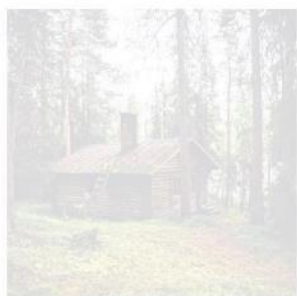
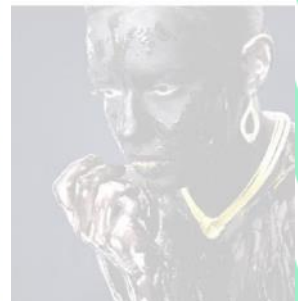
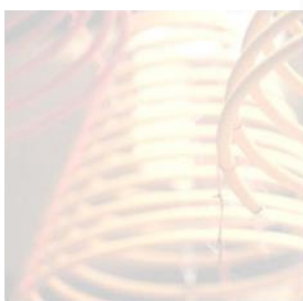


Storytelling in Academic and Creative Writing



WRITING ROUNDTABLE 2019

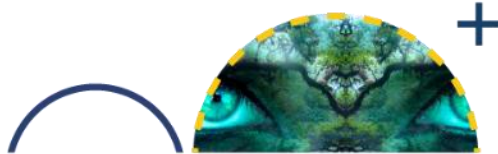
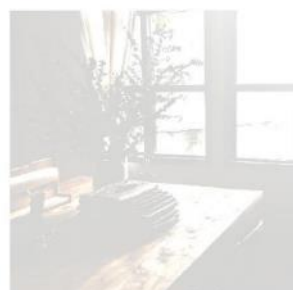
17 May 2019



PROGRAMME

Sponsored by
The Association of Hong Kong Language Centres

Faculty of Humanities
人文學院



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Acknowledgements

The Organising Committee and the English Language Centre would like to express sincere appreciation to the following organisations for their support and contributions.

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Writing Roundtable 2019

Storytelling in Academic and Creative Writing

The Writing Roundtable 2019 - Storytelling in Creative and Academic Writing - aspires to bring forth the need for employing narratives in our academic and writing careers. We do not necessarily think of storytelling when preparing for our academic writing lessons. We tend to be oblivious of the fact that research is often conducted to discover the stories underneath the various phenomena. Our pedagogies for academic writing have carefully been crafted to present reality as a fixed set of rules. In some disciplines, however, this cannot work. In social sciences, law and medicine, for example, case scenarios are used to mimic reality, in which stories are woven, sometimes, to protect the identities of the individuals involved. A pedagogy that utilises storytelling could, therefore, bring the rather cut-and-dried world of academic writing classrooms to life and bridge the gap between the humanities and the sciences, the arts and mathematics.

Writing is storytelling. As creative writers, we have much to contribute to teaching and learning of writing. Human minds engage with stories like nothing else. The narrative texts and poems that fill the shelves of bookshops and libraries need to become part of our classrooms and to adorn our students' bedside tables. We teach writing, but do we do enough to develop our readers early on? If we do not think of ways to use narratives within our classrooms, how will we cultivate a generation that reads and values erudition? How can students even express themselves in writing, if they do not read?

So how can we do this? How can we weave narratives into our lesson plans? How can we learn about the stories our students are inspired by? How do we ignite our students' passion for stories that surround them so that they become engaging writers and storytellers?



Message from the Organiser

Storytelling is central to the human experience. In the words of Clare Patey, curator of the Empathy Museum, 'Stories have a transformative power to allow us to see the world in a different way than we do if we just encounter it on our own. Stories are an entry point to understanding a different experience of the world.' Through stories, we experience the perspective of a shared humanity.

The human mind craves narratives of any kind. Narratives that allow us to relive our lives through those of the characters we identify with, to feel their fears, to bear their burdens and to share their pain. This vicarious pleasure or pain centres us, our emotions, and our innermost feelings, and allows us to share the human experience at large. When I started studying literature at university as my major, I wondered why literature was not a compulsory subject for all students, so that they could understand the essence of human nature as depicted in various classical and modern works of fiction. I began to see the difference that literature had made to my



understanding of what makes us human, thus making us more tolerant of the weaknesses of our state of being. Through stories, then, we enter the minds of characters and can see various perspectives.

“O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed...”

Gerard Manly Hopkins in 'No Worst, There Is None'

The story of this event is incomplete without honouring the WROC2019. The Writing Roundtable Organising Committee (WROC2019) is indeed the rock solid foundation holding up the edifice of this event. The tireless work and innovative ideas of Dennis Fong, Dean Gui, Issa Ying, Mitchell Mak, Frankie Har and Geff Heathman are highly appreciated by me and Dr Bruce Morrison, Director, ELC. Without WROC members' passion and commitment, this event would not have been possible.

