500 Wilcox Street
Joliet, IL 60435
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Course: **ENGL-201A—CRN 20749—Nature Writing: Green Lit**
Semester: Spring, 2018
Time: MWF 11:20-12:10
Locations: LIBR-LG-5

Prerequisite: ACAF 102/ENGL 112 or equivalent

Materials:
Akkad, Omar El. *American War*. New York: Farrar, Straus and Giroux, 2017. ISBN 978-0451493583 (*AW*)
Dillard, Annie. *Pilgrim at Tinker Creek*. New York: Harper Perennial Modern Classics, 2013. ISBN 978-0061233326 (*PTC*)
Maslin, Mark. *Climate Change: A Very Short Introduction, Third Edition*. Oxford: Oxford UP, 2014, ISBN 9780198719045 (*CCVSI*)
McKibben, Bill, ed. *I'm With the Bears: Short Stories From a Damaged Planet*. London: Verso, 2011, ISBN 9781844677443 (*IWTB*)
Other Readings will be available on Canvas—they will be abbreviated *OC*.

Professor: **Dr. Kevin Andrew Spicer**
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As a Catholic university rooted in the liberal arts, we are a welcoming community of learners challenged by Franciscan values and charism, engaged in a continuous pursuit of knowledge, faith, wisdom, and justice, and ever mindful of a tradition that emphasizes reverence for creation, compassion, and peacemaking. We strive for academic excellence in all programs, preparing women and men to contribute to the world through service and leadership.

Guiding Philosophy: "In America today the assumption underlying the canon debate is that the books on the list are the only books that are going to be read, and if the list is dropped no books are going to be read. Becoming a textbook is a book's only chance; all sides take that for granted. And so all agree not to mention certain things that they themselves, as highly educated people and, one assumes, devoted readers, know perfectly well. For example, that if you read only twenty-five, or fifty, or a hundred books, you can't understand them, however well chosen they are. And that if you don't have an independent reading life—and very few students do—you

won't like reading the books on the list and will forget them the minute you finish them. And that books have, or should have, lives beyond the syllabus …"[1]

Course Description from the USF Catalog:

"The human being's encounter with nature has produced some of the most enduring literature of our time—from Ovid's sacred glens to the glaciers of Mont Blanc, the Galapagos Islands and Walden Pond; from Ovid to modern eco-feminist poetry. This introductory course provides students with an extensive exploration of nature writing from at least three literary genres, including narrative fiction such as the novel and short story, poetry, drama, film and the literary essay. Prerequisite: ACAF 102 or ENGL 112 or its equivalent. (IAI Course #: H3 900)."

Course Objectives/Outcomes:

By the end of the course, students will be able to:

1.) summarize competently the texts covered in the course;
2.) demonstrate knowledge of precisely what the possibilities for a genre like "Green Literature" is—a genre that is quite capacious;
3.) closely read and analyze texts from the genre— kinds—which will include texts in prose, in verse, in images, in films, etc.—in ways that clearly go beyond merely summarizing or paraphrasing the works under discussion (this objective will be tackled through students' commitment to learn (or continue to develop) their ability to annotate the texts they read;
4.) engage in cogent and reasoned argumentation about the texts both in class and in writing;
5.) come to some understanding of how literature and numerous environmental problems impact one another—and also how this relation between nature and writing has been understood at different historical periods of time;
6.) more generally, students will test Katha Pollitt's assertion that literary works (this applies to *any* list of works of literature) cannot be understood in isolation—in order to fully grasp what one reads, one must read more books beyond the ones assigned in a literature course.

Course Requirements:

Students will be expected to complete all of the following:

1.) **Daily Reading:** Students must *read* the texts assigned—and "read" does not mean skim or merely "pass one's eyes from left to right across the page." If you are unclear about precisely what this means, we will discuss it amply over the course of the semester. (Pop reading quizzes may be given.)
2.) **Reading Journals:** See Appendix 2 below for more information.
3.) **Class Participation** (see "Attendance Policy" *infra*).
4.) **Formal Writing:** See Appendix 3 below for more information.
    a. Close Reading Assignment/Essay #1: On Eco-Prose Unit (*PTC*)
    b. Close Reading Assignment/Essay #2: On Eco-Graphic Novel/Eco-Novel (*IDP*, *AW*)
    c. Close Reading Assignment/Essay #3: On Eco-Poetry Unit
    d. Close Reading Assignment/Essay #4: On Eco-Short Fiction Unit (*IWTB*, etc.)

