

# FICTION BOOT CAMP: READING SCHEDULE

using Michael Meyer, *The Bedford Introduction to Literature*, 8<sup>th</sup> ed.

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## 0. Reading Fiction

- Reading Fiction Responsively,  
pp. 13-19
- Explorations and Formulas,  
pp. 25-30
- A Comparison of Two Stories,  
pp. 30-44

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## 1. Plot

Introduction, p. 67-76 (Burroughs)

- Joyce Carol Oates, "Three Girls," p. 77
- Ha Jin, "Love in the Air," p. 84
- William Faulkner, "A Rose for Emily,"  
p. 95

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## 2. Character

Introduction, p. 123-128 (Dickens)

- May-Lee Chai, "Saving Sourdi,"  
p. 130
- Herman Melville, "Bartleby, the  
Scrivner," p. 144
- Susan Straight, "Mines," p. 173

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## 3. Setting

Introduction, p. 182-84

- Ernest Hemingway, "Soldier's  
Home," p. 185
- Andrea Lee, "Anthropology," p. 192
- Fay Weldon, "IND AFF," p. 201
- Robert Olen Butler, "Christmas  
1910," p. 210

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## 4. Point of View

Introduction, pp. 218-223

- Achy Obejas, "We Came All the Way  
from Cuba so You Could Dress Like  
This?" p. 224
- Anton Chekhov, "The Lady with the  
Pet Dog," p. 235
- Joyce Carol Oates, "The Lady with  
the Pet Dog," p. 249
- Alice Walker, "Roselily," p. 266

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## 5. Symbolism

Introduction, pp. 270-273

- Chitra Banerjee Divakaruni,  
"Clothes," p. 273
- Colette, "The Hand," p. 282
- Ralph Ellison, "Battle Royal," 285
- Peter Meinke, "The Cranes," p. 301

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## 6. Theme

Introduction, pp. 304-307

- Stephen Crane, "The Bride Comes to  
Yellow Sky," p. 308
- Katherine Mansfield, "Miss Brill,"  
p. 317
- Dagoberto Gilb, "Love in L.A.,"  
p. 321
- Daly Walker, "I Am the Grass," 325

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## 7. Style, Tone, and Irony

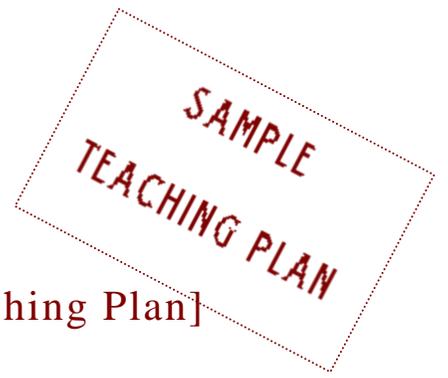
Instruction, pp. 339-343

- Raymond Carver, "Popular  
Mechanics," p. 343
- Susan Minot, "Lust," p. 349
- Lydia Davis, "Letter to a Funeral  
Parlor," p. 357
- Z. Z. Packer, "Brownies," p. 358

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## Lesson Five: Symbolism [Teaching Plan]



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### Introduction

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#### Activity 1: Conventional symbols (*Team discussion*)

Generate a list of at least 20 common conventional symbols (from ‘our culture’) to add to those mentioned in the textbook.

Arrange the symbols you have identified into categories or groups.

[Construct a master list for the class]

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#### Activity 2: Common symbols / cultural differences (*discussion*)

What traditional, conventional, or public meanings do you associate with:

Water: *origin of life, baptism rites, cleansing, destruction (floods)*

*East vs. West: Dragons, White*

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#### Activity 3: Symbol in specific stories (*team analysis*)

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|---|--|
| 1. Divakaruni (p. 281, questions 4 - 6) | 4. Meinke (p. 303, question 6)   |
| 2. Colette (p. 284, question 9)         | 5. Faulkner (p. 102, question 5, treating the items listed as symbols) |
| 3. Ellison (p. 294, questions 4 and 5)  |  |

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#### Activity 4: Symbol in magical realism (*class analysis*)

García-Márquez (“The Handsomest Drowned Man in the World,” handout, questions 2, 5)



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## Part Five: Symbolism

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Reading:

- o Chapter 7: "Symbolism," pp. 270-273

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Stories included in the readings:

- o Chitra Banerjee Divakaruni, "Clothes," p. 273
- o Colette, "The Hand," p. 282
- o Ralph Ellison, "Battle Royal," 285
- o Peter Meinke, "The Cranes," p. 301

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Vocabulary for study:

(p. 270) embedded  
(p. 271) evoke  
Provincial

Petty  
subvert  
(p. 272) definitive

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Literary Terms and Concepts to Know

(p. 270) symbol  
(p. 271) conventional symbol  
literary symbol

(p. 272) allegory

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To sharpen your skills

1. Be certain you can explain the difference between symbolism and allegory, giving clear examples other than those in the textbook.
2. Keep a running list of familiar symbols from daily experience of other reading and viewing.
3. Keep track of the kinds of clues writers use, consciously or not, to guide a reader toward symbols.

Due Date:

SAMPLE IN-CLASS  
WORKSHEETS

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**PRACTICE: Symbol**

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Chitra Banerjee Divakaruni: "Clothes"

Discuss the significance of the following symbols. In your conversation, use the author's name frequently.

the saris	
the 7-11	
alcoholic drinks	
the women's lake	