

## Calendar of Assignments

This schedule is subject to change. Always listen in class for updates. Always read the assigned material and prepare written assignments BEFORE coming to class on the date listed. Always bring your journal and your textbook to class.

Sept. 25

Introduction to course.

Literature as a Multimedia of the Mind.

Discussion of Active Reading Strategies: previewing, highlighting, annotating.

Handout to read in class: "My Arkansas," "The Story of an Hour."

Introduction to Fiction and Plot.

In-class writing.

"Concept in Your Field" assignment for next week.

Oct. 1:

- ◇ Be prepared to explain "A Concept in Your Field."
- ◇ Review handout given on Sept. 25.
- ◇ Continue reading chapter 3, "Plot," through p 51. Pay particular attention to the Plot checklist on p. 42. Also to Gordimer's "Once upon a Time" (46-51). Be prepared to discuss the "Reading and Reacting" questions on 50-51.
- ◇ "Popular Mechanics," 265-266.

Oct. 8

- ◇ Read pp. 61-64 on Character. Study the Character checklist on 63-64.
- ◇ Read "Miss Brill," 71-75 and "Like a Winding Sheet," 75-83. Be prepared to discuss the study questions for each story.
- ◇ Read Chapter 5, "Setting," 85-89. Note the Setting Checklist, 88-89.
- ◇ Be able to discuss Historical, Geographical, and Physical Setting and their importance in "Once upon a Time," "Miss Brill," and "Like a Winding Sheet."
- ◇ Read in chapter 1, "Writing about Literature," pp. 6-14 only.

Oct. 15

- ◇ Read chapter 9, "Theme," 225-243 (through "Doe Season" and questions). Note the Theme checklist on 229. Be able to apply this checklist to all the stories.
- ◇ Read chapter 6, "Point of View," 117-124 only. Study the checklists on 122-123. Be able to apply the checklist at the bottom of 123 to all of the stories we've read.
- ◇ Walker, "Everyday Use," 217-224.
- ◇ Read in chapter 1, "Writing about Literature," pp. 14-23 only.

Oct. 22

- ◇ Read chapter 7, "Style, Tone, and Language," 159-166, paying special attention to 163-166 (imagery and figurative language) and the checklist on 165-166.
- ◇ Faulkner, "Barn Burning," 142-158.
- ◇ "Girl," 266-267.

In class: discussion of readings & applications. Brainstorming on essays.

For next week, write a complete draft (5-6 pages d. s.) of your first essay analyzing a story.

Oct. 29

- ◇ **Bring 3 copies of a double-spaced rough draft of Essay #1.** Peer Review Workshop.
- ◇ Read: Chapter 10, "Understanding Poetry," 296-309 only. Go back and review the Annotation of "My Arkansas" in chapter one. Then annotate at least one of the poems in chapter 10.
- ◇ Read chapter 11, "Voice" 328-336 only. Be able to draw on your knowledge of narrators and point of view in fiction as you think about speakers and personas in poems.
- ◇ Read Chapter 12, Word Choice and Word Order, 362-365 only.
- ◇ In class: Peer Review Workshop. Also: review of annotation/reading strategies. Abstract, concrete, general and specific words. Connotation and denotation.

Nov. 5

- ◇ Continue reading chapter 11, "Voice"; skip to 338 ("Suicide Note") and read the section on "Tone" through p. 345, "Patterns" and discussion of it; then skip to 348-353 ("Irony" to end of chapter). Be able to apply the checklist on p. 360 to poems. (See also: 662-663 on Irony.)
- ◇ Read chapter 12, "Imagery," 387-401.
- ◇ Read chapter 14, "Figures of Speech," 402-408 only (through "Reading and Reacting
- ◇ In class: discussion of speakers, personas, tone, dramatic monologue, irony, static and kinetic images, metaphor, simile, extended metaphor.  
Rough drafts returned with comments.

