

# SM1012B: WRITING AND CREATIVITY (CHINESE)

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## Effective Term

Semester A 2025/26

## Part I Course Overview

### Course Title

Writing and Creativity (Chinese)

### Subject Code

SM - School of Creative Media

### Course Number

1012B

### Academic Unit

School of Creative Media (SM)

### College/School

School of Creative Media (SM)

### Course Duration

One Semester

### Credit Units

3

### Level

B1, B2, B3, B4 - Bachelor's Degree

### Medium of Instruction

Chinese

### Medium of Assessment

Chinese

### Prerequisites

Nil

### Precursors

Nil

### Equivalent Courses

Nil

### Exclusive Courses

Nil

## Part II Course Details

### Abstract

This course aims to examine the idea of **creativity** via **writing**. Through a series of in-class and take-home writing activities, games, research tasks and in-class critique, we create experiences for students to de-emphasize creativity as a mystery. Instead, we demonstrate to them creativity is a way of life, and is tied to other growth experiences such as enhanced self-awareness and self-understanding. The following qualities would be upheld, encouraged and cultivated: integration, that is the ability to make connections and discover new relations among things, and to see the unfamiliar in the familiar and vice versa; **flexibility & openness**, that is, the ability and readiness to adopt new perspectives and to engage in different points of view; and **observational power**, that is, attention to details, and the ability to use the five senses fully.

In terms of writing, the course has two main goals: (1) to help students to **undo all forms of negativity** that have hampered their interest in writing; and (2) to re-consider writing as an **interdisciplinary activity** that integrates flexibly with other perceptual and creative activities. In brief, the workshop series enables students to overcome their hurdles for writing and to re-invent writing into playful experiments that challenge both their intellect and their personhood.

### Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Understand themselves better by working through habitual hurdles, psychological barriers, inhibitions and mind blocks in writing		x		
2	Incorporate research activities as an essential part of the creative process, especially to get in touch with people and the world via writing			x	x
3	Improve their writing via refreshing their ability to see, hear, observe, think, and analyze, complemented by an enriched vocabulary and multiple perspectives to discuss their own writings		x		
4	Create intermedia works that seek innovative dialogues between the use of text, image and objects.		x	x	
5	Transform basic technical competence into a unique style or personal signature		x	x	x
6	Commit strongly to self-assessment and self-directed learning in order to continually refine practices		x	x	

#### 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 real-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.

### Learning and Teaching Activities (LTAs)

	LTAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Project	Project on self-portrait (research-based)	1, 2, 6	
2	Exercises	In-class writing exercises and games to develop the rigor of details and variety of styles followed by discussion	1, 2, 5	
3	Exercises	In-class “free writing” or “automatic writing” with attention to the play with rules, developing one's voices, and self-discovery followed by discussion	1, 4, 6	
4	Project	A personal logbook (journal) documenting self-initiated research and writing activities	1, 3, 4, 6	
5	Analysis report	Reading aloud one's writing in class for appreciation, discussion and mutual critique	3, 4, 6	
6	Project	Research and short writing exercises that involve site visits and rigor of observation (in-class + projects)	2, 3, 5, 6	
7	Lecture	In-depth in-class study of exemplary literary works on cities (HK and around the world)	3, 6	
8	Project	Creative writing project: the city of Hong Kong (integration)	2, 3, 5	

#### Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks ("- " for nil entry)	Allow Use of GenAI?
1	Project A: Self Portrait	1, 2, 6	25	-	Yes
2	Project B: a descriptive account on a selected spot of the city of HK to demonstrate the power of details	2, 3, 5, 6	15	-	Yes
3	Project C: writing on one's past writing (writing + collage work)	1, 4, 6	15	-	No

4	Project D: “My City” (a final project on one’ s personal vision of HK with free integration and combination of elements covered in the workshop)	3, 5	25	-	No
5	Log book for documentation of in-class and outside-class activities throughout the semester	1, 4, 6	20	-	Yes

**Continuous Assessment (%)**

100

**Examination (%)**

0

**Minimum Continuous Assessment Passing Requirement (%)**

0

**Minimum Examination Passing Requirement (%)**

0

**Assessment Rubrics (AR)****Assessment Task**

1. Writing Project: Self Portrait

**Criterion**

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The basic threshold of discovery lies in the transformation of found material from research through a creative leap to self-discovery through the art of writing

**Excellent (A+, A, A-)**

- Self exploration: prominent self-discovery, shedding light on who you are via writing strategies
- Creative thinking: able to take fresh and multiple perspectives, fully exploring the power of associative, divergent and lateral thinking
- Creative Leap with research findings: able to transform raw materials to give them new meanings and incorporate unfamiliar material into your own use
- Demonstrated ability to integrate a broad range of source material by giving it an effective form
- As a piece of writing: form and content are integrated innovatively showing effective play with language
- It is a self-portrait with a personality and a unique voice of your own

