

THE EDUCATION UNIVERSITY OF HONG KONG
Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Language Studies
Programme QF Level	: 5
Course Title	: Literature and Film
Course Code	: LIT4056
Department	: Department of Literature and Cultural Studies (LCS)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Course Level	: 4

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"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

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 examines storytelling techniques in films and literature in print. It focuses on crucial aspects of literary elements, such as plot, themes, characterization and narrative structure, as well as elements of the film language. With the help of theories of film adaptation introduced, students will read and respond critically to ‘the same story’ presented in the two different media.

2. Course Intended Learning Outcomes (CILOs)

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

- CILO₁ Write critically about the similarities and differences between literary texts and cinematic adaptations;
- CILO₂ Demonstrate the knowledge of critical concepts (e.g. plot, setting, characterization, points of view) and utilize key concepts for film analysis (e.g. camera angles, mise-en-scene, lighting, and sound effects);
- CILO₃ Evaluate and comment on different directors’ interpretations of texts, market and studio concerns, and the changes made upon adaptation; and
- CILO₄ Synthesize the knowledge of critical reading and film viewing and apply such knowledge to their own filming project.

3. Course Intended Language Learning Outcomes (CILLOs)

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

- CILLO₁ Demonstrate sensitivity to textual features in writing;
- CILLO₂ Develop appropriate skills in writing, presentation, critical thinking and expressing ideas through basic cinematic language; and
- CILLO₃ Present research findings in various course assignments effectively.

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

Course Content	CILOs/ CILLOs	Suggested Teaching & Learning Activities
● Teaching core concepts as starting points for the reading of literary texts, including plot, characterization, point of view, narrative structure and setting.	CILO _{1,2} CILLO _{1,2}	Lectures, tutorials, in-class discussions.
● Teaching core concepts of film language, such as lighting, camera angles, editing, use of music and sounds.	CILO _{1,2} CILLO _{1,2}	Lectures, tutorials, in-class discussions.
● Film analysis	CILO _{1,2,3} CILLO _{1,2}	Showing and interpretation of film clips.

<ul style="list-style-type: none"> Teaching core concepts of adaptation theories through a close reading of film clips and literary excerpts. 	<i>CILO_{1,2,3}</i> <i>CILLO_{1,2}</i>	Showing of film clips, guided literary reading in tutorials followed by class discussions.
<ul style="list-style-type: none"> Knowing the directors' justifications on changes upon adaptation. 	<i>CILO₃</i> <i>CILLO_{1,2}</i> <i>(etc.)</i>	Lectures, tutorials, reading interviews and reviews (available in print or online) in-class discussions.

5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) A SWAY e-portfolio consisting informal and formal summative assessments throughout the course. <ul style="list-style-type: none"> Reading response (300 words) x 2 (10% x 2) Midterm quiz (1,000 words) (30%) Group reporting (10-15 minutes) (20%) 	70%	<i>CILO_{1,2,3}</i>
(b) Final Project Criticism of an Adapted Work. The students are given the option to write a paper individually, or to do a video project (either a talk show or video essay) in groups, maximum of three members.	30%	<i>CILO_{1,2,3,4}</i> <i>(etc.)</i>

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)

Nil

Suggested Texts

Literary texts and films selected are subject to the lecturer's research expertise and preference. Given below is a tentative list and the lecturer is expected to include three to four works for close analysis:

Literary texts in print:

Cunningham, Michael. (1999). *The Hours*. London: Fourth Estate.
 Forster, E. M. (1977). *A Room with a View*. London: Edward Arnold.
 Martel, Yann. (2002). *Life of Pi: A Novel*. England: Canongate.
 Ondaatje, Michael. (1992). *The English Patient*. London: Bloomsbury.
 Proulx, Annie. (2005). *Brokeback Mountain*. New York: Scribner.
 Schlink, Bernhard. (1998). *The Reader* (C. Janeway, Trans.). New York: Vintage Books.
 Shakespeare, William, Gill, Roma ed. (1994). *King Lear*. Oxford: Oxford University Press.
 Stoker, Bram. (2009). *Dracula*. Melbourne: Brolga Classic.
 Swarup, Vikas. (2005). *Q & A: A Novel*. New York: Scribner.
 Zhang, Ailing. (2007). *Lust, Caution and Other Stories / Eileen Chang*. (J. Lovell, Trans.). London: Penguin.

