LONDON SOUTH BANK UNIVERSITY

BA (Hons) Creative Writing

Short Story and Prose

PCA-1-1CW

Faculty of Arts and Human Sciences

become what you want to be

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1. UNIT DETAILS

Unit Title:	Short Story and Prose
Unit Level:	1
Unit Reference Number:	PCA-1-ICW
Credit Value:	30
Student Study Hours:	150
Contact Hours:	45
Private Study Hours:	105
Pre-requisite Learning (If applicable):	None
Co-requisite Units (If applicable):	None
Course(s):	BA (Hons) Creative Writing & BA (Hons) Creative Writing and English
Year and Semester	Year 1, Semester 1
Unit Coordinator:	Vicky Grut
UC Contact Details (Tel, Email:)	vicky.grut@tiscali.co.uk 07594 589 614.
Teaching Team (If applicable):	Dr Colin Harvey (Week 2)
Subject Area:	Arts, Media and English
Summary of Assessment Method:	Individual Presentations in Weeks 8 and 9 (30%) Portfolio of creative work (50%) Reflective essay (20%)

2. SHORT DESCRIPTION

The short story is a demanding but wonderfully versatile form and it provides an excellent basis for exploring the essential elements of narrative prose. In this first semester Year One unit we'll read, analyse and discuss a range of examples of contemporary and classic short-form fiction in order to develop a critical language with which to discuss both your own and other writers' work. In addition, you will explore the craft of fiction writing in practice, experimenting with technical elements like point of view, story structure and narrative time in your own writing, either through practical exercises in-class or through work done outside the classroom. The course will equip you with a theoretical language and technical skills that will be revisited throughout the rest of your degree, and it will help you to establish good writing habits and presentation skills for the future. By the end of the unit, you will have produced a portfolio of creative writing that will constitute part of your assessment for the unit.

3. AIMS OF THE UNIT

To enable you to:

- Place your work in the appropriate critical context
- Apply relevant critical and theoretical concepts to your work and the work of your peers
- Gain an understanding of the technical elements of the craft of fiction
- Produce a portfolio of creative work

4. LEARNING OUTCOMES

On successful completion of this unit, you will be able to demonstrate:

4.1 Knowledge and Understanding

- An understanding of technical elements used in narrative, including characterisation, narrative voice, point of view, setting, story structure and theme.
- An awareness of the history of the short story and the influence of various artistic and intellectual movements such as modernism and post-modernism on the form
- A sense of your own 'voice' as a writer

4.2 Intellectual Skills

- An ability to produce original, creative work that shows an understanding of the technical elements of fiction
- A grasp of the critical language required to analyse prose fiction
- An ability to respond to constructive feedback

4.3 Practical Skills

- An ability to edit, rewrite and improve your own work
- An understanding of proofreading skills, and an ability to apply these in order to present work in a professional manner
- A competency in critiquing and revising your own work and that of your peers

4.4 Transferable Skills

You'll have an opportunity to develop:

- A critical vocabulary and analytical skills
- Effective verbal and written communication skills
- Effective strategies for composing and evaluating creative prose

5. ASSESSMENT OF THE UNIT

The pass mark for this unit is 40% overall.

Assessment 1: Individual Presentation in Week 7, 8 or 9 (30%). In this presentation you should choose one of your pieces of work to present to the class. You should read extracts from the piece, but you should also talk reflectively about the process of writing the piece and be prepared to take questions from the audience.

Assessment 2: Student portfolio: three pieces of creative work in the genres of short fiction (2 pieces of work) or sudden fiction (4 pieces of work). Total 2,500 words (50%). Due in Week 12 of the unit.

Assessments 3: Reflective essay of 1,500 words (20%). Due in Week 12 of Semester 1.

5.1 Presentation of Student Portfolios

- Portfolios must be word-processed using one side of the paper only.
- Font size should be 12 pt.
- All documents should have numbered pages, and the text should be double line spaced with generous margins (at least 2cm, left and right) to allow for comments and corrections.
- Carefully proof your work before submission. Make sure that you have addressed the brief. Check the grammar and spelling carefully as errors interrupt the reader's concentration and will reduce your overall mark.
- Include a cover page which states your student identity number, your course, the name of the unit, the name of the lecturer, the title of the assignment and the due date.