Shari Dureshahwar LUGHMANI
Convener and Chair
Writing Roundtable 2019

References

- Patey, Claire. "Empathy Museum," Arts Admin (2015): 2-5. Accessed May 2019.
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<https://www.health.org.uk/events/mile-my-shoes-exhibits-parliament>

Message from Dean of the Faculty of Humanities



On behalf of the Faculty of Humanities at The Hong Kong Polytechnic University, I would like to welcome everyone to The Writing Roundtable 2019: Storytelling in Academic and Creative Writing organised by the English Language Centre.

The Hong Kong Polytechnic University has evolved into a place with culture and creativity interwoven into its educational fabric. Stories hold a special place in the pedagogy of many disciplines. In Humanities subjects, we often tap into the power of stories to engage students and to help them better understand the nature and culture of human beings. As the saying goes: words are used to express one's thoughts; and literary composition is used to perfect one's words (言以足志，文以足言). Confucius added that one should not be expected to achieve far-reaching influence without a flair for writing (言之無文，行而不遠). The craft of writing and the art of storytelling should therefore be reawakened not only in academic and creative fields, but also in daily life.

This may be easier said than done in the wider Hong Kong context. Cultivating a love of storytelling in Hong Kong's corporate culture and in academic programmes that feed the workplace is like protecting an endangered species from going extinct. There is a small community of torchbearers in Hong Kong who keep the fire of storytelling burning. The Writing Roundtable Team here at the ELC have persisted since 2013 in nurturing this rare community of creative writers, poets and academics through clearing precious spaces in our hectic urban lives. To keep the flame alight, this event brings together those who are engaged in writing and teaching the creative genres and those who wish to become better teachers through the use of creative texts and thereby engage students.

The Writing Roundtable has traditionally attracted a niche crowd to its events, thus making this event a place to meet kindred spirits and like-minded creative souls, to bring writers and teachers together and to look at the world from new perspectives through stories that connect humanity like nothing else. I am glad to assure you that in this Roundtable you will meet colleagues and writers who will inspire you to cultivate a love of stories and the power of storytelling among those you influence, be they students, colleagues, customers, readers or your own children.

Professor Hung-Lam CHU
Dean of the Faculty of Humanities
The Hong Kong Polytechnic University

Information for Participants

Lunch and Refreshments

In addition to the refreshments offered during the session breaks, lunch coupons will be provided for participants for New Canteen on the 3rd floor of the Communal Building.

Snacks and drinks are available to purchase at various catering outlets on campus, and at 7-Eleven in the Shaw Amenities Building (Block VA).

N.B.: A campus map can be found on page 28 of this programme.

E-Book Fair

Please drop by the E-Book Fair on MooCows in the open area outside the presentation rooms on CD 3rd floor. Selections of titles from some of the Writing Roundtable keynote speakers are displayed, as well as books on topics related to our themes. The Book Fair will be available during the morning coffee break, lunch break, and afternoon coffee break. Enjoy this opportunity to peruse and buy a selection of relevant books.

WiFi

Participants can enjoy free Wi-Fi service at the podium level by selecting the WiFi SSID: 'Wi-Fi.HK via PolyU'. After accepting the terms and conditions, users can enjoy the service for two hours, after which they should accept the terms again to continue using the service.

Talk to us

Talk to anyone of us in the photo below, if you have a problem.



WROC2019 – The Writing Roundtable Organising Committee

Programme Schedule Friday, 17 May 2019

Morning Sessions

Time	Programme			
8:30-9:00	Registration (CD 301)			
9:00-9:15	<p align="center">Opening Ceremony (CD 302)</p> <p align="center">Officiated by Professor Hung-Lam CHU Dean of the Faculty of Humanities The Hong Kong Polytechnic University</p>			
9:15-10:00	<p align="center">Keynote Speech I The Power of Stories: Teacher Narrative as an Impetus for Professional Development</p> <p align="center">Professor Icy LEE Professor, Faculty of Education The Chinese University of Hong Kong (Venue: CD 302)</p>			
10:00-10:30	Coffee + Book Fair (Outside CD 302)			
	PARALLEL SESSIONS 1			
	A307	CD302	CD303	CD304
10:30-11:00	<p>The Journey: A Digital Story</p> <p>Jane ROBBINS, Chrissy BURNS, Hannah LAI The Hong Kong Polytechnic University</p> <p><i>(Workshop I)</i></p>	<p>Narrative, Empathy and Creative Speech Writing</p> <p>Jason Eng Hun LEE Hong Kong Baptist University</p> <p><i>(Workshop II)</i></p>	<p>Storytelling in the Writing Classroom: The Pedagogy of Personal Mythology</p> <p>Loren GOODMAN Underwood International College, Yonsei University</p> <p><i>(Paper)</i></p>	<p>Signature Moves Into Writing</p> <p>Quenntis ASHBY Taichung Girls Senior High School, Rainbow Time Kids Magazine</p> <p><i>(Workshop III)</i></p>
11:05-11:35			<p>Texts for Teaching Creative Non-Fiction Writing</p> <p>Antony HUEN University of York</p> <p><i>(Paper)</i></p>	
11:40-12:25	<p align="center">Keynote Speech II “Decolonizing Discipline: ‘Creative Projects’ and/as Critical Investment”</p> <p align="center">Dr. Jason S. POLLEY Associate Professor, Department of English Language and Literature Hong Kong Baptist University (Venue: CD302)</p>			
12:30- 2:00	Lunch (3/F, Communal Building) + Book Fair (Outside CD302)			