[1] Katha Pollitt, "Why We Read: Canon to the Right of Me." Originally appeared in *The Nation* back in 1991—a reprint of the original column is accessible here.

5.) **Leading Class Discussion Day:** Just like it sounds. Students will compose and present to the class an analysis/interpretation/guide/lead discussion on the story for the day they are scheduled. Please prepare some kind of short list of questions that can be distributed to everyone in the class. These questions should be specific enough such that one would need to have carefully and closely read the story to think about and answer said questions. The best way to tackle this is probably to concretely describe (in a few sentences) two or three very specific things that you noticed when you read the story(ies). Once you have done that, try to pose a question that follows from your description.

Guiding Questions for the Course as a Whole:

1. What exactly is "Green Lit" anyways?
2. Is it important that humans compose "Green Lit" in a world that seems to be environmentally broken and doomed?
3. Is it accurate to think of people composing "Green Lit" as a way to deal with the environmental devastation that will seem to only get worse and worse?
4. Are there gradations within "Green Lit"—and what are those gradations? In other words, are there good cases to be made for saying that there are works of literature that are, say, about "Nature," but not necessarily "green"? Going back to 1. above, if a text is about something in Nature, does this make it a "green" work? Can we define the necessary and sufficient conditions for a work to be in the "Green Lit" genre—or is such a thing a fool's errand in the first place?
5. If "Green Lit" is used as an activist's tool, in which instances does it work well? in which does it seem to fail miserably?
6. As every young child knows, the creations of fiction and literature don't really exist—do those working in the "Green Lit" field often forget the fact that works of literature are not transparent windows through which to look at and view "reality"?

Course and Reading Schedule/Outline:[2]

WEEK 1—

	Reading Due	**Assignments Due**
Monday, 1.8	Introduction to the Course, Syllabus, etc.—read the Syllabus …	We'll do a quick survey today.
Wednesday, 1.10	Read entry for "Nature" from Williams's *Keywords* (OC); Rachel Carson, *Silent Spring* Chapter 1 (OC), and Margaret Atwood's "Time Capsule Found on the Dead Planet" (*IWTB*)	Reading Journal Entry #1 on Williams and #2 on Carson and/or Atwood
Friday, 1.12	We'll look at a Wendell Berry poem together today in class; have Carson, *Silent Spring*, Chapter 2 and 17 read before class today (OC).	Reading Journal #3

WEEK 2—

	Reading Due	**Assignments Due**
Monday 1.15	NO CLASS: MLK Holiday	
Wednesday, 1.17	*PTC*, Chapters 1-4	Reading Journal #4

[2] This schedule is tentative and may be altered at the instructor's discretion.

Friday, 1.19	*PTC*, Chapters 5-8	Reading Journal #5

WEEK 3—

	Reading Due	**Assignments Due**
Monday, 1.22	*PTC*, Chapters 9-10	Reading Journal #6
Wednesday, 1.24	*PTC*, Chapters 11-12	Reading Journal #7
Friday, 1.26	*PTC*, Chapters 13-15	Reading Journal #8

WEEK 4—

	Reading Due	**Assignments Due**
Monday, 1.29	*The Grizzly Man* Film Screening/Writing Week	
Wednesday, 1.31		
Friday, 2.2		**CLOSE READING ASSIGNMENT/ESSAY #1 DUE SUNDAY NIGHT**

WEEK 5—

	Reading Due	**Assignments Due**
Monday, 2.5	Chapter 2 of Bill McKibben's *The End of Nature* (OC) and *CCVSI* Chapters 1 and 3	Reading Journal #9
Wednesday, 2.7	*CCVSI* Chapter 5, Wendell Berry essay (OC)	Reading Journal #10
Friday, 2.9	*CCVSI* Chapters 8-9	Reading Journal #11

WEEK 6—

	Reading Due	**Assignments Due**
Monday, 2.12	*IDP 2043* pp. 7-61	Reading Journal #12
Wednesday, 2.14	*IDP 2043* pp. 62-139	Reading Journal #13
Friday, 2.16	*IDP 2043* pp. 140-end of the book	Reading Journal #14

WEEK 7—

	Reading Due	**Assignments Due**
Monday, 2.19	*Beasts of the Southern Wild* Screening/Writing Week	
Wednesday, 2.21		
Friday, 2.23		**CLOSE READING ASSIGNMENT/ESSAY #2 DUE SUNDAY NIGHT**