5.2 Submission of Portfolios

All work must be handed in to the Student Information Centre, Room 266, on the 2nd Floor of Borough Road by the deadline. When you hand in your work you will be asked to fill out a cover sheet and be given a receipt which you must keep as proof that you met the deadline. It is a good idea to keep a copy of your work on disk and printed up in hard copy.

6. FEEDBACK

6.1 Marking and Feedback

Portfolios will be returned with feedback and a percentage grade between 0% and 100%. The grade remains provisional until confirmed by the July Examination Board. Any student who would like to discuss their coursework in more detail should make an appointment to see the Unit Co-ordinator.

Feedback will normally be given to students 15 working days after the submission of an assignment.

6.2 Coursework Extensions

If you are unable to complete the portfolio by the deadline due to extenuating circumstances, you must follow the following procedure:

1. Talk to Dr Colin Harvey, Principal Lecturer and Subject Leader for The Writing Lab, based in B404, email: harveycb@lsbu.ac.uk. If Colin agrees the Extension go to the next stage:
2. Get a Late Submission Coursework Form from the Student Information Centre on the 2nd Floor of Borough Road (or download from the web site), complete Part A and ask the Course Director to sign the form agreeing to the extension
3. Hand in the form with the coursework on the agreed extension deadline.

If you request an extension for medical reasons you must supply a medical certificate. Applying for an extension does not guarantee getting one. The maximum extension of the deadline date is two calendar weeks. Coursework submitted within this extended deadline will be marked in the normal way.

6.2 Marks for Coursework Submitted Late

The maximum marks for any coursework submitted up to two weeks after the deadline date or after an agreed extension is 40%. Coursework submitted more than two weeks after the deadline will be **failed**. The July Examination Board will decide whether the student is to be given the opportunity to redeem failure, provided that the student has submitted a claim for extenuating circumstances which has been accepted by the Board.

Refer to your Course Guide for more information on extenuating circumstances.

6.3 Feedback Sheet for Assessed Coursework

BA (Hons) Creative Writing Feedback Sheet

Unit:

Level:

Student Name/Number:

Creative Practice Criteria and Comments

	Excellent	**Very Good**	**Good**	**Satisfactory**	**Poor**
Concept					
Style					
Structure					
Use of Medium					
Originality/Innovation					
Presentation					

Comments:
Grade from First Marker:
Grade from Second Marker (if applicable):
Final Mark:

Reflective Essay Criteria and Comments

	Excellent	**Very Good**	**Good**	**Satisfactory**	**Poor**
Argument					
Style					
Structure					
Integration of theory					
Referencing & Bibliography					
Presentation					

Comments:
Grade from First Marker:
Grade from Second Marker (if applicable):
Final Mark:

I have read the student's Support Arrangements Form and have marked the attached work in accordance with the University's DDS Marking Policy. **Yes / Not Applicable (delete one)**

N.B. The mark or grade indicated on this form is provisional until it has been considered and approved or modified by the appropriate Subject Area Examination Board.

Signed:……

6.4 Student Feedback and Unit Evaluations

Students are strongly advised to speak to the lecturer as soon as possible if they have any concerns about the unit. This is the best way to ensure that the lecturer can address any difficulties as soon as possible. Alternatively, students can see their Course Director.

Once a term, students may ask the student representative to raise specific issues regarding units at the Course Board meetings.

Students will be asked to complete an anonymous unit evaluation in Week 10, 11 or 12. Unit evaluations are an important part of the University's quality assurance systems and provide a valuable mechanism for obtaining student feedback and identifying ways in which the unit can be improved and updated. Unit evaluations are distributed to the Unit Coordinator, Course Director, Head of Department and the Dean of the Faculty.

7. INTRODUCTION TO STUDYING THE UNIT

7.1 Overview of the Main Content

The teaching for this unit relies on a combination of topic-based seminars and very practical workshops. You'll have an opportunity to critique and evaluate a range of short stories by a variety of authors and also to present your own creative work for group discussion and evaluation. Seminars and independent study time offer you a chance to draft and revise on your work on your own and in collaboration with your peers.

7.2 Overview of Types of Classes

This unit will use a range of teaching and learning methods, summarised below:

7.3 Seminars:

Seminars are a place for learning through the discussion and analysis of texts, which enable students to explore key issues in detail. The tutor will also present a brief paper each week on the given topic. Seminars are essential for the development of core critical and analytical skills. Students will be expected to read material in advance of each seminar and to come prepared with questions and comments on the readings and week's topic. From week 4 – week 9, there will be a schedule of student presentations on work from the core or optional reading lists.

