

## MODULE STATEMENT

<b>Module Title</b>	<b>Introduction to Creative Writing I: Short Stories</b>
<b>Programme(s)/Course</b>	English with Creative Writing
<b>Level</b>	Level 4
<b>Semester</b>	Semester 1
<b>Ref No:</b>	
<b>Credit Value</b>	20
<b>Student Study hours</b>	Contact hours: 48 Student managed learning hours: 152
<b>Pre-requisite learning</b>	None
<b>Co-requisites</b>	None
<b>Excluded combinations</b>	None
<b>Module Coordinator [Name + e mail address]</b>	Vicky Grut <a href="mailto:grutv2@lsbu.ac.uk">grutv2@lsbu.ac.uk</a>
<b>Parent Department</b>	Arts and Performance
<b>Parent Course</b>	English with Creative Writing
<b>JACS Code</b>	
<b>Description [100 words max]</b>	This module introduces students to essential elements of the creative writing process, focusing on prose fiction. Classes will include structured writing activities and homework assignments designed to develop specific technical and creative abilities. Reading and discussion of published short stories will develop theoretical and analytical skills, enabling students to analyse their own and others' work. By the end of the module, students will have completed a portfolio of short prose fiction for assessment. The module helps to establish good writing habits and presentation skills, as well as developing a critical vocabulary that will be useful to students throughout their degree.
<b>Aims</b>	The aim of this module is to: <ul style="list-style-type: none"> <li>• Enable students to place their work in the appropriate critical context</li> <li>• Introduce relevant critical and theoretical concepts</li> <li>• Introduce the essential technical skills for prose fiction</li> <li>• Develop appropriate and effective creative writing strategies</li> <li>• Enable students to produce a portfolio of creative work</li> </ul>
<b>Learning outcomes</b>	On successful completion of this module students will be able to: <p><b>Knowledge and Understanding:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate an awareness of the basic elements of prose fiction</li> <li>• Show an understanding of a variety of critical approaches to creative writing</li> </ul> <p><b>Intellectual Skills:</b></p> <ul style="list-style-type: none"> <li>• An ability to produce original creative work, demonstrating a successful application of the basic elements of prose fiction: character, narration, plot, dialogue and theme</li> <li>• An ability to edit, rewrite and improve one's own work</li> </ul> <p><b>Practical Skills:</b></p> <ul style="list-style-type: none"> <li>• An understanding of proof-reading and editing skills, and the ability to apply them</li> <li>• A competency in critiquing and revising their own and peers' work</li> </ul>

	<p><b>Transferable Skills:</b></p> <ul style="list-style-type: none"> <li>• Critical vocabulary and analytical skills</li> <li>• Effective verbal and written communication skills</li> <li>• Practices for composing and evaluating creative writing (prose)</li> </ul>
<b>Employability</b>	<p>This module, with its combination of workshops, seminars, independent learning and writing production, reinforces students' understanding that self-management of skills is part of the professional good practice of writers. It also helps to develop critical thinking; independent working; clear verbal and written communication skills; creative problem solving; time management; planning; teamwork; and interpersonal skills – all attributes prized by employers.</p>
<b>Teaching &amp; Learning Pattern</b>	<p>The module will be delivered over 12 weeks. Classes will integrate theory and practice, moving between student-led and tutor-led activities within a structured framework. The first ten weeks will focus on delivering key principles via:</p> <ul style="list-style-type: none"> <li>• Short lectures (one a week for 10 weeks)</li> <li>• Practical workshop activities linked to the lecture topic: i.e., writing exercises that allow students to explore theoretical concepts in practice</li> <li>• Student presentations on published short stories from the Module Reader, followed by full-class discussion (10 weeks)</li> <li>• Small group discussions focused on student writing-in-progress (10 weeks)</li> </ul> <p>In addition there will be:</p> <ul style="list-style-type: none"> <li>• One guest talk by a published short story writer.</li> <li>• 15 minute individual tutorials focused on draft work for the creative assessment</li> </ul>
<b>Indicative content</b>	<p>This module will introduce students to the short story as a form. Classes will cover topics such as: the history of the short story (the impact of modernism and postmodernism); handling Narrative Time: moving between summary and scene; Characterisation and dialogue; redrafting, revision and editing; micro-fiction (also known as flash or 'sudden' fiction); reflective writing</p>
<b>Assessment method (Please give details – of components, weightings, sequence of components, final component)</b>	<p>The pass mark for each assessment is 40% .</p> <p><b>Assessment 1</b></p> <ul style="list-style-type: none"> <li>• Student portfolio: 1 or 2 pieces of creative work in the genres of short fiction. Total 2,000 words (70%)</li> </ul> <p><b>Assessment 2</b></p> <ul style="list-style-type: none"> <li>• Reflective essay of 1,000 words (30%)</li> </ul>
<b>Indicative Reading</b>	<p><b>CORE READING:</b>  Hensher, P. (2015). <i>The Penguin Book of the British Short Story, Volume 2: From P.G. Wodehouse to Zadie Smith</i>. London: Penguin.  Royle, N. Ed. (2016). <i>The Best British Short Stories 2016</i>. Cromer: Salt.</p> <p>In addition, there will be photocopied <b>Reader</b> of selected texts excerpted from the Optional Reading List (indicative list below). Students will be required to read two or three stories in advance of every class.</p>

