

## ***WEEK 1 / Introduction to the Course***

**M 1/14:** Concrete Poetry

**W 1/16:** Introductions

Class: Ask students to read/share their poems with a partner; ask students to read/share their poems with the class [goal=learn about students' interests and writing style/talent; build camaraderie amongst students]

Reading: Strategies (59–75); From Beyond Words (handouts 18–46)

Due: Introductory Concrete Poem [goal=learn about students' interests and writing style/talent]

**F 1/18:** Syllabus + Responding to texts

Class: Collectively read/close read Pound poem: punctuation, work choice, rhyme, paraphrase, speaker, audience, sounds [goal=practice reading skills for poetry]. Ask volunteers to share arguments.

Reading: Strategies (81–90); William Carlos Williams's "The Red Wheelbarrow" (CR 471–472) and Ezra Pound's "In a Station of the Metro" (CR 436–437)

Due: thesis [goal=practice argument skills; prepare for discussion]

## ***WEEK 2 / Unit 1: Close Reading of a Literary Text***

**M 1/21:** Dr. Martin Luther King, Jr. Service Day; No classes

Reading: MLK's "I Have a Dream" (link under "Readings" on Blackboard) and Close Reading Poetry (Strategies 311–312)

Due: service narrative (turn in 23 January) [goal=encourage service and AmSt appreciation]

**W 1/23:** Close reading: poetry

Class: Ask for volunteers to share reading questions; read poem(s) using students' questions [goal=model reading skills, test students' questions for efficacy]

Reading: "Tools for Turning In: New Criticism" (Strategies 128–135, also read Linda Pastan's "Ethics" on page 121); Stephen Crane's "In the Desert" and "A Man Said to the Universe" (CR 344–345)

Due: List of Questions to Ask When Close Reading  
[goal=develop reading skills/ideas]

**F 1/25**: Close reading: poetry

Class: Demonstrate close reading!

Reading: John Donne's "The Flea" (CR 360–361), Christopher Marlowe's "The Passionate Shepherd to His Love" (CR 424–425), Andrew Marvell's "To His Coy Mistress" (CR 426–428), and Sir Walter Raleigh's "The Nymph's Reply to the Shepherd" (CR 438–439)

Due: Argument About a Poem [goal=practice argument skills; prepare for discussion]

### ***WEEK 3 / Unit 1, continued***

**M 1/28**: Close reading: fiction

Class: Practice reading fiction; show clip of spoken blues?

Reading: Ernest Hemingway's "Hills Like White Elephants" (CR 125–129) and Jamaica Kincaid's "Girl" (CR 145–146)

Due: Argument [goal=practice argument skills; prepare for discussion]

**W 1/30**: Close reading: fiction

Class: Sarah will play riffs, students will perform blues poems

Reading: Sherman Alexie's "The Lone Ranger and Tonto Fistfight in Heaven" (CR 11–16) and James Baldwin's "Sonny's Blues" (CR 17–36)

Due: Blues Song [goal=fun and appreciation of poetic characteristics of lyrics]

**F 2/1**: Close reading: fiction

Class:

Reading: John Barth's "Lost in the Funhouse" (CR 37–51) and Don DeLillo's "Videotape" (CR 87–90)

Due: Argument [goal=practice argument skills; prepare for discussion]

### ***WEEK 4 / Unit 1, continued***

**M 2/4**: Close reading: nonfiction

Reading: Hunter S. Thompson's "The Kentucky Derby is Decadent and Depraved" (CR 262–273) and Close Reading (Strategies 303–305)

Due: Argument About a Story [goal=practice argument skills; prepare for discussion]

**W 2/6:** Close reading: nonfiction

Class: Show Onion podcast?

Reading: Jonathan Swift's "A Modest Proposal" (Strategies 40–45) and The Onion's "Girl Moved to Tears by Of Mice and Men Cliffs Notes" (CR 3–4)

Due: The Onion article

**F 2/8:** Catch-up Day

Due: 1 story and 1 poem possible for Essay 1

### ***WEEK 5 / Unit 1 Workshop***

**M 2/11:** We'll discuss your topic proposals and examine a sample close reading essay.

Reading: Strategies (Ch 9 and 303–315)

Due: Draft argument/thesis for Essay 1.

**W 2/13:** We'll work on your introductions and discuss any last-minute questions you have about Essay 1.

Due: Your introduction to Essay 1 (bring 2 copies to class).

**F 2/15:** Peer revision workshop.

Due: Essay 1, Draft 1. Bring 2 copies for peer revision.

