

Preface

Written in simple English, this *Introduction to Creative Writing* is a textbook designed for non-native speakers of English. It consists of six chapters and two appendices, including basic techniques of developing individual writing style, examples, writing prompts and sample writings. Students are advised to strictly follow the sequence of the chapters and complete every exercise recommended either ahead of the class for those who plan to attend the lecture and workshop, or on their own time. Additionally, as formal English is most familiar to the non-native students, or at least to the students previously enrolled into this course, the content in each chapter is addressed in formal writing voice to provide all explanations—clear and concise, while in writing exercises and instructions the language is more casual and conversational to encourage lively, natural discussion as present in real classroom setting.

As a recipient of government scholarship in Creative Writing, I aim always to deliver lessons which fit the student's needs while meeting the course requirement, and since 2008 after its first edition was released—which is now sold out, the course has received more attention from students and soon found the background of the students in each semester increasingly diverse—including age, literacy skills in both their first language and English learning styles as well as physical challenges.

Therefore, at least one research study was conducted in each semester to address and answer any specific questions in need of a new alternative.

This second edition is then a product of my teaching and also my experimental research studies both in creative writing and language acquisition carried out since then. It has been wholly rewritten and can be properly regarded as an entirely separate book from its previous edition. All examples and sample writings, except where otherwise noted, are of my own creation newly developed for classroom use after its previous edition in 2008 (B.E. 2551).

The textbook starts with an introduction which gives an overview of my research studies relating to the production of this book—how and why readers can imaginatively experience through deliberate diction and rhythmic variation. Then, chapter 1 sets out basic guiding principles to frame and concretise the moment in

writing; chapter 2 is on the use of accurate, vivid word to picture a specific scene in the reader's mind; the next two chapters are on sentence variety and rhythmic variation to create the flow of ideas and sustain the reader's attention; the fifth, on the use of sensory description to compose a concise objective nature poem written in free-verse style (haiku), and lastly, the final chapter, on idea development and the production of a creative work.

Note also that as the textbook can be made available in alternate format upon request, in particular, for blind students and those with low vision or partial sight enrolled in each semester, the explanations are mostly kept short and uncomplicated to ensure maximum understanding, and ultimately, to ensure that the inclusion for all students is successful.

Salinee Antarasena, 2011

Department of English and Linguistics
Faculty of Humanities
Ramkhamhaeng University
Huamark Bangkok 10240
THAILAND

About the Author

EDUCATION

Faculty of Arts, Department of English
Chulalongkorn University, Thailand
B.A. In English, 1999

Faculty of Arts, Department of English
Macquarie University, Australia
M.A. In Creative Writing (English), 2000
Ph.D. In Creative Writing (English), 2005

Recipient of Royal Thai Government Scholarship
(Ph.D. Scholarship in Creative Writing)

Faculty of Brain Sciences
Department of Speech, Hearing and Phonetic Science
University College London, United Kingdom of Great Britain
Certificate, English Phonetics, 2008

SHORT BIO

Salinee Antarasena holds M.A. and Ph.D. both in Creative Writing from Macquarie University, Sydney. After she won a Thai Government Scholarship in 2000, she decided to become a lecturer in Department of English and Linguistics at Ramkhamhaeng University where there are a large number of students with diverse backgrounds. Her past research focused on color perceptions and color categorization and creative works created by the born-blind, which was awarded in European Conference as best paper in 2008. Her current studies focused on factors affecting language acquisition of learners with diverse abilities and diverse linguistic and cultural backgrounds, with focus on dialect's influence and auditory experience variations. She received a Young Alumni Award for an outstanding Australian alumnus who has made a significant contribution to relations between Thailand and Australia in 2009, and was subsequently selected to be featured in *Advance* and *Macquarie Globe* by Macquarie University as an example of successful alumnus, and in the same year in *Endeavours*

of Excellence – 60 Years of Scholarship in South and South East Asia a book launched by Australian Embassy to celebrate the education ties between Australia and its neighbours