Afternoon Sessions

Time	Programme			
2:00-2:45	<p align="center">Keynote Speech III Oulipo in Hong Kong: Welcoming Unconventional Forms in Poetry Writing Workshops</p> <p align="center">Mr. James SHEA Poet & Assistant Professor Hong Kong Baptist University (Venue: CD302)</p>			
	PARALLEL SESSIONS 2			
	CD302	CD303	CD304	CF303
2:50-3:20	<p>An investigation of Chinese adolescent L2 writers' deployment of Theme: Learning to do textual meaning-making</p> <p>Winfred Wenhui XUAN Hong Kong Community College, The Hong Kong Polytechnic University <i>(Paper)</i></p>	<p>Once Upon a Time there was a Story: The Algorithmic University</p> <p>Michael O'SULLIVAN The Chinese University of Hong Kong <i>(Paper)</i></p>	<p>The Place for Literature and Film within the EAP Curriculum</p> <p>Calum PAGE The Hong Kong Polytechnic University <i>(Paper)</i></p>	<p>Co-constructing hybrid genres in Critical EAP: Developing discipline-specific creativity, criticality and literacy in higher education</p> <p>Phoebe SIU Hong Kong Community College, The Hong Kong Polytechnic University <i>(Paper)</i></p>
3:25-4:10	<p align="center">Keynote Speech IV The Department Poet: On Institutional Demands, On Writing from the Heart</p> <p align="center">Dr. Eddie TAY Associate Professor Department of English The Chinese University of Hong Kong (Venue: CD302)</p>			
4:10-4:30	Coffee + Book Fair (Outside CD302)			
	CD302	CD303	CD304	CD301
4:30-5:00	<p>Creative writing as living (<i>ikiru</i>) in the floating world of academia</p> <p>Raphael CHIM The Chinese University of Hong Kong <i>(Paper)</i></p>	<p>Success Markers in the Creative Writing Classroom</p> <p>Marshall MOORE Lingnan University <i>(Paper)</i></p>	<p>Establishing creative writing as academic discipline: University Students Remixing and Reinterpreting Shakespeare's work</p> <p>Sumie CHAN City University of Hong Kong <i>(Paper)</i></p>	<p>Teaching Narrative Principles Through Screenwriting</p> <p>Jay BIDAL, Shari LUGHMANI The Hong Kong Polytechnic University <i>(Paper)</i></p>
	<p align="center">Annual General Meeting 4.30 to 5.00 The Association of Hong Kong Language Centres (CF303)</p>			
5:05-5:50	<p align="center">Keynote Speech V Google Translate as a disruptive force in L2 writing: A study of primary learners</p> <p align="center">Dr. Paul STAPLETON Associate Professor Department of English Language Education Faculty of Humanities The Education University of Hong Kong (Venue: CD302)</p>			
5:50-6:00	<p align="center">Closing Ceremony (Venue: CD302)</p>			
6:00	<p align="center">Reception (Outside CD302)</p>			

Keynote Speaker I

Room CD 302
9:15am – 10:00am

Professor Icy LEE

Professor, Faculty of Education
The Chinese University of Hong Kong



The Power of Stories: Teacher Narrative as an Impetus for Professional Development

Abstract

To be a teacher means more than to be a professional who possesses knowledge and skills... Teaching is a human relationship. It is the teacher as a person who is key to learning. (Weserhoff, 1987, p. 193)

Given the personal nature of teaching and teacher learning, the most powerful kind of teacher knowledge is not formal and abstract but instead personal and purposeful (Osterman, 1991). To develop such teacher knowledge, personal narratives have a pivotal role to play. Personal narratives, told through the teachers' own lenses, allow them to explore their experiences, develop critical reflection, construct their personal theory of teaching, find their own voices, and above all, grow professionally. Traditional teacher education is often regarded as a low-impact enterprise; it tends to provide teacher learners with a *mélange* of ideas that are not necessarily grounded in the realities of teaching. Teacher development, however, is humanistic and constructivist, recognizing teachers' experiences and voices (Schwarz, 2001). This presentation illustrates the power of stories as an impetus for teachers' professional development through sharing of several teacher personal narratives, including my own as well as those gathered from a teacher education course that provides a platform for in-service teachers to construct their personal narratives through reflecting on critical incidents. The teacher stories demonstrate that narrative writing can provide a powerful tool for critical reflection, helping teachers construct a better understanding of themselves, teaching and learning, and what it means to be a teacher. Through finding their voices in narrative writing, teachers are helped to develop into reflective practitioners and change agents (Cochran-Smith & Lytle, 2009).

