

COURSE IMPLEMENTATION DATE: January 2010  
 COURSE REVISED IMPLEMENTATION DATE: \_\_\_\_\_  
 COURSE TO BE REVIEWED: October 2013  
*(four years after UPAC approval) (month, year)*

**OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.  
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 317	Faculty of Arts/ Department of English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
Creative Writing: Special Topics in Contemporary & Experimental Poetics		
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

Contemporary and experimental poetics engages with the question of how writers think, in addition to how experimental forms in modern, avant-garde, and contemporary writing can inspire students to understand their own creative potential.

Topics are based on individual themes, genres, or authors.

PREREQUISITES: Any two 200 level English courses

COREQUISITES:

PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: N/A  
 (b) Cross-listed with: N/A  
 (c) Cannot take: N/A for further credit.

**SERVICE COURSE TO:** *(department/program)*

**TOTAL HOURS PER TERM:** 60

**STRUCTURE OF HOURS:**

Lectures: 35 Hrs  
 Seminar: 15 Hrs  
 Laboratory: \_\_\_\_\_ Hrs  
 Field experience: \_\_\_\_\_ Hrs  
 Student directed learning: \_\_\_\_\_ Hrs  
 Other (specify): Workshop 10 Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 25

Expected frequency of course offerings: Once every other year  
*(every semester, annually, every other year, etc.)*

**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)**

☐ Yes ☒ No

**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)**

☐ Yes ☐ No

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**

☐ Yes ☒ No

Course designer(s): Dr. Carl Peters

Department Head: John Carroll

Supporting area consultation (UPACA1)

Curriculum Committee chair: Moira Kloster

Dean/Associate VP: Dr. Eric Davis/ **Jacqueline Nolte (acting)**

Undergraduate Program Advisory Committee (UPAC) approval

Date approved: January 9, 2009

Date of meeting: March 23, 2009

Date approved: April 17, 2009

Date approved: September 18, 2009

Date of meeting: October 2, 2009

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

1. Demonstrate critical knowledge of modern and contemporary literature and poetics.
2. Discuss critically their writing and creativity within a contemporary interdisciplinary context.
3. Analyze critically the creative work of others and their poetic traditions and contexts.
4. Analyze and discuss the interdisciplinary relationship between literature and art.

**METHODS:** (*Guest lecturers, presentations, online instruction, field trips, etc.*)

Lectures, guest lecturers (visiting poets, writers, artists from outside and inside UFV ie: Canadian Writers Series), seminars, discussion, and group critiques in addition to on-line forums, exercises, and writing assignments.

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s)                      ☒ Portfolio assessment                      ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:**

*[Textbook selection varies by instructor. An example of texts for this course might be:]*

**ENGL 317c *Avant-Garde Poetics***

Gertrude Stein, *Tender Buttons*  
Jonathan Culler, *On Deconstruction*  
Hal Foster, *The Anti-Aesthetic*  
Don Allen (Ed.), *The New American Poetry*

A coursepack of texts including: manifestos by Hugo Ball, F.T. Marinetti, Tristan Tzara, Apollinaire and Ezra Pound among others; brief critical texts by Roland Barthes, Charles Bernstein, Jean Baudrillard and Paul Virilio; texts by d.a. levy, John Cage, bpNichol, Robert Creeley, George Bowering, Lionel Kearns and Vera Frenkel among others.

What follows is a brief list of various, additional texts which instructors may consider for this course:

**ENGL 317d *Canadian Contemporary & Experimental Poetics***

Fred Wah, *Sentenced to Light*  
George Bowering, *Rewriting My Grandfather [His Life]*  
bill bissett, *Sublingual*  
bpNichol, *Zygal: A Book of Mysteries and Translations*  
Sheila Watson, *The Double Hook*  
Nicole Brossard, *Mauve Desert*

**ENGL 317e *American Contemporary & Experimental Poetics***

Gertrude Stein, *Tender Buttons*  
Charles Bernstein & Bruce Andrews, *The L=A=N=G=U=A=G=E Book*  
John Giorno, *Subduing Demons In America: Selected Poems*  
William Burroughs & Brion Gysin, *Exterminator!*  
Susan Howe, *My Emily Dickinson*  
Lyn Hejinian, *Her Life*  
Ted Berrigan, *The Sonnets*

