

ENGLISH 9 / Fall 2005

Introduction to Literary Analysis

Professor: Sandra Jamieson <http://www.depts.drew.edu/engl/sjamieso/>
Contact: (email): sjamieso@drew.edu (office): 973.408.3499 (home): 908.757.1051
Class meetings: Tues & Thurs 2:40-3:55 p.m. BC 120
Office: S.W. Bowne 118, (office Hours) Mon & Tues., 4:00-6:30; Thurs. 12:00-2:00; and by appointment
On-line syllabus: <http://www.users.drew.edu/sjamieso/Engl9/>
Virtual Office Hours: TBA. **IM screen name:** "ProfJamieson"

The Texts

R.S.Gwynn. *Poetry: A Pocket Anthology* 3rd ed. Penguin, 2002
William Shakespeare, *The Tempest*. ed. Virginia Vaughn & Alden T. Vaughn. London: Arden Shakespeare, 2001
Nathaniel Hawthorne, *The Blithedale Romance* (Bedford Cultural Edition), ed. William E. Cain. Bedford, 1996.
Toni Morrison, *Paradise*. Plume, 1999

NOTE: Please buy the editions specified so that we all have the same page numbers, and so that you have the essays accompanying *Blithedale Romance* and *Tempest*.

Performance

S.K.Toth's "Festad" (weather permitting) learn more at <www.skthoth.com/SKTHOTH/Home_Page.html>
The Tempest (Drew T.V.) date and time t.b.a.

The Class—Objectives

It can be said that everything worthwhile is an attempt to answer a question. The most fundamental question is probably "what does it mean to be human?" but this is closely followed by "how should I live my life?" and "how should I live my life with others?" For some the next question is "how can I make the world a better place?" This course engages two questions that seem pretty important to me (1) how can the language arts help us to understand our world and imagine better worlds? and (2) how do written texts manage to lift us into those other worlds so that we can explore their potential—how do they *work*. It is my hope that by engaging with both of these questions through works of poetry, fiction, and drama we will come closer to finding answers to them. Beyond that, it is my goal that students in this class will deepen their appreciation of literature and refine their ability to read analytically and apply theories and bodies of knowledge and information to texts in ways that deepen our understanding of their content and style.

The Class—Intellectual Goals

ENGL 9 is NOT more of AP English! ENGL 9 is designed to introduce you to literary analysis as college English majors are expected to do it. The goal is to increase your interpretive skills, making them more nuanced and more accurate. We would also like you to become more self-conscious of the "moves" you make when interpreting texts. If you do the work in this class, ENGL 9 will:

- 1) Extend the nuance and accuracy of your writing about literature, and expand the interpretive strategies available to you;
- 2) Familiarize you with and give you brief opportunities to practice some of the different kinds of projects that literary critics undertake (using biography, defining the realm of the literary, thinking about the relationship between language and identity, thinking about reader response theory, using a cultural critique, using primary documents from the culture in relation to a literary text);

- 3) Help you reflect on and evaluate your own acts of interpretation;
- 4) Increase the flexibility and precision of your thoughts about literature, and helping you to work out your own definition of the literary by introducing you to some literary theory.

The Class—Theme

In addition to asking how literary texts work and how we might read them with sophistication, this class also asks why we might do that. Why do people read literature? Why do people develop and apply theory to works of literature? Why might you want to do that? A reason many people give for loving literature is that it allows them to escape from their everyday lives and enter other lives, see things through different eyes, and imagine new worlds. This latter issues—that literature allows us to see the world through other eyes and helps us to imagine other worlds—are the themes of this section of ENGL 9. In addition to exploring how and why texts work and how we can appreciate them as both art and craft, we will also explore the worlds that created these texts, the worlds created by them, and the things we can learn from entering those worlds. Coleridge's magical "Kubla Khan"; Hawthorne's utopian community, Blithedale; Morrison's all black town of Ruby; Prospero's enchanted island; and Thoth's land of Mir; are all invented worlds for us to inhabit and explore. They invite us to enter them, and then present us with what works and what may go wrong in such worlds.

