune: Machinery, Urban, and Natural Temporality in Italo Calvino’s <i>Invisible Cities</i>	<u>Gu Dian</u> Metaphor, Female Dissociation, and Dehumanization in Jean Rhys’s Novels	<u>Li Ziyao</u> The Empathy of Murder in <i>The Talented Mr. Ripley</i> and <i>Drive Your Plow Over the Bones of the Dead</i>	<u>Ruan Wenli</u> A Feminist Critical Discourse Analysis of Chinese Women’s Film <i>Her Story</i>	<u>Yu Chen</u> Poster #7 Roosevelt vs. Reagan: A Functional Grammar Analysis of Economic Crisis Discourses
	<u>Zhao Xinshu</u> Fluid Realities: Reimagining Time, Space, and Meaning in Alain Robbe-Grillet’s <i>The Erasers</i> and Italo Calvino’s <i>Invisible Cities</i>	<u>Zhang Yujia</u> Gendered Madness in American Gothic: Images of Female Rebellion in “The Yellow Wallpaper” and “A Rose for Emily”	<u>Zhang Beining</u> Love as Struggle: Power and Queer Intimacy in <i>The Price of Salt</i> and <i>The Talented Mr. Ripley</i>		<u>Zhao Jinghong</u> Poster #8 A Multimodal Discourse Analysis of Male and Female Fitness Influencers’ Identity Construction on Xiaohongshu <u>Zhao Mingjia</u> Poster #9 Feminist Empowerment in Chinese Stand-Up Comedies: A Study of Cultural Adaptation and Western Methods

