

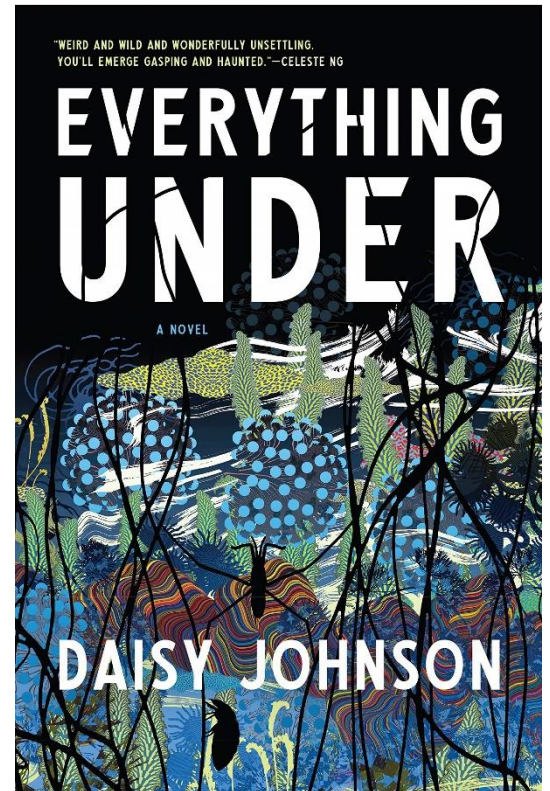
Appendix 1: Spring Book Club (Pre-COVID)

The book club will meet five times during the semester. You have to attend **two sessions** at a minimum but you are welcome to attend all five. If you live near enough to attend in person, then please do so! This is a chance for some face-to-face interaction with the class, something rare in an online class. If you live further away, then you can attend via Zoom online video conferencing. There will be a Zoom link for every meeting.

Regardless of how many sessions you attend, everyone is required to read the complete novel and submit reading notes via Canvas as a graded assignment.

Book Club Schedule:

- Sat. Feb. 2, 1:00 pm, Room 912, 912 E. Main St., Richmond IN
 - Pages 1-57
- Wed., Feb. 27, 4 pm, 272 Whitewater Hall, IU East Campus, 2325 Chester Blvd., Richmond, IN
 - Pages 58-108
- Mon., Mar.18, 10:00 am, 272 Whitewater Hall, IU East Campus
 - Pages 109-165
- Sat., Apr. 6, 1:00 pm, Room 912, 912 E. Main St., Richmond, IN
 - Pages 166-220
- Thurs., Apr. 18, 5 pm, Location: 272 Whitewater Hall (Perkins office).
 - Pages 221--end



Each session will last about 45 min. The goal of each session is to talk about the assigned chunk, what we noticed about the work as literature and from our standpoints as writers. Brief written responses are due via Canvas in each of the session weeks.

How to Excel Beyond Your Wildest Imagination:

1. Prepare! Read the assigned section more than once, annotating noteworthy passages.
2. Use the assigned questions in Canvas as a guide. You'll find them in the module for the corresponding week in which the book club meets.
3. Participate! Speak up, share your observations, and ask questions! Be involved!
4. Submit your written answers in Canvas on time.

There! Not so hard, honestly. And enjoy immersing yourself in this remarkable novel!

Sample Discussion Prompt

Please note that this assignment is due for everyone, regardless of whether you are attending this book club session or not. If you ARE attending, we'll be discussing these questions and, of course, any other aspect of the reading that you want to talk about! Use your answers to participate in the discussion.

Our first meeting will be held Sat. Feb. 2, 1:00 pm, at Room 912, 912 E. Main St., Richmond IN

Zoom link: xxxx

Make sure your camera and mic are enabled so that you can hear and be heard! If you can meet in person, that is always preferable but either is fine.

1. Read pages 1-57. Overview: This section includes 8 short sections: The Cottage (5), The Hunt (10), The Hunt (15), The Cottage (25), The Cottage (34), Sarah (38), The Cottage (47), The River (54). We are introduced to a first person narrator, Gretel, who is addressing her mother, Sarah ("you").

2. Watch this short interview of Daisy Johnson who talks about the book, her process and what it's like to be a writer with dyslexia: https://www.youtube.com/watch?v=qVL_S1DSSdA

3. Answer these questions:

- Michael Kardos¹ asserts that "all fiction needs trouble," and that the trouble (conflict) a writer creates or imposes on her characters reveals things about them that would otherwise remain hidden. What kinds of trouble/conflict have you noticed so far in the chunk we've read? How does the trouble/conflict reveal (or maybe have the potential to reveal, since we're only up to p. 57) aspects of Gretel's personality? Of Sarah's?
- On p. 106, Kardos notes that "A story's form is part of what creates its meaning." Read p. 106-111 of Kardos, where he describes some common shapes of stories. What do you notice about the form of *Everything Under* so far? How might you describe it? Are there any clues about how that form is related to the story's unfolding meaning? Admittedly, it is early to tell but see if you can speculate about the relationship between the form of the story and its content and/or meaning.
- What perplexes you about the work so far? What is making sense and what seems to be muddy?
- Identify three moments in the chunk we've read that exemplify particularly meaningful or beautiful language. Include quotations with page numbers.

Aim for a total of at least **300 words**. More is fine.

¹ Class text: Kardos, Michael. 2017. *The Art and Craft of Fiction*, 2nd ed. Boston: Bedford/St. Martin's