



## The Hong Kong Polytechnic University

### Subject Description Form

<b>Subject Code</b>	ELC1C03
<b>Subject Title</b>	<b>Creative Writing in English</b>
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	None
<b>Objectives</b>	<p>The course aims</p> <ol style="list-style-type: none"><li>1. to provide the theoretical knowledge and language skills necessary for students to be able to critically appreciate classical and modern creative writing, and to develop their creative writing potential;</li><li>2. cultivate creative thinking and critical literacy with a view to expanding students' intellectual capacity beyond their disciplinary domain through practicing creativity and critical thinking;</li><li>3. enhance literacy skills of students by cultivating a deep interest among students in the power of the English language for creation of knowledge and the greater realisation of their intellectual potential through analysing works of local and international writers and their perspectives on life.</li><li>4. fulfil the PolyU's Reading and Writing Requirements</li></ol>
<b>Intended Learning Outcomes</b> <i>(Note 1)</i>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"><li>a) analyse creative works from the major genres of creative writing including fiction, poetry, creative non-fiction and drama</li><li>b) produce original examples of creative writing that demonstrate an understanding of text from various genres</li></ol>



	c) critically review and revise drafts, and effectively apply skills of revision, editing and proof-reading	
<b>Subject Synopsis/ Indicative Syllabus</b>  <i>(Note 2)</i>	<p>The subject will motivate and actively encourage students to explore their talent in creative writing. Students will learn techniques for writing poetry, fiction and drama while also nurturing their ability to ‘think outside the box’, to see new meanings in the everyday, mundane and apparently ordinary reality. Through this process, students may be able to contemplate a career as professional writers (journalists, editors, poets, translators of creative works, etc.).</p> <p>The subject will cover the following:</p>	
	Lecture (1 hr)	Workshop (2 hrs)
	Week 1  I. Introduction to the course including reading and writing requirements  II. A brief overview of major literary and creative themes and genres	Starting an online creative writing portfolio  Free writing and critique  Introduction to workshops
	Week 2  III. Writers’ tools - Techniques in creative writing - an introduction (for example) <ul style="list-style-type: none"> <li>• Alliteration, sibilance, assonance and consonance and other poetic devices</li> <li>• Plot, character, voice and other prose writing techniques</li> <li>• Imagery humour, hyperbole</li> </ul>	Workshops each week will focus on at least two of the three activities below in any order.  1. Identification of the author’s use of various techniques while critiquing creative works with teachers and peers
	Week 3-5  IV. Poetry  Themes, tools and techniques	3. Sharing own and critiquing peers’ work related to genres/tools explored in lectures
	Week 6 - 9 (Assessment 1 in Week 7)  V. Creative fiction  Narrative, plot, character	



	<p>Week 10 - 12 VI. Creative non-fiction</p> <p>Week 13 - VII a. Revision and editing (Poetry sections in portfolio)</p> <p>Week 14 VII. Revision and editing (revising Prose sections in portfolio) VIII. Feedback</p>	<p>3. Selection of excerpts from the work being read for discussion and critique in workshops (students will take turns to do this each week)</p>
	<p>Throughout the semester</p> <p>I. Appreciation and critique - feedback on original work</p> <ul style="list-style-type: none"> <li>▪ Identification of the author's use of various techniques while critiquing creative works with teachers and peers</li> </ul> <p>II. Reading one or more major work(s) of creative fiction or non-fiction</p> <ul style="list-style-type: none"> <li>▪ Selection of excerpts from the work being read for discussion and critique in workshops</li> <li>▪ Regular review of progress in an online reflective journal (which can be submitted as part of writing portfolio)</li> </ul>	<p><b>Assessment and EW related work</b></p> <ol style="list-style-type: none"> <li>1. Week 7: First Submission of portfolio to ELC for W requirement (at least 3 creative works)</li> <li>2. Week 8: Assessment 1</li> <li>3. Week 10: Assessment 2</li> <li>4. Week 11: Second submission of portfolio with revisions and additional work to ELC</li> <li>5. Week 14: Final Submission of portfolio</li> </ol>
<p><b>Teaching/Learning Methodology</b> (Note 3)</p>	<p>The course will consist of</p> <ul style="list-style-type: none"> <li>✓ Seminars (14 hours): These will be used for discussion of the themes and movements that influence creative works, introduction of major genres of creative writing, techniques for creating poetry, fiction and non-fiction prose and screen writing.</li> <li>✓ Workshops (28 hours): These will explore the techniques of, and current trends in, the major creative writing genres. They aim to provide an inspiring and productive ambience within which students can share and peer critique their work. Students will be encouraged to articulate responses to classmates' drafts, integrating an understanding of the elements and mechanics of each genre. Such activities will essentially be an exploration of</li> </ul>	