7.4 Workshops:

Workshops are practically based and student-led. All students are expected to participate by completing creative assignments on time and bringing work-in-progress to the group for discussion and constructive feedback. Time will be set aside in the course of each workshop for short, on-the-spot writing exercises that will help you explore different aspects of the topic under discussion in that week's seminar.

7.5 Blackboard:

This Unit Guide is also available online through Blackboard. To access Blackboard you will need a University IT account. You can register for this as soon as you have your student ID number. All students who have an LSBU computer account will have a Blackboard account automatically. Usernames and passwords for Blackboard will be the same as for other LSBU computer resources. To find out how to activate your IT account and use Blackboard, go to the New Student Checklist at www.lsbu.ac.uk.

7.6 Self managed study

It is essential for the successful completion of this unit that all students accept responsibility for their self-managed learning. Students will be given independent reading, research and other forms of seminar preparation each week. You should aim to spend about 5-6 hours a week reading and preparing written work for this unit.

The core materials are compulsory for this course. Reading leads to well-informed and stimulating discussion. The more you read, the more substance you can bring to an issue or topic under discussion. **You must read the core texts and any other material given out by the lecturer before coming to seminars or workshops**. You should also try to seek out secondary works on the core texts and seminar topics in order to build a foundation of material on which your written work can be based.

In terms of the creative portfolio, the key to success is to start generating pieces in the early weeks of the term so that you have time to revisit first drafts, and to edit and re-write well before the final deadline for submission. You are strongly encouraged to submit drafts of your creative for discussion at workshop meetings: constructive criticism of work-in-progress is a vital component of the course.

7.7 Managing your Time

It is very easy to procrastinate when it comes to self-managed learning. To be successful at university, and later in your career, you need to get into the habit of setting deadlines for yourself and sticking to them. Break tasks into manageable chunks and make good use of short time slots. Make sure you prioritise your tasks. For example, work could be categorised as:

Urgent but not important	Urgent and important
Neither urgent nor important	Important but not urgent

Effective learners will complete tasks from all four boxes every day. If you only complete the urgent tasks, you will create a backlog for the future. In addition, tasks are often done more easily when they are not urgent and can be approached in a more relaxed and creative way. Remember to multi-task – it is often better to start several jobs, even if you don't finish them all, than to put all your time and energy into one job.

FOR MORE INFORMATION ON STUDY SKILLS, REFER TO:

- LSBU Learning and Development Centre Core Skills Survival Guide, available online
- LSBU Learning and Development Centre Level 1 book, Don't Panic, available online
- The LSBU Learning and Development Centre online Study Skills materials
- Or visit the Learning Development Centre in Caxton House on Borough Road.

7. 8 Employability

This unit with its structure of workshop, seminar and 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 develop critical thinking; independent working; clear verbal and written communication; problem solving; time management; planning; teamwork; and interpersonal skills, all attributes prized by employers.

7.9 PERSONAL DEVELOPMENT PLANNING (PDP)

What is Personal Development Planning (PDP)?
PDP is a structured and supported process undertaken by a student to reflect upon their own learning, performance and/or achievement and to plan for their personal, educational, and career development.

Personal Development Planning is a way of articulating existing principles and practices. Academic tutors have always encouraged students to make progress towards intellectual independence, to become more self-aware, and to plan for and take responsibility for their own development. PDP makes explicit the presence and value of established processes that are central to learning in Higher

Education, and the concept that the dialogue between tutor and tutee supports not only the student's deepening understanding of their subject, but also the student's growing ability to think critically about their own performance and how to improve it.

Why is PDP important?
There are good reasons why you should do PDP, other than the fact that you are required to do so. University is not like school or college as students are expected to take greater responsibility for their own learning. Examining what is expected of you on your programme, and reflecting on where you are in relation to this, increases your chances of success. Participating in PDP can also help you gain an advantage in a competitive job market and equip you with transferable skills for lifelong learning and your chosen career.

The main aims of PDP are, therefore, to help students:
- Become more effective, independent and confident self-directed learners
- Understand how they are learning and relate their learning to a wider context
- Improve their general skills for study and career management
- Articulate their personal, education and career development goals
- Evaluate their progress towards the achievement of their goals
- Develop a positive attitude to learning throughout life

What results from the PDP Process?

