

ENG 3073.01  
**LITERATURE BY WOMEN**  
TUES/THURS 11.00-12.20 PM (ASB 305)

**CONTACT INFORMATION**

INSTRUCTOR: **Dr. Cole**  
PHONE: 940-898-2125  
EMAIL: ccole8@twu.edu

OFFICE: CFO 807A  
HOURS: Tues & Thurs: 2.30-4.00pm

**COURSE DESCRIPTION**

Advanced examination of literature by women. We will situate four novels in their historical and cultural contexts as well as identify, observe, and describe themes and motifs as they develop over time. We will engage in literary criticism of these texts and cover the basics of literary theory. As expected, this course requires a heavy amount of reading and writing. It is your responsibility to keep up with the readings and the written assignments.

16-week course. Meets twice a week for 1.5-hour lectures/seminars.

**COURSE AIMS AND OBJECTIVES**

This course aims:

- To explore the development of literature written by women in the twentieth century.
- To gain familiarity with a wide range of genres.
- To develop critical awareness of the context in which these different texts are situated, and how this context influenced the creation and reception of literature.
- To promote the development of advanced skills in textual, critical, and theoretical analysis.

By the end of this course, students should be able to:

- Correctly employ literary terms introduced in the course.
- Clearly explain key characteristics of historical periods, movements, genres and/or texts introduced in the course.
- Locate and effectively employ secondary sources appropriate for literary study.
- Perform a well-supported close reading of a literary text.
- Correctly recognize and thoughtfully explain the relationships among literature, gender, and social and cultural influences.
- Produce clear, coherent, analytical and properly documented writing.
- Demonstrate advanced critical and analytical skills.

**REQUIRED TEXTS**

It is essential that you get the editions listed below. Use the ISBN to ensure that you get the correct edition.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. ISBN 9780199691340  
Hurston, Zora Neale. *Their Eyes Were Watching God*. ISBN 978006083867-6  
Lahiri, Jhumpa. *The Namesake*. ISBN 978-0618485222  
Le Guin, Ursula K. *The Left Hand of Darkness*. ISBN 978-0441007318  
Morrison, Toni. *Playing in the Dark*. ISBN 978-0679745426  
Wharton, Edith. *House of Mirth*. ISBN 978-0393959017

You will also need access to the following:

- Internet access outside of class;
- Blackboard access;
- University e-mail access;
- Journal or notebook for class notes and handwritten assignments.

## ASSIGNMENTS AND GRADING

Your grade will be calculated according to a points system with a total possible points of 1000 points. Your grade will be determined by your written work and two exams.

### Essays (50%)

- Literature Review and Annotated Bibliography (200 points): Due in Week 8.
- Research Essay (300 points; 1,500-2,000 words): Due in Week 15.

### Class Discussions (15%)

- Critical Discussion Lead (25 points each = 100 points): Each student will lead an in-class discussion about a critical article about one of the texts being studied in that unit. Once per unit.
- Literary Theory Lead (50 points): Each student will present on a literary theory.

### Minor Assignments (20%)

- Article Abstracts (25 points each = 100 points): Four short critical review/abstracts of a scholarly article about one of the texts being studied in that unit. Once per unit.
- Attendance & Participation (50 points)
- Conferences (50 points): Each student will meet with me individually twice during the semester.

### Final Project (15%)

- Final Project (150 points): Due Week 16

## UNIVERSITY AND COURSE POLICIES

### ATTENDANCE POLICY

Consistent attendance is vital to academic success and is expected of all students. Grades are determined by academic performance, and instructors may give students written notice that attendance related to specific classroom activities is required. Absences do not exempt students from academic requirements.

**I do not excuse absences. You may miss five class periods for any reason, without providing any documentation or explanation. On the sixth absence you will be failed in this course.**

Disruptive behavior that makes teaching or learning difficult or a pattern of non-participation or lack of preparation can lead to you being marked absent even if you are here physically.