Broadly speaking, this course moves through three stages: writers helping us to see and explore our own worlds; writers helping us to imagine new worlds that could not really exist, and thereby giving us a new perspective on what can and does exist; and writers enacting and exploring new worlds that could, did, or do exist. As we confront terrorism, war, racism, the destruction of the environment, and the other problems facing our own world, temporarily inhabiting a different world and seeing it through the eyes of its inhabitants can help us see our own world in a new way and—perhaps—imagine ways to address some of our problems.

The Methodology (how will you be asked to read these works)

Each stage of this course will build on ideas discussed earlier and analytical skills already practiced. We will begin by exploring words, sounds, rhythms, and the power-base of language through a study of poetry and an application (and exploration of) the literary theory called "formalism." We will read different kinds of poetry and think about the ways that form changes our experience. Once we can articulate the ways that language works to help us explore our lives and see our world in new ways, we will move on to the ways that language constructs characters and places in action. Turning our attention to drama, we will experience the physical enactment of new worlds and the related performance theory that can help us to understand how theatre works. A transition from poetry to theatre comes in the form of the work of performance artists such as Thoth. If possible, you will visit New York City's Central Park to see his performance piece "The Festad" (check his website if you want to know more about this work <www.skthoth.com/SKTHOTH/Home_Pagex.html>). In this segment of the class we will think about different ways that literature can reveal things the author observes while at the same time obscuring others. We will follow our discussion of Thoth and performance theory with Shakespeare's *The Tempest* (which you will read and see performed in a BBC version to be shown on Drew television).

We can apply formalist skills to help us gain an appreciation of *The Tempest*, and obviously we can also apply performance theory. But in addition to these, we will look outside the text to consider a reading of the play in its historical context through documents and ideas that were part of Shakespeare's world. This allows us to think about how Shakespeare created this work and what his audiences might have known as they watched it performed. This leads us into a consideration of ourselves as audiences. We will read postcolonial theory, feminist theory, postmodern theory, and various cultural studies debates about *The Tempest*, and you will formulate your own response to the question of how we should read literature and what we should pay attention to as we do so. A brief exploration of theatre in contemporary South Africa invites us to see the impact of politics and social conditions on a world still being imagined and created as that country moves to

recreate itself after apartheid. We will read several short plays by South African writers and use the theories we have studied along with a brief history of South Africa, to try to help us imagine a new world along with these playwrights.

As we move into fiction, you will find yourselves again paying attention to words, images, and the ways that form influences our experience of a text. We will read two works of fiction, *The Blithedale Romance*, by Nathaniel Hawthorne, and *Paradise*, by Toni Morrison. As we read these works we will consider how the literary theories already discussed can be applied to help us more fully understand how the texts work. Then we will rethink those texts within their historical and cultural contexts, looking at primary documents produced at the same time as *The Blithedale Romance* to help us understand the content of the novel more deeply (these documents range from political tracts, religious texts, and philosophical explorations to paintings, posters, and cartoons) and recent political and social history of the United States to help us understand *Paradise* (this includes the migration of African Americans from the south to the north, the formation of segregated communities, and the civil rights and black power movements of the 1960s).

The Work & the Grades

You will write brief response papers on all of the readings in this class (due in class or in the relevant K:/drive folder the day they are discussed) and will be expected to participate in class and/or via the "virtual class" on the electronic discussion board set up for the class on Attic. (See the link from the online syllabus mainpage at <www.users.drew.edu/sjamieso/Engl9/>) From these K:/drive responses you will select six to hand in as part of your final grade. I will review and respond to 5 or 6 responses at random each week and provide feedback to anyone who asks for it on any given response. The main goal of these responses is to prepare you for class, so you should have an idea of whether you were sufficiently prepared by the end of class discussion for that day rather than needing me to tell you that based on reading a response after the fact. It is not possible to earn an 'A' in this class without completing a response by midnight the night before each class. The remainder of the "virtual response" grade will be based on quantity of responses in class and posted online.

