

City University of Hong Kong
Course Syllabus

offered by Department of English
with effect from Semester A 2020 / 2021

Part I Course Overview

Course Title:	Fantasy and Literature
Course Code:	EN6513
Course Duration:	1 semester
Credit Units:	3
Level:	P6
Proposed Area: <i>(for GE courses only)</i>	<input type="checkbox"/> Arts and Humanities <input type="checkbox"/> Study of Societies, Social and Business Organisations <input type="checkbox"/> Science and Technology
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: <i>(Course Code and Title)</i>	Nil
Precursors: <i>(Course Code and Title)</i>	Nil
Equivalent Courses: <i>(Course Code and Title)</i>	Nil
Exclusive Courses: <i>(Course Code and Title)</i>	Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

The course examines fantasy as a literary genre that brings literature into conversation with myth, science, technology, philosophical speculation, and the supernatural. Through a representative selection of texts from different periods and cultures, the course examines common themes, story structures, and conventions of fantasy literature. In addition, attention will be paid to social and historical contexts and to how the texts studied respond to and pose questions about the cultures from which they emerge. This course will explore how fantasy literature: imagines utopian and dystopian societies; speculates about the role of technology in human cultures; investigates humans' relationship to the natural and supernatural world; and poses questions relating to gender, class, and race. Students will have an opportunity to apply their knowledge in discussions, written responses, and a creative project.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Analyze fantasy as a unique literary genre that has developed over time and in various cultures.		X		
2.	Identify the formal elements of fantasy genres, such as story structure, characterization, literary devices, and narrative perspective.			X	
3.	Examine the social and cultural contexts informing fantasy genres.		X		
4.	Evaluate and synthesize the themes, techniques, and influences of emblematic fantasy writers and filmmakers.			X	
5.	Apply and develop critical thinking, written and oral expression, and techniques of textual analysis.		X	X	X
6.	Produce a creative group project on the topic of fantasy and literature.		X	X	X
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
	Interactive, multimedia lectures about key concepts related to fantasy in English Literary Studies	X		X				
	Assigned readings related to fantasy and literature	X	X		X			
	Workshops, in-class writing, and discussions related to fantasy and literature	X		X	X	X		
	Short written responses and final research paper	X	X	X	X	X		
	Group presentation on assigned topics				X	X	X	

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Critical Essays Students will be asked to write short written responses to readings and a final research paper	X	X	X	X	X		40 %	
Class Discussions, Workshops, and In-class writing		X		X	X		20 %	
Creative Group Project Students are required to work in groups to produce a creative project on a topic of their choice				X	X	X	40 %	
Examination: _____% (duration: _____, if applicable)								

* The weightings should add up to 100%.

100%

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Critical Essays	(i) Creative and critical thinking	Excellent skills of critical explication and analysis are demonstrated in writing tasks. Demonstrates excellent ability to read and respond to multiple sources and synthesize key information. Demonstrates exemplary ability to think creatively, formulating independent ideas and often taking risks.	Good skills of critical explication and analysis are demonstrated in writing tasks. Demonstrates good ability to read and respond to multiple sources and synthesize most of the key information. Demonstrates ability to think creatively, with some divergent thinking applied.	Some evidence of critical explication and analysis skills are demonstrated in writing tasks. Demonstrates some comprehension of sources, responds to some of the main ideas, and synthesizes some basic information. Some ability to think creatively is shown.	Weak critical explication and analysis skills are demonstrated in the writing tasks. Little evidence that sources were comprehended, with little or no synthesis of ideas. Little imagination used in the completion of the task.	Fails to show critical explication or analysis skills in the writing tasks. Little or no evidence of having read or comprehended sources. No attempt to think creatively.
	(ii) Fluency with academic writing conventions	Demonstrates excellent ability to apply the conventions of academic writing. Uses quotes properly and in a highly effective way. Excellent coherence and structure. Style and tone of writing is highly appropriate for the genre and intended audience.	Demonstrates good ability to apply the conventions of academic writing. Uses quotes properly and in a mainly effective way. Good coherence and structure. Style and tone of writing is suitable for the genre and intended audience.	Demonstrates adequate ability to apply the conventions of academic writing. Use of quotes may be inaccurate, awkward or ineffective. Coherence and structure may be inconsistent. Style and tone of writing may be erratic but show some evidence of being suited to the genre and/or intended audience.	Demonstrates little ability to apply the conventions of academic writing. There may be a misuse or overuse of quotes. Use of coherence and cohesive devices may be problematic; meaning may not be clear and requiring re-reading. Style and tone of writing is not appropriate for the genre or intended audience.	Fails to apply the conventions of academic writing or does not complete the task. Misuse of quotes or failure to cite sources properly. Fails to use organizational and cohesive devices to make meaning. Style and tone fail to follow conventions of the genre or appeal to intended audience.