Icy Lee is a Professor in the Faculty of Education at The Chinese University of Hong Kong, where she is currently serving as Chair of the Department of Curriculum and Instruction. Her publications have appeared in international journals such as the *Journal of Second Language Writing*, *TESOL Quarterly*, *Language Teaching*, *System* and *Language Teaching Research*. She is Co-editor of the *Journal of Second Language Writing* and Senior Associate Editor of *The Asia-Pacific Education Researcher*.

Keynote Speaker II

Room CD 302
5:05pm – 5:50pm

Dr. Paul STAPLETON

Associate Professor,
Department of English Language Education
Faculty of Humanities,
The Education University of Hong Kong



Google Translate as a disruptive force in L2 writing: A study of primary learners

Abstract

Google translate (GT) has become a useful tool for students learning English; however, there have been long-term concerns about the accuracy of its translations. Recent improvements using a neural network approach have improved GT's outputs to a point where inaccuracies have been reduced giving L2 students greater confidence in its translations. In the present study, scripts written in English by Primary 6 students in response to a prompt were mixed together with a parallel set of scripts written by the same students in their native Chinese and then translated by GT into English. These scripts were then graded for quality of grammar, vocabulary and comprehensibility by teachers who were unaware of the GT-translated scripts. Results revealed that the GT-translated scripts received grades similar to or better than the scripts directly written in English by the students. The teachers' reactions and beliefs about GT, and an analysis of GT's output are discussed. The presenter will also attempt to tell a story about what improving machine translation could mean for student motivation and foreign language teaching and learning.

Paul Stapleton is an Associate Professor in the Department of English Language Education, Faculty of Humanities at the Education University of Hong Kong. His interests are in L2 writing, critical thinking and research methodology.

Keynote Speaker III

Room CD 302

11:40am – 12:25pm

Dr. Jason S. POLLEY

Associate Professor

Department of English Language and Literature

Hong Kong Baptist University



“Decolonizing Discipline: ‘Creative Projects’ and/as Critical Investment”

Abstract

Make it yours. Make it fun. Make it meaningful. In this talk I address how these three “Make it” imperatives are synonymous in the context of assigning “final projects” in lieu of “final essays” in the (advanced) undergraduate classroom. When a student cares, that is, when she is obliged to create some sort of hybrid new, rather than (re)produce yet another timeworn “essay,” the paradigm of learning alters from one demarcated by interpellation to one established in enthusiasm. Certainly, this openness, the very openness that leaves the parameters of evaluation/expectation undefined (after all, most students *de facto* overlook the potentials of the ubiquitous university “essay”), is not an immediate precursor to enthusiasm. Most of my students *prima facie* encounter the “too” loose parameters of “final project” with anxiety. But preliminary anxiety bests initial ennui, particularly when “creativity,” “critical thinking,” “originality,” and “agency” are not just institutional buzzwords being paid lip service to. The passive voice concluding my previous sentence is intentional. It speaks, in my experience (an experience increasingly indebted to expunging the artificial border between creativity and criticism) to student investment—and the lack thereof when students aren’t personally compelled to convince readers/viewers how and why their storytelling contributions are crucial.

Jason S. Polley is an Associate Professor of English at Hong Kong Baptist University. His research interests include post-WWII graphic forms, literary journalism, Indian English fiction, and Hong Kong Studies. He has published on women in Banville, slum ideology in *District 9*, race in *The Greenlanders*, official narratives in *Watchmen*, Hong Kong Identity in Wong Kar Wai, and documentary in *House of Leaves*. He has articles forthcoming on reflexivity in *A Suitable Boy*, and parody in R. Crumb. His monograph is titled *Smiley, Franzen, DeLillo: Narratives of Everyday Justice*. He has two creative nonfiction books: *Refrain* and *Cemetery Miss You*. He is co-editor of the essay collection *Cultural Conflict in Hong Kong: Angles on a Coherent Imaginary*.

Keynote Speaker IV

Room CD 302
2:00pm – 2:45pm

Mr. James SHEA
Poet & Assistant Professor
Hong Kong Baptist University



Oulipo in Hong Kong: Welcoming Unconventional Forms in Poetry Writing Workshops

Abstract

As an instructor of poetry writing at a university in Hong Kong, I draw on my experience in teaching writing techniques adapted from the Oulipo tradition to explore the use of procedural or constraint-based writing strategies for poetry writing in the English as a foreign language classroom. In addition to traditional poetic forms, such as the sestina and haiku, I find that Oulipian writing methods permit students to encounter poetry writing in a foreign language less as a monumental effort and more as an approachable form of play; they also help to equalize the experience of writing poetry for all students, because although their abilities in English may vary, they must all contend with the same unconventional forms; and, finally, such forms open up the writing process to serendipitous discoveries by estranging the experience of writing a poem. This talk examines the use of rules-based poetry writing assignments informed by the Oulipo movement in relation to Viktor Shklovsky's seminal theory of defamiliarization (*ostranenie*), and it includes a discussion of examples of student writing, including narrative poems, that engages constraint-based writing. It also contextualizes these writing methods in relation to students' academic writing assignments by way of Rita Felski's arguments toward renewing literary studies in *The Limits of Critique* and *Uses of Literature*.

