THE EDUCATION UNIVERSITY OF HONG KONG
Course Outline

Part I

Programme Title	**:**	Bachelor of Education (Honours) (English Language)
Programme QF Level	**:**	5
Course Title	**:**	Approaching English Literature
Course Code	**:**	LIT1040
Department	**:**	Department of Literature and Cultural Studies (LCS)
Credit Points	**:**	3
Contact Hours	**:**	39
Pre-requisite(s)	**:**	Nil
Medium of Instruction	**:**	English
Course Level	**:**	1

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- **P**rofessional **E**xcellence;
- **E**thical **R**esponsibility; **&**
- **I**nnovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills

4a. Oral Communication Skills
4b. Written Communication Skills

5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course provides an introduction to literary criticism. It offers students the critical tools they need to read poetry, drama and fiction effectively. They will move far beyond the sentence level to analyze and interpret larger chunks of text. Works will be chosen for their suitability in teaching the reading skills that constitute the target of the course, as well as for their literary quality.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

$CILO_1$	Recognize, define, and use in reading basic concepts associated with poetry, drama and fiction;
$CILO_2$	Read, and offer an original interpretation of, works presented in the course; and
$CILO_3$	Develop critical thinking skills through the analysis of complex literary texts.

3. Course Intended Language Learning Outcomes (CILLOs)

Upon completion of this course, students will be able to:

$CILLO_1$	Demonstrate competence in reading different genres of literary works; and
$CILLO_2$	Demonstrate sensitivity to text features in writing.

4. Content, CILOs, CILLOs and Teaching & Learning Activities

Course Content	CILOs/ CILLOs	Suggested Teaching & Learning Activities
● Core concepts as starting points for the reading of poetry: Metre, metaphor, simile, irony, poetic form, thematic analysis following the usage of individual words and groups of words.	$CILO_{1,2,3}$ $CILLO_{1,2}$	Lecture, tutorial – Literature Circles.
● Core concepts as starting points for the reading of fiction: Narrative structure, setting, character, organisation of time, organisation of space, narrative point of view.	$CILO_{1,2,3}$ $CILLO_{1,2}$	Lecture, tutorial – Literature Circles, Group PowerPoint Oral Presentation.
● Core concepts as starting points for the reading of drama: Conventions of dramatic writing, stage terminology, visualising a play based on a written text, tableau, interaction of character, the nature of the dramatic moment.	$CILO_{1,2,3}$ $CILLO_{1,2}$	Lecture, tutorial – Literature Circles.

● Philosophical considerations: how the marks on the page produce meaning, and how personal interpretation is and is not limited by the text.	*$CILO_3$* *$CILLO_{1,2}$* *(etc.)*	Lecture, tutorial – Literature Circles.

Organisation

This course offers a mix of lectures, tutorials and consultation sessions. The one-hour lectures will introduce you to broad frameworks and/or key concepts for conducting textual analysis. You are encouraged to raise questions or share ideas during the lecture in a collegial manner. Unlike the traditional mode of "teacher talk," this more interactive mode of learning seeks to foster critical engagement with the syllabus texts. Lectures will be followed by two-hour tutorials where you will work in small groups called "Literature Circles". "Literature Circles" allow you to engage in exploratory talk around texts with your peers. In other words, this is a 'space' for you to try out the analytical vocabulary and models of critical reading introduced each week, question your peers' textual interpretations, and unpack texts together. There will also be opportunities to present your critical readings to the class individually or as a group. Finally, you will be able to speak to your tutor about the final exam or aspects of the course in consultation sessions.

5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) Poetry Analysis (1,200 words). Discuss the poetic techniques used in the poem and the effects they generate.	40%	*$CILO_2$* *$CILLO_1$* *$CILLO_2$*
(b) Two individual blog posts (one on drama and one on the novel) and two respective peer responses to other students' posts.	10%	*$CILO_2$*
(c) Examination. Write two essays on topics relating to drama and fiction.	50%	*$CILO_{1,2}$* *$CILLO_1$*

6. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ ***Not Permitted***: In this course, the use of generative AI tools is not allowed for any assessment tasks.

☑ ***Permitted***: In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

7. Required Text(s)

Required texts will vary year to year. Details will be provided.

8. Recommended Readings

Textbooks: (by the order of relevance)

Abrams, M. H. (2005). *A Glossary of Literary Terms*. Boston: Thomson. (PN41.A184 2005).