PDP RESULTS IN TWO MAIN OUTCOMES:

- THE FIRST IS ENHANCED SELF-AWARENESS OF STRENGTHS AND WEAKNESSES AND DIRECTIONS FOR CHANGE. THE PROCESS IS INTENDED TO HELP YOU UNDERSTAND THE VALUE ADDED THROUGH LEARNING, THAT IS ABOVE AND BEYOND ATTAINMENT IN THE SUBJECTS YOU HAVE STUDIED. IT IS HOLISTIC AND RELATES TO YOUR DEVELOPMENT AS A WHOLE PERSON.

- The second outcome is a **Personal Development Record (PDR)**. The information in the record is owned by you and its maintenance, authenticity and use is your responsibility. Your PDR is the product of the PDP process. It is your property and will only be seen by yourself and your personal tutor. Your PDR is the place where you keep evidence of:

O YOUR PERSONAL GROWTH AND ACHIEVEMENTS
O AREAS YOU HAVE IDENTIFIED FOR IMPROVEMENT
O PLANS OF ACTION TO ACHIEVE YOUR GOALS
O THE ACTIONS TAKEN TO ACHIEVE IMPROVEMENT
O REFLECTIONS ON YOUR PROGRESS

You can maintain your Personal Development Record in any electronic or paper-based format that works for you, but it is probably best assembled as a collection of documents, notes, reports, reflective statements, feedback etc in a 3-ring binder. It is a portfolio of materials that you will use as evidence of your personal development.

What is reflection?
PDP can involve different forms of reflection and reflective learning. Reflection involves more than consideration of what we have achieved; it looks in more depth at how and why we achieve. If you can recognise this 'how' and 'why', you can capitalise on it to maximise your efficiency in many ways. Reflection is not just an add-on extra to academic learning but is an essential component of good quality learning and the representation of that learning. Reflection supports learning by providing the right conditions for learning.

A useful way to approach the process of structured self-reflection is to think about the skills you have used to succeed in certain tasks and to analyse how competent or confident you feel in using those skills. You can find more information on how to do this in the **Personal Development Planning booklet, Don't Panic**, published by the Learning Development Centre, which can be obtained from Caxton House or online at www.lsbu.ac.uk/caxton. The guide provides really useful information on surface learning and deep learning, learning strategies and principles, carrying out skills and diagnostic audits, personal development planning tools, SMART goals, SWOT analysis as well as templates you can adapt.

PDP in this unit
In this unit, knowledge, understanding and skills will be developed through a range of teaching and learning methods, specific exercises in class seminars, in private study time, and through discussion with your Personal Tutor. During the unit you will be asked to prepare notes and a short reflective statement about yourself and your development during your first semester at LSBU. The purpose is to help you focus on your own goals and ambitions, and to help you discover areas in which you feel you need to build on your present abilities. It will also show you the areas in which you are making progress, and there will be many. You should keep all your notes in your Personal Development Record.

The Palgrave Study Guide, ***Skills for Success: The Personal Development Planning Handbook*** by Stella Cottrell, available in the Perry Library, is an excellent resource and highly recommended.

8 THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week One: (1/10)
Seminar: Introduction to the course including class etiquette, how to give constructive feedback to your peers, keeping a writer's notebook. We'll also look at working methods and the creative process: sources of inspiration, techniques for tapping into the unconscious and drawing creatively on your own experience.

Also, a brief history of the short story: fables, sketches, psychological realism, minimalism; the impact of modernism and post-modernism on the form.

Set Texts (copies will be supplied in class): Raymond Carver, 'On Writing', and William Boyd 'A Short History of the Short Story' (both from, *Prospect* magazine)

Homework: From week 2 until week 7 every student must work in pairs or small groups to prepare a 5-10-minute presentation to the seminar group on one of the stories from the reading list. Each student will do another individual presentation on their own work in week 8 or 9, which will be assessed. I will draw up a schedule of people to present up to week 4 in this class.

Workshop: In-class writing exercise, scheduling presentations and setting assignments for future weeks.

Week Two: (8/10)
Seminar: Story Structure and Narrative Time. All stories reveal a pattern of change over time but some take place in a few moments, while others might span a lifetime. Much of the skill of short story writing is in knowing which moments to choose, and exactly how much can be left out or implied. We'll look different styles of narration, as well as talking about pace, scale and backstory.

