

**THE EDUCATION UNIVERSITY OF HONG KONG**  
**Course Outline**

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**Part I**

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

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**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 Undergraduate, Taught Postgraduate 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 the 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:*

- CILO<sub>1</sub> 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;
- CILO<sub>2</sub> Express themselves in poetry in a manner that shows an understanding of common poetic devices and of common contemporary rhetorical structures and free forms;
- CILO<sub>3</sub> Convey a sense of ‘voice’ and ‘perspective’ in dialogue, narration and place description; and
- CILO<sub>4</sub> 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:*

- CILLO<sub>1</sub> 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"><li>● The analysis of various poetic forms, including haikus, ghazals, quatrains and pantoums, followed by writing and reinventing these forms.</li></ul>	CILO <sub>1</sub> CILLO <sub>1</sub>	Workshops, blended discussions of drafts with readings and performance.
<ul style="list-style-type: none"><li>● Identifying poetic devices in published verse (e.g. metaphor, simile, metonymy, alliteration, assonance, allusion etc.).</li></ul>	CILO <sub>2</sub> CILLO <sub>1</sub>	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"> <li>● The analysis of some modern poetic genres in English as the observation of an event and a reflection upon it.</li> <li>● How to write formal and informal verse to express one's own interests, observations and inspirations.</li> </ul>		
<ul style="list-style-type: none"> <li>● Reading examples of English short stories/ flash fiction and identifying their generic and rhetorical feature.</li> </ul>	<i>CILO<sub>3</sub></i>	Short story reading, workshops with an analytic discussion of text.
<ul style="list-style-type: none"> <li>● Representing speech as writing, short story writing and mutual criticism.</li> </ul>	<i>CILO<sub>4</sub></i> <i>CILLO<sub>1</sub></i> <i>(etc.)</i>	Workshops, readings and discussion of drafts.

## 5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) Students have to submit a written account of at least 600 words on the sequencing of <u>seven</u> published poems as if they were going to include them in the portfolio. The account has to be written in consideration of the theme, tone, aesthetics, and other poetic concerns.	20%	<i>CILO<sub>3,4</sub></i> <i>CILLO<sub>1</sub></i>
(b) A short presentation of their working portfolio and reading of major works in 5 minutes.	10%	<i>CILO<sub>1,2</sub></i> <i>CILLO<sub>1</sub></i>
(c) Writing portfolio that MUST consist of <ul style="list-style-type: none"> <li>➤ 10 pages of quality creative works (poems and prose combined)</li> <li>➤ earlier drafts of all works included</li> <li>➤ a reflection of 600 words on the process of revision, and</li> <li>➤ evidences of peer commentary. The mark allocation of each component is 40%, 5%, 20% and 5% respectively.</li> </ul>	70%	<i>CILO<sub>1,2,3,4</sub></i> <i>CILLO<sub>1</sub></i> <i>(etc.)</i>

## 6. Required Text(s)

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

## 7. 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 Burnswick, 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.
- Pinsky, R. (1998). *The sounds of poetry: a brief guide*. New York: Farrar, Straus and Giroux.
- 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-peek 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.

## 8. Related Web Resources

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

## 9. 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*

## 10. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

## **11. Others**

Nil

7 March 2018