

City University of Hong Kong

**Information on a Course
offered by Department of English
with effect from Summer 2010**

Part I

Course Title: Generative Writing Workshop III

Course Code: EN6315

Course Duration: 3 days x 6 hours/day + + Substantial Independent Preparation and Follow-up Work

Credit Units: 3

Level: P6

Medium of instruction: English

Prerequisites: EN 6305 & 6314

Precursors: NA

Equivalent Courses: NA

Exclusive Courses: NA

Part II

1. Course Aims:

This course focuses students on the creative writing process through an intensive workshop setting. Students will be required to write and revise creative work under a tight time deadline and subject that work to peer review in a workshop setting. As well, through preparatory and in class writing exercises and assigned readings prior to attendance, students are exposed to new approaches to the writing process which can be applied to their own creative writing.

Note: This course offers separate sessions and students can choose from either Creative Nonfiction or Fiction or Poetry. It is likely that students working in different genres will be grouped together in generative workshops. However, other than complying with specific writing exercises or reading assignment,

which may address other genres, students focus primarily on creative work in their own genre.

2. Course Intended Leading Outcomes (CILOs)

Upon successful completion of this course, students should be able to:

No.	CILOs
1	Apply craft elements to their own creative writing.
2	Generate and revising creative work using a variety of methods.
3	Describe Asian aspects of creative writing as evidenced in contemporary literary works and in their own creative writing.

3. Teaching and learning Activities (TLAs)

ILO No.	TLAs
CILOs 1 – 3	In class discussion of each student’s submission stimulates reflection and understanding of writing craft and of Asian aspects of contemporary creative writing.
CILOs 1 - 2	Writing exercise(s) and assigned reading(s) before workshop as well as in class exercises.
CILO 3	In class discussion of readings & student submissions will simulate discussion, debate, and the exchange of personal reflections.

4. Assessment Tasks/Activities

ILO No.	Assessment tasks/activities	Weighting
CILOs 1 – 2	Manuscript of work in progress (at least 20 pp. of prose or at least 3-5 poems to be submitted four weeks before the commencement of the workshop)	20%
CILOs 1 - 2	Assigned writing exercises to be completed before the workshop (approx. 10 pp. of prose or 2-3 poems to be submitted four weeks before the commencement of the workshop)	30%
CILOs 2 – 3	Generative writing produced during the workshop (approx. 20-30 draft pp. of prose or 2-4 draft poems)	30%
CILO 3	Participation in workshop including critique of peer work.	20%

5. Grading of Student Achievement

Grading pattern: Standard (A+, A, A- . . . F)

Assessment Form

Faculty must submit a final grade plus a brief written evaluation of each student's performance in workshop.

Assessment Criteria

The tables below set out the assessment criteria for participation in the workshop as well as for the creative writing submission in each of the three areas of study, namely Creative Nonfiction, Fiction & Poetry. All students are expected to submit their manuscripts for the workshop on time in accordance to the program schedule, and demonstrate active participation in producing revisions and writing assignments or exercises as required by the faculty leader. Failure to submit revisions or assignments other than the original submissions will result in the reduction of one or more minus grade to the final grade, the actual reduction being at the discretion of the faculty leader (i.e.: B+ becomes B; B becomes B-; etc.).

Assessment Criteria: Critique and Participation

Grade	
A	Student demonstrates superior ability to read and critique elements of writing craft in reviewing writing by their peers. This includes an ability to articulate meaningful and thoughtful suggestions for improvement based on specific observations about the work under discussion. During all discussions, the student is courteous and shows respect for other opinions while still being able to argue persuasively her/his own point of view. The student will also be able to reference assigned readings at a superior critical level as evidenced in the oral participation.
B	Student demonstrates good ability to read and critique elements of writing craft in reviewing writing by their peers. This includes an ability to articulate useful suggestions for improvement based on specific observations about the work under discussion. During the discussions, the student is courteous and shows respect for other opinions and is somewhat able to still argue her/his point of view. The student will also be able to reference assigned readings at a good critical level as evidenced in the oral participation.
C	Student demonstrates average ability to read and critique elements of writing craft in reviewing writing by their peers. This includes an ability to articulate some suggestions for improvement based on observations about the work under discussion. During the discussions, the student is generally courteous and shows respect for other opinions and may be able to argue her/his point of view. The student will also be able to reference assigned readings at an average critical level as evidenced in the oral participation.

D	Student demonstrates weak ability to read and critique elements of writing craft in reviewing writing by their peers. This includes an ability to articulate few or no suggestions for improvement based on observations about the work under discussion. During the discussions, the student is generally courteous and shows respect for other opinions but may be unable to defend her/his point of view. The student will only be able to reference assigned readings at a minimal critical level as evidenced in the oral participation.
F	Student is unable to read and critique elements of writing craft in reviewing writing by their peers. There is no ability to articulate suggestions for improvement based on observations about the work under discussion. During the discussions, the student participates minimally and is unable or unwilling to defend her/his point of view. The student demonstrates minimal or no ability to reference assigned readings as evidenced in the oral participation.