WEEK 8—

	Reading Due	**Assignments Due**
Monday, 2.26	*AW* Prologue and Chapters 1-3	Reading Journal #15
Wednesday, 2.28	*AW* Chapters 4-6	Reading Journal #16

Friday, 3.2	*AW* Chapters 7-8	Reading Journal #17

WEEK 9 (3.5.17-3.9.17): SPRING BREAK—Finish reading *AW* … Reading Journal #18

WEEK 10—

	Reading Due	**Assignments Due**
Monday, 3.12	W. S. Merwin, *Lice* (OC)	Reading Journal #18
Wednesday, 3.14	Wendell Berry Poetry Packet (OC)	Reading Journal #19
Friday, 3.16	Miscellaneous Poems Packet (OC)	Reading Journal #20

WEEK 11—

	Reading Due	**Assignments Due**
Monday, 3.19	USF's very own Beth McDermott's *How to Leave a Farmhouse* (OC)	Reading Journal #21
Wednesday, 3.21	Finish up McDermott's *How to Leave a Farmhouse* (OC) & start Ross Gay's *Catalog of Unabashed Gratitude* (OC)	Reading Journal #22
Friday, 3.23	Finish up Gay's *Catalog* (OC)	Reading Journal #23

WEEK 12—

	Reading Due	**Assignments Due**
Monday, 3.26	*Wall-E* Screening/Writing Week	
Wednesday, 3.28		
Friday, 3.30	**NO CLASS, EASTER HOLIDAY—CLOSE READING ASSIGNMENT/ESSAY #3 DUE SUNDAY NIGHT**	

WEEK 13—

	Reading Due	**Assignments Due**
Monday, 4.2	Louise Erdrich, "Line of Credit" and Margaret Atwood, "Stone Mattress" (both stories OC)	Reading Journal #24
Wednesday, 4.4	George Saunders, "The Semplica-Girl Diaries" (OC)	Reading Journal #25
Friday, 4.6	Jennifer Egan, "Black Box (OC)	Reading Journal #26

WEEK 14—*IWTB*

	Reading Due	**Assignments Due**
Monday, 4.9	Rich, "Hermie"; Simpson, "Diary of an Interesting Year" (both in *IWTB*)	Reading Journal #27
Wednesday, 4.11	Litt, "Newromancer"; Mitchell, "The Siphoners" (both in *IWTB*)	Reading Journal #28

Friday, 4.13	Wu Ming 1, "Arzèstula"; Bacigalupi, "The Tamarisk Hunter" (both in *IWTB*)	Reading Journal #29

WEEK 15—*IWTB*

	Reading Due	**Assignments Due**
Monday, 4.16	Boyle, "The Siskiyou, July 1989" (*IWTB*)	Reading Journal #30
Wednesday, 4.18	Millet, "Zoogoing" (*IWTB*)	Reading Journal #31
Friday, 4.20	Robinson, "Sacred Space" (*IWTB*)	Reading Journal #32

WEEK 16—

	Reading Due	**Assignments Due**
Monday, 4.23	*Pom Poko* Screening/Writing Week	
Wednesday, 4.25		
Friday, 4.27		

WEEK 17 (4.30.17)—FINAL EXAM WEEK—**CLOSE READING ASSIGNMENT/ESSAY #4 DUE SUNDAY NIGHT**

Methods of Evaluation—and Percentages:

1. Class Participation—20%
2. Reading Journals—20%
3. Formal Writing—50%
   a. Close Reading Assignment/Essay #1
   b. Close Reading Assignment/Essay #2
   c. Close Reading Assignment/Essay #3
   d. Close Reading Assignment/Essay #4
4. Leading Class Discussion—10%

E-Mail Policy:

E-mails sent to me should show a degree of professional courtesy and decorum. E-mails that demonstrate this will/should have the following:

1. A proper mode of address—"Dear Professor Spicer".
2. Your course section, time the class meets, etc.
3. A proper closing, "Sincerely, Jane Doe".

Once we get to know each other a little bit more better and more informally, e-mails need not be composed so formally. Until then, I will not respond to any e-mails that do not follow the format above.

Academic Integrity:

Academic integrity requires that all academic work be wholly the product of an identified individual or individuals. Collaboration is only acceptable when it is explicitly acknowledged. Ethical conduct is the obligation of every member of the University community, and breaches of academic integrity constitute serious offenses. Since a lack of integrity hinders the student's academic development, it cannot be tolerated under any circumstances. Violations include but

are not limited to: cheating, fabrication, plagiarism, and denying others access to information or material. See USF Catalog for further clarification and information on grievance procedures.