SELECTED PUBLICATIONS & VOLUNTEER SERVICES

AREAS OF RESEARCH FOCUS

Creative writing; Language Acquisition; Writing Acquisition; Language Recovery; Children's Literature; Deaf Culture and Music; (co-research) Thai-English Literature

SELECTED PRESENTATIONS AND PUBLICATIONS (BOTH IN ENGLISH)

Paper, *Reading Voices of the Polish*, 2011

The 1st Global Conference, Writing: Paradigms, Power, Poetics and Praxes, Czech Republic

Workshop & Panel, *A Collage of Powerful Masculinities in Relations to Buddhist Cessation of Craving and Self-Deprecation*, 2011

Paper, *Colourful Access to English Fluency in Native Thai Beginners with Diverse Age*, 2011

The 46th RELC International Seminars on Teaching Language to Learners of Different Age Groups
SEAMEO Regional Language Centre, Singapore

Paper, *Perceptions of Stress and Intonation in Group of Prelingually Deaf Students*, 2010
The 2010 Seoul International Conference on Linguistics, Korea University, South Korea

Paper, *Color Schemata Designed for Delayed-language Students*, 2010

The Eighth International Conference on New Directions in the Humanities
University of California, Los Angeles, U.S.A

Paper, *The Effects of Bilingualism on First-language Recovery in Equilingual Speakers*, 2010

The 10th Processability Approaches to Language Acquisition International Symposium
University of Western Sydney, Australia

Paper, *Color Comprehension and Color Categories among Blind Students*, 2008
2008 European College Teaching & Learning Conference
Sheraton Hotel, Austria

Paper, *An Assistive Technology for Blind and Partially Sighted Students in Creative Writing Class*, 2008
The Fourth International Conference on Technology Knowledge, Northeastern
University, U.S.A.

Paper, *Students with Special Needs and Classroom Diversity in Tertiary Education*, 2007
2007 International E-Learning Symposium, The Royal Melbourne Institute of
Technology, Australia

Paper, *Prosody in Thai Poetry and Its Relation to Beauty in Content of Creative Writing in FL Classroom*, 2007, The Fifth International Conference on the Book, Spanish National
Research Council, Madrid, Spain

Paper, *Aging and Age-related Factors: Effects on Foreign Language Achievement*, 2007
The 4th Thammasart University ELT Conference, Thammasart University, Thailand

SELECTED TRANSLATION WORKS (ENGLISH-THAI)

***Phra Mahadhat Chalernrajsaddha Stupa*, 2004**

Original text in Thai by National Artist Vanida Peungsoontorn; translation included in a "King Bhumibol Adulayadej and Thai Architecture" published by the Faculty of Architecture, Silpakorn University, expressing their deep appreciation in artistic talent and religious faith of H.M. the King and the Honorary Doctorate Degree in Thai Architecture bestowed in the same year

Poems and Teachings of Phra Phutta Worayana, 2009

Hor Sophonsilp Museum, Loburi, Original text in Thai arranged and written by Phutorn Phumatorn, winner of Architectural Conservation Awards in 2006

VOLUNTEER SERVICES (IN ENGLISH)

ENGLISH FOR NURSES, 2006

Lectured English for nurses and medical professionals, Rajvithi Hospital, Bangkok

DISCOVER FUTURE CAREER WORKSHOP AND SEMINAR, 2006-present

Organised workshops and seminars on future career challenges with visiting experts in related fields, Ramkhamhaeng University, Bangkok

PROFESSIONAL CHALLENGE WORKSHOP, 2007-present

Organised workshops on career training and opportunity for students with physical challenges, Ramkhamhaeng University, Bangkok

LANGUAGE THERAPY WORKSHOP, 2007-present

Mentored on deaf students' use of written English; Designed material for teaching deaf students, Setsatian School for the Deaf, Bangkok; Designed materials for individuals after cochlear implantation, Rajvithi Hospital, Bangkok