Assessment Criteria: Creative Nonfiction

Grade	
A	Writing demonstrates superior ability to combine the factual aspects of personal experience and research with creative work that applies elements of writing craft to meet the requirements of the specific form(s) and genres employed. In longer works such as memoir, biographies or other book-length forms, this includes structural integrity from one chapter or section to the next; the ability to define the characters involved and their relationships; time management and narrative development that allows for seamless progress of the storyline; a sense of place in the narrative; dramatic pacing and development that is compelling which creates a sense of urgency for the reader; dialogue (if used) that serves the scene; a seamless blending of facts and research into the narrative that does not interrupt the flow; authorial control over the creative aspects of how nonfictional elements are used through a point of view that does not strain credibility; a persuasive voice and persona for the story that will compel the reader. For essays and shorter works, this includes a clear focus on a central idea or incident; a seamless blending of facts and research into the writing; the ability to collapse time and storyline to the most urgent and necessary scenes as well as dialogue (if used) that serves the scenes dramatized; no excess language. Regardless of form, the prose must demonstrate a solid command of language which is tightly copy edited and honed, as well as a cadence suited to the chosen form and genre. With respect to genre, the writing must 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. The writing produced must encompass an overall artistry, creativity and depth that is comparable to published work of high literary merit.

B	Writing demonstrates good ability to combine the factual aspects of personal experience and research with creative work that applies elements of writing craft to meet the requirements of the specific form(s) and genres employed. The work produced must encompass an overall artistry, creativity and depth that is comparable to published work of average to good literary merit.
C	Writing demonstrates average but competent ability to combine the factual aspects of personal experience and research with creative work that applies elements of writing craft to meet the requirements of the specific form(s) and genres employed. The work produced encompasses an overall artistry, creativity and depth that is comparable to writing of acceptable literary merit that may or may not be considered publishable.
D	Writing demonstrates weak ability to combine the factual aspects of personal experience and research with creative work that applies elements of writing craft to meet the requirements of the specific form(s) and genres employed. The work produced is of a level that is unlikely to be considered publishable.
F	Writing lacks competent ability to combine the factual aspects of personal experience and research with creative work that applies elements of writing craft to meet the requirements of the specific form(s) and genres employed. The work is of low literary merit and would not generally be considered publishable.

Assessment Criteria: Fiction

Grade	
A	Fiction demonstrates superior application of elements of craft specific to the chosen form and genre of the work(s) produced. For novels or novellas, this includes structural integrity from one chapter or section to the next; the ability to establish a set of characters and their relationships; time management and plot development that allows for seamless progress of the storyline; a sense of place in the narrative; dramatic pacing and development that is compelling which creates a sense of urgency for the reader; dialogue that serves the fiction; clear handling of shifts in point of view or character-driven point of view in the case of 1 st person narrative; an overarching authorial perspective that articulates a worldview for the work-in-progress. For shorter fiction, this includes a well developed and believable protagonist; the ability to collapse time and storyline to the most urgent and necessary scenes for the drama; dialogue (if used) that serves the fiction; the right balance between front and back storylines for the drama at hand; no excess language. Regardless of form, the prose must demonstrate a solid command of language which is tightly copy edited and honed, as well as a cadence suited to the chosen style and voice of the fiction. With respect to genre, the writing must 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. The fiction produced must encompass an overall artistry, creativity and depth that is comparable to published work of high literary merit.
B	Fiction demonstrates good application of elements of craft specific to the chosen form and genre of the work(s) produced, as detailed in the assessment criteria for the A grade. The work produced must encompass an overall artistry, creativity and depth that is comparable to published work of good literary merit.
C	Fiction demonstrates average but competent application of elements of craft specific to the chosen form and genre of the work(s) produced, as detailed in the assessment criteria for the A grade. The work produced encompasses an overall artistry, creativity and depth that is comparable to writing of acceptable literary merit that may or may not be considered publishable.
D	Fiction demonstrates weak application of elements of craft specific to the chosen form and genre of the work(s) produced, as detailed in the assessment criteria for the A grade. The work produced is of a level that is unlikely to be considered publishable.
F	Fiction lacks competent application of elements of craft specific to the chosen form and genre of the work(s) produced, as detailed in the assessment criteria for the A grade. The work is of low literary merit and would not generally be considered publishable.

Assessment Criteria: Poetry

Grade	
A	Poetry demonstrates superior application of elements of craft specific to the chosen form(s) of the work produced. This includes an excellent command of grammar and language, specifically in word choices; the ability to use line breaks, punctuation and other visual linguistic elements for the desired effect in the work; mastery of a range of figures of speech (e.g.: metaphor, simile, synecdoche, imagery, metonymy, etc.) normally used in poetry; authorial control of point of view, narrative, time shifts and other technical aspects of rendering poetic expression; the ability to manipulate rhyme, cadence, meter, any other linguistic elements commonly used for poetry. With respect to various poetic forms, the work produced in any specific form (e.g.: lyric poem, sonnet, villanelle, etc.) must demonstrate a technical mastery of the form and an appreciation of its traditions. The poetry produced must encompass an overall artistry, creativity and depth that is comparable to published work of high literary merit.
B	Poetry demonstrates good application of elements of craft specific to the chosen form(s) of the work produced, as detailed in the assessment criteria for the A grade. The poetry produced must encompass an

	overall artistry, creativity and depth that is comparable to published work of good literary merit.
C	Poetry demonstrates average but competent application of elements of craft specific to the chosen form(s) of the work produced, as detailed in the assessment criteria for the A grade. The poetry produced encompasses an overall artistry, creativity and depth that is comparable to writing of acceptable literary merit that may or may not be considered publishable.
D	Poetry demonstrates weak application of elements of craft specific to the chosen form(s) of the work produced, as detailed in the assessment criteria for the A grade. The poetry produced is of a level that is unlikely to be considered publishable.
F	Poetry lacks competent application of elements of craft specific to the chosen form(s) of the work produced, as detailed in the assessment criteria for the A grade. The poetry is of low literary merit and would not generally be considered publishable.

Keyword Syllabus: To be advised

Recommended Reading Text(s)

To drawn from the Master Reading List of the MFA programme.

Returned by

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