In this class you will also write three 5-7 page papers, one on poetry, one on a work of fiction, and one on a play. In each paper you will be invited to explore the work through the lens of theory, and thus to make the moves of a literary analyst.

Grade breakdown:

Paper 1:	15% of the final grade
Paper 2:	20% of the final grade
Paper 3:	20% of the final grade
Virtual class/in-class discussion:	20% of the final grade (timely posting & quality—don't just speak/write a comment for the sake of it!)
Response papers:	25% of the final grade (total number & quality of the 6 selected for grade)

The Virtual Class

This class will also include a shared discussion board to which you should aim to post two comments each week (one for each class) once we begin this process toward the end of September. Each week, five students will also be asked to post a question to the list for us to consider as part of the class discussion the next day. Comments must be posted by midnight the night before class so that we can look at them before class. Please type the comment in a word document, save it, and then paste it into the discussion board so that your brilliance is not lost to the vagaries of the network!

The Rules

Like any community, the classroom community requires work to create and maintain, and there are consequences for those who in any way undermine this community or fail to do their share of the work necessary to maintain it. These consequences will be felt by all because the classroom community will not work if students do not make it work. They will also be felt by the individual responsible. Students must attend class, be prepared for class, be willing to share their ideas, and be respectful of the ideas of others. Lack of respect for classmates will not be tolerated in this class.

The larger academic community depends of the generation of and willingness to share and discuss ideas in discussion and in written texts. For this reason plagiarism will not be tolerated in those seeking to remain in the academic community. (Please see Drew's "Academic Integrity Policy" if you are unsure what it means to use sources correctly, and *The Writer's Reference* or the *MLA Handbook* to correctly create works cited lists.)

The Schedule

Week 1

Sept. 6 (Tue):

Class: Introduction to the class, discussion of the theme of the class. Introductions to each other, the class, things you like to read—and dislike. The role of reading in imagining—and creating—other worlds. The role of sound in poetry. Discussion of words and sounds in Gwendoline Brooks' poem "We Real Cool."

Homework: Read Coleridge's poem "Kubla Khan" (Gwynn 132) and write a response to it paying attention to the words. If you read and discussed this poem in high school, try to forget that and just focus on the words as if you have never read the poem before. If you have never read the poem before you will be at a slight advantage here! As you read, pay careful attention to the sounds of the words and the combinations of words. Think about the sound of the overall poem as it moves through the various stages of the description. Where does the mood change? How does the language make that happen? Think about images as well, but don't go into discussions of Coleridge's life or drug use. Focus on the poem as if you just found it in a treasure chest and knew nothing about the author, the context, or Kubla Khan. In your response to the poem, play literary critic as you imagine that term. What is going on here? How? Send this response to me via email (sjamieso@drew.edu) OR just bring it to class on Tuesday.

Sept. 8 (Thurs):

Class: Discussion of "Kubla Khan" and the homework assignment. Focus on the words, the images, the movement of emotion through the text. What is going on here? How does Coleridge make us feel the way we do as we read these lines?

Terminology review: enjambment, assonance, repetition, verb tense, image, association.

Homework: Read Louise Glück's poem "The School Children" (copy handed out in class). What is happening in each of the stanzas? How do the various roles change through the poem? Which words and images does Glück use to make this happen? Pay attention to repetition of sounds and ideas and the way subtle changes in those repetitions change the way we experience the things in question. Also pay attention to unexpected words, the effects of enjambment, verb tense changes, and shifts in spatial relation of the events in the poem.

Virtual class: First pass: Describe yourself as a literary critic. What kinds of writing about literature have you found most satisfying? What is the goal of literary criticism? What kind of "moves" do you make as an interpreter of literature (what are your strategies for interpretation?)