I don't want you to fail, though. I want you to succeed. **If you know in advance you have to miss a class, talk to me ahead of time and we can try to minimize the side effects.** I can be reached by email at ccole8@twu.edu or by phone at 940-898-2125.

### PARTICIPATION REQUIREMENTS

This is a reading and writing intensive course, but we don't learn much by working in isolation. It is just as important to **discuss** what we are reading and writing with your peers and with me and to practice research as it is for you to keep up with the readings.

**Note that participation and attendance are graded separately.** You do not participate merely by showing up to class. Participation means engaging with the class and contributing to discussion: this can be done by making a comment, asking a question, or otherwise just speaking up in class. **Shyness is not an excuse for lack of participation.**

### LATE WORK

As a rule, I do **not** accept late assignments. Absence is not an excuse for late work. **If you know you will be absent on the day an assignment is due, it is your responsibility to turn that assignment in on or before the due date.** I may accept a late assignment, but only in extremely extraordinary circumstances and with prior approval.

### STUDENT CONFERENCES

Each student is required to have **two 10-minute conferences** with me during the semester. The first conference must sometime during Weeks 3-8 and the second conference must be during Weeks 9-15. The sign-up sheet is a Google Calendar available on Blackboard. Students are welcome to come to my office hours outside of their scheduled conference time.

### COMMUNICATION POLICY

Communication is essential! **It is better for you to let me know you are having difficulties BEFORE an assignment is due.** Please feel free to contact me with questions about the course. You can e-mail me at any time, but please keep the following in mind:

- My office hours are Tuesdays and Thursdays at 2.30-4.00 PM. I am guaranteed to be at the computer during these times (unless noted otherwise).
- **EVERY E-MAIL** should include your NAME *and* course number.
- As a rule, I try to respond to e-mails within 48 hours. If I haven't responded by that time, you may e-mail me again with a reminder e-mail. **If your question or request is time sensitive, then please note this in the subject line.**
- Please practice professionalism in your e-mails. This means including a greeting and sign-off, referring to me as Dr. Cole, and including your name and course number.

**Note:** I will not reply to e-mails after 7.00 PM during the week or on weekends.

### SUBMISSION GUIDELINES

All assigned written work must be submitted online via Blackboard or TurnItIn. The formatting must be:

- Times New Roman font
- Font size 12.
- Double-spaced.
- 1-inch margins all around.
- MLA Citation Style

### ACADEMIC DISHONESTY

Honesty in completing assignments is essential to the mission of the University and to the development of the personal integrity of students. In submitting graded assignments, students affirm that they have neither given nor received unauthorized assistance, and that they have abided by all other provisions of the Code of Conduct in the TWU Student Handbook. Cheating, plagiarism, fabrication or other kinds of academic dishonesty will not be tolerated and will result in appropriate sanctions that may include failing an assignment, failing the class, or being suspended or expelled. Suspected cases in this course may be reported to Student Life. The specific disciplinary process for academic dishonesty is found in the TWU Student Handbook. The TWU library link, "Avoiding Plagiarism," will aid students in completing their assignments with integrity.

In submitting graded assignments, you are affirming that you have neither given nor received unauthorized assistance and that you are submitting **original work**, that is, brand-new writing that you have produced for this class **only** (thus avoiding self-plagiarism).

### TURNITIN STATEMENT

In an effort to ensure the integrity of the academic process, Texas Woman's University vigorously affirms the importance of academic honesty as defined by the *Student Handbook*. Therefore, in an effort to detect and prevent plagiarism, faculty members at Texas Woman's University may use a tool called Turnitin to compare a student's work with multiple sources. It then reports a percentage of similarity and provides links to those specific sources. The tool itself does not determine whether a paper has been plagiarized. Instead, that judgment must be made by the individual faculty member.

**DISABILITY SUPPORT POLICY STATEMENT**

If you anticipate the need for reasonable accommodations to meet the requirements of this course, you must register with the office of Disability Support Services (CFO 106, 940-898-3835, [dss@twu.edu](mailto:dss@twu.edu)) in order to obtain the required official notification of your accommodation needs. Please plan to meet with me by appointment or during office hours to discuss approved accommodations and how my course requirements and activities may impact your ability to fully participate.