	(iii) Language use	Demonstrates excellent grammatical/lexical range, accuracy, and idiomacy. Choice of lexicogrammatical forms is usually appropriate and effective.	Demonstrates good grammatical/lexical range, accuracy, and idiomacy. Lexicogrammatical forms are generally appropriate and effective and exceptions generally do not affect comprehensibility.	Demonstrates adequate grammatical/lexical range, accuracy, and idiomacy. Some inappropriate or ineffective lexicogrammatical forms may limit comprehensibility to a minor extent.	Unable to use linguistic resources to complete the task and relies on extremely limited grammar and lexis. Frequent lexicogrammatical inaccuracies seriously affect comprehensibility.	Fails to use language effectively. Frequent lexicogrammatical inaccuracies result in a largely incomprehensible text.
2. Class discussions, workshops, and in-class writing	(i) Participation and collaboration	Very active class participation; shows consistent evidence of having completed reading assignments; makes frequent and insightful contributions to class discussions; and participates actively and conscientiously in group work.	Active class participation; shows evidence of having completed reading assignments; makes some contributions to class discussions; and participates actively in group work.	Moderately active class participation; shows evidence of having completed most of the reading assignments; makes infrequent contributions to class discussions; and participates somewhat passively in group work.	Not very active class participation; shows little evidence of having completed reading assignments; makes scant contributions to class discussions; and participates reluctantly in group work.	Poor class participation; shows no evidence of having completed reading assignments; makes rare or no contributions to class discussions; and participates unwillingly or not at all in group work.
3. Creative Group Project	(i) Knowledge of subject	Demonstration of subject knowledge is exemplary, with evidence of in-depth research and enquiry and adept application of concepts related to the proposed project.	Demonstration of subject knowledge is good, with evidence of sufficient research and enquiry and good application of concepts related to the proposed project.	Demonstration of subject knowledge is adequate, with some evidence of research and enquiry and attempts made to apply concepts related to the proposed project.	Demonstration of subject knowledge is weak, with little evidence of research, enquiry, or application of concepts related to the proposed project.	Very little or no evidence demonstrated of subject knowledge, research or application of concepts related to proposed project or fails to complete task.
	(ii) Collaborative learning	Excellent cohesive team that works	Good cohesive team that works	Adequately cohesive teamwork, though	Little evidence of effective collaborations and	No evidence of teamwork due to

		collaboratively, energetically, and effectively to meet deadlines. All team members highly engaged.	collaboratively to meet deadlines. Most team members highly engaged.	some deadlines may have been missed. Some members are unengaged.	deadlines may have been missed. Some team members not contributing.	lack of participation or non-attendance.
	(iii) Creative thinking	Demonstrates exemplary ability to think creatively, often taking risks and thinking independently. Spoken and visual story-telling devices and/or persuasive communication skills are used in highly imaginative and effective ways	Demonstrates good ability to think creatively, taking some risks taken and with some divergent thinking applied. Spoken and visual story-telling devices and/or persuasive communication skills are used in mainly effective ways.	Demonstrates adequate ability to think creatively, taking a few risks which may not always be successful. Spoken and visual story-telling devices and/or persuasive communication skills are used in sometimes effective ways.	Demonstrates weak ability to think creatively, taking little risk. Spoken and visual story-telling devices and/or persuasive communication skills are poorly deployed.	Demonstrates little ability to think creatively, with no risks taken or divergent thinking applied. Spoken and visual story-telling devices and/or persuasive communication skills are used ineffectively or not at all.
	(iv) Fluency in written, spoken and visual languages	Combines written texts and visual images together in sophisticated and effective ways that support the overall purpose of the project. Excellent coherence and structure. Demonstrates excellent grammatical/lexical range, accuracy, idiomaticity, and fluency.	Combines written text and visual images in mainly effective ways. Good coherence and structure. Demonstrates good grammatical/lexical range and accuracy, idiomaticity, and fluency.	Uses written text and visual images in sometimes effective ways. Adequate coherence and structure. Demonstrates adequate grammatical/lexical range, accuracy, idiomaticity, and fluency.	Use of written text and visual images is incoherent and/or ineffective. Problematic organization and use of cohesive devices where meaning is not clear. Unable to use linguistic resources to complete the task and relies on extremely limited grammar and lexis.	Fails to incorporate written text and visual images effectively. Fails to use organizational and cohesive devices to make meaning or fails to complete the task.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Fantasy; speculative fiction; science fiction; technology in literature; supernatural in literature; youth fiction.

2.1 Compulsory Readings (final reading list to be decided by instructor)

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	H. Rider Haggard, <i>She</i> (1887)
2.	H.G. Wells, <i>The Island of Doctor Moreau</i> (1896)
3.	James Hilton, <i>Lost Horizon</i> (1933)
4.	J. R. R. Tolkien, <i>The Hobbit</i> (1937)
5.	Philip K. Dick, <i>Do Androids Dream of Electric Sheep?</i> (1968)
6.	Ursula Le Guin, <i>The Dispossessed: An Ambiguous Utopia</i> (1974)
7.	Octavia Butler, <i>Parable of the Sower</i> (1993)
8.	Margaret Atwood, <i>Oryx and Crake</i> (2003)
9.	Suzanne Collins, <i>The Hunger Games</i> (2008)
10.	Kim Stanley Robinson, <i>2312</i> (2012)
11.	Haruki Murakami, "Kino" (2015)
12.	Ridley Scott, <i>Blade Runner</i> (1982)
13.	Hayao Miyazaki, <i>Nausicäa of the Valley of the Wind</i> (1984)

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Kathryn Hume. (1984) <i>Fantasy and Mimesis: Responses to Reality in Western Literature</i> . Routledge.
2.	Susan Napier. (2005) <i>The Fantastic in Modern Japanese Literature: The Subversion of Modernity</i> . Routledge.
3.	Brian Stableford. (2009) <i>Narrative Strategies in Science Fiction and Other Essays on Imaginative Fiction</i> . Borgo Press.
4.	Ursula K. Heise. (2019). "Science Fiction and the Time Scales of the Anthropocene." <i>ELH</i> 86, no. 2: pp. 275-304