

## **B.A. (Honours) in Contemporary English Studies**

<b>Course Title</b>	: Asian Voices in English (Fiction & Film)
<b>Course Code</b>	: ENG3264
<b>Recommended Study Year</b>	: 3 <sup>rd</sup> or 4 <sup>th</sup> Year
<b>No. of Credits/Term</b>	: 3
<b>Mode of Tuition</b>	: Lecture-tutorial mode
<b>Class Contact Hours</b>	: 2-hour lecture per week 1-hour tutorial per week
<b>Category</b>	: Discipline Elective (Contemporary Literary Strand)
<b>Prerequisite(s)</b>	: Nil
<b>Co-requisite(s)</b>	: Nil
<b>Exclusion(s)</b>	: Nil
<b>Exemption Requirement(s)</b>	: Nil

### **Brief Course Description**

This course is designed to present a number of printed fiction or non-fiction texts and films written in English by Asian writers and to encourage cross-media and cross-cultural analysis of the two creative modes of expression. The aim is to provide a stimulating and innovative approach to the voices of Asians and Asia expressed through the English language. The course exposes students to selected novels and films, but does not deal specifically with filmic or fictional adaptation.

### **Aims**

The course aims to acquaint students with representative contemporary fiction and non-fiction texts in printed and film form written by Asian writers in English. The general intention of the course is to inculcate empathy and also critical evaluation in students towards the aims and purposes of the text producers, whether individual, in the case of printed fiction and non-fiction, or collaborative, in the case of film texts. It also encourages them to consider aspects of various Asian diaspora experiences and issues surrounding multi-culturalism, as well as problems of colonialism, post-colonialism, gender etc.

### **Learning Outcomes**

The course learning outcomes are based on the expectation that participating students will:

1. Become aware of and sensitive to the different characteristics of fiction and film as distinct genres with narrative features, and explore how they may represent issues of contemporary interest in the Asian world and beyond;
2. Show clear understanding of the roles of fiction and film in accessing social and cultural issues associated with being Asian in a new, global world order;
3. Display sensitivity to the socio-cultural themes and concerns of individual texts or films and to relate these to other texts or films;
4. Demonstrate skills of analysis required to make meaningful comparisons between film and fiction;
5. Demonstrate the skills of writing critically about texts and films.

## Indicative Contents

1. Theories of fiction and film and their inter-relationship as narrative;
2. Asian voices in fiction: an historical overview;
3. Asia in film and Asian film: an historical overview;
4. Presentation of *Evanescent Isles* (for example) and assigning tasks to students;
5. Presentation of *The Wedding Banquet* (for example) and assigning tasks;
6. Themes and issues that link or differentiate book and film (student presentations);
7. Presentation of *East-West* (for example) and assigning tasks;
8. Presentation of *Monsoon Wedding* (for example) and assigning tasks;
9. Themes and issues that link or differentiate book and film (student presentations).

## Teaching Method

An introductory lecture(s) will provide a framework in which specific analyses of novels or films will be set in the tutorials. During the initial two weeks of the course, students will be assigned the reading and screening of the chosen texts and films. Students will be assigned particular tasks in preparation for the tutorials. Students will be required to ‘lead’ the tutorials and to explore and present their views to the group, based on the tasks that have been assigned; these tasks will require analysis of both book and film in a comparative way. Class time will not be used to screen films in their entirety, though it is expected that samples of relevance will be excerpted for discussion and commentary.

## Measurement of Learning Outcomes

Students’ progress towards the learning outcomes outlined above will be measured by continuous assessment on the students’ engagement with the lectures, tutorial discussions, readings, presentations and written assignments. Students’ knowledge of the selected texts will be assessed by a final examination at the end of term.

No.	Assessment Method	Learning Outcome
1	One film essay/blog on 2 selected films	1, 3, 5
2	One term paper	1, 2, 5
3	Two collaborative oral presentations and seminar activities	3, 4
4	One text commentary	4, 5
5	One essay	2, 3, 5

## Assessment

Continuous Assessment: 60%

- One film essay/blog on 2 selected films (20%)
- One term paper (20%)
- Two collaborative oral presentations and seminar activities (20%)

Final Examination: 40%

- One text commentary (20%)
- One essay (20%)

## Required Readings (Sample)

The tutor will select 3 films and 3 printed texts for intensive study; other texts and films may be assigned for additional reference, or chosen on an individual basis (NOTE: students will be asked to select at least ONE fiction or non-fiction own-choice reader to be read across the 14 weeks of the course at any time). The film essay/.blog may be based on any TWO films from the list below, depending on availability. There follows a sample list, from which texts have been and will be selected. Please note that the bolded texts have been selected for special focus on this term's course. An extra text should be chosen as evidence of broader reading and for the second oral presentation and the term paper.

### Non-Fiction:

- Arundhati Roy, *The Algebra of Infinite Justice*
  - Hanif Kureishi, *The Word and the Bomb and Other Writings*
  - Aung San Suu Kyi, *Freedom from Fear*
  - Xu Xi, *Evanescent Isles – From My City-Village* (non-fiction essays, 2008)

### Fiction/ Poetry/Drama:

- R.K. Narayan, *The Painter of Signs* (fiction)
- Salman Rushdie, *East, West* (fiction)
  - Ha Jin, *In the Pond* (fiction); *Ocean of Stories* (fiction)
  - Kazuo Ishiguro, *An Artist of the Floating World* (fiction); *A Pale View of Hills* (fiction)
- David Henry Hwang, *M Butterfly* (drama)
  - Maxine Hong Kingston, *The Woman Warrior* (fiction)
- Xu Xi, *History's Fiction* (fiction)
- Agnes Lam, *Water Wood Pure Splendour* (poetry)
  - Vikram Seth: *Three Chinese Poets* and *All You Who Sleep Tonight* (poetry, 1990 and 1992)
- Anita Desai, *Fasting, feasting* (fiction)

### Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.