Week 2

Sept. 13 (Tue):

Class: The role of the strange/unexpected word and the power of metaphor. We will discuss Louise Glück's poem "The School Children" (copy handed out in class 9/8). What is happening in each of the stanzas? How do the various roles change through the poem? Which words and images does Glück use to make this happen? Pay attention to repetition of sounds and ideas and the way subtle changes in those repetitions change the way we experience the things in question. Also pay attention to unexpected words, the effects of enjambment, verb tense changes, and shifts in spatial relation of the events in the poem. Then look at e.e. cummings' "in just—" (copy handed out in class 9/8) and apply the same analysis to it.

Homework: Based on our analysis of form in "in just—", what is going on in the poem? As with the notion of the apple for the teacher in "School Children," you will need to look outside of the poem for at least one of the images; however, attend very carefully to the words, sounds, and rhythms cummings selected and their overall effect. Your goal is not to tell us what cummings "meant," but to tell us what the poem seems to be "about"—what is going on? Offer an interpretation beginning with a statement about what seems to be going on in this poem. (If you are not sure how to write about and cite poetry correctly, see the guidelines at <www.ccc.commnet.edu/grammar/composition/literature.htm>)

Sept. 15 (Thurs):

Class: Sounds and language. We will briefly discuss what you found in "in just—" and the overall effect these features seem to have for you. We will pay careful attention to the effect of sounds and word choices and the way they work together to give us a sense of the feeling of the poem and to enhance the content. Think back to "We Real Cool"

Homework: Instead of responding to a poem tonight, I'd like you to respond to the idea of responding to poems. Read the handout from Helen Vendler 39-47 and 152-157 (copy handed out in class 2/2) and think about what she is doing. As she responds to the poems in these sections. What kinds of moves does she make as a literary critic? How do you react to them? Did her methods help you to see more within the poems? Do you like her strategies for breaking open or unpacking a poem? As a fellow literary critic, what can you imagine doing in the same way as Vendler? What did you not find so useful?

Reviewing terminology: alliteration, assonance, consonance, formalism, allusion, assertion

Week 3

Sept. 20 (Tue):

Class: Context and images. We will begin with a discussion of your role as literary critics. How is it going? Do you like reading this way? Where is formalism frustrating? Where is it illuminating? Unless anyone wants us to revisit the poems that Vendler discusses, we will apply her comments to another poem that she does not discuss in the section you read, Gwendolyn Brook's "We Real Cool" (Gwynn 280). Introduction of the topic for Paper #1 (Due March 11).

Homework: Look at John Keats' poem "On First Looking into Chapman's Homer" (Gwynn 146) and Helen Vendler's discussion of how to unpack it on pages 125-134 (copy handed out in class 9/8) and respond to this reading and the extent to which it works for you. What does it reveal about the poem? What does it reveal about reading poems? We will practice using this terminology in class on Tuesday, so think about how we might apply it (and the list on page 134) to another poem.

Terminology review: relations (thematic, phonemic, grammatical, syntactic); word function (subject, predicate, nouns, verbs); meaning; emotional curve.

**4:00: Lecture by Dr. Alam Payind on the 2005 common reading, Khaled Hosseini's *The Kite Runner*.
Location t.b.a.**

Sept. 22 (Thurs):

Class: poetic structure (images in sequences) and speech acts. We will review the terms Vendler discusses on 125-34 (copy handed out in class 9/8) and then apply them (and the list on 134) to at least one poem, beginning by looking at speech acts in Edna St. Vincent Millay's "Oh, Oh, You Will Be Sorry for that Word" (Gwynn 245) and Theodore Roethke's "My Papa's Waltz" (Gwynn 266). Then we will discuss speech acts and images in Mathew Arnold's "Dover Beach" (Gwynn 182-3).

Homework: In this response, select one of the poems we discussed in class today and use Vendler to help you comment on the poem in more depth. Again, look at what is "going on" in the poem. Who is the speaker in the poem addressing? Who does the poem itself seem to be addressing? What is the effect of these different audiences and speech acts (the audience internal to the poem and us, the readers; the speech acts within the poem and the poem itself)? Consider the effect these poets might have created if they had made different choices and say something about the impact of the choices they did make. In other words, I'd like you to respond as a literary critic, discussing the poet's moves and how and why they do or do not work.