Films:

A Room with a View (1986, dir. James Ivory)
Brokeback Mountain (2005, dir. Ang Lee)
Dracula (1992, dir. Francis Ford Coppola)
Life of Pi (2012, dir. Ang Lee)
Lust, Caution (2007, dir. Ang Lee)
Ran (1985, dir. Akira Kurosawa)
Slumdog Millionaire (2008, dir. Danny Boyle)
The English Patient (1996, dir. Anthony Minghella)
The Hours (2002, dir. Stephen Daldry)
The Reader (2008, dir. Stephen Daldry)

8. Recommended Readings

Aebischer, Pascale et al., eds. (2003). *Remaking Shakespeare: Performance Across Media, Genres and Cultures*. New York: Palgrave Macmillan.
 Aragay, Mireia, ed. (2005). *Books in Motion: Adaptation, Intertextuality, Authorship*. Rodopi.
 Bluestone, George (1957, 2003). *Novels into Film: The Metamorphosis of Fiction into Cinema*. The Johns Hopkins University Press.
 Boyum, Joy Gould. (1985). *Double Exposure: Fiction into Film*. New York: New American Library.
 Buchanan, Judith. (2005). *Shakespeare on Film*. Longman-Pearson. Cancalon, Elaine D. and Antoine Spacagna, eds.(1994) *Intertextuality in Literature and Film*. Gainesville: UP of Florida.
 Cardwell, Sarah. (2002). *Adaptation Revisited: Television and the Classic Novel*. Manchester University Press.
 Cartelli, Thomas and Katherine Rowe. (2007). *New Wave Shakespeare on Screen*. Polity Press.
 Cartmell, Deborah & Wheledan, Imelda, ed. (1999). *Adaptations: From Text to Screen, Screen to Text*. New York and London: Routledge.
 Corrigan, Timothy, ed. (1998) *Film and Literature: An Introduction and Reader*. Pearson Education.
 Elliott, Kamilla. (2003). *Rethinking the Novel/Film Debate*. Cambridge University Press.

- Geraghty, Christine. (2008). *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Rowman & Littlefield.
- Giddings, Robert, K. Selby, and Chris, Wensley. (1990). *Screening the Novel: The Theory and Practice of Literary Dramatization*. Basingstoke: Macmillan.
- Glavin, John, ed. (2003). *Dickens on Screen*. Cambridge University Press.
- Hill, John et al, eds. (2000). *Film Studies: Critical Approaches*. London: Oxford University Press.
- Hutcheon, Linda. (2006). *A Theory of Adaptation*. Routledge.
- Kaplan, E. Ann. (1996). *Looking for the Other: Feminism, Film and the Imperial Gaze*. New York & London: Routledge.
- Kaplan, E. Ann. (2000). *Feminism and Film*. London: Oxford University Press.
- Kranz, David L. and Mellerski, Nancy, eds. (2008). *In/Fidelity: Essays on Film Adaptation*. Cambridge Scholars Press.
- Leitch, Thomas. (2007). *Film Adaptation and Its Discontents: from 'Gone with the Wind' to 'The Passion of the Christ'*. The Johns Hopkins University Press.
- Lothe, Jacob. (2000). *Narrative in Fiction and Film*. London: Oxford University Press.
- MacFarlane, Brian. (1996). *Novels Into Film: An Introduction to the Theory of Adaptation*. London: Oxford University Press.
- McDougal, Stuart Y. (1985). *Made into Movies: From Literature to Film*. New York: Holt, Rinehart and Winston.
- Naremore, James. (2000). *Film Adaptation*. Rutgers University Press.
- Penley, Constance. (1988). *Feminism and Film Theory*. New York & London: Routledge.
- Raengo, Alexandra. (2004). *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. London: Blackwell.
- Ruppert, Jeanne, ed. (1994). *Gender: Literary and Cinematic Representation*. Gainesville: UP of Florida.
- Sanders, Julie (2006). *Adaptation and Appropriation*. Routledge.
- Stam; Raengo, Alessandra, eds. (2005). *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Blackwell.
- Troost, L. and Greenfield, S. eds. (2001). *Jane Austen in Hollywood*. The University Press of Kentucky.
- Welsh, James M. and Lev, Peter, eds. (2007). *The Literature/Film Reader: Issues of Adaptation*. Scarecrow.

9. Related Web Resources

<http://guides.library.utoronto.ca/content.php?pid=347657&sid=2916590>
<http://www.adaptationstudies.org/>
<http://www.hollywoodlitsales.com/cf/journal/dspJournal.cfm?intID=2766>
http://www.filmeducation.org/resources/secondary/topics/shakespeare_on_film/adaptation/
<http://www.lib.berkeley.edu/MRC/LiteratureVid.html>

10. Related Journals

Adaptation
Journal of Adaptation in Film and Performance
Literature/Film Quarterly

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/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

12. Others

Nil

14 August 2025