

OCT 09 1993

GRANDE PRAIRIE REGIONAL COLLEGE
The Department of
ARTS, EDUCATION, & COMMERCE

COURSE OUTLINE 1998

ENGLISH 2950: INTRODUCTION TO CREATIVE WRITING: prose

CREDIT: 3 (3-0) UT

LEVEL: Senior English Writing (composition & literature)

INSTRUCTOR: Dr. Elroy Deimert, PhD
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PREREQUISITE: EN 1010, EN 1000, or equivalence as well as the instructor's consent (based on some demonstrated attempts at creative writing in the form of a small portfolio turned in to the instructor 9 days before the start of classes).

APPLICABLE PROGRAMS: B.A. English, B.A. General Studies

METHOD OF DELIVERY: GPRC, Classroom modes--mostly seminars and work-shops, with some lectures.

CLASS SIZE: probably 15-20, but the official maximum is still 30

CLASS SCHEDULE: Fall semesters, September through December
Tuesday evenings 18:30 to 21:20

SCOPE: ENGLISH 2950 INTRO. TO CREATIVE WRITING: prose utilizes seminars and creative writing work-shops designed for "apprentice" writers (novice-level or better) who have the demonstrated motivation to write regularly over the course of the semester. Students learn from the instructor (and from each other to some extent) some of the basic skills in handling point-of-view, language styles, editing, dialogic and polyphonic voicing, and some basic structures for the various genres. They also learn to aesthetically evaluate prose in various genres, as represented by the works of masters and by their own colleagues' works. Students learn to actively critique their colleagues' writings as well as their own. They also learn how and where to submit manuscripts for publication, as they garner information about the small presses, literary agents, literary contests, literary magazines, and the publishing industry in general.

ENGLISH 2950 INTRO. TO CREATIVE WRITING: prose

CALENDAR DESCRIPTION:

EN 2950 emphasizes principles and practices aimed at writing publishable prose in various genres like, short stories, novels, prose drama, dramatic monologues for the broadcast media markets, creative non-fiction, etc. The course targets "apprentice" writers (novice level or better) who have some demonstrated motivation toward creative writing. Writing workshops and seminars to develop the student's critical skills are also supplemented by information about publication, literary markets, literary agents, editors and other relevant technical knowledge.

TEXTS:

Cassill, R.V. The Norton Anthology of Short Fiction.

There are no other required texts, but there will be other required readings including the writings of various masters in the fiction genres, and readings about the creative writing process. These will be on reserve in the GPRC Library or readily available in public libraries and bookstores.

BOOKS ON RESERVE THAT CONTAIN SOME REQUIRED READINGS

Bakhtin, M. M. The Dialogic Imagination. U of Texas Press.

Birney, Earl. The Creative Writer. C.B.C.

Hills, Rust. Writing in General and the Short Story in Particular.

Hodgins, Jack. A Passion for Narrative. M&S.

Minot, Stephen. Three Genre. Prentice Hall.

SUPPLEMENTARY MATERIALS: provided through GPRC Library and Media Services. GPRC is a member of NORALINK.

INSTRUCTIONAL DESIGN & CURRICULUM: This will follow standard practices of introductory creative writing courses at the university level. Students will submit their own work to be distributed by the instructor among the students of the class. Students will be taught to give both positive and critical "feedback" to the writer of the work in a sensitive and constructive manner, based on aesthetic principles taught by the instructor and modelled by some of the masters in the genres. Short seminars and lectures on important areas of craft and style (like handling of point-of-view, imagery, and language styles) are included. The equivalent of four substantial short prose works (about 50 pages of a novel, stories, novella, or other genres) are required for credit. Manuscripts (chapters, stories, etc.) are due at the end of each month and will be graded by the stanine system.

EVALUATION:

Four short prose works averaging 3,000 words per manuscript (or equivalent) are required (as a minimum). The final works will be weighted more than the first (ie. 15%, 25%, 30%, and 30%).

INSTRUCTOR'S BACKGROUND IN CREATIVE WRITING

Mr. Deimert's background in Creative Writing includes four undergraduate Creative Writing courses (from Christopher Wiseman, Bert Almon, Stanley Cooperman, and Marion Engel), an M.A. English Lit. & Creative Writing including a graduate seminar in Creative Writing with Alistair MacLeod as supervisor, Banff Centre Winter Cycle (one of ten "promising" writers chosen nation wide) working with Sid Marty and Irving Layton, and a 6 month post-graduate semester in Creative Writing (Vermont College, U. of Norwich) where he completed some dramatic monologues (for radio) and a novel.

He has taught Creative Writing for GPRC for several years. At least two of his students have published novels (at least one has been translated in Europe). Several ex-students have been published by Mr. Deimert locally, through a modest one-man shoe-string press called Smoky Peace Press.

He also has had five dramatic monologues produced by CBC Radio Edmonton, one of which was broadcast nationally (Dirt Merchant). He has also published several poems, and participated in several readings (U. of Calgary, Edmonton, Windsor Press Club, U. of Windsor, and Grande Prairie). In collaboration with Sheryl Deimert, he has translated and published some poetry by celebrated Quebecois authors, Saint-Denys Garneau and Michael Beaulieu, in Ellipse, a comparative Canadian Literature journal from University of Sherbrooke. He is currently wrapping up research and beginning the first draft on a historical novel partially set against the backdrop of Canadian social upheaval during the Great Depression.