WRITER'S WORKSHOP, 2007-present

Mentored senior students to compose writings and poems,

ENGLISH CAMP FOR KIDS, 2010-present

Designed English lessons for young students in remote areas of Thailand and mentored senior students majoring in English in one-day teacher training, as part of the program, Petchaboon, Thailand

SERVICE TO THE PROFESSION

Government Scholarship Committee, Office of the Civil Service Commission of
Thailand, 2011

Associate Editors, 2007 to present

International Journal of the Book

International Journal of Learning

International Journal of Technology, Knowledge and Society

International Journal of the Humanities

Introduction to Creative Writing

Nature of the University: Each year the number of students enrolled to English major varies between 5,000 to 8,000 students; all with diverse background in English language and with age ranges from 14 (pre-degree program) to 70 years old. The number of students enrolled for this course (elective) and attended final exam since 2006 varies from around 50 to 80 a semester, which is still a large number—and quite a few of which are students with some physical challenges and those with no or limited skills in reading and speaking in Thai (TSL or TFL students). It is therefore essential to note down the following course policies.

COURSE OUTLINE

The course is designed for non-native speakers of English to help them develop their English writing skills in the production of prose writing, primarily non-fiction and poetry written in free verse style (Haiku). Throughout the semester, students study patterns for composing sentences and paragraphs beyond standard composition practices; explore narrative and expository techniques; read and analyze personal essays, short stories, memoir, biography and autobiography, science writing, poetry (by native and non-native writers), and the like. Students who attend classes will be asked to complete assignments, participate in discussions, and show progress in writing from the point at which that particular student starts—or specifically, how the student can develop fluency and comfort with language for individual narrative and artistic practice. Note that as there is no prerequisite regulation for the course, students are not required to have a background in writing or English-language literature. However, some background in all fundamental courses is highly encouraged.

COURSE POLICIES

1. **Attendance and Participation.** Although class attendance of this course is not mandatory, regular attendance is critical for the students to receive full benefit

of the course. Additionally, forty percent (40%) of final grade can be earned from in-class activity and writing workshops.

- 2. Grades.** To receive a P or G from this course requires not only the student's engagement with the assignment, but also time management skill to complete all assignments.

How grades for this course are calculated:

In-class Writing	15%
Out-of-class Writing	15%
Creative Project	10%
Final Exam	60%
Total	100%

The final grade will be based mainly upon the quality of the work. The passing grade for this course (P) is 60%; and 80% or more is a G. Students must hand in a folder with revisions of all assignments (40%) by the end of the final lecture session.

Remark: All assignments (40%) are optional. Students may choose to take only final-exam (100%).

- 3. Assignments.** To address frequent problems in writing of non-native students, students will be asked to write at least four minor works and a major one to encourage the development of their individual style. Students who will participate in writing workshop will be asked to keep a journal in which they will write half page of A4 sized paper at least three times a week to record their moments of insight and explore it fully by using the writing techniques taught and discussed in class.

Remark: Students must complete all assignments before a grade will be awarded. Late work is not accepted or may be lowered one point for each day it is late. No point will be given if the assignments are handwritten or irrelevant to the topic or incomplete. Students may resubmit their assignment but the grade for a resubmitted assignment will be the average of the old mark and the new mark. They are also required to submit the draft of their creative project for review, at least two times over the semester.

4. **Workshop and Weekly Prompts.** The prompts assigned in each lecture session constitute a major part of the workshop activities. For self-study, try working through all sample writings in response to the prompts given in each chapter. More writing prompts and samples will be available in the writing workshop before and after the submission deadline of each assignment.

Remark: All writing assignments must be submitted on or before the due date, and all assignments must be typed (in 12-point Times New Roman font), double-spaced, and stapled when submitted. For those who cannot attend class, only out-of-class assignments and creative project will be accepted (35%).

5. **Students with Disability.**

Should a student disclose a disability or health problem, the course handout can be made available in alternate formats upon request so do feel free to call the department and schedule an office appointment with me and/or make the request early in the semester.

