

**FW 2022-23**

<b>AP/EN 1006 3.0A (F)</b>	A Writer's Introduction to Literary Forms
<b>Course Director:</b>	Professor B.W. Powe Office: 623 Atkinson College Ext. 33775 e-mail: <a href="mailto:bpowe@yorku.ca">bpowe@yorku.ca</a> Office hours, Thursdays, 10 am to 11 am; also, after class, 2:30 until 3:30. And by appointment.
<b>Time:</b>	Thursday, 11:30 to 2:30
<b>Delivery Format:</b>	<b>SEMINAR</b>
<b>Description:</b>	<p style="text-align: center;"><b><i>“To see a world in a Grain of Sand          And a Heaven in a Wild Flower          Hold Infinity in the palm of your hand          And Eternity in an Hour”</i></b>          William Blake, <i>Auguries of Innocence</i></p> <p style="text-align: center;"><b><i>“I give you the end of a golden string,          Only wind it into a ball,          It will lead you in at Heaven’s gate          Built in Jerusalem’s wall.”</i></b>          William Blake, <i>Jerusalem</i></p> <p><b>Course Description</b></p> <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</p> <p><b>Modernism, Romanticism, and aspects of Post-Modernism.</b> We will consider how form shapes content: how do experiences expressed in a poem, in a lyric, differ from how experiences, 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 effects of literary works. Our focus will be on <b>the Sublime</b> (the wonder and mystery of, say, <i>Wuthering Heights</i>), and the reader’s reception of a work’s <b>ambiguities, omissions, paradoxes</b></p>

	<p><b>and complexities.</b> This course is divided into <b>four</b> modules: <b>prose non-fiction</b> (the literary essay), <b>poetry</b> (traditional and modern forms of the lyric), <b>prose fiction</b> (short story and novel), and <b>drama</b> (plays). In each section we will reflect on how the forms and startling effects of a work contribute to our engagement with its impact and to the profound conversation that is the literary-imaginative experience.</p> <p>The goals of this course are to become familiar with <b>style, form, effect, conceit</b> (the original vision embodied in each work), and the lineage or <b>the intertextual experience</b> (how the work we read may be responding to other works). We'll explore the ways 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. By the end of the course, it is hoped students will understand <b>the Sublime in literary art</b> and to engage multiple meanings, the sensuous shapes and patterns, the styles and original voices and rhythms, of a poem, a short story, a novel, a play, and a literary essay.</p> <p><b>Participation</b></p> <p>Student participation includes more than regular attendance in the lectures 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 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 course director and with the writings on our course list.</p>
<b>Category:</b>	N/A
<b>Historical Requirement:</b>	N/A
<b>Requirements:</b>	<p><b>Requirements</b></p> <ol style="list-style-type: none"> <li>1. Engagement with class readings 10%</li> <li>2. Poetry/Short fiction test 20%</li> <li>3. Poetry Essay 20%</li> <li>4. Final Essay 25% (on Fiction or Drama)</li> <li>5. Final test 25%</li> </ol>
<b>Reading List:</b>	<p><b>Reading List:</b> (This is the order of our readings)</p>

Annie Dillard, *The Writing Life* (Harper Perennial)  
/ Rainer Maria Rilke, *Letters to a Young Poet*  
(Vintage)

Selected poems in the lyric tradition (all available  
online):

- William Carlos Williams, "The Red Wheelbarrow"
- HD (Hilda Doolittle), "Oread"
- Ezra Pound, "In a Station of the Metro"
- William Butler Yeats, "The Second Coming"
- Patti Smith, "Rimbaud"
- Patti Smith, "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"

Hemingway, Ernest. *In our Time* (Scribner's)

Bronte, Emily. *Wuthering Heights* (Penguin Classics or Oxford World Classics)

Shakespeare, William. *Hamlet* (Thomson or Penguin)

Tom Stoppard. *Rosencrantz & Guildenstern are Dead* (Grove Press)

Virginia Woolf, *A Room of One's Own* (Penguin)/  
Northrop Frye, *The Educated Imagination* (Anansi)

Open To:

Year 1,2,3,4