Panel E will not be in the 1st Session

11:00– 11:15	Coffee Break [CPD-3.28]
-----------------	-------------------------

2 nd Session	Panel A (Literature) [CPD-3.21]	Panel B (Literature) [CPD-3.22]	Panel C (Literature) [CPD-3.23]	Panel D (Linguistics) [CPD-3.24]	Panel E (Linguistics) [CRT-7.58]	Panel F (Linguistics Poster Session) [HKU Black Box, CPD-LG.54]
11:15– 12:45	<p>Decoding Colonial Narratives</p> <p>Moderator: Dr. Jennifer Gresham</p>	<p>Lost and Found: Stories of Trauma and Resilience</p> <p>Moderator: Dr. Moonyoung Hong</p>	<p>Ecofeminism in Contemporary Literature</p> <p>Moderator: Dr. Simon Ng</p>	<p>Identity Construction and Empowerment Through Social Media</p> <p>Moderator: Dr. Brian King</p>	<p>Semiotic Landscapes and Visual Discourses</p> <p>Moderator: Dr. Anya Adair</p>	<p>Posters available for viewing from 11:30-12:30</p> <p>Moderator: Mr. George Cheng</p>
	<p>Huang Yuanvuan The Duality of Mimicry and Its Impact on Identity Crisis: A Postcolonial Study of Rudyard Kipling’s <i>Kim</i></p>	<p>Duan Yiwen The Janus-Faced Alcohol: A Medium of Embodied Power and Resistance in Viet Thanh Nguyen’s <i>The Sympathizer</i></p>	<p>Huang Wei Triple Individual Resistance and Its Inadequacy in Olga Tokarczuk’s <i>Drive Your Plow Over the Bones of the Dead</i> and <i>House of Day, House of Night</i></p>	<p>Yang Yufei Renegotiating Chineseness: Translanguaging Practices and Transnational Identities in Chinese Study Abroad Students’ Xiaohongshu Vlogs</p>	<p>Wang Yingzi Language on the Move: Linguistic Landscapes in Hong Kong’s MTR Stations</p>	<p>Bai Ruixue Poster #1 Fandom Discourse and Identity Construction: A Case Study of Chinese Boy Band Teens in Times</p> <p>Guo Sitong Poster #2 Translanguaging in Multimodal Spaces: Analyzing TikTok Refugees’ Language Use on RedNote</p> <p>Hu Xinyi Poster #3 A Critical Discourse Analysis of China’s 2024 Olympic Table Tennis Reporting in State Media</p> <p>Ju Qian Poster #4 Intercultural Visual Rhetoric in East-West Award-Winning Animated Posters</p> <p>Liu Siqi Poster #5 Do Users Hold the Discourse Power? A Critical Discourse Analysis of Commodified Comments in the Wang Xing Incident</p> <p>Wang Han Poster #6 The Illusion of Empowerment: Analyzing Power Femininity in Post-2000 Hollywood Chick Flick Posters</p> <p>Wang Yuqi Poster #7 Marketization and University Re-Branding: A Multimodal Discourse Analysis of HKU YouTube Videos</p> <p>Yao Yanving Poster #8 The Role of Teacher Discourse in Shaping Classroom Interaction in Junior High School English Classes</p> <p>Zhang Wenqing Poster #9 Decoding Discourse of Medical Cosmetology Hashtags on Xiaohongshu</p>
	<p>Li Jing Displaying, Encoding, and Decoding Symbols: An Analysis of “The Man Who Would Be King”</p>	<p>Shen Rujing, Sunny Inheriting and Transforming Trauma in Ocean Vuong’s <i>On Earth We’re Briefly Gorgeous</i> and Viet Thanh Nguyen’s “Black-Eyed Women”</p>	<p>Lyu Mengying, Rennev Femininity as Ecological Mediation: Madwomen, Nature and the Nonhuman in Olga Tokarczuk’s Novels</p>	<p>Choi Yee Wing Lillian Remediatising Non-Standard Cantonese Catchphrase: Linguistic Power and Digital Enregisterment in Hong Kong</p>	<p>Chen Cheng Illuminating Linguistic Change: Exploring Diurnal and Nocturnal Variation in Hong Kong’s Linguistic Landscape</p>	
	<p>Li Qing, Sunny Colonial Imagination and Narrative: Rupture and Contradiction of Empire in Kipling’s Indian Stories</p>	<p>Wang Shujun On the Verge of Loss: The Chronotopic Representations of Hong Kong in Wong Kar-wai’s Films</p>	<p>Niu Xiaohe Thinking and Acting like Non-Human Creatures: Female Characters’ Eco-Feminist Manifestos in <i>The Vegetarian</i> and <i>Drive Your Plow Over the Bones of the Dead</i></p>	<p>Jiang Ning A Multimodal Analysis: Exploring YouTubers and Their Viewers’ Attitudes Towards Their First Trip to China</p>	<p>Yao Xinran Multilingualism in Hong Kong: A Linguistic Landscape Study of the Cooked Food Center in Centre Street Market</p>	
	<p>Wang Sirui Would-Be Kings in This-World Kingdom: Power Dynamics and Historical Negotiation in Rudyard Kipling and Alejo Carpentier</p>	<p>Wang Shuxin Compromise and Resistance: Trauma Translation in Viet Thanh Nguyen’s <i>The Refugees</i></p>	<p>Wu Lindan Illness as Metaphor in Olga Tokarczuk’s <i>The Empusium: A Health Resort Horror Story</i> and <i>Drive Your Plow Over the Bones of the Dead</i></p>	<p>Peng Yivi Narrative Positioning as Self-Empowerment: Elderly Chinese Internet Users Narrating Job-Related Stories</p>	<p>Guan Levi The Discourse of Video Covers and Titles Published by the Hong Kong Tourism Board from 2023–2024: A Multimodality Analysis</p>	
	<p>Zeng Jingyi, Ginny Orientalist Gaze, Native Affections, and Colonial Ambivalence: Rudyard Kipling’s Contradictory Portrayal of Colonialism in <i>Kim</i> and “The Man Who Would Be King”</p>	<p>Wang You Conflicts and Intimacy: Parent-child Relations in Viet Thanh Nguyen’s <i>The Refugees</i></p>		<p>Xiao Hongying “I’m So Pretty!”: An Empirical Study of Chinese and English Online Self-Praise Responses on RedNote and X</p>		
12:45– 13:45	Lunch Break					