10-minute student presentations on:
Set Text: (1) Chopin, Kate (1851-1904), ed. Knight, P., (2000) 'At the 'Cadian Ball' or 'The Storm' from *The Collected Stories of Kate Chopin*. Oxford World Classics. [other editions in the library: **813.4 CHO**] **;** (2) Borges, L. (1970). 'Funes the Memorius' from *Labyrinths*. Harmondsworth: Penguin. [**868.6 BOR**] also available online at: http://evans-experientialism.freewebspace.com/borges.htm; (3) A L Kennedy, (1991). 'Genteel Potatoes' from *Night Geometry and the Garscadden Trains*; (4) Grace Paley from 'A Man Told Me the Story of His Life' *Grace Paley: Collected Stories*. (Copies of both these texts supplied in the Reader). And (5) available online at Granta's *New Voices* website, 'Beginning End' by Jessica Soffer: http://www.granta.com/Online-Only/Beginning-End

Workshop: Tutor presentation, followed by writing assignments, group workshop and student feedback on homework.

Week Three: (15/10)
Seminar: Characterisation: what makes a character 'tick' in a story? Where do you find your characters, in 'real life' – do you use your notebook to record fragments of inspiration or are they invented from scratch? What are flat and round characters? What about writers who claim not to be interested in character? Can you have a story without a character?

Student presentations on:
Set Text: (1) D H Lawrence, 'The Prussian Officer' from *D H Lawrence: Selected Short Stories* or *The Prussian Officer*. Harmondsworth: Penguin. [**823.912 LAW** also available online at http://www.gutenberg.org/files/22480/22480-h/22480-h.htm]; (2) Raymond Carver (2003). 'Cathedral' from *Cathedral.* London: Vintage. [**813.54 CAR** – 2 copies, one reference only]. (3) Katherine Mansfield, 'The Stranger': http://www.eastoftheweb.com/short-stories/UBooks/TheStranger.html

Workshop: Tutor presentation on Characterisation, followed by in-class writing exercises assignments, group workshop and student feedback on homework.

Week Four: (22/10)
Seminar: Point of view and Narrative Voice. Some stories focus on action and events, others are driven more by the quality of the narrative voice. Whose story are you telling and from which perspective? What impact does it make if you change first-person to the third person narration? What's an unreliable narrator?

10-minute student presentations on:
Set Text: (1.) Barthelme, Donald, 'The Game' from *Sixty Stories* London: Penguin. Available online at http://www.latexnet.org/~burnt/Game.html (2.) Shirley Jackson, 'The Lottery' both from Ford, R. Ed. (1998, new. Ed. 2008). *Granta Book of American Short Stories, vol 1*. London: Granta; Listen to 'The Lottery' read by A M Homes at:
http://www.newyorker.com/online/2008/11/17/081117on_audio_homes
(3.) David Peace, 'Here We Go' from Jack (2003), *Granta 81: Best of Young British Novelists*. London: Granta.

Workshop: Tutor presentation on Point of View and Voice, followed by in-class writing exercises assignments, group workshop and student feedback on homework.

Week Five: (29/10)
Seminar: Setting. Setting can help to generate the narrative: where there is a tension or antagonism between a character and their environment (natural and/or social), there is a story waiting to happen. At other times, setting can be an aspect of characterisation: someone's home, for example, tells us a lot about them. The setting can also work on more than one level, having both a literal meaning (i.e., the place where the story is set) and a more metaphorical dimension.

Student presentations on:
Set Text: (1.) Self, W. (2006), 'Chest' from *Grey Area*, Bloomsbury (ISBN-10: 0747582351 / ISBN-13: 978-0747582359). (2.) Cheever, J, (2010) 'The Swimmer'

from *The Collected Stories of John Cheever*, Vintage [Text available online at http://shortstoryclassics.50megs.com/cheeverswimmer.html]; (3) Calvino, Italo. 'The Garden'.

Workshop: Tutor presentation on Setting, followed by in-class writing exercises assignments, group workshop and student feedback on homework.

Week Six: (5/11) - **NO CLASS.** Self managed study. Assignment will be set in week 4.