James Shea is the author of two poetry collections, *The Lost Novel* and *Star in the Eye*. A graduate from the Iowa Writers' Workshop, he has taught poetry writing at Nebraska Wesleyan University, the University of Chicago's Committee on Creative Writing, Columbia College Chicago's MFA Program in Poetry, DePaul University, and as a poet-in-residence in the Chicago public schools, where he received The Poetry Center of Chicago's Gwendolyn Brooks Award for Excellence in Teaching. A former Fulbright Scholar in Hong Kong, he is currently an Assistant Professor in the Creative and Professional Writing Programme at Hong Kong Baptist University.

Keynote Speaker V

Room CD302

3:25pm – 4:10pm

Dr. Eddie TAY

Associate Professor

Department of English

The Chinese University of Hong Kong



The Department Poet: On Institutional Demands, On Writing from the Heart

Abstract

A creative writer situated within the university must deal with two sets of impulses. On the one hand, there is the institutional-bureaucratic impulse which asks for accountability, which quantifies teaching and learning into contact hours, which asks for “esteem measures” and the “impact” of one’s academic research outside of academia (via the upcoming Research Assessment Exercise). On the other hand, there is the joyful impulse that comes from playing with language, from the work of building a community of readers and writers, and from being immersed simultaneously in the flow of ideas, multiple literary traditions and the affective environment that Hong Kong offers. How is one to reconcile both sets of impulses? This is to some extent a personal story – it is an autoethnographic paper that draws from personal experience in order to comment on the academic and English language creative writing landscape that is particular to Hong Kong. It will discuss a set of academic and creative writing practices I have embarked on somewhat serendipitously, which culminates in the understanding that literary work is not only about words on a page, but about a process of which the end-result or even its purpose right from the beginning cannot be fully predetermined. The work of literature is a creative process involving the interiority of the writer; it is also a social process that involves community-building. How may a creative writer communicate the value of this focus on the interiority and community-building such that it aligns with the goals of the institutional bureaucracy that is the university? That is the subject of this paper.

Eddie Tay is a poet, street photographer and literature professor at the Chinese University of Hong Kong. His teaching and research areas are linked to his creative interests in poetry and street photography. He has published research in the areas of creative writing, street photography as well as colonial and postcolonial Singaporean and Malaysian literatures written in English. He teaches the following undergraduate courses: Children’s Literature, Reading Poetry, and Creative Writing. He also teaches a special topics postgraduate course focusing on the exploration of Hong Kong culture via autoethnography, street photography and social media. His recent books include *Dreaming Cities*, a book of poetry and street photography, and *Anything You Can Get Away With: Creative Practices*, a book which blends scholarship with street photography and creative writing.

The Journey: A Digital Story

Leaders: **Jane ROBBINS,**
 Chrissy BURNS,
 Hannah LAI
 The Hong Kong Polytechnic University

Abstract

This hands-on workshop involves creating a short digital story utilizing a user-friendly and effective software, Microsoft Photo Story 3. Participants will be invited to explore a theme by using provided images and expanding with their own ideas to weave a compelling video narrative. Participants will come away with a clear understanding of the process of digital story creation, from storyboarding, script writing, use of images and music, to narration. Applications of this expressive medium in the classroom and beyond will be discussed and explored. No materials necessary; just bring your enthusiasm and imagination.

Dr. Jane Robbins is a Senior Teaching Fellow in the English Language Centre of The Hong Kong Polytechnic University, where she currently co-coordinates assessments. She developed a digital story assessment for one of the ELC's core English courses and has presented on digital storytelling at international conferences.

Chrissy Burns is an Instructor at the PolyU English Language Centre and serves as Editor-in-Chief of *Inscribe: A Journal of Undergraduate Writing in Asia*. Her interests include genre pedagogy and materials development. She is currently designing a course focused on storytelling and public speaking.

Hannah Lai is an Instructor at the English Language Centre at PolyU. She is currently designing online materials for an inter-institutional project investigating STEM vocabulary. She has experience teaching digital storytelling to first-year university students, and enjoys bringing creativity to the classroom.

Narrative, Empathy and Creative Speech Writing

Leader: Jason Eng Hun LEE
Hong Kong Baptist University

Abstract

In this workshop, a number of tiered creative speech writing exercises will be introduced that will help participants refine their empathy and storytelling abilities by imitating some of their favourite fictional characters. By drawing on the tradition of oral storytelling as an audience-centred practice, and taking examples from students' creative speeches, the presentation will demonstrate how this implied two-way communication process may motivate students to craft empathic responses using established rhetorical and persuasive speech writing techniques, whilst drawing from popular fictional universes as diverse as those of the Harry Potter books, *The Hunger Games*, Disney Princess movies, and the works of Shakespeare.

