

# SM1012B: WRITING AND CREATIVITY (CHINESE)

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## Effective Term

Semester A 2022/23

## 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.

**Teaching and Learning Activities (TLAs)**

|   | <b>TLAs</b>     | <b>Brief Description</b>   | <b>CILO No.</b> | <b>Hours/week (if applicable)</b> |
|---|-----------------|--|-----------------|-----------------------------------|
| 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)**

|   | <b>ATs</b>  | <b>CILO No.</b> | <b>Weighting (%)</b> | <b>Remarks (e.g. Parameter for GenAI use)</b> |
|---|---|-----------------|----------------------|---|
| 1 | Project A: Self Portrait  | 1, 2, 6         | 25                   |   |
| 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                   |   |
| 3 | Project C: writing on one's past writing (writing + collage work)   | 1, 4, 6         | 15                   |   |

|   |   |         |    |  |
|---|---|---------|----|--|
| 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 |  |
| 5 | Log book for documentation of in-class and outside-class activities throughout the semester   | 1, 4, 6 | 20 |  |

**Continuous Assessment (%)**

100

**Examination (%)**

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  |



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|----|---|
| 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, Isodore Isou)  |
| 48 | Situationists (Naked City)  |
| 49 | Elfriede Jelinek, Die Liebhaverinnen 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   |

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| 59 | Lewis Carroll: Alice In Wonderland Gilles Deleuze: The Logic of Sense Michel Foucault: Death and the Labyrinth<br>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 |