**Good (B+, B, B-)**

- Self exploration: writing sheds light on who you are and suggests new discovery
- Sufficient writing quality that sustains curiosity and communicates your research discovery
- Creative thinking: able to demonstrate the effect of associative, divergent and lateral thinking
- Creative Leap with research findings: able to incorporate a broad range of raw material (from research) into the purpose
- Form and content sustain each other
- It is a self-portrait with a personality and a sense of style

**Fair (C+, C, C-)**

- Self exploration: some effort to find out more about yourself
- Writing communicates focus and purpose on the functional level without a personality
- Creative thinking: traceable effort to tap the effect of associative, divergent and lateral thinking
- Demonstrate understanding of research findings but with only mild creative treatment to push the raw material further
- Self-portrait only with a vague sense of self or style

**Marginal (D)**

- A comprehensible account without much incentive for discovery
- Minimal effort in research and lacking in the rigor to explore ways to use the research findings

**Failure (F)**

- Weak sense of writing
- Failing to create a project/ work that demonstrate the processes of thinking and creative exploration
- Minimal adjustment of plans and lacking in self-purpose in research

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**Assessment Task**

2. Writing Project: Portrait of a Place (via field observation)

**Criterion**

Students should demonstrate their ability to see, hear and describe strategically. The threshold of discovery lies in their ability to self-direct their observation exercise to the level of transforming the location studied via the strategic, organized use of powerful details, thus generating new knowledge and new insight about a place.

**Excellent (A+, A, A-)**

- Show-not-tell principle is applied with a due sense of proportion
- Creative thinking integrates with strategic observation: able to take fresh and multiple perspectives to discover details
- Descriptive strategies sensitive to multiple layers and aspects of reality illustrating different kinds of details
- Generate unique insight for the place studied sustained by varied use of details.
- Form and content work together to mark the power of writing in the 2 versions of the same place
- It is a self-portrait with a personality and a unique voice of your own

**Good (B+, B, B-)**

- Demonstrated emphasis of 'showing' over 'telling'
- Writing carries the personality of a place with sufficient details
- Thoughtful coverage with good balance of focus and sketches
- Writing stimulates seeing/hearing and imagination
- The two versions demonstrate sufficient contrast due to quality writing and descriptive strategies.
- Portrait refreshes our perception or knowledge of the place

**Fair (C+, C, C-)**

- Still struggling with how to show by telling too much
- Portrait delivers little fresh details or impression of the place
- Few details that stimulates the mind's eye
- Minimal strategy in the exercise of observation

**Marginal (D)**

- Failing to see and hear with purpose
- Little enthusiasm shown about the place visited
- Few details captured and with only a mild sense of purpose

**Failure (F)**

- Weak sense of writing

- Failing to create a project/ work that demonstrate curiosity
  - Minimal self-purpose in fieldwork
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### **Assessment Task**

#### 3. Collage: Writings on Writings

##### **Criterion**

The evidence of ‘discovery’ lies in the students’ demonstrated ability to dig out what they have done in the past and to provide a reason for the selection of raw materials. The threshold of ‘discovery’ is when a student no longer just creates a collage with visual quality, but also manages to negotiate new meanings with found past works as powerful quotations -- for the purpose of self or cultural critique.

##### **Excellent (A+, A, A-)**

- A work of distinct personhood that also embodies sharp cultural and social critique
- Able to refresh the possibilities of collage and re-invent it for a personal voice with a rich visual language
- Visual and textual materials are organized strategically to create a system of meanings acknowledging the complexity of thoughts
- Demonstrate understanding of the subversive nature of collage by bringing in contrasting textures and meaning.
- Finished work reveals the hidden potential meanings of the used material (past writings), and the power of ‘quotation’ and ‘signification’

##### **Good (B+, B, B-)**

- Manage to see the cultural and social in the personal
- Demonstrate understanding of the power of collage with a thoughtful visual strategy
- Demonstrate understanding of the subversive nature of collage by bringing in contrasting textures and meaning.
- Have demonstrated the understanding of ‘quotation’ and ‘signification’
- Have gained better understanding of yourself from more perspectives

##### **Fair (C+, C, C-)**

- Basic understanding of the use of collage
- Some basic effort in exploring the hidden personal/cultural meanings of found materials (past writings)
- An attempt to revisit one’ s past but with little insight
- Minimal strategy in the work process

##### **Marginal (D)**

- Failing to understand the use and purpose of collage
- Little enthusiasm shown about one’ s past
- Minimal attempt to “make meanings”

##### **Failure (F)**

- Failing to understand the basic rules of collage
  - Minimal self-purpose or curiosity in the assignment
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### **Assessment Task**

#### 4. Creative Writing: “My City”

##### **Criterion**

Students should demonstrate their ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of ‘discovery’ lies in the students’ ability to negotiate for a personal signature approach of writing through refreshed strategies of seeing, hearing, observing, perceiving and organization.

