

Program Readings & Syllabus

Required Texts : Fall

Title	Author	ISBN
<i>Mules and Men</i>	Hurston	978-0061350177
ancillary—from <i>Dust Tracks on a Road & Their Eyes were Watching God</i>	Hurston	moodle
<i>The Marriage of Cadmus and Harmony</i>	Calasso	978-0679733485
ancillary—"The Storyteller"	Benjamin	moodle
<i>Up at the Old Hotel</i>	Mitchell	978-0679746317
ancillary—"Migratory Lumberjack"	Schrager	moodle
<i>Mrs. Dalloway</i>	Woolf	0156030357
ancillary— <i>A Room of One's Own</i>	Woolf	978-0156030410
<i>The White Album</i>	Didion	978-0374522216
ancillary— from <i>The Age of Wire and String</i>	Marcus	moodle
<i>The Collected Works of Billy the Kid</i>	Ondaatje	978-0307397614
ancillary—"A Supposedly Fun Thing I'll Never Do Again"	Wallace	moodle
<i>Sidewalk</i>	Duneier	978-0374527259
ancillary— from Eagleton & C. White	--	moodle
<i>The Rings of Saturn</i>	Sebald	978-0811214131
ancillary—"The Question of Our Speech..."	Ozick	moodle
<i>Molloy</i>	Beckett	978-0802151360
ancillary— <i>Mythologies</i>	Barthes	978-0374521509

Wk	Film	Director, year
1	<i>Stranger With a Camera</i>	Barret, 2000
2	<i>Kontroll</i>	Antal, 2004
3	(field trip)	
4	<i>The Hours</i>	Daldry, 2002
5	<i>High School</i>	Weisman, 1968
6	<i>Dead Man</i>	Jarmusch, 1995
7	<i>Style Wars</i>	Silver & Chalfant, 1983
8	<i>Tokyo Story</i>	Ozu, 1953
9	<i>Beckett on Film</i>	Various, 2003

Films

Program Components

Pre-Seminar / Readings

Close study of texts will be at the heart of the *Eye of the Story*. Think of each program text as a new challenge to your—to everyone's—understandings. Pre-seminars, seminars, reading sessions, and workshops are spaces for dialogue where we'll work together to grasp what each text is saying and doing; to comprehend it in its own terms, and to explore it in relation to our inquiry. Careful reading is intimately tied to good thinking and writing. By cultivating your attention to texts, you learn to write with clarity, complexity, and power.

To develop your ability to read and write about texts, and to deepen class discussions of them, you will record passages and reading notes in the *Ideas* section of your Journal, and then prepare a more refined entry for each *Tuesday pre-seminar* about one passage in the week's seminar book:

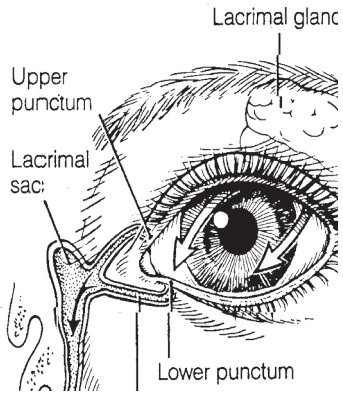
after finishing the book, you will pick an excerpt you find compelling—one that shows something vital about the text.

You will share your written entry explicating and exploring the passage, your "reading," of it with a pre-seminar group on Tuesday mornings.

Format of the weekly Pre-seminar paper:

- (1) On a fresh page of your Journal, record the date and the title of the seminar text. Make the title of your entry the first words from the passage you are studying, in quotes, followed by ellipses and the page number.
- (2) Below the title, write the entire passage, indented (without adding quotation marks). Choose a passage long enough to stand on its own, but not so long that you can't interpret it in the space of a short paper.
- (3) Your reading of the passage should be neatly written, potentially for others to read, and from two to three handwritten pages long (this is in addition to the passage itself).
- (4) Focus on the meanings you see in specific words, phrases, sentences, and the passage as a whole. Consider how the passage illuminates the book's design or themes, or aspects of the author's argument or artistry.

... Program Components



Lecture (Tuesday morning)

Sam and Steven will take turns expounding, espousing and providing context for and critical routes into our texts and program themes.

The pre-seminar (after seminar):

From 11:00 to ~12:00 on Tuesdays, you'll meet in seminar-based groups of four or five. Five is the limit, so there are about twelve minutes for each group member to read her entry and for the group to

discuss her ideas.

The group's composition will vary from week to week. Before the end of the pre-seminar, the group should agree on one passage to present to the full seminar.

The student who wrote the paper will take the lead in giving the reading, with other members of the group chiming in. The structure of seminars will be flexible. On some Tuesdays each group's passage may not be discussed; at other times there'll be a read-around in which every student in the seminar presents a reading of his or her passage.

Seminar (Tuesday afternoon & Friday morning)

Our first seminar on a week's text will be on Tuesday. Unless otherwise indicated, you are expected to have read the entire text by that meeting, to have held a thorough pre-seminar, and to come to seminar ready to work on the text. Tuesday seminar will set the course for Friday's, when we will work to deepen our engagement and follow up on questions and themes discovered on Tuesday.

Reading(s) Session (Thursday morning)

This all-program meeting, every Thursday morning, centers around the close reading and discussion, led by Sam or Steven, of an ancillary text. You will have read the text and marked it up for discussion before coming to class. Texts not available in the bookstore will be available online for download. Format of Reading(s) sessions will be flexible. Faculty may read passages and introduce discussions or concepts; students may be asked to read passages aloud and discuss them on the spot, respond to questions, or propose connections to other parts of the text.

FILMS (Thursday morning)

After our all-program reading sessions, we will watch a film that in some way extends our inquiry into the potentialities of storytelling. We will try to schedule our work on Thursday to allow time for discussion and prefer that, generally, discussion of films not become a major component of Friday seminars (reserving that time for the week's text).

Reading(s) & Films MOODLE Discussion

After the in class discussion on Thursday and before the following Tuesday, everyone is required to POST to the Moodle site thoughtful commentary on either the Ancillary Reading or the Film (with an even distribution by the end of the qtr.—4 of each) By the following Thursday, everyone should have also responded to 3 posts by peers. The Moodle forums for these discussions will ask you for your Topic and then your Comment. We want you to think carefully about how you word your Topic so as to be as suggestive & as indicative of your engagement as possible.

Workshops (Friday afternoon)

Workshops will cover a range of approaches to writing, including research methods, craft and theory, and hybridization of fiction and non-fiction. Sessions will include small group critique, exercises, and small group collaborations to work through specific tasks.

Workshop activities will go in the *Ideas* or *Inventions* sections of your Journal.

The SECOND HALF of each Friday afternoon will be focussed on creative exercises and more formal **Inventions**, a series of assignments that will complement other program work and prepare us as colleagues for the intensive work of winter quarter. The expectation of most of this work, for the fall, will be on fiction, though we see this category as broad and vague enough to include a wide range of activities, so long as you are meeting the challenges presented to you. Each of these sessions will be a follow-up from the previous week and a new beginning (allowing for drafting and revising) and will depend on you submitting interim drafts using the program's moodle site.