Course Title	: Languaging: English and Creativity in Everyday Life
Course Code	: ENG 3009
Recommended Study Year	: Any (LUE1002 University English II must be either in progress or completed)
No. of Credits/Semester	: 3
Mode of Tuition	: Sectional
Teaching Hours	: 3 hours per week
Category in Programme	: English Language Enhancement (ELE) Elective Course for students taking the revamped ELE curriculum (can also be taken as a free elective by students pursuing the ELE curriculum before revamp)
Prerequisite(s)	: Nil
Co-requisite(s)	: Nil
Exclusion(s)	: Nil
Exemption Requirement(s)	: Nil

Brief Course Description

What do we mean by 'using' language? Is it like playing chess, in which each piece has a fixed value and there are agreed-upon rules? Or is it more like a dance, which people perform together but never in exactly the same way? This course aims to engage with these questions by introducing a new understanding of language as languaging, and of creativity not as the mental product of creative geniuses but as something that is present in ordinary people's everyday language activities. From this perspective, language is not simply a readymade tool to be used but demands our creative efforts to make it happen. In this course, we will look at seemingly mundane instances of 'making language happen' across a broad range of contexts from conversational narrative to professional communication. The course will emphasise the importance of context and creativity when individual language-makers engage with specific audiences. We will also critically analyse 'creative' texts produced by various parties (e.g. advertisements) and discuss their social and moral ramifications. Overall, through cultivating students' awareness of creativity in everyday life and heightening their sensitivity to contexts, this course seeks to enhance their contextualization skills and enable them to communicate, both creatively and appropriately, in English.

Aims

This course aims to:
1. Enhance students' awareness of how contexts shape our language use and how our languaging activities reshape the contexts.
2. Explain to students the important role of creativity in everyday languaging activities through examples and cases drawn from real life situations and

communication scenarios.

3. Encourage students to participate in a range of languaging activities involving spoken, written, and multimodal texts, which are highly relevant to their current and future lives.
4. Equip students with the skills of critically analysing a broad range of texts produced by different parties for specific purposes.

Learning Outcomes

By the end of this course students should be able to:

1. Explain why our daily production of various texts can be seen as a creative process.
2. Identify the ways that various parties employ in their language activities to engage with specific audience for specific purposes.
3. Explain the potential social and moral effects of creative language use in particular contexts.
4. Adapt and create spoken, written, and multimodal texts appropriate for a specific audience, purpose, and situation.
5. Reflect upon their own use of English and engage with English in a more confident and creative manner.

Indicative Contents

The contents of the course will be organized under the main theme of 'languaging' into three main units, each of which covers a common domain of languaging activities in everyday life. A series of newly developed concepts and notions drawn from applied linguistics, sociolinguistics, and narrative studies will be introduced to help students to grasp these theoretical perspectives on everyday language use. We will also examine languaging activities across a broad range of contexts highly relevant to students' daily life. Our focus lies in both demonstrating the creativity involved in languaging activities and encouraging a critical engagement with 'creative' (ab)use of language.

1. What is languaging; Introduction to relevant concepts and notions
2. Making Narratives: 'the narrative turn' in the humanities and social sciences, narrative-making in various social, professional, and personal contexts, critical analysis of narrative-making
3. Making Advertisements: multimodality, purpose and audience awareness,

contextualization, linguistic creativity, critical analysis of advertisement-making

4. Making Language in the New Media: languaging and translanguaging, technological affordances, stance and identity performance

Teaching Method

The course meets for a total of 3 hours each week, with one extra hour being assigned for out-of-class course work. Multimedia presentations will be used to present the necessary analytical and conceptual frameworks. The primary teaching mode will be experiential and participative, with students analyzing, comparing, producing, and evaluating spoken, written, and multimodal texts according to the particular focus of the class.

Measurement of Learning Outcomes

The learning outcomes will be measured through continuous assessments. Students' progress will be measured with regard to their participation during lectures and tutorials, presentations, and written assignments.

