

Fall/Winter 2021-2022

AP/EN 1006 3.0 O (W)	<i>A Writer's Introduction to Literary Forms</i>
Course Director: TA:	B.W Powe 632 Atkinson Ext. 33775 e-mail – dmallen@yorku.ca <i>sjensen@yorku.ca</i>
Time:	Thursday, 11:30am-2:30pm
Delivery Format: (check one)	<input type="radio"/> REMOTE – (synchronous delivery) – There are scheduled meeting times for this course. Students should plan to be available for course-related activities during the appointed times.
Description:	<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 <i>style, form, effect, conceit</i> (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</p>

	literary works of art. By the end of the course it is hoped the students will understand how to engage the shapes and the patterns, the styles and original voices and rhythms of a poem, a short story, a novel, a play, and a literary					
Category:	N/A					
Historical Requirement:	N/A					
Requirements:	<table border="1" data-bbox="812 373 1334 625"> <tr> <td data-bbox="812 373 1334 415">1. Engagement with class readings 10%</td> </tr> <tr> <td data-bbox="812 415 1334 499">2. Poetry/Short fiction test 20% (Remote)</td> </tr> <tr> <td data-bbox="812 499 1334 541">3. Poetry Essay 20%</td> </tr> <tr> <td data-bbox="812 541 1334 583">4. Final Essay 25% (on Fiction or Drama)</td> </tr> <tr> <td data-bbox="812 583 1334 625">5. Final test 25% (Remote)</td> </tr> </table> <p data-bbox="560 625 734 657">Participation</p> <p data-bbox="560 661 1416 1008">Student participation includes more than regular attendance in the synchronic presentations and discussions. It includes being prepared to discuss the material by reading deeply and considering what it is you are reading and retaining from the lecture-discussions. It means engaging in the discussions in a meaningful, constructive way. It means asking questions and being prepared to respond to the questions that are posed. The discussions will provide an opportunity for student engagement with the professor and with the writings on our course list.</p>	1. Engagement with class readings 10%	2. Poetry/Short fiction test 20% (Remote)	3. Poetry Essay 20%	4. Final Essay 25% (on Fiction or Drama)	5. Final test 25% (Remote)
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Reading List:	<p data-bbox="560 1060 1177 1092">Reading List (This is the order of our readings.)</p> <ol data-bbox="609 1096 1416 1974" style="list-style-type: none"> <li data-bbox="609 1096 1416 1171">1. Annie Dillard, <i>The Writing Life</i> (Harper Perennial) / Rainer Maria Rilke, <i>Letters to a Young Poet</i> (Vintage) <li data-bbox="609 1213 1416 1974">2. Selected poems in the lyric tradition (all easily available online): <ul data-bbox="738 1291 1416 1974" style="list-style-type: none"> <li data-bbox="738 1291 1416 1365">○ William Carlos Williams, “The Red Wheelbarrow” <li data-bbox="738 1369 1416 1400">○ HD (Hilda Doolittle), “Oread” <li data-bbox="738 1404 1416 1436">○ Ezra Pound, “In a Station of the Metro” <li data-bbox="738 1440 1416 1472">○ William Butler Yeats, “The Second Coming” <li data-bbox="738 1476 1416 1507">○ Patti Smith, “Rimbaud” <li data-bbox="738 1512 1416 1585">○ Patti Smith, “Poem From Herctor Zazou’s Sahara Blue Album” <li data-bbox="738 1589 1416 1663">○ Percy Bysshe Shelley, “Music When Soft Voices Die (To...)” <li data-bbox="738 1667 1416 1740">○ Emily Dickinson, “The Soul Selects Her Own Society” <li data-bbox="738 1745 1416 1776">○ Walt Whitman, “A Clear Midnight” <li data-bbox="738 1780 1416 1812">○ Emily Bronte, “No Coward Soul is Mine” <li data-bbox="738 1816 1416 1974">○ To supplement these, please obtain: Campbell, Wanda; Gwynn, R.S. <i>Poetry: A Pocket Anthology</i> (Penguin Academics; 2nd Canadian edition) 					

	<p>3. Hemingway, Ernest. <i>In our Time</i> (Scribner's)</p> <p>4. Bronte, Emily. <i>Wuthering Heights</i> (Penguin Classics or Oxford World Classics)</p> <p>5. Shakespeare, William. <i>Hamlet</i> (Thomson or Penguin)</p> <p>6. Tom Stoppard. <i>Rosencrantz & Guildenstern are Dead</i> (Grove Press)</p> <p>7. Virginia Woolf, <i>A Room of One's Own</i> (Penguin); Northrop Frye, <i>The Educated Imagination</i> (Anansi)</p> <p>**All of these books are available at the York Bookstore.</p>
Open To:	Open Spaces, all majors