Booth, Alison & Mays, Kelly J. (2013). *The Norton Introduction to Literature*. Shorter 11th Edition. New York: Norton. (PN6014.N67)

Brown, James S. (2005). *A Practical Introduction to Literary Study*. Upper Saddle River, N.J. : Pearson Prentice Hall. (PR21 .B76 2005).

Cavanagh, D., et al. (2010). *The Edinburgh Introduction to Studying English Literature*. Edinburgh: Edinburgh University Press. (PR33.E35).

Guerin, Wilfred L., et al. (2011). *A Handbook of Critical Approaches to Literature*. New York: Oxford University Press. (PN81.H26 2011).

Guth, H. P. (2003). *Discovering Literature: Stories, Poems, Plays.* Prentice Hall. (PE1417.G866).

Stanford, Judith A. (2006). *Responding to Literature: Stories, Poems, Plays and Essays.* Boston, Mass.: McGraw-Hill. (PE1417. R4745.2006).

Anthologies: (by the order of relevance)

DiYanni, Robert (1989). *Reading Poetry: An Anthology of Poems.* NY: McGraw-Hill.(PE1127.P57R44).

DiYanni, Robert (1990). *Reading Drama" An Anthology of Plays.* NY: McGraw-Hill.(PN6112.R43).

DiYanni, Robert (1988), *Reading Fiction: An Anthology of Short Stories*. NY: McGraw-Hill (PE1127.S45D59).

Jacobs, Richard (2001). *A Beginner's Guide to Critical Reading: An Anthology of Literary Texts*. London: Routledge. (PR83.J34.2001).

Shackleton, Mark (1985). *Double Act: Ten One-Act Plays on Five Themes*. London: E Arnold.(PR1272.D68).

Wade, Barrie (1988). *Into the Wind: Contemporary Stories in English.* London: E J Arnold. (PR1309.S5 I67 1988)

Useful References on Poetry:

Eagleton, T. (2007). *How to read a Poem*. Malden, MA: Blackwell (PR502.E3).

Kennedy, X. J. & Gioia, Dana. (2005). *An Introduction to Poetry*. New York: Longman, Pearson. (PN1042.K39).

Miller, Lindy. (2002) *Mastering Practical Criticism*. New York: Palgrave. (PN81.M55)

Peck, John & Coyle, Martin. (1995). *Practical Criticism*. Basingstoke, Hampshire: Macmillan.(PN1031.P43).

Polonsky, Marc. (1998). *The Poetry Reader's Toolkit: A Guide to reading and understanding Poetry*. Lincolnwood, ILL: NTC Pub Group. (PN1042.P58).

Useful References on Drama:

Burton, Bruce. (2004). *Creating Drama*. Melbourne: Pearson. (PN1655.B87).

Lennard, John & Luckhurst, Mary. (2002). *The Drama Handbook: A Guide to Reading Plays*. Oxford: Oxford University Press. (PN1655.L46).

Pickering, Kenneth. (2003). *Studying Modern Drama*. New York: Palgrave. (PN1701.P53).
Rush, David. (2005). *A Student Guide to Play Analysis*. Carbondale, Southern Illinois University Press (PN1707.R77).
Sanger, Keith. (2001). *The Language of Drama*. London: Routledge (PN1631.S26).

Useful References on Short Story/Novel:

Chatman, Seymour. (1978). *Story and Discourse*. Ithaca: Cornell UP (NX650.N37C45)
Genette, Gerard. (1980). *Narrative Discourse*. Trans. by Jane E. Lewin. Ithaca: Cornell UP. (PQ2631.R63A791713)
March-Russell, Paul. (2009). *The Short Story: An Introduction*. Edinburgh: Edinburgh University Press. (PN3373.M37)
Mullan, John. (2006). *How Novels Work*. New York: Oxford University Press. (PR826.M86).
Rimmon-Kenan, Shlomith. (1983). *Narrative Fiction*. London: Routledge. (PN212.R55)
Toolan, Michael. (2001). *Narrative: A Critical Linguistic Introduction*. 2nd Edition. London: Routledge. (P302.7T66)

9. Related Web Resources

Nil

10. Related Journals

Nil

11. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (https://www.eduhk.hk/re/uploads/docs/00000000001633679892454 8BbN5). Students should familiarize themselves with the Policy.

12. Others

Nil

14 August 2025