

## FW 2022-23

<b>AP/EN 2120 6.0 (A)</b>	Prose Narrative
<b>Course Director:</b>	Kim Ian Michasiw Office: S359 Ross Ext.: 33997 e-mail: michasiw@yorku.ca office hours; TBD, but probably Tuesday afternoons
<b>Time:</b>	Wednesday 10:30-12:30 (tutorials 12:30-1:30 & 1:30-2:30)
<b>Delivery Format:</b>	<b>LECTURE/TUTORIALS</b>
<b>Description:</b>	<p>The course (re)introduces the study and production of prose narrative texts through two lenses: form and genre. (The course focusses primarily on fiction, but there are some side-glances at nonfictional narrative forms.)</p> <p>The first term is concerned with form, which is approached via the foundational narratological categories of order, duration, frequency, mood, and voice (that is, the management of time and that of the “narrating instance”). The narrative organization of event—sometimes called “story grammar”—is also a major concern. <i>The Moonstone</i> is the first term’s primary text.</p> <p>The second term’s examination of genre begins with a consideration of “realism,” what realism has meant, and means now. What we’ll label “the parasitism of the real” is a primary concern and <i>White Teeth</i> will serve as the principal guide. The course then moves to more narrowly focused genres, those determined by topic (romance, historical fiction, crime fiction, thrillers, gothic, (auto)biography, SF, &amp;c.), by medium (epistolary, hypertext, graphic, &amp;c), and by attitude (comic, apocalyptic, satiric, &amp;c). The course employs <i>Cloud Atlas</i> as a guide to the separations between and among genres and <i>Midnight’s Children</i> as an instance of their being medleyed or, as that novel might have it, “pickled.”</p> <p>As in the first term, the primary texts are supplemented by additional readings, though a significant number of first-term supplements are repurposed.</p>
<b>Category:</b>	B
<b>Historical Requirement:</b>	N/A
<b>Requirements:</b>	The course instructor has long had a degree of distrust of the standard academic essay both as an instrument of assessment and as a technology with which to think in literary studies. For this reason, assessment in this course is based on a series of four (or perhaps five) exercises that ask students to occupy the border

	<p>country between critical and creative work. Many of these involve the reworking of portions of our course texts and considering the effects of that reworking on the text’s significance.</p> <p>Please forgive the “short-handing” here—the way each exercise works requires both context and explanation that aren’t possible in this space, but as a rough guide:</p> <ol style="list-style-type: none"> <li>1) Management of time exercise. 1000 words, due late October. 15% of final grade.</li> <li>2) Refocalizing exercise. 1250 words, due end of Fall term. 20%</li> <li>3) “Effect-of-the-real” exercise. 750 words. Due third week of January. 10%. <i>It is possible that we will do this one in class, open book, notes permitted.</i></li> <li>4) Very short story exercise. 1250 words. Due beginning of March. 20%</li> <li>5) Something like a conventional essay, but not necessarily, exercise. 1500+ words. Due end of Winter term. 20%</li> <li>6) Contribution to class (both lecture, which I hope will be interactive, and tutorial) 15%.</li> </ol> <p>As noted, I’m not absolutely certain that there will be five exercises. Think of this as a worst case for student workload. If one of these is cut, it will be the effect-of-the-real and the 10% will be reapportioned.</p>
<b>Reading List:</b>	<p>The course reading focuses on four novels: <i>The Moonstone</i>, Wilkie Collins (1868); <i>White Teeth</i>, Zadie Smith (2000); <i>Cloud Atlas</i>, David Mitchell (2012); <i>Midnight’s Children</i>, Salman Rushdie (1981). These will be supplemented by a substantial on-line reading kit (consisting of both hyperlinks and PDFs) featuring exemplary samples from writers ranging from Sir Philip Sidney to Delia Owens.</p>
<b>Open To:</b>	Year 2,3,4