3 rd Session	Panel A (Literature) [CPD-3.21]	Panel B (Literature) [CPD-3.22]	Panel C (Literature) [CPD-3.23]	Panel D (Linguistics) [CPD-3.24]	Panel E (Linguistics) [CRT-7.58]	Panel F (Linguistics Poster Session) [HKU Black Box, CPD-LG.54]
13:45–15:15	<p>Transcending Boundaries: Beyond Human Perspectives</p> <p>Moderator: Dr. Jennifer Gresham</p>	<p>Colonialism and Its Aftermath</p> <p>Moderator: Mr. Ernest Yuen</p>	<p>Imagined Worlds and Speculative Futures</p> <p>Moderator: Dr. Charlotte Cai</p>	<p>English Language Teaching and Learning: Discourse Perspectives</p> <p>Moderator: Dr. Hanwool Choe</p>	<p>Discourse, Politics and News Media</p> <p>Moderator: Dr. Anya Adair</p>	<p>Posters available for viewing from 14:00-15:00</p> <p>Moderator: Mr. George Cheng</p>
	<p><u>Chang Yuting</u> Beyond Anthropocentrism: Crossmedia Representations of Non-Human Agencies from Olga Tokarczuk’s novel <i>Drive Your Plow Over the Bones of the Dead</i> to Agnieszka Holland’s Cinematic Adaptation <i>Spoor</i></p>	<p><u>Pan Xingyu</u> The Flame of Trauma: A Comparative Analysis of Jean Rhys’s “The Day They Burned the Books” and <i>Wide Sargasso Sea</i></p>	<p><u>Chen Jiaqi</u> Staying Knotted in the Anthropocene: Pain, Memory, and Survival in <i>The Deep</i> and <i>The Word for World is Forest</i></p>	<p><u>Song Jingjing</u> Translanguaging Practices and Expertise Construction in Online English Language Teaching on Douyin</p>	<p><u>Wang Yilian</u> A Critical Discourse Analysis of Trump’s Discursive Strategies in Republican National Convention Speeches</p>	<p><u>Gao Yuemeng</u> Poster #1 Language, Ideology, and Identity: A Critical Discourse Analysis of Comments on <i>The Story of Minglan</i></p> <p><u>Huang Sijia</u> Poster #2 A Multimodal Discourse Analysis of Interpersonal Meanings in Chinese Sun Protection Clothing Advertisements</p>
	<p><u>Fan Zhaohui, Darcy</u> Narrating Beyond the Human: Epistemology, Deterritorialization, and Eco-Cosmopolitan Ethics in Olga Tokarczuk’s <i>Drive Your Plow Over the Bones of the Dead</i> and Amitav Ghosh’s <i>Gun Island</i></p>	<p><u>Tang Qinvingjie, Kristin</u> The Construction of the “Other” and Resistance in Colonial Discourse: A Study of Caliban’s Colonial Experience in <i>A Tempest</i> by Aimé Césaire</p>	<p><u>Gao Yuexin</u> Fluid or Fractured: Oceanic Ontology and Resistance to Colonial and Ecological Violence in Rivers Solomon’s <i>The Deep</i></p>	<p><u>Li Tianai</u> EFL Teachers’ Responses to Students’ Oral Mistakes: A CA-based Qualitative Analysis</p>	<p><u>Liu Sivue</u> From Culture to Sovereignty: Strategic Use of Attitudinal Resources in Japanese News Coverage of Whaling</p>	<p><u>Li Jia, Lia</u> Poster #3 Identity Construction in International Online Interactions: A Case Study of “Reply to Li Hua” on RedNote</p> <p><u>Lin Weixi</u> Poster #4 Transnational Vloggers’ Identity Construction: A Multimodal Discourse Analysis of “Lao Wang in China” Videos</p>