##### **Excellent (A+, A, A-)**

- Work has strong affective quality and the articulation of personal styles and signature
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Work raises questions and instill insights about the process of conception, creative strategization and production
- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project
- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

**Good (B+, B, B-)**

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

**Fair (C+, C, C-)**

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium
- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

**Marginal (D)**

- Marginal appreciation of the aesthetic and expressive qualities of the medium
- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

**Failure (F)**

- No appreciation of the aesthetics and expressive qualities of the medium
- Fail to create project/ work that demonstrate the processes of thinking and creative exploration
- Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

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**Assessment Task**

5. Logbook/ Journal

**Criterion**

The evidence of ‘discovery’ lies in the students’ demonstrated ability to address and approach problems in multiple perspectives, and to provide illuminating documentation of the research or problem-solving process.

**Excellent (A+, A, A-)**

- Organization bears conceptual insight
- Content carries illuminating details and reflects self-directed search beyond required coverage
- Communication of distinct authorship and personality
- Exceptional ability to address in details the conditions and limitations in the journal process
- Self-reflexive about the process and methodology of research and the impact of circumstantial factors
- Evidence of wide-range ideation and brainstorming; notes, drawing, developmental sketches are included

**Good (B+, B, B-)**

- Reasonable organization; Informative content with details
- Identifies the subject, strong ability to address the conditions and limitations related
- Include adequate notes and possible ideas of research done to formulate solutions
- Evidence of ideation and brainstorming; Notes, drawing, developmental sketches are included
- Account of how the solution is built, demonstrate ability to analysis and critique

**Fair (C+, C, C-)**

- Reasonable organization; Adequate content
- Adequate coverage

- Some evidence of ideation and brainstorming;
- Sufficient documentation of research process and/or presentation of solution

#### Marginal (D)

- Less than 50% of required coverage
- Inadequate organization and content
- Include little notes of research done to formulate solutions or documentation
- Inadequate evidence of ideation and brainstorming;
- Inadequate presentation of the solution

#### Failure (F)

- No submission; OR
- Minimal coverage of what is required
- Marginal ability in documentation
- No evidence of ideation and brainstorming;

#### Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

## Part III Other Information

#### Keyword Syllabus

Surrealism, automatism, power of details; creativity; seeing; hearing; voice; levels of reality; observational power; time, space and speed in writing; self-awareness & self-understanding; integration; associative, divergent and lateral thinking; visual writing, subjectivity; quantification, the power of process, dream work, metaphors and analogies, writing as visual practice, writing as political praxis, image and text, sound walk, blind walk, research...

#### Reading List

#### Compulsory Readings

	Title
1	Yvette Biro; and Marie-Genevieve Ripeau, 1998: To Dress a Nude: Exercises in Imagination (trans. Carol Volk), Kendall/Hunt Publishing, Dubuque , Iowa .
2	Andre Breton, 1924: First Manifesto of Surrealism
3	K. Brophy, 1998: Creativity: psychoanalysis, surrealism and creative writing, Melbourne University Press, Melbourne. -- "Masterpiece: a short story" (essay) -- "Creative Writing and Institutions of Education" (essay)\ -- "The Surrealist Unconscious: strategic rewriting or perfect knowledge?" AND "Irresponsible Authorship: free association and thought-writing"
4	T. Clark, 1997: The Theory of Inspiration: Composition as a crisis of subjectivity in Romantic and post-Romantic writing, Manchester University Press, Manchester & New York. -- "Surrealism, inspiration and the mediations of chance in Andre Breton" (essay)
5	Marguerite Duras: Writing
6	Sigmund Freud, 1997: Writings on Art and Literature, Stanford University Press, Stanford. -- "The Occurrence in Dreams of Material from Fairy Tales" (essay)
7	Linda Lai & Theresa Mikuriya, 2004: Crypto-glyph: Dialogues in Many Tongues in the Hidden Crevices of an Open City
8	Hector Rodriguez, 2004: "Automatism," a manuscript for a public presentation at the City
9	Festival (January 2000) -- "Nokia Creative Rap Ra-Ra", Fringe Club, Hong Kong
10	Andre Breton: Nadja
11	Comte de Lautreamont: Isidore