Terminology review: meaning; emotional curve (skeleton); antecedent scenario; climax; agency; speech act.

Week 4

Sept. 27 (Tue):

Class: Narrative & Lyric poems and Sonnets. We will briefly discuss Mathew Arnold's "Dover Beach" (Gwynn 182-3) and Theodore Roethke's "My Papa's Waltz" (Gwynn 266) and the difference between "lyric poems" and "ballad" or narrative poems. Then we will briefly discuss one narrative poem, "Bonny Barbara Allan" (Gwynn 59) or perhaps Robert Burns' "John Barleycorn" (Gwynn 114). What makes the ballad form work and how does it differ from the lyric? What makes "My Papa's Waltz" a ballad? How is "Dover Beach" different? What is a poem anyway? (Just checking to see if you are paying attention.) See Gwynn p. 9-12 if you want another explanation of all this. How about the sonnet form? There are several kinds of sonnet (sonnetto's, "little songs"): Most notably Shakespearean (English) and Italian (Petrarchan). We will discuss examples of each in class, including Shakespeare's Sonnet 130 "My Mistress' Eyes" (Gwynn 71) and John Keats' "On First Looking into Chapman's Homer" (Gwynn 146-7) again. Then we will look back at Edna St. Vincent Millay's "Oh, Oh, You Will Be Sorry for that Word" (Gwynn 245) and see whether reading it as an English Sonnet helps us to understand anything we missed last week.

Terminology review: content genres, autobiography, love-poem; speech acts, confessional narration, meditation; outer form, octave, sestet, quatrain, couplet, thematic break

Homework: Find the words of a song that meet the definition of either a lyric poem or a ballad, print them out and bring a copy to class Thursday. **WARNING:** this is not as easy as it sounds. The first three songs you think of won't work. You need to be able to apply the terms Vendler discusses on p. 125-34 of the handout (copy handed out in class 9/8) and the list on p. 134 and come up with something more interesting than "blah blah blah." Hint: if the lyrics for your poem sound as if they would work in a Hallmark card it isn't a poem-- and it will bring on my allergies and make me sneeze!

Sept. 29 (Thurs):

Class: Politics and places. How do poets use identity and voice for political purposes in their poems? We will look at a poem in which the author adopts an identity different than his own, William Blake's "The Little Black Boy" (Gwynn 111); one in which the author uses his own identity, and mistaken identity, to make a point, Sherman Alexie's "On The Amtrak from Boston to New York City" (Vendler 251-2--available in class), and Lorna Dee Cervantes "Poem for a Young White Man Who Asked Me How I, an Intelligent, Well-Read Person Could Believe in the War Between the Races" (Vendler 415-416--also available in class).

Homework: Read Wilfred Owen's poem "Dulce et Decorum Est" (Gwynn 246) and respond to the way he uses form to add power to content. The form, like that of Blake's "Little Black Boy," is "heroic quatrain." Use your notes from class today to help you think about the ways that a poem is so much more than just words.

Virtual Class: Use this chance to say anything you wanted to say about the poems we discussed in class today but did not have chance to say . . .

Reviewing terminology: heroic quatrain, universal speaker, pathos, persona,

Preparation for Paper #1: Review what Gwynn says about poetry in her introduction (1-45) and what Vendler said in the handout we've been using in class and use this to do a reading of the song you selected Tuesday. Don't listen to the music--try to forget that there is music--just focus on the words. Don't worry about the terminology in Gwynn either (especially feet and metre). What I want you to do is to get a sense of how poetic language works, the moves poets make, the clues they leave, and the options you have as readers. Tell me what is going on in your song and how you know that. This may form a rough draft of paper #1 if you do it well enough.

Week 5

Oct. 4 (Tue):

Class: Looking outside the poem: Ekphrasis. Literally the description of a visual image in words. In this case, the use of a painting as the basis for a poem. We will look at images and poems I will hand out in class. I will also sign people up to meet and discuss paper #1 (due on Friday, March 11th by 6 pm).