	<p><u>Ma Yilan</u> Poetic Justice through Bonding Unreliability: Posthumanist Ethics and Aesthetic Estrangement in <i>Drive Your Plow Over the Bones of the Dead</i></p>	<p><u>Wang Kevi</u> The Role of Nature in the Treatment of Anti-Colonial Struggle in Carpentier’s Narrative of the Marvelous Real</p>	<p><u>Liu Jianing</u> Seeds of Loss, Fruits of Change: Female Metamorphosis as Sacrifice in Contemporary Speculative Fiction</p>	<p><u>Liu Yiqian</u> Language Attitude Towards English Varieties: A Case Study in the University of Hong Kong From the Perspective of ELF</p>	<p><u>Xu Junhao</u> A Critical Discourse Analysis of Elon Musk’s Tweets During the 2024 US Presidential Election</p>	<p><u>Wang Qinwen</u> Poster #5 Multimodal Discourse Analysis of Workplace Culture Critique Through Short Videos in Shanghaiese</p>
	<p><u>Shen Xin</u> Stay Angry, Stay Mad: Female Rage in Agnieszka Holland’s <i>Pokot</i>, an Adaptation of Olga Tokarczuk’s <i>Drive Your Plow Over the Bones of the Dead</i></p>	<p><u>Xu Huadan</u> Caribbean Colonial Crossroads: Race, Class, and Gender in the Fractured Female Identities of Jean Rhys’s <i>Wide Sargasso Sea</i> and Jamaica Kincaid’s <i>Annie John</i></p>	<p><u>Tsui Robert Sanchez</u> Embodied Archives and Afrocentric Futurisms: Radical Historiography and Engagement of Readers in Octavia E. Butler’s <i>Kindred</i> and Rivers Solomon’s <i>The Deep</i></p>	<p><u>Yuan Fang Fei, Rebecca</u> Teaching at the Intersection of English, Cantonese, and Mandarin: Translanguaging Used by Mainland ESL Teachers in HK</p>		<p><u>Wang Youran</u> Poster #6 The Construction of Chinese Images in US-China Media Discourse on DeepSeek</p> <p><u>Wei Nan</u> Poster #7 A Multimodal Discourse Analysis of Post-Feminist Discourse in Nike’s Female Empowerment Advertisements</p>
	<p><u>Zhang Jiayi</u> Towards An Understanding of Destructive Women Characters in Olga Tokarczuk’s <i>Drive Your Plow Over the Bones of the Dead</i> and Han Kang’s <i>The Vegetarian</i></p>	<p><u>Zhou Fangrui</u> The Three Faces of Postcolonial Ecological Violence: The Interconnectedness of the Environment and People in Joseph Conrad’s <i>Heart of Darkness</i>, “The Lagoon” and “An Outpost of Progress”</p>	<p><u>Yang Yaru</u> Healing the Double Fracture: Plantation Ecologies and Kinship in Rivers Solomon’s Speculative Fictions</p>	<p><u>Tian Chenxuan, Sparkling</u> The Impact of Shanxi Dialects on English Phonetic Acquisition: An Empirical Study of Local Speakers</p>		<p><u>Xia Xiaohan</u> Poster #8 Power Femininity in Humor: A Critical Discourse Analysis of Ali Wong’s Stand-up Comedies</p> <p><u>Yang Jiao</u> Poster #9 A Multimodal Discourse Analysis of Hong Kong Media’s Headlines on YouTube</p>