### ***WEEK 6 / Unit 2: Close reading of a Non-literary Text***

**M 2/18:** Close reading: Designs

Reading: From Beyond Words (handouts 428–441)

Due: Peer revision memos (bring 2 copies to class)

**W 2/20:** Close reading: The Design of Everyday Things

Reading: From Beyond Words (handouts 442–465)

**F 2/22:** Close reading: Car Culture

Reading: From Beyond Words (handouts 466–479)

### ***WEEK 7 / Unit 2, continued***

M 2/25: Close reading: The Politics of Design  
Reading: From Beyond Words (handouts 480–497)

W 2/27: We'll discuss your topic proposals and examine a sample close reading essay.  
Reading: From Beyond Words (handouts 498–502)  
Due: Topic Proposal for Essay 2

F 3/1: We'll work on your introductions and discuss any last-minute questions you have about Essay 2.  
Due: Your introduction to Essay 2 (bring 2 copies to class)

### ***WEEK 8 / Unit 2 Workshop***

M 3/3: Peer revision workshop  
Due: Essay 2, Draft 1. Bring 2 copies for peer revision.  
Note: Email your completed peer memos to your partners.

W 3/5–F 3/7: No class. We'll hold individual conferences on W–Th–F if you would like to meet with me individually.

### ***WEEK 9 / Spring Break***

### **WEEK 10 / Unit 3: Historical/Cultural Approach to Texts**

M 3/17: Analyzing World War I  
Reading: “Cultural/Historical Inventory” (Strategies 100–102); Rupert Brooke’s “The Solider” (CR 327–328), Wilfred Owen’s “Anthem for Doomed Youth” and “Dulce Et Decorum Est” (CR 429–431), and Siegfried Sassoon’s “Glory of Women” and “They” (CR 445–446)  
Due: Limerick

W 3/19: Analyzing World War II  
Reading: “Turning Out with a Focus on Historicism” and “Turning Out with a Focus on New Historicism” (Strategies 147–154, also read Robin Hemley’s “The Holocaust Party” on pages 11–20); Excerpts from Julie Oksuka’s *When the Emperor*

Was Divine (pgs TBA); Randall Jarrell's "The Death of the Ball Turret Gunner" (CR 404-405)

Due: Argument

F 3/21: No class

Reading: Junot Díaz's "How to Date a Browngirl, Whitegirl, or Halfie" (CR 91-93), Maxine Hong Kingston's "No Name Woman" (CR 147-154), and Jean Toomer's "Becky" (CR 274-276)

### ***WEEK 11 / Unit 3, continued***

M 3/24: Analyzing Race

Reading: Ralph Waldo Ellison's "Battle Royal" (CR 94-103), and Claude McKay's "America" and "If We Must Die" (CR 420-421)

Due: Argument

W 3/26: Individual Conferences

F 3/28: No class

### ***WEEK 12 / Unit 3 Workshop***

M 3/31: We'll discuss your topic proposals and examine a sample historical/cultural analysis.

Reading: Strategies (Ch 10 and 317-318)

Due: Topic Proposal and Annotated Bibliography for Essay 3.

W 4/2: We'll work on your introductions and discuss any last-minute questions you have about Essay 3.

Due: Your introduction to Essay 3 (bring 2 copies to class)

F 4/4: Peer revision workshop

Due: Essay 3, Draft 1. Bring 2 copies for peer revision.

### ***WEEK 13 / Unit 4: Textual Retellings***

M 4/7: Retelling nonfiction

Reading: Moisés Kaufman's The Laramie Project (Strategies 246-282, through Act II)

Due: Argument

**W 4/9:** Retelling nonfiction, continued  
Reading: Moisés Kaufman's The Laramie Project (Strategies 283–295)

**F 4/11:** Retelling Greek mythology  
Reading: Margaret Atwood's "Siren Song" (CR 304–305), Alfred, Lord Tennyson's "Ulysses" (CR 454–456), and William Butler Yeats's "Leda and the Swan" (CR 475–476)  
Due: Argument

### ***WEEK 14 / Unit 4, continued***

**M 4/14:** Retelling Biblical mythology  
Reading: Ursula LeGuin's "She Unnames Them" (CR 166–168), T.S. Eliot's "Journey of the Magi" (CR 364–366), and Tony Harrison's "A Cold Coming" (CR 395–399)

**W 4/16:** Retelling fairy tales  
Reading: Anne Sexton's "Cinderella" (Strategies 237–239); Excerpts from Carol Ann Duffy's The World's Wife and Angela Carter's The Bloody Chamber (handouts)

**F 4/18:** Retelling fairy tales, continued  
Reading: Gabriel García Márquez's "A Very Old Man with Enormous Wings" (CR 183–187)

### ***WEEK 15 / Unit 4 Workshop***

**M 4/21:** We'll discuss your topic proposals and examine a sample comparative analysis.  
Due: Topic proposal for Essay 4.

**W 4/23:** We'll work on your introductions and discuss any last-minute questions you have about Essay 4.  
Due: Your introduction to Essay 4 (bring 2 copies to class)

**F 4/25:** Peer revision workshop.  
Due: Essay 4, Draft 1. Bring 2 copies to class for peer revision.

### ***WEEK 16 / Review***

**M 4/28:** Last day of classes.

Due: Peer revision memos (bring 2 copies to class)

Final Exam: 05/05 (2pm)

Due: Portfolios