**DROPPING THIS COURSE**

Students may drop a course without penalty *before* the census day of each regular semester. However, *after the census date*, students enrolling fall 2007 or later (at TWU or any Texas public higher education institution), are allowed only 6 unexcused drops during their undergraduate academic careers. Drops after the census day will count toward the 6-drop limit unless they are supported by timely, appropriate documentation and excused by the university review process. Drop forms are available in the Registrar's Office and require the signature of the student, instructor, and academic advisor.

**THE NEW CAMPUS CARRY LAW AND TEXAS WOMAN'S UNIVERSITY**

Texas Woman's University is committed to providing a safe environment for students, faculty, staff, and visitors. Texas Woman's University respects the right of properly licensed individuals to carry concealed handguns where permitted by law. It is the policy of Texas Woman's University that individuals who are licensed to carry concealed handguns may do so on campus premises except in locations and at activities prohibited by law or by this policy. This policy establishes GUN FREE ZONES, pursuant to state and federal law.

Under the new Campus Carry law, effective August 1, 2017, TWU has established reasonable rules, regulations or other provisions regarding the carrying of concealed handguns by license holders on its campuses. Under the law, TWU may not create provisions that generally prohibit license holders from carrying concealed handguns on TWU campuses.

Any individual who holds a current and valid Texas License to Carry (LTC) may carry a concealed handgun where permitted on university property. If a License to Carry (LTC) holder is in compliance with the law, you should be unaware that the individual has a gun. The law prohibits licensed holders from carrying a handgun that is partially or wholly visible, or displaying the handgun intentionally and knowingly in plain view of another person.

**Campus Carry is concealed carry only. Open Carry is not permitted** on university property. Violators of the Campus Carry law will be subject to gun confiscation, legal action and possible revocation of their LTC by state authorities. Those who hold a LTC are expected to maintain a high level of responsibility for the care and control of their **concealed handgun** at all times. Any violation — even accidental — will have consequences and will be dealt with on a case-by-case basis.

For more information, please visit: <http://www.twu.edu/dps/campus-carry.asp>

## COURSE SCHEDULE

This calendar is subject to change. **All pages refer to the assigned edition for the text of that unit.**

- **Readings in BOLD should be done before the Tuesday session.**
- **Readings *not* in bold should be done before the Thursday session.**

### Unit 1: *The House of Mirth* by Edith Wharton

Week 1: Aug. 27-Sept. 2	
<b>Readings:</b>	Wharton, <i>The House of Mirth</i> , Book 1, Ch. 1-7 (pp. 5-68) Wharton, <i>The House of Mirth</i> , "Backgrounds and Contexts", pp. 264-303 Culler, <i>Literary Theory</i> , Ch. 1, "What is theory?", pp. 1-17
<b>Class 1</b> Tuesday, Aug. 29, 2017	Introduction to Course and <i>The House of Mirth</i> by Edith Wharton
<b>Class 2</b> Thursday, Aug. 31, 2017	Discussion of <i>The House of Mirth</i> and theory <ul style="list-style-type: none"> <li>• Contexts</li> </ul>
Week 2: Sept. 3-9	
<b>Readings:</b>	<b>Wharton, <i>The House of Mirth</i>, Book 1, Ch. 8-15 (pp. 68-142)</b> Auchincloss, Louis. "The House of Mirth and Old and New New York." <i>The House of Mirth</i> , pp. 316-19 Bell, Millicent. "Wharton as Businesswoman: Publishing <i>The House of Mirth</i> ." <i>The House of Mirth</i> , pp. 314-15 Hann, Jennie. "Perverting <i>Pride and Prejudice</i> : Wharton's American Alternative to the Novel of Manners: An Essay on <i>The House of Mirth</i> ." <i>Edith Wharton Review</i> , 26.1 (2008), pp. 1-6. Moore, Kathleen. "Edith Wharton's Lily Bart and the Subject of Agency." <i>Edith Wharton Review</i> . Spring, 2003, pp. 8-15 <b>Culler, <i>Literary Theory</i>, Ch. 2, "What is Literature and Does it Matter?", pp. 18-41</b>
<b>Class 1</b> Tuesday, Sept. 5, 2017	Discussion of <i>The House of Mirth</i> and theory
<b>Class 2</b> Thursday, Sept. 7, 2017	Discussion of criticism