15:15– 15:30	Coffee Break [CPD-3.28]					
4 th Session	Panel A (Literature) [CPD-3.21]	Panel B (Literature) [CPD-3.22]	Panel C (Literature) [CPD-3.23]	Panel D (Linguistics) [CPD-3.24]	Panel E (Linguistics) [CRT-7.58]	Panel F (Linguistics Poster Session) [HKU Black Box, CPD-LG.54]
15:30– 17:00	<p>Constructing the Self: Influences on Identity Formation</p> <p>Moderator: Dr. Elizabeth Ho</p> <p>Fok Kei Tung Floating in the Flux: Urban Chaos and Eternal Sea as Critique of Modernity in Virginia Woolf’s <i>Mrs Dalloway</i> and <i>The Waves</i></p> <p>Jin Shuvu Manipulation, Fracture and Hope: An Analysis of Nonlinear Narratives in <i>The Handmaid’s Tale</i></p> <p>Liu Xiaomeng, Melody Representations of Voices: Reinterpreting Family Relations and Resisting Hegemony in Maxine Hong Kingston’s Family History of <i>China Men</i> and <i>The Woman Warrior</i></p> <p>Yang Huijie, Erin American Hybrid Poetics: Claudia Rankine’s <i>Citizen: An American Lyric</i> and Its Formal Revolt Against Traditional “Citizen Narratives”</p> <p>Zhan Daining, Jenny War Trauma and Women’s Self-Redemption: The “Marauder” and “Protector” in Jayne Anne Phillips’s <i>Night Watch</i></p>	<p>The Politics of Power in Shakespeare’s Plays</p> <p>Moderator: Dr. Kristen Murray</p> <p>Adlard Benjamin James Comedic Elements of Host and Hostility in Shakespeare’s <i>The Tempest</i></p> <p>Xin Yutong Rooted Power: Botanical Interpretation of Political Theatre in Shakespeare’s <i>Henry V</i></p> <p>Xiong Yixuan Dual Oppressions of Nature and Race in Prospero’s Dominion in <i>The Tempest</i></p> <p>Zeng Zehong Negotiating Freedom in the Courtly and Colonial Contact Zones of <i>Hamlet</i> and <i>The Tempest</i></p> <p>Zhu Hongcheng, Alex Dancing in Fetters: A Case Study of the Ring in <i>The Merchant of Venice</i></p>	<p>Redefining Modernity</p> <p>Moderator: Mr. Calum McAfee</p> <p>Leung Wai Yan Distortion as Revelation: Unravelling Ethical Fragility in Edogawa Rampo’s Distorted Bodies</p> <p>Li Yixin The Fruit of Grotesque Desire: Exploring How the Seeds of Criminal Behaviors Develop Through the Characters’ Psychological Activities in Edogawa Rampo’s Crime Fictions</p> <p>Liu Yaqi In the Labyrinth of Visual Technology: Edogawa Rampo’s Dual Writing on Artistic Illusion and Body Image</p> <p>Wang Yishi, Gerald Voyeurism as a Literary Device: Spatial Confinement, Hierarchy and Existential Crisis in Edogawa Rampo’s Eccentric Mystery Fiction</p> <p>Zheng Tongyan Disrupting the Gaze and Erupting the Frame: Mu Shiying’s Rebellion in the Presentation of Gender</p>	<p>Semiotics and Multimodal Analysis</p> <p>Moderator: Dr. Hanwool Choe</p> <p>Chen Naduo Advertising for Popular Sports Brands in China: A Multimodal Critical Discourse Analysis</p> <p>Zhou Wei Semiotic Practices of International Students on Chinese TikTok: A Multimodal Analysis</p> <p>Zhou Ziqian, Zeekin A Reception Study of the Visual Design of English Language Learning Short Videos</p> <p>Tang Xinyu From “Dear Li Hua” to “Digging a Hole to China”: Exploring Multimodal Identity Construction in Intercultural Communication on RedNote</p>	<p>Unmarried and/or Child Free in China</p> <p>Moderator: Mr. George Cheng</p> <p>Wong Hoi Yan Presentations of the Persona of Unmarried Females and Its Resistance to Marriage</p> <p>Ye Zi A Multimodal Analysis of Reconstructed Identity of Chinese “Married, Child-Free” Women on Douyin</p> <p>Wang Yujue From Stigma to Empowerment: A Critical Discourse Analysis of “无孩爱猫女” (“Childless Cat Lady”) on Chinese Social Media</p>	<p>Posters available for viewing from 15:45-16:45</p> <p>Moderator: Dr. Anya Adair</p> <p>Cao Yutong Poster #1 Suspense Building in Chinese TV Trailers: A Multimodal Analysis</p> <p>He Tiantian Poster #2 From Cantonese Promotion to Dialect Preservation: A Multimodal Discourse Analysis of Cantonese-Related Contents on Social Media Platforms</p> <p>Ho Kenis Ka Ching Poster #3 A Rhetorical Analysis of Christian Sermons: Comparing Persuasive Strategies of the Catholic Church and the LDS Church</p> <p>Li Ruofei Poster #4 National Identity Construction in China’s NEV Advertising: A Multimodal Discourse Analysis</p> <p>Liu Yingzhuo Poster #5 Multimodal Discourse Analysis: Redefinition of Femininity to Empower Women in <i>Legally Blonde</i></p> <p>Ning Yipeng Poster #6 Code-Switching Phenomena Among Chinese Mainland Mandarin-Speaking Students During Master’s Studies in Hong Kong: A Sociolinguistic Analysis</p> <p>Tian Linglin, Linner Poster #7 Stigmatization and Resistance: Stancetaking in Weibo Comments on Transgender Women</p> <p>Wang Meng Poster #8 Disneyfication of Día de los Muertos: A Multimodal Critical Discourse Analysis of <i>Coco</i></p>
17:15– 17:45	Closing Remarks and Awards Ceremony: CPD-3.28					