Homework: Finish writing up the discussion of the second poem and image we discussed in class. Focus on the images created in the poem and the sounds of the words as well as the word choices.

Virtual Class: list the song you are writing about and briefly summarize what you think is going on. Feel free to actually discuss each other's songs!

Oct. 6 (Thurs):

Class: *No Class today--I have to be at an academic conference. In place of class I will hold individual meetings next week to talk about paper #1.*

Homework: Work on paper #1. If you want me to read a draft you need to send it to me as an email attachment by the end of Monday, October 10.

Virtual Class: tell everyone what song you are writing about and briefly summarize what you think is going on in it. Feel free to actually discuss each other's songs!

Fieldtrip in place of class: Sometime in the next three weeks (before November 1), go see S.K.Thoth's "Festad" in Central Park. Go in groups of four or five (24 is too many). You can find directions at his website and it really is easy. The website will also tell you whether he will be performing on a given day--although sometimes he does not show up, especially if the weather turns cold or it looks as if it might rain. It is best to go Thursday-Sunday to be sure he will be there. This is FREE performance art, not professional theatre! You can find his website at <www.skthoth.com/SKTHOTH/Home_Pagex.html>

Aim to arrive at about 2 pm. If Thoth isn't there, observe what else is going on in that part of the park. Are there other performers? What are they doing? How are the people watching them behaving?

If you want to make a day in the city, go see a Broadway show! Show up at the theatre an hour before the show is due to start and you can generally get tickets for about \$25. Go for something interesting like "Hair Spray" rather than something everyone has already seen! Or go see an Off-Broadway production-- check out the Village Voice to see what is playing and where. Never been to NYC? Well, now is the time to go. This is homework!!! You can write paper #2 about Thoth if you want to do so.

Week 6

Oct. 11 (Tue):

Class: Introduction to drama as performance. Bring your copy of Shakespeare's *Tempest* to class. How does one imagine a play and bring it to life on the stage? We will read the first scene of *The Tempest* aloud and discuss reading plays as a performance (see handout available in class and via the K:drive "Resources" folder).

Homework: Read *The Tempest*. We will work through it as performance in class next Tuesday, but you need to have read it through once and worked out what is going on!

Oct. 13-14 (Thurs-Fri): Reading day--no classes. Use the time wisely (work on paper #1 perhaps, or read *The Tempest*)

Homework: Sometime this week or next week, watch the BBC version of *The Tempest* on Drew T.V. (t.b.a.) or in the library on reserve. This is a rather dated performance of Shakespeare. Think of it as a performance and consider the moves the director made. What effect do they have? What effect do you think he is going after? Look at costume, movement, and characterization. What do they tell you about the interpretation this performance is advancing? How might you have done things differently? What effect would your choices have made? You may also view one of the other versions of *The Tempest* on reserve for this class in the library (if you are interested in performance you may want to watch more than one version and compare them for paper #2).

Virtual Class: By Thursday 20, post your comments on the BBC version of *The Tempest* and any other version you watched.

Friday October 14, 6pm: Paper #1 due at my office (S.W.Bowne 118)

Week 7

Oct. 18 (Drew Thurs):

Class: Discussion of characterization in *The Tempest* and our imaginations of it. Different images of Caliban, Ariel, Miranda, and Prospero. How does this change our understanding of the play?

Homework: Continue to work through *The Tempest* considering it first as performance.

Virtual Class: Respond to *The Tempest*. What do you think? What themes do you see? Where did you get lost? What questions do I need to answer in class on Thursday? What scenes do we need to discuss?

Oct. 20 (Thurs):

Class: Responding to *The Tempest* (1). In class we will read and discuss difficult parts of the play. Which scenes were hardest to understand? How might blocking them and imagining the characters, their movement, and the way they speak help you to understand?

Homework: Write a performance discussion for one of the passages discussed in class today (or another if you prefer), use the description and model of how to do this in the handout (given out in class on 10/11).

Virtual Class: Share the notes you make as you break down and block a specific scene (identify the scene!)