	<p>language and, through this, students will become more fully aware of the system of language while developing their intellectual and aesthetic acumen, thus acquiring critical and creative literacy. .</p> <ul style="list-style-type: none"> <li>✓ Reading one or more exemplar works of creative writing (read out of class but discussed in workshops to gauge students' progress): Students will be required to read one or more works of creative fiction (thus fulfilling the University's Reading Requirement). The reading will be assessed in form of a writing assignment of around 500 words in which students will write a critical response to the text (summary, critique, review) based on their comprehension of the themes of the text; textual understanding of the narrative or rhetoric and comment on the linguistic and literary value of the text. This will be one of the works to be included in the portfolio.</li> <li>✓ Creating a portfolio (electronic or paper) of students' own creative and critical works of various literary genres throughout the semester and select 5 works for submission to fulfill the Writing Requirement*.</li> <li>✓ An online collaborative learning platform will be developed to provide students with an opportunity to share and appreciate creative works.</li> </ul>				
<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b> <i>(Note 4)</i></p>	Specific assessment tasks	%	weighting		
	1. Critiquing a creative work (Week 7) 250 words		20	a	b
	2. A critical or evaluative written critique/summary/review of the required reading text(s). 1000 words (ER) (Week 10)	40		✓	✓
	3. Submission of a writing portfolio of five pieces of original work, plus the texts written for the first two assessments and work done in workshops as part of the coursework. Expected minimum word limit: 1,250 (EW) (Week 14)	30 + 10 (for EW tutorials by ELC)	✓	✓	✓
	Total	100 %			
<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p>					



	<p>Assessment 1, Critiquing a creative work, will enable students to achieve learning outcome a) and c), making them analytical and knowledgeable in various genres of creative writing as well as critical reviewers and proofreaders of texts.</p> <p>Assessment 2, A critical or evaluative written critique/summary/review of the required reading text, aims to help students achieve learning outcome a) and c).</p> <p>Assessment 3, a writing portfolio with at least five pieces of original work, will enable students to engage in creating original pieces of creative writing thus applying their understanding of various creative genres, thus fulfilling learning outcome b) together with a) and c) to a certain extent.</p> <p>Los are given here for easy reference:</p> <p><i>a) analyse creative works from the major genres of creative writing including fiction, poetry, creative non-fiction and drama</i></p> <p>b) produce original examples of creative writing that demonstrate an understanding of text from various genres</p> <p>c) critically review and revise drafts, and effectively apply skills of revision, editing and proof-reading</p>	
<p><b>Student Study Effort Expected</b></p>	<p>Class contact:</p>	
	<ul style="list-style-type: none"> <li>▪ Seminars</li> </ul>	<p>1x14= 14 Hrs.</p>
	<ul style="list-style-type: none"> <li>▪ Workshops (discussing creative works)</li> </ul>	<p>2x14=28 Hrs.</p>
	<p>Other student study effort:</p>	
	<ul style="list-style-type: none"> <li>▪ Reading and preparing to discuss creative works</li> </ul>	<p>3x14=42 Hrs.</p>
	<ul style="list-style-type: none"> <li>▪ Assignments and assessments</li> </ul>	<p>3x14=42 Hrs.</p>
<p><b>Reading List and References</b></p>	<p><b>Textbooks and references for teachers</b></p> <p><a href="#">Eldridge, R. T.</a> (2009). <i>The Oxford handbook of philosophy and literature</i>. New York: Oxford University Press.</p> <p><a href="#">Eldridge, R. T.</a> (2008). <i>Literature, life, and modernity</i>. New York: Columbia</p>	



	<p>University Press.</p> <p>Levine, B. (2010). <i>The Writing and Critique Group Survival Guide: How to give and receive feedback, self-edit and re-draft</i>. Cincinnati, Ohio: Writer's Digest Books.</p> <p>Morely, D. (2007). <i>The Cambridge Introduction to Creative Writing</i>. Cambridge: Cambridge University Press.</p> <p>Zinsser, W. (2006). <i>On Writing Well</i>. New York: HarperCollins Publishers.</p> <p><b>Reading list for the PolyU Reading Requirement</b></p> <p>To complete the Reading Requirement, students need to select one or more titles from the list of titles below together comprising of 200 pages or around 100,000 words.</p> <p>Bronte, E. (1847). <i>Wuthering Heights</i>, New York: Chelsea House. E-book available in PolyU Net Library and The Gutenberg Project website at <a href="http://www.gutenberg.org">http://www.gutenberg.org</a>.</p> <p><u>Cisneros, S.</u> (2009). <i>The House on Mango Street</i>, New York: Vintage Contemporaries.</p> <p>Collingham, L. (2006). <i>Curry: A tale of cooks and conquerors</i>, New York: Oxford University Press.</p> <p>Dickens, C. (1860). <i>Great Expectations</i>, London: Oxford University Press. E-book available in PolyU Net Library and The Gutenberg Project website at <a href="http://www.gutenberg.org">http://www.gutenberg.org</a>.</p> <p>Fairclough, P. (ed) (1988). <i>Three Gothic novels</i>, Harmondsworth: Penguin. (includes <i>The castle of Otranto</i> / by H. Walpole, <i>Vathek</i> by W. Beckford and <i>Frankenstein</i> by M. W. Shelley. ISBN 0140430369</p> <p>Overton, S.C.C. and Edmond Price. (eds) (2009). <i>Hotel China: One hotel twenty-six stories</i>, Hong Kong Writer's Circle.</p> <p><u>Keyes, Daniel.</u> (1966) <i>Flowers for Algernon</i>, San Diego: Harcourt Brace Jovanovich.</p> <p>Swift, J. (1726). <i>Gulliver's Travels into Several Remote Nations of the World</i>,</p>
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The  
Gutenberg Project at <http://www.gutenberg.org>.