Week Seven: (12/11)
Seminar: More on Story Structure. This is a crucial class: we'll look at the difference between 'plot' and 'structure', and the basic narrative building blocks of conflict, crisis and resolution, as well as beginnings and endings.
+ 10-minute student presentations

Set Text: (1) Joyce, James.'The Dead', from *The Dubliners* [**823.912 JOY** – 4 copies, one reference only]; (2) O'Brien, T.,'The Things They Carried' from Ford, R, ed. (1998). *Granta Book of American Short Stories (vol1)*. London: Granta;

Workshop: Tutor presentation on Story Structure, followed by in-class writing exercises assignments. First Student Class Presentations for Assessment.

Week Eight: (19/11)
Seminar: 'Sudden' fiction (also known as flash or microfiction) – intensely compressed narratives, anywhere from 6 – 1,500 words long.

Set texts: links for online reading will be provided on Blackboard

Workshop: Student Class Presentations for Assessment.

Week Nine: (26/11)
Seminar and Workshop: Student Class Presentations for Assessment.

Week Ten: (3/12)
Seminar: The Sky's the Limit. Visit from best-selling short story writer Alexei Sayle. Anything is possible in prose fiction as long as you can convince the reader of your reality. We'll talk about the power of dream imagery and surrealism, and how to draw on your own experience to provide the kind of telling detail that brings a story to life. We'll also talk about the differences between novels, novellas and short stories (Alexei has published in all three forms). There will be an opportunity to talk about the publishing industry as well as working methods, sources of inspiration and the importance of 'critical friends'.

Set texts: (1) Franz Kafka, Applebaum, tr.(1996) *Metamorphosis.* Dover Thrift. (this classic novella is available @ £1.50 from Amazon – postfree if you're ordering other books).
(2) Murakami, 'Super Frog Saves Tokyo' from *After the Quake.* London: Harvil. http://www.geocities.jp/yoshio_osakabe/Haruki/Books/Super-Frog.html
(3) Alexei Sayle 'Big-headed Cartoon Animal' from *Barcelona Plates.* London: Sceptre.

Week Eleven: (10/12)
Seminar: Sending the work out: revision, editing and proof-reading. Small group tutorials.

Workshop: Writing assignments, group workshop and student feedback on homework.

Week Twelve: (17/12)
Seminar and Workshop: Detailed discussion one-to-one of portfolios. Handing in Reflective Essay

Some Things to Think about when Preparing and Writing your Reflective Essay (1,500 words, due week 12, worth worth 25% of the final mark):

- Keep notes as you go through the course; try to spend a bit of time updating them after every class: which writing exercises worked well for you, which ones did not. Record any insights, obstacles or revelations about the process of creative writing in general and the development of your own work in particular.

- Sources of inspiration: where do your ideas come from; how much do you draw from your own experience?

- How did you arrive at the structure for your creative pieces?

- Revision and editing: the importance of critical feedback; how much did you change your first draft after feedback?

- Which published writers have given you ideas and inspiration, and how have you used that inspiration in your own work – similarities and differences?

9 LEARNING RESOURCES

9.1 Core Materials

Ford, Richard (1998). *Granta Book of American Short Stories (vol 1)*. London: Granta. (**ISBN-10:** 1862071098 / **ISBN-13:** 978-1862071094)

Raymond Carver (2003). 'Cathedral' from *Cathedral.* London: Vintage. [**813.54 CAR** – 2 copies, one reference only]

Cheever, J, (2010) 'The Swimmer' from The Collected Stories of John Cheever, Vintage [Text at http://shortstoryclassics.50megs.com/cheeverswimmer.html]

Joyce, James (2000), *The Dubliners.* London: Penguin Classics. (ISBN-10: 0141182458 / ISBN-13: 978-0141182452) (also published by Wordsworth or Oxford Modern Classics) [**823.912 JOY** – 4 copies, one reference only]

Jack, Ian, (2003). *Granta 81: Best of Young British Novelists*. London: Granta.