Moderators List:

1st Session: 9:30am–11:00am

1. Dr. Elizabeth Ho
Room: CPD-3.21
Panel: Panel A
2. Dr. Moonyoung Hong
Room: CPD-3.22
Panel: Panel B
3. Dr. Kristen Murray
Room: CPD-3.23
Panel: Panel C
4. Dr. Brian King
Room: CPD-3.24
Panel: Panel D
5. Dr. Hanwool Choe
Room: CPD-LG.54
Panel: Panel F

2nd Session: 11:15am–12:45pm

1. Dr. Jennifer Gresham
Room: CPD-3.21
Panel: Panel A
2. Dr. Moonyoung Hong
Room: CPD-3.22
Panel: Panel B
3. Dr. Simon Ng
Room: CPD-3.23
Panel: Panel C
4. Dr. Brian King
Room: CPD-3.24
Panel: Panel D
5. Dr. Anya Adair
Room: CRT-7.58
Panel: Panel E
6. Mr. George Cheng
Room: CPD-LG.54
Panel: Panel F

3rd Session: 1:45pm–3:15pm

1. Dr. Jennifer Gresham
Room: CPD-3.21
Panel: Panel A
2. Mr. Ernest Yuen
Room: CPD-3.22
Panel: Panel B
3. Dr. Charlotte Cai
Room: CPD-3.23
Panel: Panel C
4. Dr. Hanwool Choe
Room: CPD-3.24
Panel: Panel D
5. Dr. Anya Adair
Room: CRT-7.58
Panel: Panel E
6. Mr. George Cheng
Room: CPD-LG.54
Panel: Panel F

4th Session: 3:30pm–5:00pm

1. Dr. Elizabeth Ho
Room: CPD-3.21
Panel: Panel A
2. Dr. Kristen Murray
Room: CPD-3.22
Panel: Panel B
3. Mr. Calum McAfee
Room: CPD-3.23
Panel: Panel C
4. Dr. Hanwool Choe
Room: CPD-3.24
Panel: Panel D
5. Mr. George Cheng
Room: CRT-7.58
Panel: Panel E
6. Dr. Anya Adair
Room: CPD-LG.54
Panel: Panel F

Panel Moderators and Facilitators

We would like to thank the following colleagues for their help in moderating the sessions and for their contribution to the capstone experience:

Dr. Anya Adair

Dr. Charlotte Cai

Mr. George Cheng

Dr. Hanwool Choe

Dr. Jennifer Gresham

Dr. Elizabeth Ho

Dr. Moonyoung Hong

Dr. Brian King

Mr. Calum McAfee

Dr. Kristen Murray

Dr. Simon Ng

Mr. Ernest Yuen

A special thanks also to the School Office and the IT staff for all their assistance and support:

