

# HONG KONG BAPTIST UNIVERSITY

## COURSE OUTLINE

### 1. COURSE TITLE

Literature and Film

### 2. COURSE CODE

ENGL3055

### 3. NO. OF UNITS

3 Units

### 4. OFFERING DEPARTMENT

Department of English Language and Literature

### 5. PREREQUISITES

ENGL2007 Literary and Comparative Studies

### 6. MEDIUM OF INSTRUCTION

-

### 7. AIMS & OBJECTIVES

- 1) To investigate the relationship between film and literature;
- 2) To analyze how plot, characterization, and themes are developed across both literary and filmic texts;
- 3) To defend the uniqueness of prose and filmic narratives;
- 4) To debunk how literature and film can function as ideological texts revealing the operation of power in different cultural contexts.

### 8. COURSE CONTENT

- I. Introduction to Filmic and Prose Narratives: Plot Development, Characterization, and Narration
- II. Compare and Contrast the Media of Film and Novel through the Study of Selected Novels and their Film Adaptations:
  - a) The Narrative Voice in the Written Text and the Filmic Text
  - b) The Role of the Author/Director and Characters/Actors
  - c) Historical and Cultural Position of the Literary/Filmic Texts
  - d) Audience/Reader Participation in the Experience of the Texts

III. Film and Literature as Ideological Texts

IV. Conclusion: Representation in Literary and Filmic Texts

### 9. COURSE INTENDED LEARNING OUTCOMES (CILOs)

<b>CILO</b>	<b>By the end of the course, students should be able to:</b>
CILO 1	Utilize literary concepts for film analysis
CILO 2	Assess the similarities and differences between literature and film, and the power of a writer and a director
CILO 3	Evaluate different directors' interpretations of texts, market and studio concerns, the pros and cons of adaptation
CILO 4	Apply their research skills together with bibliographic related material to the field of study
CILO 5	Use appropriate skills in writing, presentation, and critical thinking
CILO 6	Present their research findings in the form of oral presentations and essays, in the appropriate format and style

### 10. TEACHING & LEARNING ACTIVITIES (TLAs)

<b>CILO alignment</b>	<b>Type of TLA</b>
CILO 1	<ul style="list-style-type: none"><li>- Play an active role in lectures introducing key literary concepts (such as plot, setting, characterization, points of view) and key filmic concepts (for example, film angles, camera positions, lighting and sound effects)</li><li>- Apply learned concepts to films as critical viewers</li><li>- Work in teams, discuss and answer questions after in-class film screenings, report their viewing experience and write film analysis</li></ul>
CILO 2	<ul style="list-style-type: none"><li>- Read literary texts, and adopt a multimedial approach when assessing similarities and differences between the literary and filmic counterparts of selected texts</li><li>- Read and write film reviews and film analysis</li><li>- Work in teams and examine the differences between writers' and directors' ways of handling texts, and give oral and written presentations</li><li>- Search the library catalogue, and different film databases for information on specific authors and directors</li><li>- Initiate online and group discussions as to how a director's ideology, training, and nationality may impact on the politics of adaptation</li></ul>
CILO 3	<ul style="list-style-type: none"><li>- View different directors' interpretations of the same text</li><li>- Interpret the differences between the director's cut and the studio cut</li><li>- Undertake research on directors' comments concerning their works</li><li>- Undertake an on-going project tracking different directors' concerns, including their negotiations with the studios,</li><li>- Research on studio policy and the selected films' box-office performance</li></ul>

	<ul style="list-style-type: none"> <li>- Debate the pros and cons of adaptation, as well as the legitimacy of certain filmic interpretations of selected literary texts</li> </ul>
CILO 4	<ul style="list-style-type: none"> <li>- Access the MLA databases and different film databases such as BFI,AFI, IMDb, CITWF</li> <li>- Attend workshops and seminars run by the library do private, one-on-one consultation in case of special research needs</li> </ul>
CILO 5	<ul style="list-style-type: none"> <li>- Write a 10-page research paper</li> <li>- Speak, write and do oral and written presentations</li> <li>- Give and receive peer reviews</li> <li>- Receive feedback from the instructor regarding the on-going improvement of their writing, and learn how to produce critical and well-supported essays in the process</li> </ul>
CILO 6	<ul style="list-style-type: none"> <li>- Perform oral and written tasks in class to communicate their research findings, to articulate their own views on the links between literature and film, argue for the uniqueness of literary and filmic narratives, and formulate their positions on why adaptation can excite or disappoint people</li> <li>- Take the final exam</li> </ul>

## 11. ASSESSMENT METHODS (AMs)

Type of Assessment Methods	Weighting	CILOs to be addressed	Description of Assessment Tasks
Coursework	35 %	2, 3, 5, 6	<p>Coursework may consist of short and/or long forum entries (5%), discussions and debates (10%), presentations (20%).</p> <p>Students will be graded on their understanding of the distinctive characteristics of literature and film, their critical evaluations on the ideologies behind the production of literature and film, their position toward adaptation.</p> <p>The instructor will also assess students' participation and cooperation, thinking, learning and analytical ability, and usage of English.</p>
Writing assignments	30 %	1, 2, 3, 4	<p>Assignments may include reports, projects, short and/or long papers that are intended for an educated readership.</p> <p>Assignments will be graded on consistency, accuracy, organization, interpretive and writing competence.</p>

Examination	35 %	1, 2, 3	The exam will assess students' understanding of key literary and filmic concepts, their analysis of the different features of literature and film, their evaluations on the operative ideologies behind literature and film, their understanding of the politics of adaptation, and their creative interpretations of different literary and filmic texts.
-------------	------	---------	--

Last Update: 2022-11-30  
Published Date: 2023-01-04

**\*\*\* END \*\*\***