

# HONG KONG BAPTIST UNIVERSITY

## COURSE OUTLINE

### 1. COURSE TITLE

Special Topic in Creative Writing

### 2. COURSE CODE

WRIT2026

### 3. NO. OF UNITS

3 Units

### 4. OFFERING DEPARTMENT

Department of Humanities and Creative Writing

### 5. PREREQUISITES

Nil

### 6. MEDIUM OF INSTRUCTION

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### 7. AIMS & OBJECTIVES

This course aims to provide an opportunity for students to study in depth selected topics related to the study of creative writing. This course would be offered with different contents. Special topic on creative non-fiction, poetry, or fiction may focus on a particular theme, sub-genre, or problem. Topics could include writing that engages with the public affairs; writing that engages with a particular place such as Kowloon City; writing that combines genres or works intertextually; writing that engages with new media; literary work that engages with visual arts, music, video, or vocal performance.

### 8. COURSE CONTENT

The selected topic will be determined by the individual instructor in consultation with the Programme management team. The course will normally start with a discussion of a particular theme, sub-genre, or problem in relation to creative writing. Depending on the nature of the selected topic, the course will focus on one or more important field(s) of creative writing. Assigned readings can be bilingual and interdisciplinary, and students will be encouraged to examine the topic and/or develop their creative work from a cross-cultural perspective.

Sample Special Topic:

## COURSE TITLE

Beginning Poetry Writing: Exploring Forms

## AIMS & OBJECTIVES

This poetry writing course aims at exploring the art of writing poems. Students will read model poems, write new poems, discuss techniques for writing and revising, and critique each other's work. This course emphasizes the study of contemporary American poets with special attention given to the traditional and experimental forms that influence their work.

## COURSE CONTENTS

### Week 1

William Stafford's "A Way of Writing" & A Close Reading (Handout of poems by Wallace Stevens and Anne Carson)

### Week 2

Discuss Hugo; Discussion Leader: \_\_\_\_\_

Reading: Hugo's The Triggering Town

Writing: One poem twice (using Germanic and Latinate diction)

### Week 3

Discuss Ruefle; Discussion Leader: \_\_\_\_\_

Reading: Ruefle's Selected Poems

Writing: Imitation of Ruefle's Apostrophes

### Week 4

Discuss Weinberger; Discussion Leader: \_\_\_\_\_

Reading: Weinberger's Nineteen Ways of Looking at Wang Wei

Writing: Your own translation of Wang Wei's poem

### Week 5

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Reading: Haiku Handout (Translations of Bashō, Buson, and Issa)

Writing: Short poems with concrete images

### Week 6

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Reading: Syllabics Handout (Poems by Marianne Moore, James Tate, and Robyn Schiff);

Skype Session with Robyn Schiff (Q&A)

Writing: A poem in syllabics

### Week 7

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Reading: Sestina Handout (Donald Justice's "Here in Katmandu," Elizabeth Bishop's "A Miracle for Breakfast," and John Ashbery's "The Painter")

Writing: A sestina (use the template provided in the handout)

Week 8

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Reading: "The Turn": Sonnet Handout (John Donne's "Holy Sonnet #10," Hopkins' "The Windhover," James Wright's "Saint Judas," and Ann Lauterbach's "Aperture")

Writing: A 20-line, single-sentence poem

Week 10

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Reading: Oulipo Handout

Writing: A sonnet (See the Sonnet Handout for examples)

Week 11

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Discuss Revision Strategies (Oulipo's N+7)

Writing: Revise a poem

Week 12

Literary Event Response Due; "Mistranslation" as a Generative Writing Method (Homophonic, Visual, and Self-Translation)

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Writing: Object Poem

Week 13

Book Review Due

Discussion Leader and Poet to Read: \_\_\_\_\_ & \_\_\_\_\_

Revision Strategies Cont'd (Writing a line between each line)

Writing: Revise a poem

Final Exam Period

Final Portfolio Due; A Distant Reading: In-class Poetry Reading

## 9. COURSE INTENDED LEARNING OUTCOMES (CILOs)

CILO	By the end of the course, students should be able to:
CILO 1	Analyze poems in various forms, and the techniques for writing poetry and revising it
CILO 2	Describe the basic concepts and skills of poetry writing as an art form and its difference from other art forms and genres.
CILO 3	Present arguments about different poems with knowledge about the traditional and experimental forms
CILO 4	Develop their idea and style of poetry by applying the knowledge and concepts,

and skills in writing their own work

## 10. TEACHING & LEARNING ACTIVITIES (TLAs)

CILO alignment	Type of TLA
1, 2, 4	Students will: -write at least fifteen pages of new poems, and critique the work of classmates, and write a short book review on the poets studied in the course -be introduced to explore the art of writing poems; be required to bring sufficient copies of their poem each week, prepared to each class by having read the assigned texts, and by writing comments on the student poems for workshop. Their critiques will be checked periodically.
3, 4	participate in student-led discussion of the assigned readings, in a discussion of student poems by the class and the instructor, and a brief in-class writing activity. The weekly discussion leader should present the work of an assigned poet and bring questions for the class to discuss. Discussion leaders are encouraged to find connections and contrasts between the assigned texts and readings from previous weeks. Discussion leaders must also submit a 2-3 pp. reading response on their discussion day.

## 11. ASSESSMENT METHODS (AMs)

Type of Assessment Methods	Weighting	CILOs to be addressed	Description of Assessment Tasks
Class Participation (Discussion, Peer Critiques, Quizzes, etc.)	15 %	1, 3	This course has a workshop format, with an emphasis on the creation and critique of new poems. Students will be guided to lead discussion on assigned readings. They are encouraged to connect and contrast the assigned texts and readings from previous weeks. Students have to take an active part in the discussion. The discussion is to test the students' learning in relation to CILOs 1-4; students' ability to present their ideas and arguments in coherent written form is also tested.
Reading Response, Book Review	35 %	1, 2, 4	Discussion leaders must submit a 2-3 pp. reading response on their discussion day. Students are free to select a topic, collect reference materials, make a presentation, lead the discussion, and submit their writings; students will write several 2-3 pp. book reviews on the poets studied. They

			can check prominent online book review publications, for examples of various book reviews formats.
Literary Event Response	10 %	1, 2	Students are required to attend at least one literary event, such as poetry, fiction, or nonfiction reading during the semester and submit a 1-2 pp. response on the event in order to have more exposure to the writing scenes. If they cannot attend an event, the instructor will make arrangements for an alternative activity. On occasion, student may be paired up with a fellow student to write a short letter to the peer about his or her work.
Final Portfolio of Poems	40 %	1, 2, 3, 4	This final assignment tests students' ability to revise a body of work that represents their progress throughout the course. The Final Portfolio must include a title page, a table of contents, and a minimum of 15 pages of poems that students have written and revised during the course. There must be at least 5 revised poems, marked as such, and their original versions. Revision requires students to make substantial changes, such as changing the beginning or ending, re-ordering material, eliminating or adding material, and altering lines.

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