<b>Week 3: Sept. 10-16</b>	
<b>Readings:</b>	<p>Wharton, <i>The House of Mirth</i>, Book 2, Ch. 1-7 (pp. 143-203)</p> <p>Backer, Leslie. "Lily Bart as Artist in Wharton's <i>The House of Mirth</i>." <i>The Explicator</i>, 68.1 (2010), pp. 33-35</p> <p>Kassanoff, Jennie A. "Extinction, Taxidermy, Tableaux Vivants: Staging Race and Class in <i>The House of Mirth</i>." <i>PMLA</i>, 115.1 (2000), pp. 60-74</p> <p>Lewis, R.W.B. "<i>The House of Mirth</i> Biographically." <i>The House of Mirth</i>, pp. 339-44</p> <p>Showalter, Elizabeth. "The Death of the Lady (Novelist): Wharton's <i>House of Mirth</i>." <i>The House of Mirth</i>, pp. 357-72</p> <p><b>Culler, <i>Literary Theory</i>, Ch. 3, "Literature and Cultural Studies", pp. 42-54</b></p>
<b>Class 1</b> Tuesday, Sept. 12, 2017	Discussion of <i>The House of Mirth</i> and theory
<b>Class 2</b> Thursday, Sept. 14, 2017	Discussion of criticism
<b>Week 4: Sept. 17-23</b>	
<b>Readings:</b>	<p><b>Wharton, <i>The House of Mirth</i>, Book 2, Ch. 8-14 (pp. 203-56)</b></p> <p>Ammons, Elizabeth. "Edith Wharton's Hard-Working Lily: <i>The House of Mirth</i> and the Marriage Market." <i>The House of Mirth</i>, pp. 345-56</p> <p>Goldsmith, Meredith. "Cigarettes, Tea, Cards, and Chloral: Addictive Habits and Consumer Culture in <i>The House of Mirth</i>." <i>American Literary Realism</i>, 43.3. (2011), pp. 242-58.</p> <p>Miller, Carol. "'Natural Magic': Irony as Unifying Strategy in <i>The House of Mirth</i>." <i>South Central Review</i>, 4.1 (1987), pp. 82-91</p> <p>Restuccia, Frances L. "The Name of the Lily: Edith Wharton's Feminism(s)." <i>Contemporary Literature</i>, 28.2 (1997), pp. 223-38.</p> <p>Wolff, Cynthia Griffin. "Lily Bart and the Beautiful Death." <i>The House of Mirth</i>, pp. 320-38</p> <p><b>Culler, <i>Literary Theory</i>, Ch. 4, "Language, Meaning, and Interpretation", pp. 55-68</b></p> <p><b><i>Article Abstract #1 due on Blackboard before class on Thurs., Sept. 21.</i></b></p>
<b>Class 1</b> Tuesday, Sept. 19, 2017	Discussion of <i>The House of Mirth</i> and theory
<b>Class 2</b> Thursday, Sept. 21, 2017	Discussion of criticism

