

COURSE IMPLEMENTATION DATE:	January 2010
COURSE REVISED IMPLEMENTATION DATE:	September 2013
COURSE TO BE REVIEWED:	October 2019
(six years after UEC 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	College of Arts – English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
Creative Writing: Topics in Contemporary and 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.

PREREQUISITES: Any two 200-level English courses.
Note: As of September 2014, prerequisites change to the following: Two 200-level English courses to include one of the following: ENGL 208, 211, 212, 213, 215.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
(b) Cross-listed with: _____
(c) Cannot take: _____ 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 (CWC)

Curriculum Committee chair: **Tetsuomi Anzai**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Education Committee (UEC) approval

Date approved: **March 8, 2013**

Date of meeting: **March 15, 2013**

Date approved: **March 15, 2013**

Date approved: **March 15, 2013**

Date of meeting: **April 26, 2013**

LEARNING OUTCOMES:

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

1. Demonstrate critical knowledge of selected 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, Zygol: 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

Textbooks, References, Materials continued:

ENGL 317g Comparative Contemporary Poetics

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*

SUPPLIES / MATERIALS:

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 might be:]*

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.

Week 1: INTRODUCTIONS & *What Poetics?* “The Reader and You,” George Bowering; “waiting,” bpNichol

Week 2: Modernism and Postmodernism: Terms and Concepts: Author / Reader / Text?
[BLACK MOUNTAIN POETICS]

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

Week 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

Week 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

Week 5: Chance / Parody / Irony

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

Week 6: Avant-garde Poetics and The Open-ended Work

[THE SAN FRANCISCO RENAISSANCE]

Readings: Jonathan Culler, *On Deconstruction*

Week 7: Cut-Ups / Collage and Montage

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

Week 8: Creative Observation: The Found Art Object

Readings: “The Creative Act,” Marcel Duchamp

Week 9: Experiments in Destructive Writing: Robert Rauschenberg, John Cage and bill bissett

Readings: *The Anti-Aesthetic*

Week 10: Performance Art and Writing as a Performance

[THE BEATS]

Hal Foster, *The Anti-Aesthetic*

Week 11: Conceptual Art: How do you experience art? Where does the art reside?

Readings: selections from John Cage and bpNichol

Week 12: Where do we go from here? What remains to be done? What does *originality* mean?

Week 13: The end of the line: Where do *you* go from here?