American Disability Act:

The University of St. Francis is committed to ensuring the full participation of all students in its programs, regardless of the course format. If you have a documented disability and need a reasonable accommodation to participate in this course, complete course requirements, or benefit from the University's programs or services, please contact the Office of Disability Services (ODS) as soon as possible at 815-740-3204. The Office of Disability Services is located on the second floor of the LaVerne and Dorothy Brown Library building room L214. Consultations are also available please contact ODS for an appointment.

Class Participation/Class Discussion/Attendance Policy:

This course, like many others at USF, is modeled on the ancient Socratic dialogues of Plato, which were completely discussion-oriented in nature. This means that one of the major ways we learn is in collaboration with others through dialogue, conversation, simple talking about things, etc. In order to learn this way, everyone needs to be ready to be a part of the discussion. "Being ready" means having closely read, in many cases thoroughly annotated, and thought about the reading for the day. Since this course focuses not just on course content but also on a particular way of doing things (a particular way of reading texts, etc.), everyone should have their copy of the text under discussion every single day. ***As many teachers in the humanities have no doubt told you before, not bringing your text to class is like trying to do science experiments without the proper and requisite equipment—no one can do chemistry experiments without chemicals, test tubes, Bunsen burners, and so forth. If you don't have the test tubes, you can't do the lab.*** More often than not, our discussions will arise out of our attending carefully and closely to the language the texts use, so we all need to have those texts in front of us when we talk about them. (Note, you need to have the text in front of you even if you've read the assignment.)

In terms of the kinds of conversations we will more than likely have, feel free to always and often be asking questions, both of the texts and of what we are discussing in class. Don't be afraid to be inquisitive. If you've taken courses in the past—in high school, at community college, or even at USF—where teachers have been hard on you for having a different position on something than they do, that will not be the case in this course. Divergent and different opinions are always welcome, assuming that one can present them in a respectful and courteous manner, etc. Of course, this is not to say that every opinion is equally valid, but only that differences of position are often good for growing conversation. Given that this course will be much more like a "seminar"/Socratic dialogue—in the sense that the instructor will not be lecturing at you, but will instead be trying to utilize all of your own responses to what we're reading—the necessity of being prepared by having thoughts of your own on the material is absolutely necessary. A good seminar cannot do without participants contributing heavily to how a class discussion goes, ultimately. ***Your participation in class discussion will therefore be graded and included in the final grade for this course.***

Academic Support Services:

Various types of academic services offered by the Academic Resource Center (ARC) 815-740-5060 located in Room L214 in the Library. Online and distance learning students can contact ARC for appropriate resources. ARC serves students who need tutoring in many areas of

study including writing and math. Library services include a number of online services and full text databases. Call the Library at 815-740-5041 for additional information.

Academic Honesty and Integrity Statement:

All students are expected to strictly follow the guidelines of academic integrity, which are outlined in the University Catalog. All assignments turned-in by an individual will be assumed to be that individual's own original work. It is the responsibility of the student to inform the instructor if there are exceptions to this assumption.

The instructor reserves the right to adjust the syllabus and class schedule as circumstances may warrant during the semester.

Students are expected to follow all policies in the USF Catalog and Student Handbook.

Appendix 1: "How To Take This Course":

It's not what you "get" in this course, it's how deep you go. People take a Core/ENGL200/ENGL201/Gen Ed course for tons of different reasons, usually variations on "it's required to graduate." Think about why someone has decided that learning this material might be essential to your college experience, and what that might mean for you personally. To be sure, it is entirely possible to do well in the class without being transformed through your knowledge and learning, but it would be a darn shame if it didn't change or alter you in some tiny way. One can think of this (and, indeed, *any*) course as potentially operating on three different levels of student engagement. Imagine we are standing on the seashore; the course is the ocean—dive in and go as deep as you dare.