Week 8

Oct. 25 (Tue):

Class: Responding to *The Tempest* (2): Critical controversies over *The Tempest* --Discussion of the ways we might respond to *The Tempest*: psychological criticism, feminist criticism, postcolonial criticism, a study of context, deconstruction. How might we approach each? Why might we use it?

Homework: Class divided into groups, each group reads one kind of criticism (readings assigned in class) and presents the reading in class on Oct 27 and Nov 1. Briefly summarize the essays or extracts you read and respond to issues raised in this reading. All presentation notes due in class Tuesday November 1.

Virtual Class: Respond to the discussion of theory today. What do you think? Do you like the idea of applying theory to literature, or do you prefer to focus on your own response? why?

7:00pm: Public reading by Daphne Kalotay, author of Calamity and Other Stories. Location t.b.a.

Oct. 27 (Thurs):

Class: Responding to *The Tempest* (3): Critical readings of *The Tempest*--Group presentations and discussion.

Virtual Class 1: Respond to the presentations and discussion from class today, or consider why we study literature in this way. What is gained? What is lost?

Homework: If you have not yet done so, go see S.K.Thoth's "Festad" in Central Park if you possibly can sometime before November 1. See week 5 above. You can find his website at

<www.skthoth.com/SKTHOTH/Home_Page.html> If Thoth isn't there, observe what else is going on in that part of the park. Are there other performers? What are they doing? How are the people watching them behaving? Never been to NYC? Well, now is the time to go. This is homework!!! You can write paper #2 about Thoth if you want to do so.

Virtual Class 2: Post your response to Thoth. Why did I suggest that you go see this performance? What do you think of the world he creates and the story he performs? How does this connect to other things we have read so far this semester?

Week 9

Nov. 1 (Tue):

Class: Responding to *The Tempest* (4): Critical readings of *The Tempest*--Group presentations and discussion. Introduction to South Africa, South African Drama, and *Sophiatown*

Homework: Read *Sophiatown* and view the PowerPoint presentation on recent South African history and context for the play (in the "Reserve" folder of the k:drive for this class).

Virtual Class: Respond to *Sophiatown*. What do you think? What themes do you see? What questions do I need to answer in class on Thursday?

Nov. 3 (Thurs):

Class: Brief discussion of Thoth and then discussion of *Sophiatown*.

Homework: Reread and block a few scenes from *Sophiatown* (and if you have not already done so, view the PowerPoint presentation on recent South African history and context for the play--in the "Reserve" folder of the k:drive for this class).

Virtual Class: Respond to *Sophiatown*. What do you think? What themes do you see? What questions do I need to answer in class on Tuesday? Which theories might be applied to *Sophiatown*? What would they help us to understand?

Week 10

Nov. 8 (Tue):

Class: Continued discussion of *Sophiatown*. Focus on specific scenes and dramatic moments.

Discussion of paper #2, handouts, and questions. (Due Tuesday November 22)

Introduction to *Blithedale Romance*.

Homework: Read *Blithedale Romance*, pp. 40-78 (ch. 1-7). Pay attention to words, images, sentences, and the development of character and relationships, etc. You'll need to read quite slowly until you get used to the

style. You might even try reading aloud. As you read, try to visualize the action. If you were to make a film of this book, who would you cast in each role? Why? What kind of lighting would you use? And what general mood would you want to create?

Virtual Class: Reactions? Frustrations? What themes do you see developing? Answer any of the questions above--or all of them! What do you want to focus on in class on Thursday?

Nov. 10 (Thurs):

Class: Discussion of *Blithedale Romance*, pp. 40-78 (ch. 1-7).

Homework: Read *Blithedale Romance*, pp. 79-123 (ch. 8-13) Pay attention to words, images, sentences. Is the style getting easier as you get used to it? Are you getting a better sense of this "modern arcadia"? What do you think of the place? What do you think of Zenobia? And Priscilla? And Hollingsworth? What do you make of Coverdale's relationship with them? How do you see it evolving?