**ENGL 317f *European Contemporary & Experimental Poetics***

Italo Calvino, *Invisible Cities*  
Georges Perac, *Selected Writings*  
Oskar Pastior, *Many Glove Compartments*  
Jacques Roubaud, *Our Beautiful Heroine*  
Alain Robbe-Grillet, *A New Theory of the Novel*  
Apollinaire, *The Cubist Painters*  
Antonin Artaud, *The Theatre and its Double*

**ENGL 317g *Comparative Contemporary Poetics*** [Texts on writing by writers]:

Fred Wah, *Faking It*  
bill bissett, *What Poetics?*  
George Bowering, *A Magpie Life*  
Robin Blaser, *The Fire: Collected Essays*  
Susan Howe, *My Emily Dickinson*  
Alain Robbe-Grillet, *A New Theory of the Novel*  
Ron Silliman, *The New Sentence*  
Charles Bernstein, *A Poetics [My Way, The Politics of Poetic Form]*  
John Cage, *Empty Words*  
William Carlos Williams, *Something Else To Say*  
Denise Levertov, *The Poet in the World*  
Allen Ginsberg, *Composed on the Tongue*

**STUDENT EVALUATION:**

*[An example of student evaluation for this course might be:]*

Two creative writing assignments	50%
Research paper	40%
In-class writing projects and critiques	10%

**COURSE CONTENT:**

*[Course content varies by instructor. **An example of course content for ENGL 317 c “Creative Critical Poetics” might be:]***

Contemporary and experimental poetics is constructed around questions of how writers think and create experimental forms, genres, and new critical movements. It begins with this important question: what do I need to know to be an artist? The course may focus on a single period, author, or genre including avant-garde or contemporary works. Students will engage with the works through experimenting with their own writing (fiction, creative non-fiction, poetry, script, etc.) in order to understand their own creative potential. Remember: any literary experiment is an experiment in “being” – in why we are here and what we are here for.

**WK 1:**

INTRODUCTIONS & *What Poetics?* “The Reader and You,” George Bowering; “waiting,” bpNichol

**WK 2:**

Modernism and Postmodernism: Terms and Concepts: Author / Reader / Text?

**[BLACK MOUNTAIN POETICS]**

Readings: Gertrude Stein, *Tender Buttons* Creeley, Williams, Bowering, Wah

**WK 3:**

The Essential Movements and Revolutions: Cubism and Dada Poetry and Prose

Readings: Gertrude Stein, *Tender Buttons*; “The Death of the Author,” Roland Barthes; the manifestos

bill bissett & bpNichol

**WK 4:**

The Essential Movements and Revolutions: Futurist and Surrealist Poetry and Prose, Imagism and Projective Verse

Readings: selections from Frank O’Hara; “List of Essentials for Modern Prose,” Jack Kerouac; the manifestos

Bowering, Kearns

**WK 5:**

Chance / Parody / Irony

Readings: “Benign Ignorance,” Vera Frenkel; “What Are Master-pieces,” Gertrude Stein

**WK 6:**

Avant-garde Poetics & The Open-ended Work

**[THE SAN FRANCISCO RENAISSANCE]**

Readings: Jonathan Culler, *On Deconstruction*

**WK 7:**

Cut-Ups / Collage & Montage

Readings: Jonathan Culler, *On Deconstruction*; “Origin and Theory of the Cut-Ups,” William S. Burroughs

**WK 8:**

Creative Observation: The Found Art Object

Readings: “The Creative Act,” Marcel Duchamp

**WK 9:**

Experiments in Destructive Writing: Robert Rauschenberg, John Cage and bill bissett

Readings: *The Anti-Aesthetic*

WK 10:

Performance Art and Writing as a Performance

[THE BEATS]

Hal Foster, The Anti-Aesthetic

WK 11:

Conceptual Art: How do you experience art? Where does the art reside?

Readings: selections from John Cage and bpNichol

WK 12:

Where do we go from here? What remains to be done? What does *originality* mean?

WK 13:

The end of the line: Where do *you* go from here?