Nov. 12

- ◇ Continue revising your essay this week in response to comments from the peer review workshop and from me. (You must turn in the revision next week!)
- ◇ Read 413 (hyperbole and understatement) and "To My Dear and Loving Husband," p. 418.
- ◇ Read 423 (metonymy and synecdoche) and review the checklist on pp. 425-426.
- ◇ Read Chapter 15, "Sound," 427-445 only. I do not expect you to master a knowledge of all types of meter (430-433), but you should be able to sharpen your awareness of where the stresses fall in lines of poetry by looking at 430-432.
- ◇ Study the Checklist on Sound on p. 450 and the Writing Suggestions on 450-451. Topics 2, 4, or 5 all could be good choices for writing a paper consistent with our guidelines.
- ◇ Study the Writing Suggestions for Figures of Speech on p. 426. Topics 2, 4, and 5 would lend themselves to a paper that is consistent with the guidelines for papers.
- ◇ In class: more work with figures of speech from last week; work with sound. Alliteration, assonance, rhyme, rhythm, etc.

Nov. 19

- ◇ **Turn in Revised Essay #1**, with substantial changes and new material reflecting your best efforts to improve your analysis and interpretation of the story. Review guidelines on the syllabus. Essays must be 5-6 pages long, computer-printed, DOUBLE-SPACED. Attach the copy of your rough draft with my comments and the copy from the peer review workshop.
- ◇ Read Chapter 16, Form, 454-459 only. Be prepared to identify sonnets and to discuss why a particular poem happens to be a sonnet (and why other poems are not).
- ◇ In class: we will discuss closed form and sonnets; we will also glance at certain pages in chapter 17 (symbol, allegory, allusion, myth).

Dec. 3

- ◇ Bring a **written description of your topic for Essay #2**. Be sure to review the Writing Suggestions in each chapter we've read on Poetry. I have called your attention to some of these suggestions in particular. You will want to show how a poem or poems achieves something through its use of various techniques.
- ◇ Read Chapter 18, "Understanding Drama," 564-580, and Chapter 19, "Plot," 581-598 only (through *Trifles* and "Reading and Reacting.")
- ◇ In class: discussion/reading of *Trifles*. Discussion of paper topics. When you write your essay, be sure to analyze closely such elements as figurative language, rhythm and other aspects of sound, form, tone, etc. and to show how these work in developing theme or in revealing more about the significance of your thesis.

Dec. 10

- ◇ Bring **three** copies of a **complete rough draft of Essay 2**, 5-6 pages, computer-printed, **double-spaced, with page numbers!** to class for Peer Review workshop and to turn in.
- ◇ Read in chapter 20, "Character," 657-680 ("Characters' Words"); 661-667 (through the Checklist on 667. Be prepared to discuss the "Reading and Reacting" questions for *The Brute*, pp. 679-680.
- ◇ In class: Peer Review Workshop. Discussion of chapter 20, esp. the checklist and the questions on pp. 679-680.

Dec. 17

- ◇ Read Chapter 21, "Staging," 859-878 only (through *The Cuban Swimmer*).
- ◇ Begin Chapter 22, "Theme," by reading pp. 921-938 only (through *Florence*). Be prepared to discuss "Reading and Reacting," pp. 937-938.
- ◇ Continue reading Chapter 22, *The Glass Menagerie*, starting on p. 938. Try to read to p. 957 (through Scene 4). Note the setting and your impressions of the characters.
- ◇ In-class: Drafts returned with comments. Discussion of chapters, esp. the plays.

Jan. 7

- ◇ **Revised, Final Drafts of Essay 2 due.** This final draft should have substantial changes and new material reflecting your best efforts to improve your analysis and interpretation of the poem. Review guidelines on the syllabus. Essays must be 5-6 pages long, computer-printed, DOUBLE-SPACED. Attach the copy of your rough draft with my comments and the copy from the peer review workshop.
- ◇ Finish reading Chapter 22, 938-990, *The Glass Menagerie*.
- ◇ In class: Peer Review Workshop. Continued discussion of stage directions, setting, theme, character, language, etc. in *The Glass Menagerie*.  
Course evaluations this week or next.

Jan. 14

- ◇ *The Glass Menagerie*, continued. Be prepared to discuss "Reading and Reacting" 988-989, and also consider the Writing Suggestions on 989-990. Write a journal entry in the form of "notes for an essay" in response to any of the Writing Suggestions on 989-990.
- ◇ In class: Essays returned. Continued Discussion of *The Glass Menagerie*. Discussion of your responses to the Writing Suggestions. Excerpts from film versions if time.  
Course evaluations if we didn't do them last week.