

LIT 1000 **January** (2018) 1.0 last revised 1/2 Schachel

	Tue	W	Thu
Week 1	<p>9 Introductions, Syllabus, Reading Actively with a pencil in hand. Read After Class: Syllabus, Calendar;</p> <p>Read in Class, Stevie Smith “Not Waving but Drowning” Discussion on Meaning, Conflict, Perception. Exercise in New Criticism.</p> <p><u>Begin Introduction to Basic Literary Terms –</u></p>	<p>10</p>	<p>11 Sign Up for Cohorts (Genre & Theory)—via google doc link</p> <p>Jackson, “The Lottery” ; <u>Begin Introduction to Basic Literary Terms – Plot, Theme, Narration (Structure, Point of View, Tone), Irony, Character (development), Conflict (types, and specific), Setting, Symbol (allegory), Myth, Allusions (Greek Myth, Bible, Shakespeare), Genre.</u></p>
Week 2	<p>16 Sign Up for Cohorts (Genre & Theory) Marquez, “A Very Old Man with Enormous Wings.” Introduction Beyond Basics: The Four Questions Leading to Theme. Conflict = Character Development Continue with Literary Elements and expanding upon vocabulary. Understanding how the literary Elements work to create meaning and expression. [Love, Sex, God, Death, Nature]</p>	<p>17</p>	<p>18 Patterns of Literature Introduction -- Archetype <i>Pattern of Romance:</i> Advent and Initiation; Quest; Descent and Recognition; Aftermath <i>The Pattern of Irony (satire/ironic romance)</i> Role of Comic imposter or Unworthy Quest; Expulsion, damage, scarring....wide grey area of use. Application to Popular Culture – Discussion (TV, Film, Video Games, novels)</p>
Week 3	<p>23 Patterns of Literature Introduction -- Archetype <i>Pattern of Romance:</i> Advent and Initiation; Quest; Descent and Recognition; Aftermath <i>The Pattern of Irony (satire/ironic romance)</i> Role of Comic imposter or Unworthy Quest; Expulsion, damage, scarring....wide grey area of use. Application to Popular Culture – Discussion (TV, Film, Video Games, novels)</p> <p>Kafka, “The Metamorphosis” (1-28 – Halfway)</p>	<p>24</p>	<p>25 Brief History of Literary Philosophies; [Love, Sex, God, Death, Nature] Absolutism; Rationalism; Romanticism [Transcendentalists, Dark Romantic/Gothic]; Realism/Naturalism; Modernism [Nihilism, Existentialism]; PostModernism; MetaModernism ; Anti-Hero, Byronic Hero, Protagonist – Elements of the Classic / Romantic Hero</p> <p>Kafka, “The Metamorphosis” (28-56 – finish)</p>
Week 4	<p>30 Assign Reaction Paper #1 Discussion and Brainstorming. Thoughts and Reflections. Brief History of Literary Philosophies; [Love, Sex, God, Death, Nature] Absolutism; Rationalism; Romanticism [Transcendentalists, Dark Romantic/Gothic]; Realism/Naturalism; Modernism [Nihilism, Existentialism]; PostModernism; MetaModernism ; Anti-Hero, Byronic Hero, Protagonist – Elements of the Classic / Romantic Hero</p>	<p>31</p>	<p>Feb 1 Discussion and Brainstorming. Thoughts and Reflections. Brief History of Literary Philosophies; [Love, Sex, God, Death, Nature] Absolutism; Rationalism; Romanticism [Transcendentalists, Dark Romantic/Gothic]; Realism/Naturalism; Modernism [Nihilism, Existentialism]; PostModernism; MetaModernism ; Anti-Hero, Byronic Hero, Protagonist – Elements of the Classic / Romantic Hero</p>

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	Tue	W	Thu
Week 5	<p>6 Genre Cohort Regroup day—in class.</p> <p>Meeting with cohorts for group discussion and making sure you are on the right track for info.</p> <p>Haiku Challenge in Text</p>	7	<p>8 Genre Cohort Presentations – Adventure/ Epic Myth, Romance (high fantasy), Quest, Fable, Fairy Tale, Historical Fiction, Legend, Western? Modern Epics, Voyage, Saga, Hero’s Journey (Campbell) Motifs, Themes, Applications, Authors, Works</p>
Week 6	<p>13 Genre Cohort Presentations – Tragedy Mythic, Greek and Roman (Aristotle), Shakespearian, Bourgeois, Tragi-Comedy, Historical Tragedy, Allegory, Modern tragedy, New Sincerity movement? Triumphant Tragedy. Motifs, Themes, Applications, Authors, Works</p> <p>Joyce, “A Painful Case”</p>	14	<p>15 Genre Cohort Presentations – Comedy Satire, Absurd, Jokes, Picaresque, Parody, Ancient Comedy, Modern Comedy, Comedy of Manners, Restoration Comedy, Shakespearian, Burlesque, Grotesque, Dark (Black) Comedy Motifs, Themes, Applications, Authors, Works</p> <p>Chaucer, “The Miller’s Tale”</p>
Week 7	<p>20 Genre Cohort Presentations – Horror Cautionary tales, Fairy tale, Monster, Mystery, Thriller, Suspense, Ghost story, the Gothic, the Grotesque, Nihilistic, Satirical, Vampire, Zombie, Religious, Haunted House, Traumatic. Counter Narrative-- Manuscript, House/Castle; Crime; Religion; Deformity; Ghosts/Undead; Magic; Nature; Art; Blood; Outsiders/”Unknown” Character; exaggerated minor characters; Setting, Psychotopography. Motifs, Themes, Applications, Authors, Works</p> <p>Lovecraft, “The Call of Cthulhu.”</p>	21	<p>22 Genre Cohort Presentations – Science Fiction Alien, Mad Scientist, Utopian, Dystopian, Alternate History, Robots, Outer Space, Dimensional travel, Post-Apocalyptic, Paranormal (but not supernatural: mind control, kinesis, etc), Biological, Geographical, Psychological. Motifs, Themes, Applications, Authors, Works</p> <p>Forster, “The Machine Stops”</p>
Week 8	<p>27 Discussion of Genres, Application and Discussion of Reaction Papers. Bring Draft of Reaction Paper for discussion.</p> <p>Issues of MLA format and Conventional Writing – The Scream List Important to know for Reaction Papers, especially if you have not had 1101 or completed it yet.</p>	28	<p>Mar 1</p> <p>Reaction Paper # 1 Due <i>Recap, Review for Exam</i></p> <p>Discuss the Literature and Questions</p>