Jason Eng Hun Lee is a poet and academic at Hong Kong Baptist University. His poetry has been published in *Envoi*, *Acumen*, *Quarterly Literary Review Singapore*, *Cha: An Asian Literary Journal* and *The Best New British and Irish Poets 2016*. He is the author of *Beds in the East* (Eyewear Press, 2019).

***Storytelling in the Writing Classroom: The Pedagogy of
Personal Mythology***

Presenter: Loren GOODMAN
Underwood International College,
Yonsei University

Abstract

Carefully constructing a repertoire of stories for strategic deployment in the classroom over years of teaching may be one of the most enjoyable and substantive—yet perhaps least formally addressed— aspects of instruction. How do we tell stories in the classroom, and why? What kinds of stories do we tell, and what do they do? Whether inherited, appropriated, or from personal experience, stories often serve as powerful vehicles for conveying discoveries; ethical, political and aesthetic principles; style; technique; and a sense of wonder in the craft. This study is an exploration of how stories arise in the midst of—often to illuminate and complement—discussions, close readings, workshops, and lectures on theory and practice. With reference to Bruce Jackson’s *The Story is True* (2007) and Daniel Feinstein and Stanley Krippner’s *Personal Mythology* (2008), special attention will be given to the protean nature of stories: as we tell, re-tell and mis-tell them, what gets changed, and why? How do the stories we tell in our classes help construct not just our students, but ourselves, and how we relate to each other?

Loren Goodman is the author of *Famous Americans*, selected by W.S. Merwin for the 2002 Yale Series of Younger Poets, and *Non-Existent Facts* (otata’s bookshelf, 2018). An Associate Professor of Creative Writing and English Literature at Underwood International College, Yonsei University in Seoul, Korea, he serves as UIC Creative Writing Director.

Narrative, Empathy and Creative Speech Writing

Leader: **Quenntis Vernonn ASHBY**
Taichung Girls Senior High School,
Rainbow Time Kids Magazine

Abstract

We each have a unique signature - our fingerprint in ink. We also have an unusual way of looking at the world around us.

Sign your personally distinctive autograph; interpret that signature with your body. Then express the story of your name using your own words. Create a short hybrid poem to express who you are, who you were, or who you want to be.

You can be fiction made flesh!

The challenge is to combine the poetry of the personal with other genres like memoir, fiction, dramatic monologue, news, and tweets.

You are your own genre. Reinvent yourself in this workshop.

Quenntis is from South Africa. Performing in the Cats World Tour was a career highlight. In Taiwan Quenntis has also worked with different groups as poet, actor, dancer, storyteller, teacher, creator, and collaborator. He holds a BA (Drama), BMUS (Ballet), and MFA (Poetry).

Texts for Teaching Creative Non-Fiction Writing

Presenter: Antony HUEN
University of York

Abstract

In 'Texts for Teaching Poetry Writing for Language Learning' included in the edited volume *Exploring Creative Writing* (2016), the researcher explores the value of engaging with the tradition of poetry before writing in the genre. Creative non-fiction such as autobiography and memoir looks for narration of real events, but like poetry, situates between recording and invention by drawing on memory. This paper aims to identify some characteristics of creative texts useful for teaching such kinds of half-recorded, half-invented narration and to propose possible ways to introduce a creative text as a potential writing model. Besides reading, what could we do with the text? This paper draws on research on creative writing pedagogy and the researcher's own experience in giving a series of creative non-fiction writing workshops to a mixed group of students in a secondary school in Hong Kong.

Antony Huen is a Doctoral Fellow of the Humanities Research Centre, University of York. His current research investigates contemporary poets' range of engagements with the visual arts. His recent publications include essays in *The Compass Magazine*, *Hong Kong Studies*, and *Wasafiri* (forthcoming) and poems in *Cha: An Asian Literary Journal*.

An investigation of Chinese adolescent L2 writers' deployment of Theme: Learning to do textual meaning-making

Presenter: **Winfred Wenhui XUAN**
Hong Kong Community College,
The Hong Kong Polytechnic University

Abstract

The present study investigates textual meaning-making in adolescents' L2 writing, a relatively underexplored field in L2 writing studies (Matsuda & De Pew, 2002). Participants were a class of fifty Grade 9 students from a local high school in Guangzhou, Mainland China. Data was collected from 10 writing tasks that they produced in one academic year. The theoretical framework includes different aspects of the system of Theme, such as the use of macro- and hyper-Theme, thematic progression, and the composition of Theme. Findings show that the use of macro- and hyper-Theme could be considered as an enabling resource that helps writers arrange the information at the textual level more tactically. It is suggested that the composition of Theme could be an indicator of learners' language proficiency. There also exist registerial differences in the use of Theme. Recommendations on how to apply the system of Theme to L2 writing curricula and materials development are provided.