Kafka, F. (1996), Applebaum (tr.) *The Metamorphosis*. Dover Press. (ISBN-10: 0486290301 / ISBN-13: 978-0486290300) [**833.912 KAF** – 2 copies; also **833.912 KAF** - 2 copies]

Self, W. (2006). *Grey Area*. London: Bloomsbury (ISBN-10: 0747582351 / ISBN-13: 978-0747582359)

9.2 Optional Materials

Barthelme, D. (2005), *Sixty Stories*, Penguin Classics; New edition (7 April 2005) (ISBN-10: 0141180935 / ISBN-13: 978-0141180939)

Bell, J. and Magrs, P. (2001) *The Creative Writing Coursebook*. London: Macmillan. [**808.042 CRE** – 4 copies]

Borges, J. G. (1972). *Labyrinths: selected stories and other writings*. Harmondsworth: Penguin. [**868.6 BOR**]

Burroway, J. (2003) *Writing Fiction: A Guide to Narrative Craft*. London: Penguin. [**808.3 BUR** – 4 copies + 4 copies of a 2007 edition co-edited with Elizabeth Stuckey French]

Forster, E.M. (2005) *Aspects of the Novel*. London: Penguin. [**823 FOR** & **823.09 FOR** - 5 copies, various editions]

Gourevitch, P, ed. *The Paris Review Interviews, vol. 1*. Edinburgh: Canongate.

Kennedy, A.L. (1991) *Night Geometry and the Garscadden Trains*. London: Vintage.

Lawrence, D.H. (1982), *Selected Short Stories*. Harmandsworth: Penguin. [Library copy = Lawrence, D H. (1945) *The Prussian Officer*, Harmondsworth: Penguin. **823.912 LAW**]

Mansfield, K. 1888-1923, (1981) *The Collected Stories of Katherine Mansefield.* Harmondsworth: Penguin [Penguin ed. 3 copies: **823.91 MAN;** Constable ed. 1 copy: **823.912 MAN**];

Murakami, H., Rubin, J., (tr), (2003) *After the Quake*. London: Vintage

Paley, G. (1999). *The Collected Stories of Grace Paley*. London: Virago.

Sayles, A. (2000). *Barcelona Plates*. London: Sceptre.

Wolff, Tobias, ed. (1996), *The Picador Book of Contemporary American Short Stories.* London: Picador. (This book is out of print but copies are still available on Amazon and 2nd hand dealer sites like Abe Books, Alibris, The BookDepository etc. It's a collection of really wonderful stories by some great writers: includes Tim O'Brien's 'The Things they Carried', Raymond Carver's 'Cathedral', Richard Ford's 'Rock Springs', Lorrie Moore.)

9.3 Online Resources

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 or contemporary and classic work: http://www.eastoftheweb.com/

Granta New Voices - a good place to read talented newer writers that don't make it into the print version of Granta: http://www.granta.com/Online-Only/

Guardian archive of original short stories they've published in their magazine. For example, try Julie Myerson's 'Wave' (1 Aug 2009): http://www.guardian.co.uk/books/originalwriting+fiction

The *New Yorker* Online archive - short fiction published in the magazine since the 1940s: http://www.newyorker.com/fiction/

NewYorker podcasts – contemporary writers read out a story from the magazine's archives and then discuss it with fiction editor, Deborah Triesman. This is one example: http://www.newyorker.com/online/2008/03/10/080310on_audio_lethem

Pulp Net – an archive of short stories published online. http://www.pulp.net

The Short Story website – shortlisted stories from The National Short Story competition as well as news about places to publish:
http://www.theshortstory.org.uk/

10 PLAGIARISM

What exactly is PLAGIARISM ?

The act of plagiarism is to pass off as your own work, the ideas or thoughts of someone else, without giving credit to that other person by quoting the reference to the original. There is no standard definition and dictionaries will vary slightly, but put simply, it is a form of **CHEATING** and **THEFT.**

- **Plagiarism is** presenting another student`s course work or project as your own work.
- **Plagiarism is** putting into your own words commentary or ideas from another source without giving the reference(s).
- **Plagiarism is** quoting phrases, sentences, complete paragraphs or more, from an existing published source without using quotation marks and full references.
- **Plagiarism is** cutting and pasting from a website, electronic journal article etc. without indicating where your information has come from.
- **Plagiarism is** buying your course work essays from an internet service and hoping your tutor will not notice.

What you should be aware of:
- **Intentional Plagiarism** is the deliberate failure to reference anything. Lack of time is not an excuse.
- **Unintentional Plagiarism** can happen if you have correctly paraphrased the originals but not acknowledged the sources. It will NOT occur if you fully understand the rules of referencing. There is NO excuse for “unintentional plagiarism”. You are responsible for knowing what constitutes plagiarism and how to avoid it.
- **Collaboration**. If you have received considerable help from other people you should give credit to them for this and if you were in a group project make it clear which section each member contributed.
- **Collusion**. This occurs if you knowingly plan with other students to gain an unfair advantage, e.g. by allowing your coursework to be copied, or by accepting a mark for a group project to which you did not actually contribute.