LIT 1000 **March** (2018) 1.0 last revised 1/2 Schachel

	Tue	W	Thu
Week 9	<p>6</p> <p>Mid Term Exam Be on time, Bring a #2 Pencil. Do not be late.</p>	<p>7</p>	<p>8</p> <p>Screenplay Format Day! How Arcetechure is important. Elements of Efficient Story Telling – The Importance of Structure. Working with Modern Screenplay format (Syd Field). Anchor Points, bare skeleton. Writing for Adaptability and Cross-Platform-- Think of what books are made into movies well, what books are not, and how it all gets structured.</p> <p>You may be tempted to start Spring Break Early, but I assure you, that would be a mistake. Be in class today. There is information that will be on the final exam being given today.</p>
Week	<p>13</p> <p>Spring Break</p>	<p>14</p> <p>Spring Break</p>	<p>15</p> <p>Spring Break</p>
Week 11	<p>20</p> <p>Theory Cohort Regroup day—in class.</p> <p>Meeting with cohorts for group discussion and making sure you are on the right track for info.</p>	<p>21</p>	<p>22</p> <p>Cohort Presentations – Psychoanalytic Criticism How Theory/Criticism works in literary analysis. Oedipus, Paternal Metaphor, Freud, “The Uncanny,” Relation to Language, Doppelganger, Parapraxis. (Gothic Lit, Modern Lit); Freud, Jung, Kristeva, Deleuze (& Guattari),</p>
Week 12	<p>27</p> <p>Literary Trading Cards Due</p> <p>Cohort Presentations –Feminist/Gender/Queer theory Gender issues, politics, power, psychoanalysis— Butler, Sedgwick, de Bouvoir, Freidan, rtc.</p> <p>Kate Chopin, “A Pair of Silk Stockings”</p>	<p>28</p>	<p>29</p> <p>Postcolonial Criticism (and Cultural Studies) Race, Nation, Identity, Power.—Said, Fanon, Spivak, Bhabha Introduction. Discussion, Thematics. Application of theories to Larger Global themes and genres. Branching out to other elements.</p> <p>(optional) Alexie, “What You Pawn, I will Redeem”</p> <p>(required) Douglass, “The Meaning of the Fourth of July for the Negro”</p>

LIT 1000 **April** (2018) 1.0 last revised 1/2 Schachel

	Tue	W	Thu
Week 13	<p>3 Cohort Presentations – New Historicism Rediscovering meaning lost to history, using the previous theories and historical context. Walter Ben Michaels, Stephen Greenblatt, Foucault, etc.</p> <p>Irving, Washington. “The Legend of Sleepy Hollow”</p> <p>“Legend of Sleepy Hollow” Take home questions Due</p>	4	<p>5 Assign Reaction Paper #2 Cohort Presentations – Reader Response Reconstructing the narration and creating the reader as an active participant in the creation of the literature itself. Fish, Holland, Iser, etc. Discussion, Thematics. Application of theories to Larger Global themes and genres. Branching out to other elements. Doyle, “When the World Screamed”</p>
Week 14	<p>10 Discussion of Textual Criticism. 1 Editing as an Act of Interpretation—How does editing or presenting a text help to change it’s meaning.</p> <p>Come to class with the following: a physical copy of your favorite book (child, teen, or literature) and a printed copy of your name in your favorite font. Discussing Materiality of Text.</p>	11	<p>12 Non Linear Narrative Discussion of application to Non-Linear Narrative: the Post-Modern Influence. Online: “Non-Linear Narrative in Games” Games, Spin-offs, YouTube, Episodic tangents. Think of your favorite video games and application of narrative element</p> <p>Borges, “The Garden of Forking Paths.” (give yourself time for this one)</p> <p>Reaction Paper #2 Due</p>
Week 15	<p>17</p> <p>Final discussions, Wrap up loose ends Review for final exam</p>	18	<p>19 Last Class Before Finals</p> <p>Wrap Up, Review for Final Exam</p>
Week 16	<p>24 Final exams week—class does not meet today</p>	25	<p>26</p> <p>Final Exam Class E LIT 1000 # 25208 1-3:30</p>