Mr. Tony Chan

Ms. Apple Kwok

Mr. Isaac Lee

Ms. Mandy Leung

Mr. Newman Ng

Mr. Dick Yip



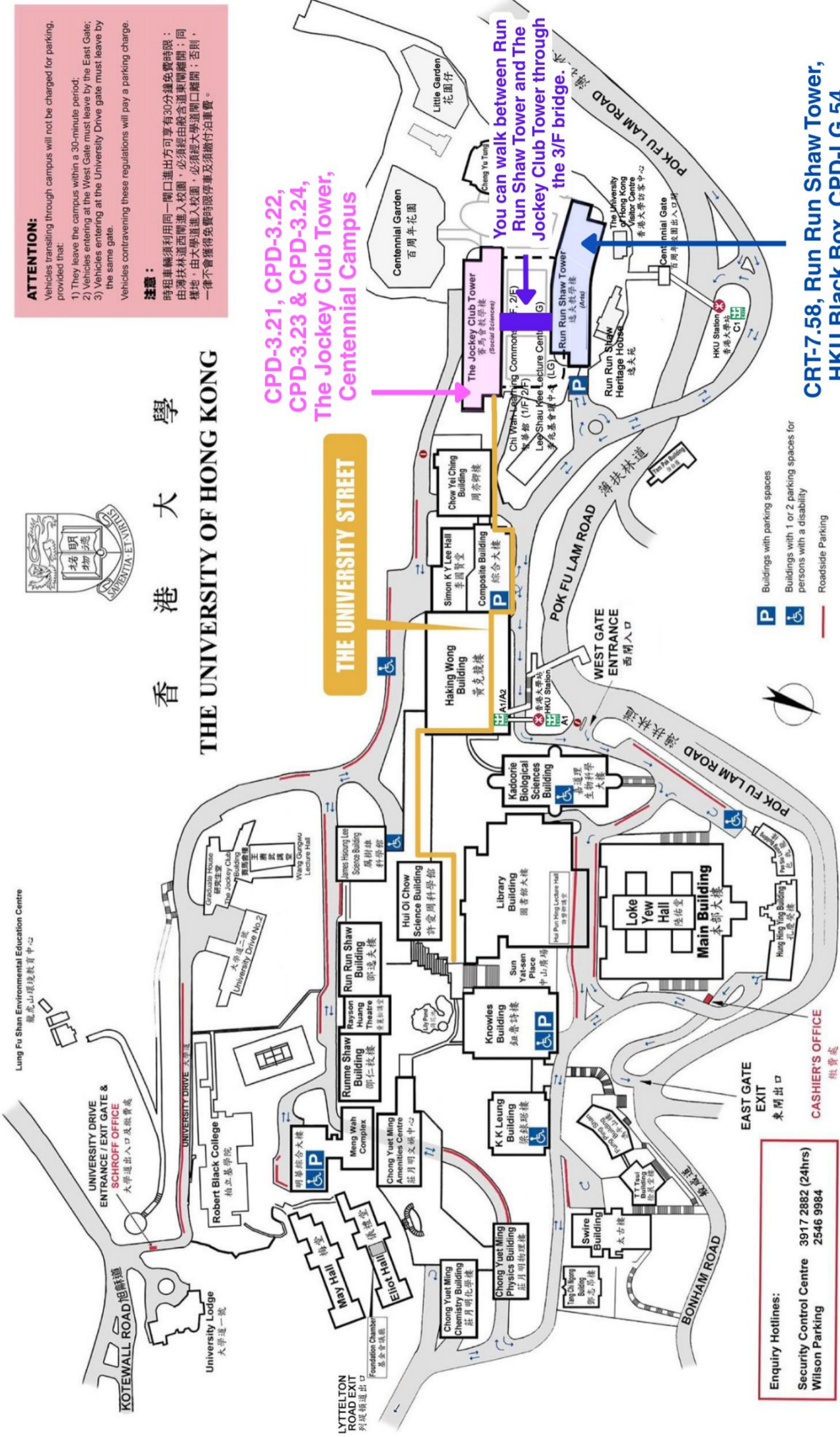
香港大學 THE UNIVERSITY OF HONG KONG

ATTENTION:
Vehicles transiting through campus will not be charged for parking, provided that:

- 1) They leave the campus within a 30-minute period;
- 2) Vehicles entering at the West Gate must leave by the East Gate;
- 3) Vehicles entering at the University Drive gate must leave by the same gate.

Vehicles contravening these regulations will pay a parking charge.

注意:
時租車輛須利用同一開口進出方可享有30分鐘免費停車時限；由薄扶林道西閘進入校園，必須經由般含道東閘離開；同樣地，由大學道進入校園，必須經由大學道開口離開；否則，一律不會獲得免費停車時限及須繳付泊車費。



CPD-3.21, CPD-3.22, CPD-3.23 & CPD-3.24, The Jockey Club Tower, Centennial Campus

You can walk between Run Run Shaw Tower and The Jockey Club Tower through the 3/F bridge.

CRT-7.58, Run Run Shaw Tower, HKU Black Box, CPD-LG.54, Centennial Campus

- P** Buildings with parking spaces
- ♿** Buildings with 1 or 2 parking spaces for persons with a disability
- Roadside Parking

Enquiry Hotlines:
Security Control Centre 3917 2882 (24hrs)
Wilson Parking 2546 9984

EO/01/2015



SCHOOL OF ENGLISH
THE UNIVERSITY OF HONG KONG