6. **Academic Dishonest Policy.**

Academic dishonesty is a serious offense and will not be tolerated. Any forms of academic dishonesty will result in failure for that assignment (individual and/or group) and may result in further disciplinary action, including but not limited to failure for the course.

Task Summaries

Writing Task	Objectives	Keywords
Chapter 1 Creative Writing, Weaving In	<ul style="list-style-type: none"> ● To present observation with vivid, concrete imagery ● To entice the readers into the story with the snapshots of particular moment 	snapshot, thoughtshot, back-story
Chapter 2 Word Choice	<ul style="list-style-type: none"> ● To compose a clear and concise content ● To select vivid words to concretise the description 	concrete word, sensory detail, false elegance, empty word, figurative language, simile, metaphor, hyperbole, cliché
Chapter 3 Sentence Style and Variety	<ul style="list-style-type: none"> ● To compose and arrange sentence structure and style beyond typical construction ● To highlight the emphasis of expression in a writing and make it more noticeable 	parataxis, paratactic style, juxtaposition, multiple coordination, aggregated sentence, running-style sentence, freight-train sentence, stream of consciousness, train of thought, triad, triadic style, hypotaxis, hypotactic style, cumulative sentence, convoluted sentence
Chapter 4 Sentence Rhythm as	<ul style="list-style-type: none"> ● To distinguish between awkward 	rhyme, breath unit, rhythmic break

Task Summaries (continued)

Writing Task	Objectives	Keywords
Verbal Music	and effective sounds in writing To arrange phrase construction for a pleasing succession of sounds	
Chapter 5 Haiku and the Art of Selection	<ul style="list-style-type: none">● To paint a scene which amplifies a moment while delivering an insight into seasonal variations● To understand a set of guidelines for Haiku writing	haiku, free-verse, rhyming scheme, kigo, cutting, sense of immediacy
Chapter 6 Capturing Reader's Attention	<ul style="list-style-type: none">● To connect and engage the readers with the story● To select creative strategies for starting and ending a story best fit with the story being developed	rhythmic variation, circular closing

Chapter 1

EXERCISE 1

Instruction: In the space provided below, write a paragraph of at least 100 words in response to the prompt given.

Prompt: Imagine yourself in a place you like to be. What do you like about it? What are the most intriguing or appealing aspects in such place? What makes you like being there? Then, without naming the place, pretend that you see yourself walking into that place. What's your first impression of it? Describe the place and include everything you have noted down.

EXERCISE 2

Instruction: In the space provided below, write a paragraph of at least 100 words in response to the prompt given.

Prompt: Every place has its own history; sometimes as the result of economics, sometimes because different people are involved. Now, think of a change to a place that you know well. Perhaps it can be a local market near your house, or a food stall that suddenly becomes a huge restaurant. Or it can be the change that is more personal—your brother or sister moved out of the house and your family changed his or her room to a guest room, or newly decorated it. List the specific change and then narrate the events that occurred to the place. Note that the readers should know the details of the change, and they should know how you feel about the changes.

EXERCISE 3

Instruction: In the space provided below, write a paragraph of at least 100 words in response to the prompt given.

Prompt: Write a story about your ancestor—your parents or grandparents, or people you know well. Make all the scenes come alive by adding vivid details in each event. Pretend you become a bystander while experiencing those events.

EXERCISE 4

Instruction: Read the following scene depicting an emotion state of the narrator. See if you can determine the emotion expressed in the passage. In the space provided, give reasons to support your answer.

I gasp and suck hard to get air into my lungs. That horrible smell's coming back, permeating the air. Then, some charred flesh, and a smell of death. My eyes are sore, and very red—perhaps from the rising plume of gray smoke of an hour ago. I collapse in my bed and curl up, with my mind fumbling, my lips tight. When a big clock strikes nine, I'm most ready to fall into a deep sleep. I stuff my face into an old worn pillow—harder, harder.