Assessment

No.	Assessment Method	Type	Learning Outcome	Percentage
	Participation	Individual	1-5	10%
1.	1a. Written assignment of narrative (based on interviews) 1b. Reflective writing (reflect on the process of making the narrative focusing on audience, function and purpose)	Individual	4, 5	20%+10%
2.	2a. Presentation on comparison of advertisements 2b. Written comparison of the advertisement	Group	1-5	20%+10%
3.	3a. Submission of an online text (e.g. a blog) 3b. Reflective writing (reflect on the process of making this text focusing on audience, function and purpose)	Individual	4, 5	20%+10%

Required Readings

Because of the scope of the course and the nature of the assignments there are no specific required readings. Depending on the course units and assignments, students will be asked to consult the sources listed below.

Recommended Readings

Abbott, H. Porter. 2008. *The Cambridge Introduction to Narrative*. Cambridge and New York: Cambridge University Press.

Aitchison, Jean, and Diana Lewis, eds. 2003. *New Media Language*. London: Routledge.

Blake, Barry J.. 2007. *Playing with Words: Humour in the English language,* London and Oakville, CT, Equinox.

Brenda, Danet, and Susan C. Herring. 2007. *The Multilingual Internet: Language, Culture, and Communication Online*. Oxford: Oxford University Press.

Carter, Ronald. 2004. *Language and Creativity: The Art of Common Talk*. London: Routledge.

Carter, Ronald, and Michael McCarthy.1997. *Exploring Spoken English*. Cambridge and New York: Cambridge University Press.

Forceville, Charles. 1996. *Pictorial Metaphor in Advertising*. London and New York: Routledge.

Cook, Guy. 2001. *The Discourse of Advertising*. London: Routledge.

Cornbleet, Sandra, and Ronald Carter. 2001. *The Language of Speech and Writing*. London: Routledge.

Coupland, Nikolas. 2007. *Style: Language Variation and Identity*. Cambridge and New York: Cambridge University Press.

Fairclough, Norman. 2013. *Critical Discourse Analysis: The Critical Study of Language.* London: Routledge.

Frow, John. 2006. *Genre: The New Critical Idiom.* London and New York: Routledge.

Goddard, Angela. 2002. *The Language of Advertising: Written Texts.* London: Routledge.

Jørgensen, J. Norman, and Kasper Juffermans. 2011. Languaging. Retrieved from http://publications.uni.lu/bitstream/10993/6654/1/Jorgensen%20%26%20Jufferm ans%202011%20languaging.pdf

Kress, Gunter, and Theo van Leeuwen. 1996. *Reading Images: The Grammar of Visual Design*. London and New York: Routledge.

Kress, Gunter. 2009. *Multimodality: A Social Semiotic Approach to Contemporary Communication.* London: Routledge.

Lacey, Nick. 2000. *Narrative and Genre: Key Concepts in Media Studies.* New York: St. Martin's Press.

Rose, David, and J. R. Martin. 2008. *Genre Relations: Mapping Culture.* London and Oakville, CT: Equinox.

Mazzaferro, Gerardo, ed. 2018. *Translanguaging as Everyday Practice*. Cham: Springer.

Norrick, Neal R.. 2000. *Conversational Narrative: Storytelling in Everyday Talk*. Amsterdam: John Benjamins Publishing.

García, Ofelia, and Wei Li, eds. 2014. *Translanguaging: Language, Bilingualism, and Education*. New York, NY: Palgrave MacMillan.

Rowe, Charlie, and Eva Wyss, eds. 2009. *Language and New Media: Linguistic, Cultural, and. Technological Evolutions.* New York: Hampton Press.

Simpson, Paul, and Andrea Mayr. 2009. *Language and Power: A Resource Book for Students*. New York: Routledge.

Thurlow, Crispin, and Kristine Mroczek. 2011. *Digital Discourse: Language in the New Media.* New York: Oxford University Press.

Toolan, Michael. 2012. *Narrative: A Critical Linguistic Introduction.* London and New York: Routledge.

Important Notes:
(1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
(2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
(3) Students are required to submit writing assignment(s) using Turnitin.
(4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.