

Course Syllabus

offered by Department of English
with effect from Semester A 2016/2017

Part I Course Overview

Course Title: Creative Writing

Course Code: EN2322

Course Duration: 1 Semester

Credit Units: 3 credits

Level: B2

Arts and Humanities

Study of Societies, Social and Business Organisations

Proposed Area:
(for GE courses only)

Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) GE2405 Creative Writing

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course gives students a unique opportunity to improve their written English skills by focusing on creativity and language. Students will be introduced to a variety of creative writing genres: short stories, creative non-fiction, TV/radio/ film scripts, modern and traditional poetry, and other forms of experimental writing. Classes will be student-centered workshops that encourage sharing ideas in a collaborative environment.

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.	Describe the elements and techniques of fiction, including character, setting, plot, point of view, voice, and diction, and identify these elements and techniques in works of creative writing.		X	X	
2.	Evaluate and critique creative writing, pointing out strengths and weaknesses, giving reasoned arguments for their judgments and offering concrete suggestions for revision.		X	X	
3.	Apply knowledge of creative writing by composing works of fiction, poetry, and scripts.		X	X	X
...					
		100%			

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

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			
Reading representative	Using relevant concepts and terms, students will analyse and	X	X	X				

works in English and analyzing and critiquing them in class discussions and in written assignments.	reflect upon an array of texts in small group and whole-class settings.							
Listening to lectures on the elements and techniques of fiction writing.	Students will actively engage with lecture materials by responding and discussing in various ways	X	X	X				
Participating in in-class writing exercises designed to develop the mastery of specific techniques.	Evaluating and critiquing the work of classmates and offering suggestions for improvement.	X	X	X				
Writing and revising works of creative writing including short stories, poetry, and scripts.	In small peer-review groups, students will read and respond to one another's writing as a way to reflect upon and develop various stages of the writing process.	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					
Continuous Assessment: 100%								
Class participation, especially in workshop sessions in which students are expected to present cogent arguments regarding their evaluation of classmates' work and offer concrete suggestions for revision.	X	X					20%	
Portfolio of three works, each from different genres.			X				60%	
Written critique of a creative work that describes and	X	X	X				20%	

analyzes the various techniques used and the effectiveness of those techniques.								
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. Portfolio		Works demonstrates superior application of elements of craft specific to the chosen form and genre. Demonstrate a mastery of the traditions of the chosen genre or show innovation in a creative reworking or subversion of established traditions, which can be in terms of language or theme or elements of craft.	Works demonstrate good application of elements of craft specific to the chosen form and genre of the work(s) produced. The work produced must encompass an overall artistry, creativity and depth.	Works demonstrate average but competent application of elements of craft specific to the chosen form and genre of the work(s) produced.	Works demonstrate weak application of elements of craft specific to the chosen form and genre of the work(s) produced.	Works lack competent application of elements of craft specific to the chosen form and genre of the work(s) produced,
2. Class Participation		Contributions to class discussions and workshop demonstrate a thorough and careful reading of the piece under discussion, the ability to insightfully	Contributions to class discussions and workshop demonstrate a careful reading of the piece under discussion, the ability to adequately	Contributions to class discussions and workshop demonstrate an adequate though not always careful reading of the piece	Contributions to class discussions and workshop demonstrate cursory or incomplete reading of the piece under discussion, and	Contributions to class discussions and workshop demonstrate little understanding of the piece under discussion, and little

		apply knowledge of the craft of fiction in identifying strengths and weaknesses, and useful comments and suggestions for the author. The contribution is expressed in a clear, detailed, tactful and professional manner.	apply knowledge of the craft of fiction in identifying strengths and weaknesses, and useful comments and suggestions for the author. The contribution is expressed in a clear, detailed, tactful and professional manner.	under discussion, the ability apply knowledge of the craft of fiction in identifying some strengths and weaknesses, and moderately useful comments and suggestions for the author.	the ability apply some knowledge of the craft of fiction in identifying some strengths and weaknesses, though these may not be accurate, insightful or helpful.	ability apply knowledge of the craft of fiction in identifying strengths and weaknesses. The contribution may be expressed in an unclear or unprofessional manner.
3. Critique		The critique demonstrates a thorough knowledge of the elements, techniques and traditions of creative writing and the ability to apply this knowledge. The analysis is insightful, convincingly argued and clearly expressed.	The critique demonstrates good knowledge of the elements, techniques and traditions of creative writing and the ability to apply this knowledge. The analysis is relatively insightful, convincingly argued and clearly expressed.	The critique demonstrates some knowledge of the elements, techniques and traditions of creative writing. There may be some problems with the way the argument is presented or the quality of the language.	The critique demonstrates little knowledge of the elements, techniques and traditions of creative writing and little ability to apply this knowledge. There may be major problems with the way the argument is presented or the quality of the language.	The critique demonstrates no knowledge of the elements, techniques and traditions of creative writing. There may serious problems with structure, grammar or usage.

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.)

Creativity and imagination

Creative Literary Genres

Poetic/figurative language

Story-telling

Collaborative writing

Scriptwriting

2. Reading List

2.1 Compulsory Readings

(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.	
2.	
3.	

2.2 Additional Readings

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

1.	Brande, D and Gardner, J. (1981) <i>Becoming a writer</i> , J.B. Tarcher
2.	Casterton, J. (1998) <i>Creative Writing A Practical Guide</i> . Macmillan Press.
3.	Gardner, J. (1991) <i>The Art of Fiction</i> . Vintage Books.
4.	Joselow, B. B. (1995) <i>Writing without the muse: 15 beginnings for the creative writer</i> . Storyline Press.