

THE EDUCATION UNIVERSITY OF HONG KONG
Course Outline

Part I

Programme Title	: Bachelor of Education (Honours) (English Language)
Programme QF Level	: 5
Course Title	: Creative Writing
Course Code	: LIT3046
Department	: Department of Literature and Cultural Studies (LCS)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Course Level	: 3

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 will introduce students to creative writing in English with a particular emphasis on the poetry and short story genres. It will use creative writing to help participants develop a more expressive and imaginative use of language whilst also looking at some of the formal aspects of writing verse and short narratives in English. After learning the forms, students are encouraged to experiment with them and develop their own innovative writing practices.

2. Course Intended Learning Outcomes (CILOs)

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

- CILO₁ Compose verse that shows an understanding of formal and informal approaches, showing an understanding of the rhymed and stress timed nature of much English poetry;
- CILO₂ Express themselves in poetry in a manner that shows an understanding of common poetic devices and of common contemporary rhetorical structures and free forms;
- CILO₃ Convey a sense of 'voice' and 'perspective' in dialogue, narration and place description; and
- CILO₄ Apply the short story / flash fiction genre with a sense of its structure and purpose.

3. Course Intended Language Learning Outcomes (CILLOs)

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

- CILLO₁ Use the appropriate literary concepts to compose poems, flash fiction and short stories.

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

Course Content	CILOs/ CILLOs	Suggested Teaching & Learning Activities
<ul style="list-style-type: none">The analysis of various poetic forms, including haikus, ghazals, quatrains and pantoums, followed by writing and reinventing these forms.	CILO ₁ CILLO ₁	Workshops, blended discussions of drafts with readings and performance.
<ul style="list-style-type: none">Identifying poetic devices in published verse (e.g. metaphor, simile, metonymy, alliteration, assonance, allusion etc.).The analysis of some modern poetic genres in English as the observation of an event and a reflection upon it.	CILO ₂ CILLO ₁	Workshops: brainstorming activities, group/chain composing, use of objects to stimulate reflection, critical discussion, automatic writing, reading and discussion of drafts.

<ul style="list-style-type: none"> How to write formal and informal verse to express one's own interests, observations and inspirations. 		
<ul style="list-style-type: none"> Reading examples of English short stories/ flash fiction and identifying their generic and rhetorical feature. 	<i>CILO₃</i>	Short story reading, workshops with an analytic discussion of text.
<ul style="list-style-type: none"> Representing speech as writing, short story writing and mutual criticism. 	<i>CILO₄</i> <i>CILLO₁</i> (etc.)	Workshops, readings and discussion of drafts.

5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) Mid-course submission of a piece of creative work in progress generated by a writing prompt given in class, accompanied by a written account of 600 words about how the work demonstrates aspects of the writing craft taught in class.	20%	<i>CILO_{3,4}</i> <i>CILLO₁</i>
(b) A short presentation of end-of-course creative portfolio and a short reading of major works from it. Time of presentation depends on the actual class size in each offering.	10%	<i>CILO_{1,2}</i> <i>CILLO₁</i>
(c) A creative portfolio that consists of <ul style="list-style-type: none"> 8 pages of quality creative works (40%), A corresponding early draft of each piece of creative work included in the portfolio (5%), A reflection of at least 800 words about the editing process (20%), Evidences of five pieces of peer commentary offered to other classmates' works during class workshops (5%). 	70%	<i>CILO_{1,2,3,4}</i> <i>CILLO₁</i> (etc.)

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)

There will be no required text. Instructors will prepare handouts for students and make them available for downloading on Moodle.