**OPTIONAL READING:**

- Adichie, Chimamanda Ngozi (2009), *The Thing Around Your Neck*. Fourth Estate: London
- Barthelme, D. (2005), *Sixty Stories*. London: Penguin Classics.
- Bell, J. and Magrs, P. (2001) *The Creative Writing Coursebook*. London: Macmillan.
- Borges, J. G. (1972). *Labyrinths: selected stories and other writings*. London: Penguin.
- Burroway, J. (2003) *Writing Fiction: A Guide to Narrative Craft*. London: Penguin.
- Carver, Raymond (2003). 'Cathedral' from *Cathedral*. London: Vintage.
- Cheever, J. (2010) *The Collected Stories of John Cheever*. London: Vintage
- Chopin, K. (1851-1904), ed. Knight, P. (2000) 'At the 'Cadian Ball' or 'The Storm' from *The Collected Stories of Kate Chopin*. Oxford World Classics.
- Ford, Richard (1998). *The Granta Book of American Short Stories*. London: Granta.
- Gourevitch, P, ed. *The Paris Review Interviews, vol. 1*. Edinburgh: Canongate.
- Hunter, J., ed. (1994) *Modern Short Stories Two*. London: Faber & Faber.
- July, M. (2007) *No one belongs here more than you*. Edinburgh: Canongate.
- Kafka, F. (1996), Applebaum (tr.) *The Metamorphosis*. London: Dover Press.
- Kennedy, A.L. (1991) *Night Geometry and the Garscadden Trains*. London: Vintage.
- Lawrence, D.H. (1982), *Selected Short Stories*. London: Penguin.
- Lawrence, D H. (1945) *The Prussian Officer and other stories*. Harmondsworth: Penguin.
- Mansfield, K. (1981) *The Collected Stories of Katherine Mansfield*. London: Penguin [Penguin ed. 3 copies:
- Naughtie, J., (ed.), *BB National Short Story Award 2010*. Manchester: Comma Press.
- Murakami, H., Rubin, J., (tr), (2003) *After the Quake*. London: Vintage
- Paley, G. (1999). *The Collected Stories of Grace Paley*. London: Virago.
- Page, R. (2013). *Morphologies: Short Story Writers on Short Story Writers*. (Essays). Manchester: Comma Press.
- Page, K. (2014). *Paradise and Elsewhere*. Windsor: Biblioasis
- Royale, N., Nicholas (ed) (2011). *The Best British Short Stories 2011*. Cromer: Salt.
- Self, W. (2006). *Grey Area*. London: Bloomsbury.

**Optional Materials: Online**

10 Best Short Stories You've Never Read:

[http://www.huffingtonpost.com/arna-bontemps-hemenway/the-10-best-short-stories\\_b\\_5571764.html](http://www.huffingtonpost.com/arna-bontemps-hemenway/the-10-best-short-stories_b_5571764.html)

Classic Shorts. An archive of out of copyright work by writers like Chekhov, Edgar Allen Poe, Robert Louis Stevenson, Katherine Mansfield:

<http://www.classicshorts.com/author.html>

East of the Web. A mixture of contemporary and classic work, organised according to genre:

<http://www.eastoftheweb.com/>

*Granta*. A good place to read talented newer writers: [www.granta.com](http://www.granta.com)

*Guardian* Short Stories Podcasts: Contemporary writers read classic works:

<http://www.theguardian.com/books/series/short-stories-podcast>

	<p><i>New Yorker</i> podcasts (audio only). Contemporary writers read a story from the magazine's archives: <a href="https://itunes.apple.com/gb/podcast/new-yorker-fiction/id256945396?mt=2">https://itunes.apple.com/gb/podcast/new-yorker-fiction/id256945396?mt=2</a></p> <p>also: <a href="https://soundcloud.com/search?q=new%20yorker%20fiction">https://soundcloud.com/search?q=new%20yorker%20fiction</a></p> <p>Reading the Short Story: Blog written by retired Professor of English Literature, Charles May: <a href="http://may-on-the-short-story.blogspot.com/">http://may-on-the-short-story.blogspot.com/</a></p> <p>Short Review. No longer being updated, but offers a comprehensive archive of short story anthologies published up to 2012: <a href="http://theshortreview.blogspot.com/">http://theshortreview.blogspot.com/</a></p> <p>Short Stops. Information about places to read and publish short fiction: <a href="http://shortstops.info/">http://shortstops.info/</a></p>
<p><b>Other Learning Resources</b></p>	<p>The VLE</p> <p>Field Trips to and guest readings by contemporary short fiction writers.</p>