

## Fall/Winter 2021-2022

<b>AP/EN 1006 3.0M (W)</b>	Course Title: Introduction to Literary Forms
<b>Course Director:</b>	Name: B.W. Powe Office: 623 Atkinson Home Phone: 905-640-8077 e-mail: <a href="mailto:bpowe@yorku.ca">bpowe@yorku.ca</a>
<b>Time:</b>	Lecture day and time: Friday, 11:30-2:30
<b>Delivery Format:</b>	<b>REMOTE</b> – (synchronous delivery) – There are scheduled meeting times for this course (see above). Students should plan to be available for course-related activities during the appointed times. For more information, see the Description and/or Requirements below.
<b>Description:</b>	<p>This course explores the experience and effect of reading significant literary works. Thus, this course will be about the inspiring and provocative nature of selected poems, short fiction, long fiction, and plays. Our emphasis will be on Modernism, Romanticism, and some aspects of Post-Modernism. We will consider the way form shapes content: how does something expressed in a poem, in a lyric, differ from how a similar experience, thought, emotion, or dream might be expressed in a short story, a novel or a drama? This is a course devoted to learning how to read deeply, to delve into words and sentences, images and stories, tonalities and rhythms, the great beauty that is in a poem or a story or an essay or a play: we will be engaging the complex dynamism embodied in an expression of literary art. We will examine and explore how elements of form and intention shape the sublime effects of literary works. Our focus will be on the sublime (the wonder and strangeness of, say, <i>Wuthering Heights</i>), and the reader's reception of the work's ambiguities and complexities. This course is divided into four modules: prose non-fiction (the literary essay), poetry (traditional and modern forms of the lyric), prose fiction (short story and novel), and drama (plays). In each section we will reflect on how the structures and ambitions of a work contribute at once to our engagement with its impact and to the great long conversation that is the literary experience.</p> <p>The goals of this course include becoming familiar with <b><i>style, form, effect, conceit</i></b> (the original vision embodied in the work), and the lineage or the intertextual experience (how the work we read may be responding to other works). We'll explore the way form and style shape content; and how writers move their forms and styles to achieve and inspire moods and responses. We will work to make each student-reader comfortable with applying key critical perceptions to enable attentive readings of influential literary works of art. By the end of the course it is hoped the students will understand how to engage the shapes and the</p>

	patterns, the styles and original voices and rhythms of a poem, a short story, a novel, a play, and a literary essay.
<b>Category:</b>	N/A
<b>Historical Requirement:</b>	N/A
<b>Requirements:</b>	Engagement with class readings, 10%; Poetry/short fiction test, 20%; Poetry essay, 20%; Final essay, 25%; sFinal test, 25%.
<b>Reading List:</b>	<ol style="list-style-type: none"> <li>1. Annie Dillard, <i>The Writing Life</i> (Harper Perennial) / Rainer Maria Rilke, <i>Letters to a Young Poet</i> (Vintage)</li> <li>2. Selected poems in the lyric tradition (all easily available online): William Carlos Williams, "The Red Wheelbarrow"; H.D. (Hilda Doolittle), "Oread"; Ezra Pound, "In a Station of the Metro"; William Butler Yeats, "The Second Coming"; Patti Smith, "Rimbaud" and "Poem From Herctor Zazou's Sahara Blue Album"; Percy Bysshe Shelley, "Music When Soft Voices Die (To...)"; Emily Dickinson, "The Soul Selects Her Own Society"; Walt Whitman, "A Clear Midnight"; Emily Bronte, "No Coward Soul is Mine"; To supplement these, please obtain: Campbell, Wanda; Gwynn, R.S. <i>Poetry: A Pocket Anthology</i> (Penguin Academics; 2nd Canadian edition)</li> <li>3. Hemingway, Ernest. <i>In Our Time</i> (Scribner's)</li> <li>4. Bronte, Emily. <i>Wuthering Heights</i> (Penguin Classics or Oxford World Classics)</li> <li>5. Shakespeare, William. <i>Hamlet</i> (Thomson or Penguin)</li> <li>6. Tom Stoppard. <i>Rosencrantz &amp; Guildenstern are Dead</i> (Grove Press)</li> <li>7. Virginia Woolf, <i>A Room of One's Own</i> (Penguin); Northrop Frye, <i>The Educated Imagination</i> (Anansi)</li> </ol>
<b>Open To:</b>	Open Spaces – all majors