

WEEK 5 (Sept. 21 and 23)
Sept. 22-- Read

Groups 3 and 4 work outside of class with Swilky, preferably on the afternoon of Sept. 30, discussing the criticism on the film which they select and that they will present to the class on Wednesday Oct 7th.

WEEK 7 (Oct. 5 and 7)

Oct. 5 –*The Virgin Suicides*, the film

Groups present questions concerning a representation of individual or group identity in the film. What is the identity? How does the representation preserve or challenge mainstream thinking about this identity? What makes this character or group important to the film's social vision?

Oct. 7 --**Groups 3 and 4** present criticism on *The Virgin Suicides*, the film, to the class.

Main concern: Engage the class in a discussion of how an essay, review or article (a piece of criticism) interprets how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in groups and subsequently engage them in discussion as a larger class.

WEEK 8 (October 12 and 14)

October 12-- Read *Fight Club*, the novel

Blackboard writing assignment #7 due October 12

Consider how the novel represents identity—that of an individual, couple or group. How would you define that identity? What are the characteristics and behaviors that inform this representation of identity? How does the perception of other characters serve to produce this representation of identity? How does this representation of identity serve to preserve or challenge mainstream thinking about, or stereotyping of, this identity? What makes this representation (of character, couple or group) important to the book's social vision?

October 14-- Read *Fight Club*, the novel

Groups present questions concerning a representation of individual or group identity in the novel. What is the identity? How does the representation preserve or challenge mainstream thinking about this identity? What makes this character or group important to the novel's social vision?

Groups 1 and 2 work outside of class with Swilky, preferably on October 14, discussing the criticism on the novel that they select and that they will present to the class on Wednesday, October 21st.

WEEK 9 (October 21)

Groups 1 and 2 present criticism t45-3(KID 26 >>9 O)-2(c)4(t034.002 -0.001gh)-2(tC-3(K2(n)-/TT1 1(4

dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the novel representing identity and its relationship to a social vision. Group members will split up and work with class in groups and subsequently engage them in discussion as a larger class.

WATCH *FIGHT CLUB*, THE FILM, for Monday, October 26th

WEEK 10 (October 26 and 28)

Sept. 31 – *Fight Club*, the film

Blackboard writing assignment #8 due October 26

Consider how the film represents identity—that of an individual, couple or group. How would you define that identity? What are the characteristics and behaviors that inform this representation of identity? How does the perception of other characters serve to produce this representation of identity? How does this representation of identity serve to preserve or challenge mainstream thinking about, or stereotyping of, this identity? What makes this representation (of character, couple or group) important to the film's social vision?

Groups 3 and 4 work outside of class with Swilky, preferably on October 28th, discussing the criticism on the film that they select and that they will present to the class on Monday, Nov. 2nd.

WEEK 11 (Nov. 2 and 4)

Nov. 2-- Groups 3 and 4 present criticism on *Fight Club*, the film, to the class.

Main concern: Engage the class in a discussion of how an essay, review or article (a piece of criticism) interprets how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in groups and subsequently