## Unit 2: *Their Eyes Were Watching God* by Zora Neale Hurston

Week 5: Sept. 24-30	
<b>Readings:</b>	<p><b>Hurston, <i>Their Eyes Were Watching God</i>, Forward and Chs. 1-6 (pp. ix-75)</b>  Morrison, Toni. <i>Playing in the Dark: Whiteness and the Literary Imagination</i>. Preface and Ch. 1, "Black Matters", pp. v-xiii, and 3-28  Pondrom, Cyrena N. "The Role of Myth in Hurston's <i>Their Eyes Were Watching God</i>." <i>American Literature</i>, 58.2 (1986), pp. 181-202  Racine, Maria J. "Voice and Interiority in Zora Neale Hurston's <i>Their Eyes were Watching God</i>." <i>African American Review</i>, 28.2 (1994), pp. 283-292  Wall, Cheryl A. "Mules and Men and Women: Zora Neale Hurston's Strategies of Narration and Visions of Female Empowerment." <i>Black American Literature Forum</i>, 23.4 (1989), pp. 661-680  <b>Culler, <i>Literary Theory</i>, Ch. 5, "Rhetoric, poetics, and poetry", pp. 70-82</b></p>
<b>Class 1</b> Tuesday, Sept 26, 2017	Discussion of <i>Their Eyes Were Watching God</i> and theory
<b>Class 2</b> Thursday, Sept 28, 2017	Discussion of criticism
Week 6: Oct. 1-7	
<b>Readings:</b>	<p><b>Hurston, <i>Their Eyes Were Watching God</i>, Ch. 7-17 (pp. 76-153)</b>  Morrison, Toni. <i>Playing in the Dark: Whiteness and the Literary Imagination</i>. Ch. 1, "Romancing the Shadow", pp. 31-59  Ashe, Bertram D. "'Why don't he Like My Hair?': Constructing African-American Standards of Beauty in Toni Morrison's <i>Song of Solomon</i> and Zora Neale Hurston's <i>Their Eyes Were Watching God</i>." <i>African American Review</i>, 29.4 (1995), pp. 579-92  Lamothe, Daphne. "Vodou Imagery, African-American Tradition and Cultural Transformation in Zora Neale Hurston's <i>Their Eyes Were Watching God</i>." <i>Callaloo</i>, 22.1 (1999), pp. 157-75  Levecq, Christine. "'You Heard Her, You Ain't Blind': Subversive Shifts in Zora Neale Hurston's <i>Their Eyes Were Watching God</i>." <i>Tulsa Studies in Women's Literature</i>, 13.1 (1994), pp. 87-111  Author(s): Christine Levecq  Newman, Judie. "'Dis ain't Gimme, Florida': Zora Neale Hurston's <i>Their Eyes Were Watching God</i>." <i>The Modern Language Review</i>, 98.4 (2003), pp. 817-26  <b>Culler, <i>Literary Theory</i>, Ch. 6, "Narrative", pp. 83-94</b></p>
<b>Class 1</b> Tuesday, Oct. 3, 2017	Discussion of <i>Their Eyes Were Watching God</i> and theory
<b>Class 2</b> Thursday, Oct. 5, 2017	Discussion of criticism

<b>Week 7: Oct. 8-14</b>	
<b>Readings:</b>	<p><b>Hurston, <i>Their Eyes Were Watching God</i>, Ch. 18-20, Afterward (pp. 154-205)</b>  Morrison, Toni. <i>Playing in the Dark: Whiteness and the Literary Imagination</i>. Ch. 3, "Disturbing Nurses and the Kindness of Sharks", pp. 63-91  Corse, Sarah M. and Monica D. Griffin. "Cultural Valorization and African American Literary History: Reconstructing the Canon." <i>Sociological Forum</i>, 12.2 (1997), pp. 173-203  McKnight, Maureen. "Discerning Nostalgia in Zora Neale Hurston's <i>Their Eyes Were Watching God</i>." <i>Southern Quarterly</i> 44.4 (2007), pp. 83-115.  Pattison, Dale. "Sites of Resistance: The Subversive Spaces of <i>Their Eyes Were Watching God</i>." <i>MELUS: Multi-Ethnic Literature of the U.S.</i>, 38.4 (2013), pp. 9-31  <b>Culler, <i>Literary Theory</i>, Ch. 7, "Performative Language", pp. 95-108</b></p> <p><b><i>Article Abstract #2 due on Blackboard <u>before class</u> on Thurs., Oct. 12.</i></b></p>
<b>Class 1</b> Tuesday, Oct. 10, 2017	Discussion of <i>Their Eyes Were Watching God</i> and theory
<b>Class 2</b> Thursday, Oct. 12, 2017	Discussion of criticism