	WADERS	SNORKELERS	DEEP SEA DIVERS
Describing your current needs and feelings for the subject:	You need the basic outlines of the subject, the highlights, the main characters and ideas, the surface-level knowledge of the subject.	You have a nice grasp of the subject and are ready to think more deeply and explore what's below the surface.	You want to deeper into the texts of the subject, using cognitive equipment and tools of focused, critical, and close reader.
Picking the best path for you based on where you are already:	There's nothing wrong with staying in the shallow waters; this approach may work for you if this is likely to be your sole or only course in this subject, or if you're never taken a course like this and it's all new to you.	Perhaps you've taken a course like this one before, or you are a philosophy minor, arts, or English major. You already know that when it comes to reading literature, nothing is ever just what it seems.	Experienced? You are aware of how controversial certain texts can be and how our knowledge of certain texts is historically and culturally constructed. You actively seek alternative sources, interpretations, and voices.
What it is each of the groups *do* best":	"Waders" will tend to assume that textbooks documents, and even professors are mutually reinforcing, telling basically the same story. Waders are mainly concerned with WHAT happened in the past.	"Snorkelers" notice inconsistencies in texts and they respectfully challenge assumptions through lively debate. Snorkelers are interested in HOW and WHY things are the way they are.	"Divers" don't take any of the course structure or content as natural or inevitable. They see (and then fill in) the course's gaps. They are curious, passionate, and concerned about the texts under discussion.

Appendix 2: Reading Journal Guidelines and Suggestions

What You'll Need: You will need one full-sized, college-ruled spiral, composition, or loose-leaf notebook—Dr. Spicer will provide one for you at the start of the course. You should use this notebook solely for your reading journal in this course.

Why Are We Doing This?: Most simply put: in order to potentially avoid writer's block. This course requires quite a bit of writing—and one of the best ways to make writing easier is to do it often, daily if possible. Moreover, given that this course involves a great deal of reading as well, again, one of the best ways to help you figure out what you think about what you're reading is to write about your reading, often. Your reading journal help you make it so that you always have some ideas of what to write about in the more formal, more formative papers and assessments.

Requirements: Your reading journal will contain two different kinds of writing: the first will be for in-class writing, which we may do very often in class—though perhaps not every single day. (I will not plan too far ahead which days we will write in class, so please bring your spiral to class every time.) The second comprises "out-of-class" entries that you will do for every day of class we have. So, for every day of class, there should be an entry in your journal that is dated with some kind of title describing the entry so that it is easy for me to find them when I read through them. It will also be helpful for you to title the entries in terms of the Weeks in the course—another way to make it easier for me to read through them. The out-of-class entries should be somewhat substantial—300 words or so (about a whole page in the notebook)—though you should feel free to write much more than that (I would encourage you to write more; the more you write the better).

More Specific Guidelines for the Content of Your Entries: Write them in first person, if you like—and don't hesitate to try to connect the reading to yourself, your own experiences, etc. Almost anything is fair game here for what you might put in a reading journal entry (this is by no means an exhaustive list): you can write about your own reactions to the text assigned, you can ask questions about the text, things that confused you, irritated or angered you; you can (and should) feel free to obsess about the largest or the smallest detail (say, a single word or sentence from the text). It's perfectly all right to respond to the text in terms of how you felt about it, but notice that it's not enough to have some kind of feeling about a text (most of us have that), you also need to try to dig down into *why* you had the reaction you did. If there's a text that you loved—then why? If there's a text you hated—why did you hate it? What specifically about the text made you love it, hate it, or even remain totally indifferent to it? This is what scholars of learning call good "metacognition," thinking that gets you curious about your own thinking, which is one of the most important steps to take towards becoming a more discerning and capable reader, listener, thinker, etc. As with everything we do in this course, it will get easier with practice: at the start don't be afraid to just spend some time just sitting there staring at the page—eventually you'll get the idea of just trying to write as much as you can about the reading, regardless of whether you think it's silly or boring or whatever—try not to self-censor as you are journaling; censoring your writing completely and totally ruins the purpose of journaling.

Grading: From time to time over the semester, I'll collect the journals and check to see that you have done all the entries. I will read as many of them as I can—though I will no doubt read

many of them at random. Given that this journaling is designed to be somewhat "low-stakes" writing that will help you with the "higher-stakes" assessments, this is what I'll be reading for as I look through your entries: 1.) Are all the entries completed? 2.) Are all of the entries of an appropriate length—somewhere around 300 words or so? 3.) Are all the entries dated with a title that is easy to find? 4.) Do the entries show a really strong attempt to deal with the readings, to think through their implications, to truly use the texts as objects that might help you *think about* or *think through* other things? Do the entries provide evidence that one is *actively* engaging in the reading? In other words: do the entries look as if they are done just in order to get them done or are they indeed trying to get the most out of the journaling as possible?

