

FW 2022-23

AP/EN 4115 6.0A (Y)	Contemporary Poetry and Poetics
Course Director:	Andy Weaver 630 Atkinson aweaver@yorku.ca Office Hours: TBD
Time:	Fridays 11:30AM – 2:30PM
Delivery Format:	SEMINAR
Description:	<p><u>Organization of the Course</u> – This seminar-based course will include some brief, informal lectures by the instructor, but the majority of the learning will revolve around weekly student presentations and group discussion. The class discussion occasionally will be supplemented by relevant video and audio texts. The required readings are central to the course. The presentations and class discussion will serve to enrich, clarify, and illustrate crucial issues from the assigned readings, as well as to open up areas of discussion for the group as a whole.</p> <p><u>Course Learning Objectives</u> – This course asks students to read critically poetry by leading contemporary Canadian and American poets and critics. Rather than treating the writings as documents written by solitary geniuses, the course will examine how poets interact with their societies, how poets try to shape and make sense of the contemporary world, and how different styles and theories of poetry portray and enact different ideological stances. In particular, the course will examine topics such as how poets use language both to construct and deconstruct conventional linguistic codes of meaning, how poets use poetic forms both to challenge and uphold notions of communal and individual identity, how poets investigate language as a meaning-making system, and ideas of mimesis in written texts.</p> <p>The specific objectives of the course include (but are not limited to) that the student will be able to</p> <ul style="list-style-type: none"> • understand and discuss the formal techniques of poetry (such as rhythm, rhyme, line breaks, consonance, alliteration, etc.) as it is practiced in the two countries; • discern and discuss the differences in form and content that the different poets offer; • discern and discuss the differences in ideology that the different poets offer, and how those differences both reflect and shape the poets' writings; • develop an appreciation for the different forms, styles, and techniques of poetry written in the two countries over this roughly 40-year time span.
Category:	B
Historical Requirement:	N/A

Requirements:	<p>First-term scholarly seminar presentation (15-20 mins): 15%</p> <p>Creative-critical assignment 1 (2000-2500 words): 25%</p> <p>Second-term scholarly seminar presentation: (15-20 mins) 20%</p> <p>Creative-critical assignment 2 (2000-2500 words): 30%</p> <p>Class participation (including 4 response papers): 10%</p>
Reading List:	<p>Lyn Hejinian, <i>My Life and My Life in the Nineties</i> [Wesleyan UP; 978-0-8195-7351-3]</p> <p>Harryette Mullen, <i>Recyclopedia</i> [Graywolf; 978-1-55597-456-5]</p> <p>Erin Moure, <i>Sheep's Vigil by a Fervent Person</i> [2001; Anansi; 9780887846601]</p> <p>Dionne Brand, <i>Inventory</i> [2006; McClelland & Stewart; 978-0771016622]</p> <p>M. Nourbese Philip, <i>Zong!</i> [2008; Wesleyan; 978-0-8195-7169-4]</p> <p>CAConrad, <i>The Book of Frank</i> [2009; Wave; 978-1933517490]</p> <p>Mei-mei Berssenbrugge, <i>Hello, the Roses</i> [2013; New Directions; 978-0811220910]</p> <p>Jordan Abel, <i>The Place of Scraps</i> [2013; Talonbooks; 9780889227880]</p> <p>Claudia Rankine, <i>Citizen</i> [2014; Graywolf; 978-1-55597-690-3]</p> <p>Philip Metres, <i>Sand Opera</i> [2015; Alice James; 978-1938584091]</p> <p>Liz Howard, <i>Infinite Citizen of the Shaking Tent</i> [2015; McClelland & Stewart; 978-0771038365]</p> <p>Tommy Pico, <i>IRL</i> [2016; Birds Llc; 978-0991429868]</p> <p>Evie Shockley, <i>Semiautomatic</i> [2017; Wesleyan; 978-0819577443]</p> <p>Billy-Ray Belcourt, <i>NDN Coping Mechanisms</i> [2019; Anansi; 978-1487005771]</p> <p>Dani Spinosa, <i>OO: Typewriter Poems</i> [2020; Invisible; 978-1988784472]</p>
Open To:	Year 4 Honours (English, Professional Writing & Creative Writing Majors)