8. Recommended Readings

- Addonizio, K. (2009). *Ordinary genius: a guide for the poet within*. New York and London: W.W. Norton & Company.
- Benh, R. (1992). *The practice of poetry: writing exercises from poets who teach*. New York: William Morrow Paperbacks.
- Boland, E. and Strand, M. (eds). (2001). *The making of a poem: a Norton anthology of poetic forms*. New York: W.W. Norton & Company.
- Burroway, J. (2003). *Writing fiction: a guide to narrative craft*. New York: Longman.
- Chang, T., Handal, N. and Shankar, R. (eds). (2008). *Language for a new century: contemporary poetry from the Middle East, Asia, and beyond*. New York: W.W. Norton & Co.
- Clements, B. and Dunham, J. (eds) (2009). *An introduction to the prose poem*. S.I.: Firewheel Editions.
- Donald, M. (2012). *Writing 21st century fiction: high impact techniques for exceptional storytelling*. Cincinnati, OH: Writer's Digest Books.
- Doty, M. (2010). *The art of description: world into word*. Minneapolis, Minn.: Graywolf Press.
- Friebert, S. and Young, D. (eds). (1995). *Models of the universe: an anthology of the prose poem*. Oberlin, OH: Oberlin College Press
- Fussell, P. (1979). *Poetic meter & poetic form*. New York: Random House.
- Gardner, J. (1985). *The art of fiction: notes on craft for young writers*. New York: Vintage Books.
- Gerke, J. (2010). *Plot versus character: a balanced approach to writing great fiction*. Cincinnati, OH: Writer's Digest Books.
- Goodman, R. (2008). *The soul of creative writing*. New Brunswick, N.J.: Transaction Publishers.
- Harper, G. (2008). *Creative writing guidebook*. London: Continuum.
- Hirshfield, J. (1998). *Nine gates: entering the mind of poetry, essays*. New York: harper Perennial.
- Hoagland, T. (2006). *Real Sofistikashun: essays on poetry and craft*. Saint Paul, Minnesota: Graywolf Press.
- Longenbach, J. (2008). *The art of the poetic line*, Saint Paul, Minn.: Graywolf.
- Lukeman, N. (2002). *The plot thickens: 8 ways to bring fiction to life*. New York: St. Martin's Griffin.
- May, S. (2007). *Doing creative writing*. New York: Routledge.
- Milosz, C. (1998). *A book of luminous things: an international anthology of poetry*. New York: Harcourt Brace & Co.
- Mashi, T. L. (ed.) (2009). *The Rose Metal Press field guide to writing flash fiction: tips from respected writers, editors, and teachers*. Brookline, Mass.: Rose Metal Press.
- Moore, D. W. (ed.) (2012). *The Rose Metal Press field guide to writing flash nonfiction: advice and essential exercises from respected writers, editors, and teachers*. Brookline, Mass.: Rose Metal Press.
- Morely, D. (2007). *The Cambridge introduction to creative writing*. Cambridge: Cambridge University Press.

- Morley, D. and Neilsen, P. (eds) (2012). *The Cambridge companion to creative writing*. Cambridge: Cambridge University Press.
- Nuernberger, K. and Zeller, M.J. (2024). *Advanced poetry: a writer's guide and anthology*. London, New York: Bloomsbury Academic.
- Pinsky, R. (1998). *The sounds of poetry: a brief guide*. New York: Farrar, Straus and Giroux.
- Rekdal, P. (2024). *Read toads, imaginary gardens: on reading and writing poetry forensically*. New York: W.W. Norton & Company.
- Rzicznek, F.D. and McDowell, G. L. (eds). (2013). *The Rose Metal Press field guide to prose poetry: contemporary poets in discussion and practice*. Brookline, Mass.: Rose Metal Press.
- Sandford, L. (2007). *Writing poetry from the inside out: finding your voice through the craft of poetry*. Naperville, Ill.: Sourcebooks.
- Sellers, H. (2008). *The practice of creative writing: A guide for students*. Boston: Bedford St Martins.
- Shapard, R. and Thomas, J. (eds). (2007). *New sudden fiction: short-short stories from American and beyond*, New York: W.W. Norton & Co.
- Spaar, L.R. (2013). *The hide-and-seek muse: annotations of contemporary poetry*. Chester, CT.: Drunken Boat.
- Steele, A. (ed.) (2003). *Writing fiction: the practical game from New York's acclaimed creative writing school*. New York: Bloomsbury.
- Thomas, J. and Shapard, R. (eds). (2006). *Flash fiction forward: 80 very short stories*. New York: W.W. Norton & Co.
- Wooldridg, S.G. (1997). *Poemcrazy: freeing your life with words*. New York: Broadway Books.
- Young, D. (2010). *The art of recklessness: poetry as assertive force and contradiction*. Minneapolis, Minn.: Graywolf Press.

9. Related Web Resources

Creative Writing Community:
<http://www.writing.com/>
 Fiction Writing:
<http://fictionwriting.about.com/>
 Poetry Foundation:
www.poetryfoundation.org

10. Related Journals

New Writing. The International Journal for the Practice and Theory of Creative Writing
Journal of Writing in Creative Practice
 Literary journals:

- *The Paris Review*
- *Indiana Review*
- *Brevity*
- *Nano Fiction*
- *Ninth Letter*
- *Gulf Coast*

- *Hayden's Ferry Review*
- *Poetry London*
- *Asian American Literary Review*
- *Poetry*
- *American Poetry Review*

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