Dr Winfred XUAN is a lecturer at Hong Kong Community College, The Hong Kong Polytechnic University. His research interests include systemic functional linguistics, second language writing, and teaching Chinese as a second language. His works appear in *Functional Linguistics*, *Applied Linguistics Review*, and *The Asia-Pacific Education Researcher*.

***Once Upon a Time there was a Story: The Algorithmic
University***

Presenter: Michael O'SULLIVAN
The Chinese University of Hong Kong

Abstract

New publications such as Mark McGurl's *The Program Era* describe how creative writing has altered unrecognisably in being ever more reliant on the academy. At the same time, academic writing, a kind of writing we are told is more creative than ever, is never really read for the story it tells. Academic writing, even the literary kind, as writers such as Bolano, Sebald and Houellebecq tell us, ends up destroying the thing it was supposed to nurture, the "flower of winter". Where, then, does the story go? In revisiting some of the old descriptions of "story" from writers and storytellers, this paper will explore how in an age described as the anthropocene, "story", the most human of creations, is transformed when the habitat on which it relies is transformed.

Michael O'Sullivan is Associate Professor in English at City University of Hong Kong. He has taught on writing and literature in universities in Ireland, the UK, the US, Japan and Hong Kong. He has published 11 books and he also publishes creative writing.

The Place for Literature and Film within the EAP Curriculum

Presenter: Calum PAGE
The Hong Kong Polytechnic University

Abstract

This paper will address the idea that the study of literature and film may have a justifiable place within the tertiary EAP curriculum, fulfilling the academic as well as personal and sociocultural needs of Hong Kong university students. By looking at course content and curriculum design plus students' work and feedback on their experience, this paper will suggest that a richer, more holistic student experience might be achieved within the EAP curriculum by including literature study while strengthening students' ability to be proficient academically and enhancing their employability. 'English in Literature and Film' offered by the Hong Kong Polytechnic University has a very healthy uptake, suggesting that there exists an appetite for literature-focused study alongside the more academic and workplace-focused classes of the traditional EAP curriculum, which in turn may lead to students who are not only effective but also thoughtful and sensitive users of the English language upon graduation. The paper will also look at ways a greater appreciation of Film and Literature naturally leads to creative writing being part of the students' holistic university experience.

Calum returned to Hong Kong in 2016 to take a position with the ELC at PolyU where he has completed his Master's research looking into language and identity with undergraduate students. He is particularly interested in sociocultural linguistic theory and practice, and how literature and creative writing activities influence this.

Co-constructing hybrid genres in Critical EAP: developing discipline-specific creativity, criticality and literacy in higher education

Presenter: **Phoebe SIU**
Hong Kong Community College,
The Hong Kong Polytechnic University

Abstract

In Critical EAP, scholars (Pennycook, 1997; Benesch, 1996; 2001; 2009; 2012; Paltridge, 2002; Chun, 20015; Lin, 2016; Lin & Lo, 2018) have addressed the paradoxical relations between genre-based pedagogies (Martin, 1993; Christie & Martin, 1997; Hyland, 2003) and fluid access to creativity, criticality and literacy in higher education. Drawing focus on the complex and overarching socio-cultural identities of EAP teachers and students in EFL contexts, this paper reports on the preliminary findings collected from a mixed-method qualitative case study done in Hong Kong, using 48 Design students' familiar everyday resources (words, photographs, computer graphics and free-style drawings) to develop their discipline-specific creativity, criticality and literacy. Through co-constructing an EAP course-embedded training and assessment task which combines hybrid genres of multimodal design board and reflective writing, EAP teachers and students may overcome the disempowering practice of involuntary replication of academic texts with writing templates and enjoy the empowering dynamic view of creativity, criticality and literacy in Critical EAP.

Phoebe Siu is a lecturer at Hong Kong Community College, The Hong Kong Polytechnic University. She received her M.Phil. in English Literary Studies, M.S.Sc. in Corporate Communication (CUHK) and her M.Ed. in Language across the Curriculum (HKU). Currently, she is pursuing an EdD at The University of Hong Kong.

Creative writing as living (ikiru) in the floating world of academia

Presenter: Wung Cheong (Raphael) CHIM
The Chinese University of Hong Kong

Abstract

Drawing on the Japanese philosopher Kuki Shūzō's writings on contingency and the aesthetics of *iki*, I propose here a conception of creative writing as a way of "living" (*ikiru*) in the world of contingencies which is academia. We identify academia as such, based on Michelene Wandor's observation in *The Author is not Dead, Merely Somewhere Else* that creative writing programmes, if understood materialistically, have more to do with the bank balances of its instructors than with contributing to literature in general. The creative writer in academia finds herself in a fickle "floating world" where her existence and the worth of her existence are constantly in question. But instead of insisting on the need to create meaning and necessity for ourselves "against the world" and thereby repeating the existentialist project, we would like to propose here a mildly prescriptive reconception of creative writing, as a project resigned before the world, and "alive" (*ikiteiru*).