THE SOLUTION = CORRECT REFERENCING, or CITING

The method of referencing used by most, but not all, departments in the University is called the Harvard system. Make sure you know which one your department uses. Referencing using the Harvard system involves giving the name of the contributor(s) to any journal article, book (or chapter within) plus the date of publication, in the text of your work, and listing full details at the end of your essay or project.

You must list all the sources of information you use if they are not your own. Sources of "Information" in this context include : music, photos, DVD or video clips, computer programs, maps, cartoons etc., as well as written texts either from an original print source or any electronic source. It covers anything produced as a result of someone's creative and original work.

Full details are in the **Help Sheet no. 30 – Referencing Using the Harvard System : Frequently Asked Questions** and also **Help Sheet no. 31 – Referencing Electronic Sources.** These are available in all the libraries and can be copied from our web site LISA (**http://www.lisa.lsbu.ac.uk**) (Help Sheets section of Services for Students)

Why is referencing so important?

In a university, you need to present your work in an acceptable academic style. This includes research which makes reference to the existing works of other people and knowing when you need to reference (or " cite") your sources. By following the recognised guidelines and respecting and building upon the existing work of other people you will get higher marks for attributing these ideas.

Your tutors appreciate that your first piece of course work may be your first as an independent learner. If you are having problems, mention it to them. Think about how your own work will then be seen by others. By acknowledging the sources of the material you have used and quoted from, you are providing evidence of your extensive research, protecting the originality of your work, and enabling your reader to follow up any references given. This will also show your achievement in the context of individualised learning and the development of your critical abilities.

DO

- Always check what is required of you for each assignment, project, or dissertation. Ask the responsible member of staff – your tutor, Course Director, or Unit Co-ordinator.
- Paraphrase the original work or summarise it in your OWN WORDS. Remember that you will still need to reference the original.
- Put any phrase or sentence which you have used word for word into "quotation marks"
- Use quotes sparingly – or the text may not be easy to read.
- Give yourself time to do all the references IN FULL
- Reference anything you are not sure about – just in case.
- Make a note of the full reference AT THE TIME of reading the original, especially if it is a chapter from a book or a document from the Internet.
- Try to read the ORIGINAL work you are using, rather than someone else's comments on it. YOUR interpretations and additions are what your tutor wants to read.
- If you can't find the original, make reference to it, AND to the source material in which you read about it.
- Evaluate carefully any information found from a random internet search where you have not linked from a reputable web page or database.

DON'T

- EVER CONSIDER using any of the essay writing or document purchasing services available on the internet. Credit your tutor with the ability to recognise a

"cut and paste job", especially if the bottom line says "from Essays-R-Us.com." or similar. This is "Cyberplagiarism".

- Assume information on the Internet is exempt from the need to reference.
- Let your own work be used without getting credit for it. Plagiarism is by no means unique to LSBU and students elsewhere may be using YOUR work.

WHERE YOU DON'T NEED TO USE REFERENCES

- If you are writing up your own genuine experiences, observations, experimental data, fieldwork, etc.
- You are mentioning something which is "common knowledge", i.e. well-known facts like historical dates, something well documented elsewhere.

FURTHER MEASURES TO AVOID PLAGIARISM

- If English is not your first language and you are worried that your style is not good then consult LSBU`s Learning Development Centre. You may think that copying material from the internet will help solve your written English problem but your tutor will notice a change in style at once. !!
- Your tutor will also be suspicious if your text starts to include very specialised words (e.g. outside your usual knowledge) or wonder why your style suddenly changes. Differences in layout and format will also be a give-away.
- It is also unwise to attempt a discussion of someone else`s ideas without fully understanding the argument they are making. If such material is not fully referenced your tutor will suspect that you have not read the original. A good technique is to include just enough quotes to support your case.
- Make time to develop skills in paraphrasing (re-writing, putting into different words) not just to avoid obvious copying but to help clarify the meaning of your statement and to "add value" to your research.
- We KNOW it can take as long to do a correct reference as it does to write up the actual information researched. However, if you do run out of time, a poor mark is always better than a penalty for plagiarism.

You may also be breaking copyright rules if you reproduce material not covered by the licensing agreement, e.g. music scores, maps, illustrations.