### Noteworthy Works

#### Fiction

Adiga, A. (2009). *The white tiger*, Atlantic Books.

Atwood, M. (1985). *The Handmaid's Tale*, Boston: Houghton Mifflin.

Austen, J. (1975). *Pride and Prejudice*, Oxford University Press. E-book  
available in PolyU Net Library and the Gutenberg Project website at  
<http://www.gutenberg.org>.

Cleave, C. (2008). *The Other Hand*, London: Sceptre.

Coetzee, J.M. (1940). *Disgrace*, London: Secker & Warburg.

Coetzee, J.M. (2002). *Youth*, London: Secker & Warburg.

Eliot, G. (1860). *The Mill on the Floss* Oxford University Press. E-book  
available in PolyU Net Library and The Gutenberg Project website at  
<http://www.gutenberg.org> . (484 pages)

Hardy, T. (1874). *Far From The Madding Crowd*, The Penguin edition,  
1978. E-book

available in PolyU Net Library and The Gutenberg Project website at  
<http://www.gutenberg.org> . (243 pages)

Martel, Y. (2001). *Life of Pi*, Canada: Knopf.

Morrison, T. (1987) *Beloved*, New York: Knopf.

Orwell, G. (1995). *Down and Out in Paris and London*, London: Penguin.

Orwell, G. (1949). *Nineteen Eighty-Four*, Harmondsworth: Penguin  
Books.

Saramago, J. & Jull Costa, M. (2008). *Death at Intervals*, Houghton: Mifflin  
Harcourt.

Timothy, M. (1995). *Brownout on Breadfruit Boulevard*, Hong Kong:  
Paddleless Press.

Rushdie, S. (1991). *Haroun and the Sea of Stories*, Penguin Group.

Salinger, S.D. (1951). *The Catcher in the Rye*, New York: Bloom's Literary  
Criticism. Hardcover available in the PolyU library. E-book  
available online

at <http://openpdf.com/ebook/the-catcher-in-the-rye-pdf.html>.  
(72,186 words, 116 pages in small print)

Vittachi, N. (2004). *The Feng Shui Detective*, St. Martin's Minotaur.



Desai, K. (1998). *Hullabaloo in the Guava Orchard*, New York, NY: Atlantic Monthly Press.

Wyndham, J. (1955). *The Chrysalids*, Penguin Classics; New Ed (2000).

Sebold, [A.](#) (2002). *The Lovely Bones*, Little, Brown and Company.

### **Short Stories**

du Maurier, D. (2004). *The Birds and other stories*, London: Virago Press.

Barnes, J. (1989). *The history of the World in 10 1/2 chapters*, Jonathan Cape.

### **Non-fiction**

Bryson Bill, 2000 *In a Sunburned Country*, New York: Broadway Books.

Bryson Bill, 1995 *Notes from a Small Island* HarperCollins.

Jonah Lehrer 2009 *How we decide*. Houghton Mifflin Harcourt, Boston.

Jung Chang c1991 *Wild Swans*, New York: Simon & Schuster.

Peter Hessler *River town : two years on the Yangtz'* New York: HarperCollins

Publishers, c2001. 1st ed.

Peter Mayle 1995 *A Dog's Life* New York: Knopf: Random House.

Hahn, E. (1944). *China to me*, ereads.com (September 20, 2004)

Mortenson, G. & Relin, D. O. (2007). *Three Cups of Tea: One Man's Mission to*

*Promote Peace, Perfection Learning.*

### **Useful reference books**

Coe, N., Rycroft. R. and Ernest P. (1983). *Writing Skills: A Problem-solving Approach.*

Cambridge: Cambridge University Press.

Doubtfire, D. (1983). *Teach Yourself Creative Writing*. London: Hodder & Stoughton.

Lima, C. (2008). *A Brief Introduction to Critical Literacy in English Language*

*Education*. Retrieved from <http://www.britishcouncil.org.br/elt>.