Virtual Class: Comments? What themes do you see now? What issues? What concerns? Answer any of the questions above--or all of them! What do you want to discuss in class Tuesday? What questions remain for you?

Week 11

Nov. 15 (Tue):

Class: Discussion of *Blithedale Romance*, pp. 79-123 (ch. 8-13).

Homework: Read *Blithedale Romance*, pp. 123-164 (ch. 13-20) Pay attention to words, images, sentences, and character development. What do you think of Hollingsworth now, for example? Do chapters 14 and 15 change the way you view him? What about Zenobia in chapter 20? Is she the same Zenobia you saw in chapter 13? And what of Priscilla? Has your attitude to her changed in any way? Finally, think about the narrator (Coverdale). How do you feel about him, especially after the big crisis?

Virtual Class: Comments? What themes do you see now? What issues? What concerns? Answer any of the questions above--or all of them! What do you want to discuss in class Thursday? What questions remain for you?

7:00 pm: Reading by authors Jonathan Blum and Lenore Look. Location t.b.a.

Nov. 17 (Thurs):

Class: Discussion of *Blithedale Romance*, pp. 123-164 (ch. 13-20).

Homework: Read *Blithedale Romance*, pp. 164-218 (ch. 21-end) Pay attention to words, images, sentences, the way the story develops and the way we learn more about the characters. Think about Moodie for example. Is he what you expected? What is his role in the plot? And Coverdale? Did the story end the way you predicted? What took you by surprise?

Virtual Class: Comments? What questions remain for you? Answer any of the questions above--or all of them! What do you want to discuss in class Tuesday? What questions remain for you?

Week 12

Nov. 22 (Tue):

Class: Final discussion of *Blithedale Romance* and Cultural contexts.

Discussion of paper #3 (Due on December 14).

Brief introduction to PowerPoint on African American literature and timeline (in the "Resources" folder on the K:/drive).

Homework: Read Toni Morrison's *Paradise*, pp. 1-77.

Virtual Class: Respond to the opening of *Paradise*. What did you expect after the first chapter? To what extent has the novel been what you expected based on those first pages? What do you think Morrison was doing there?

Paper #2 due in the box outside my office in S.W. Bowne by 6 p.m. today.

Nov 23 (Wed-Sun): Thanksgiving break. No class! Eat, sleep, . . . and think about paper #3 and *Paradise*!

Week 13

Nov. 29 (Tue):

Class: Discussion of *Paradise*, pp. 1-77.

Homework: Read Toni Morrison's *Paradise*, pp. 81-138.

Finish Paper #2, due Friday April 16.

Virtual Class: Responses? Questions? Points of confusion? What do you need explained? What themes do you see developing?

Dec. 1 (Thurs):

Class: Discussion of *Paradise*, pp. 81-138

Homework: Read Toni Morrison's *Paradise*, pp. 141-266.

Virtual Class: Responses? Questions? Points of confusion? What do you need explained? What themes do you see developing?

Week 14

Dec. 6 (Tue):

Class: Discussion of *Paradise*, pp. 141-266

Homework: Read Toni Morrison's *Paradise*, pp. 269-318.

Virtual Class: Responses? Questions? Points of confusion? What do you need explained? What themes do you see developing?

7:00 pm: Drew Student Fiction Reading. Location t.b.a.--go hear what your peers can write, and be impressed!

Dec. 8 (Thurs): LAST CLASS. We will do course evaluations--please don't miss this class!

Class: Discussion of *Paradise*, pp. 269-318 and cultural contexts.. Wrap up of the class, discussion of final paper, sign up for final deadlines and appointments to collect work and discuss grades.

Homework: Work on paper #3, get some sleep, eat, take care of yourself.

Week 15

Dec. 13-14 Reading days, no classes

Dec 14 (Wed): 6:00PM Paper #3 due in the box outside S.W. Bowne 118 (When you drop it off, sign up for an appointment to collect it and find out your final grade!)

Show up to your appointment to collect your final paper and grade

That's it. Have a great holiday - read a lot, and come see me in the Spring!