Raphael Chim is a student due to begin his doctoral studies this September in the English department at the Chinese University of Hong Kong. His research interests include the Kyoto school, the writings of Kuki Shuzo in particular; Heidegger; and creative writing.

Success Markers in the Creative Writing Classroom

Presenter: Marshall MOORE
Lingnan University

Abstract

In the discipline of creative writing, much of the pedagogy focuses on the development of craft, typically via extensive reading and forms of feedback such as the workshop. What is less clear in the pedagogy is how students are taught to gauge success. In the practice of writing, the markers of success tend to be external, outside of the student's control: achieving publication, obtaining an agent. Similar dynamics exist in the classroom: when the instructor is an established creative practitioner, the feedback process resembles the relationship between a master and an apprentice. How do students develop internal mechanisms to determine when a story is successful and when their work is ready to submit for publication? This paper will look beyond the deficit model of writing instruction and propose a means of guiding students in the assessment of their own work.

Marshall Moore is the author of four novels, three collections of short fiction, and a memoir; and he is the publisher at *Signal & Press*. He holds a PhD in creative writing from Aberystwyth University and teaches English and creative writing at Lingnan University.

***Establishing creative writing as academic discipline:
University Students' Remixing and Reinterpreting
Shakespeare's work***

Presenter: **Sumie CHAN**
City University of Hong Kong

Abstract

This talk explores how university students demonstrate their creativity and critical literacy through the process of Content and Language Integrated Learning as shown through their awareness of intertextuality with reference to their reinterpretation and adaptation of Shakespeare's classical plays using modern English. They recreate and rewrite the work by understanding and integrating the classical canon of Literature in English with the power of language and media innovation, in the form of a variety of different genres, which include poems, short stories, online blogs, films and stage productions. Throughout their work, the students imagine themselves as the characters in Shakespeare's plays and rewrite the texts. Their creativity and critical literacy could be illustrated by their awareness of various genres and their sensitivity to syntactic and semantic features in literature. Their work also reveals their adaptation of Shakespearean language by utilizing contemporary modern settings from both western and oriental cultures. All these aspects are experimental works which remix both classical and modern language and values, showing the evolution of English Language and a new form of English based on students' Content and Language Integrated Learning.

Sumie CHAN is teaching EAP and Literature in English courses at City University of Hong Kong. She is also experienced in teaching Language and Gender, as well as Drama and Performance. Her research interests are in language and gender, cultural studies and literatures.

Teaching Narrative Principles Through Screenwriting

Presenters: **Jay BIDAL,**
 Shari Dureshahwar LUGHMANI
 The Hong Kong Polytechnic University

Abstract

Due to students' familiarity with and general enjoyment of films, teaching them fundamental principles of narrative through screenwriting would seem like a natural fit in a creative writing course context. However, in some universities, screenwriting courses are embedded within specific disciplinary offerings and might not be easily accessible to non-majors. This is despite the fact that screenwriting has a low entry bar in terms of traditional creative writing ability and that the mechanics of screenwriting can be grasped within a short time. This session presents an example of how to structure a short film screenwriting course targeted for students interested in creative writing in order to inculcate narrative principles applicable to many different genres of writing and storytelling. Excerpts from materials used in the course, including short films, will be shared, and insights from the instructors will form the basis for discussion with participants about the value of the various approaches and assessments in achieving the goal of enriching students' understanding of narrative principles in any kind of storytelling.

Jay has more than 25 years of experience in teaching EAP and ESL in a variety of contexts, including Japan, Turkey, Canada, the UAE, Macau, and currently, Hong Kong PolyU. He is also a film lover and experienced screenwriter who has written a variety of screenplays for both educational and entertainment purposes.

Shari teaches English for Academic Purposes, English for Discipline Specific Requirements and Creative Writing at the English Language Centre, The Hong Kong Polytechnic University. Her research interests include writer identity, genre-based pedagogy, and rubrics and feedback for writer development. Her family, English and Urdu poetry occupy her remaining time.

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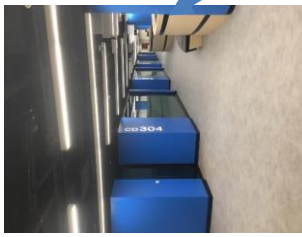
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Main Venue of Writing Roundtable 2019
3/F, CD301-304



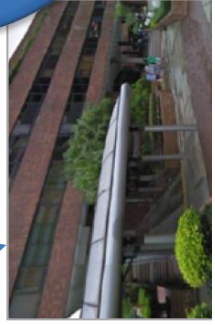
Entrance of Core D



Entrance of Poly U



Convenience Store:
Podium Floor of Shaw Amenities Building (Entrance pictured)



Lunch – Communal Student Canteen:
3/F, Communal Building (Entrance pictured)

See three off-campus venues can be reached from Poly U campus. 是三個校外場地在香港理工大學的範圍。

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