Tuesday  Raymond Carver, *What We Talk About When We Talk About Love*, pages 2603 – 2612

Thursday  Mary Oliver, pages 2563 – 2571 and handout

**Choose one from the following for WW#8**

**Carver**

Here’s Richard Ford on Raymond Carver: “One learned from the story many things: Life was this way – yes we already knew that. But *this* life, *these* otherwise unnoticeable people’s suitability for literary expression seemed new. One also felt that a consequence of the story was seemingly to intensify life, even dignify it, and to locate in it shadowed corners and niches that needed revealing so that we readers could practice life better ourselves. And yet the story itself, in its spare, self conscious intensity, was such a *made* thing, not *like* life at all; it was a piece of nearly abstract artistic construction calculated to produce almost giddy pleasure” (*New Yorker* 1998).

- **Write:** In both subject and style, he’s most often compared to Hemingway. Take on the persona of Carver and explain to Hemingway what you’ve learned about modern American story telling techniques. Draw details from both story writers’ works both in terms of style and subject. Consider the “otherwise unnoticeable people’s suitability for literary expression” of Carver’s story.

**Oliver**

“The question asked today is: What does it mean? Nobody says, how does it feel?” Mary Oliver

- **Write:** She comes from a long line of transcendentalists; indeed, Oliver wrote the introduction to the Emerson Modern Library edition. In what ways do you see this highly postmodern writer riffing on the Transcendentalists?
- **Identify and describe postmodern techniques** in Oliver’s work.