12	Ducasse: Les Chants de Maldoror
13	Georges Bataille: Story of the Eye
14	Roland Barthes: The Metaphor of the Eye
15	J. G. Ballard: The Atrocity Exhibition
16	William Burroughs: Naked Lunch
17	Tristan Tzara: Seven
18	Dada Manifestos and Lampisteries
19	韓少功：《馬橋詞典》
20	董啟章：《天工開物·栩栩如真》
21	Italo Calvino, Racconti 伊塔羅·卡爾維諾：《在你說喂之前》
22	Herman Melville: Bartleby the Scrivener
23	Franz Kafka: Metamorphosis
24	Franz Kafka, Metamorphosis; 卡夫卡：《變形記》
25	Jean-Philippe Toussaint, La Salle de bain 讓·菲利浦·圖森：《浴室》
26	西西 (1974)：《我城》
27	李智良：《房間》
28	Burn and Ramsden: The Role Of Language
29	Michael Craig Martin: An Oak Tree
30	Marcel Duchamp: LHOOQ
31	Jenny Holzer: Truisms
32	Pierre Huyghe: Celebration Park
33	Joseph Kosuth: One and Three Chairs
34	Sol Lewitt: Sentences On Conceptual Art
35	Rene Magritte: est nest pas une pipe
36	Dieter Roth: Roth Time
37	Tsang Kin Wah: Pretty \$hit - Pi\$\$ Pretty
38	Brian Wallis (ed.): Blasted Allegories: An Anthology of Writings by Contemporary Artists
39	西西：《拼圖遊戲》
40	王安憶 (1996)：《長恨歌》(第一章)
41	梁秉鈞 (1992)：《形象香港》
42	夏宇：《摩擦·無以名狀》
43	董啟章：《地圖集》
44	Italo, Calvino, The Castle of Crossed Destinies 伊塔羅·卡爾維諾：《命運交織的城堡》
45	西西：《拼圖遊戲》
46	Alain Badiou: 15 Theses On Contemporary Art (w/ reference to Mark Lombardi) Barbara Kruger: Untitled (I shop therefore I am
47	Greil Marcus: Lipstick Traces Letterism (Gil Wolman, Isidore Isou)
48	Situationists (Naked City)
49	Elfriede Jelinek, Die Liebhaberinnen 艾芙烈·葉利尼克：《女情人們》
50	黃碧雲：《烈女圖》
51	張愛玲：《色·戒》

52	張愛玲：《上海花開／落》
53	福柯：《瘋癲與文明》
54	J. L. Austin: How To Do Things With Words
55	Paul Chan: Alternumerics
56	Bruce Nauman: Please Pay Attention Please
57	Young Hae Chang Heavy Industries - <a href="http://www.yhchang.com/">http://www.yhchang.com/</a>
58	Roland Barthes: A Lover's Discourse Jorge Luis Borges: Book of Imaginary Beings
59	Lewis Carroll: Alice In Wonderland Gilles Deleuze: The Logic of Sense Michel Foucault: Death and the Labyrinth Brion Gysin: The Process
60	Alfred Jarry: Pere Ubu
61	Malcolm Morley: Itineraries
62	Georges Perec: A Void Alain Robbe-Grillet: Jealousy
63	Raymond Roussel: Impressions of Africa
64	Roland Barthes, Love Discourse 羅蘭·巴特：《戀人絮語》
65	加繆：《傷心之旅》
66	Marguerite Duras, Hiroshima Mon Amour 瑪格麗特·杜拉斯：《廣島之戀》
67	Marguerite Duras, L' amour 瑪格麗特·杜拉斯：《愛》
68	Marguerite Duras, Writing 瑪格麗特·杜拉斯：《寫作》
69	Goethe, The Sorrows of Young Werther 歌德：《少年維特之煩惱》
70	西西 (1982)： “像我這樣一個女子”
71	Charles Baudelaire: The Flowers of Evil
72	Samuel Beckett: The Lost Ones Italo Calvino: Invisible Cities Albert Camus: “The Rains of New York” (from Lyrical and Critical Essays)
73	Victor Hugo, 1831: The Hunchback of Notre-Dame (French: Notre-Dame de Paris, "Our Lady of Paris ")
74	Lo Sun-Chang, 1995: Hong Kong: A Micro Vision
75	Chris Marker: Sans Soleil Henri Michaux: I Am Writing To You From A Far Off Country
76	Anais Nin: “Ragtime” (from Under a Glass Bell)
77	Xi Xi: Marvels of a floating city and other stories
78	Italo Calvino (1972): ]Invisible Cities [ 中譯本：《看不見的城市》，伊塔羅·卡爾維諾著，王志弘譯
79	王安憶 (1996)：《長恨歌》(第一章)
80	王安憶《尋找上海》
81	西西 (1982)： “肥土鎮的故事”
82	西西 (1986)： “浮城誌異”
83	董啟章：《地圖集》
84	董啟章 (1998)： “韋純在威斯堡的快樂旅程” [Dung Kai-cheung: “Vision Invisible: the happy journey” ]

### Additional Readings

	Title
1	Nil