Note: Although I will not be grading these entries every single day, these reading journals are no doubt one of the most important assignments in the course. All the skills that we will be practicing here in this course—close reading, "critical thinking," composing arguments about literary texts, etc.—will be improved through the daily journaling about the reading. If you put in the time and effort for this, you will reap the rewards; if you don't, then the rewards will be lacking.

Appendix 3: What Exactly is Close Reading?

Each discipline within academia has its own set of rules—and tools. The main tool utilized by nearly everyone within the world of literature (but this also goes for many critics in other areas of the humanities) is what is called "close reading." This is a process whereby readers try to pay extremely careful attention to the texts that they read—more often than not this means slowing down in order to understand not just *what* a text says but *how* it says it and *why* it says it in the particular way that it does. If people in the sciences need lab equipment in order to do their work, then those working in the humanities absolutely need *close reading* in order to do their own versions of lab experiments. However, unlike the sciences, there is no universally accepted method to use when doing a close reading. Every close reading is different if only because every reader is just a little bit different from every other reader—and if you ask your teachers in the humanities what exactly they themselves are on the lookout for when they read, you will probably get a really wide range of answers. Some close readers are hunting for *X*, others say they never look for *X* but only *Y*—and so on. Now, despite this variety, one can, admittedly, offer some general guidelines that will help you practice this skill of "close reading." (Note that what follows below is not a cooking recipe, just a rough guide for the kinds of questions you should/could be asking yourself as you read.)

1. After a First Read-Through of the Text:
   a. What was the first thing you noticed as you read through the text?
   b. The second thing?
   c. Do these two things you noticed relate to one another or are they unconnected?
   d. Do you have some kind of intuitive or gut response to the text? What is it? Is it emotional in nature, logical, what?
2. Trying to Pay Close Attention to the Language (i.e. the Diction and the Vocabulary) of the Text:
   a. Are there individual words that you notice? Why? Is there something important about why the words you notice are there in the text in the first place?

b. Are there words that repeat over and over again—and why?
c. Do you notice a number of different words that strike you as really important and if so how do these words relate to each other? or do they not relate at all?
d. Are there any words that seem to be peculiarly or strangely used to you?
e. Is there a preponderance of words that have double meanings, ambiguous meanings in a particular context, etc.?
f. Is the diction, the vocab, the language, particularly abstract or concrete—and why?
g. Are there any words in the text that you just don't recognize at all—or aren't at all sure what they mean?

3. Thinking at a Slightly Larger/Broader Scale—of the Text as a Whole:
   a. Are there patterns of images or ideas that recur over and over in the text?
   b. Are there patterns that seem to contribute to a larger whole? Are there patterns that resist being made into a larger whole?
   c. Are there any passages that could be seen as a little microcosm of the larger text? Is there a passage in the text where you could say, "If you only read this sentence or this paragraph, you'll get a really good sense and idea of what's going on in the rest of the text"?
   d. What is the "style" of the text like? What's the *rhythm* of the reading experience like?
      i. What do the sentences look/sound like? Are they really long and "flowing"? Are the sentences really short and "choppy"?
      ii. Does the text "flow" in a really slow manner or a really fast one? Where in the text do you find yourself slowing down or speeding up?
   e. Do you notice anything strange about the punctuation of the text?
   f. Is the text composed of different kinds or types of writing—e.g. is there poetry in it, is it rhymed, is the text mostly an argument, or a dialogue, or a narration, or just long descriptions?
   g. Are there any inconsistencies you notice in the text? Perhaps even paradoxes or logical contradictions?
   h. Are there things that are being left out by the writer? To talk about *X* is to not talk about *Y* and *Z*—so what kinds of things are perhaps being avoided or denied or pushed to the side as not necessary to talk about? Are there things that a reader should expect a text on a particular topic to discuss that the text doesn't?
4. For Texts that are "Literary":
   a. What do you think about the characters in the text—or the things that happen to them, etc.?
   b. Are there particular ways of describing characters or things in the story or poem that recur frequently—and why do they recur?
   c. Who is narrating the story/poem? Is their perspective limited in any way? Is their view partial and biased or somewhat more "omniscient"?
   d. Is the story or poem full of metaphors—what are these about? How do they work and function?
   e. Is there a kind of central or dominant metaphor in the story or poem? Is there a small group of metaphors that seem to occur again and again?
   f. Are there things in the story or poem that are clearly meant to be symbolic in some way? Symbolic of what? Are there things that would seem to be symbolic, but really aren't symbolic at all and are meant to be taken much more literally than symbolically?