

## ***Fall/Winter 2018-2019***

**AP/EN 1002 3.0A (F)**

***Intertextualities***

**Course Director:**

B.W. Powe

**Delivery Format:**

Lecture

**Time:**

Lecture: Thurs. 4-5:30pm

Tutorials: Thurs. 5:30-7pm

**Description:**

This course explores the experience and effects of significant literary works. Thus, this course will be about the inspiring and provocative nature of selected poems, short fiction, long fiction, and plays. 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, *Wuthering Heights*), 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.

The goals of this course include becoming familiar with style, form, conceit (the original vision expressed in the work), lineage or the intertextual experience (how the work we read may be responding to other works). We will 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 patterns, the styles and original voices and rhythms of a poem, a short story, a novel, a play, and a literary essay.

**Category:**

N/A

**Historical Requirement:**

N/A

**Requirements:**

1. Engagement with class readings 10%
2. Poetry/Short fiction test 20% (in class)
3. Poetry Essay 20%
4. Final Essay 25% (on Fiction or Drama)
5. Final test 25% (in class)

**Reading List:**

1. Annie Dillard, *The Writing Life* (Harper Perennial) / Rainer Maria Rilke, *Letters to a Young Poet* (Vintage)
2. Selected poems in the lyric tradition (handout).  
William Carlos Williams, "The Red Wheelbarrow"  
HD (Hilda Doolittle), "Oread"  
Ezra Pound, "In a Station of the Metro"  
Patti Smith, "Rimbaud"  
To supplement the handout, please obtain:  
Campbell, Wanda; Gwynn, R.S. *Poetry: A Pocket Anthology* (Penguin Academics; 2nd Canadian edition)
3. Hemingway, Ernest. *In our Time* (Scribner's)
4. Bronte, Emily. *Wuthering Heights* (Penguin Classics or Oxford World Classics)
5. Stoppard, Tom. *Rosencrantz & Guildenstern are Dead* (Grove Press)
6. Shakespeare, William. *Hamlet* (Thomson or Penguin)
7. Virginia Woolf, *A Room of One's Own* (Penguin); Northrop Frye, *The Educated Imagination* (Anansi)

**Open To:**

YR 1, 2