**Unit 3: *The Left Hand of Darkness* by Ursula K. Le Guin**

<b>Week 8: Oct. 15-21</b>	
<b>Readings:</b>	<p><b>Le Guin, <i>The Left Hand of Darkness</i>, Introduction and “The Gethenian Calendar and Clock” (pp. xi-xvi, 301-04) and Chs. 1-5 (pp. 1-70)</b></p> <p>Adams, Rebecca. “Narrative Voice and Unimaginability of the Utopian ‘Feminine’ in Le Guin’s <i>The Left Hand of Darkness</i> and ‘The Ones Who Walk Away From Omelas.’” <i>Utopian Studies</i>, 2:1/2 (1991), pp. 35-47</p> <p>Marcellino, William. “<i>Shadows to Walk</i>: Ursula Le Guin’s Transgressions in Utopia.” <i>Journal of American Culture</i>, 32:3 (2009), pp. 203-13</p> <p>Pennington, John. “Exorcising Gender: Resisting Readers in Ursula K. Le Guin’s <i>Left Hand of Darkness</i>.” <i>Extrapolation</i>, 41:4 (2000), pp. 351-58</p> <p><b>Culler, <i>Literary Theory</i>, Ch. 8, “Identity, identification, and the subject”, pp. 109-20</b></p>
<b>Class 1</b> Tuesday, Oct. 17, 2017	Discussion of <i>The Left Hand of Darkness</i> and theory
<b>Class 2</b> Thursday, Oct. 19, 2017	Discussion of criticism
<b>Week 9: Oct. 22-28</b>	
<b>Readings:</b>	<p><b>Le Guin, <i>The Left Hand of Darkness</i>, Ch. 6-13 (pp. 71-183)</b></p> <p>Lothian, Alexis. “Grinding Axes and Balancing Oppositions: The Transformation of Feminism in Ursula K. Le Guin’s Science Fiction.” <i>Extrapolation</i>, 47:3 (2006), pp. 380-95</p> <p>Myers, Victoria. “Conversational Technique in Ursula Le Guin: A Speech-Act Analysis.” <i>Science-Fiction Studies</i>, 10 (1983), pp. 306-16</p> <p>Rudy, Kathy. “Ethics, Reproduction, Utopia: Gender and Childbearing in <i>Woman on the Edge of Time</i> and <i>The Left Hand of Darkness</i>.” <i>NWSA Journal</i>, 22:1 (1997), pp. 22-38</p> <p><b><u>Annotated Bibliography &amp; Literature Review due on Blackboard by 11.59 PM on Sunday, Oct. 29</u></b></p>
<b>Class 1</b> Tuesday, Oct. 24, 2017	<p><b>Introduction to Special Collections for Final Project.</b></p> <p><b>Meet in the Women’s Collection Reading Room in Blagg-Huey Library on the second floor.</b></p>
<b>Class 2</b> Thursday, Oct. 26, 2017	Discussion of criticism

<b>Week 10: Oct. 29 – Nov. 4</b>	
<b>Readings:</b>	<p><b>Le Guin, <i>The Left Hand of Darkness</i>, Ch. 14-20 (pp. 185-300)</b>            Qian Li. "Taoism as ethics, science as background: On <i>The Left Hand of Darkness</i> by Ursula K. Le Guin." <i>International Journal of English and Literature</i>, 7:11 (2016), pp. 167-71            Rochelle, Wendy. "The Story, Plato, and Ursula K. Le Guin." <i>Extrapolation</i>, 37:4 (1996), pp. 316-29            Walker, Jeanne Murray. "Myth, Exchange and History in <i>The Left Hand of Darkness</i>." <i>Science Fiction Studies</i>, 6:2 (1979), pp. 180-89  <b>Culler, <i>Literary Theory</i>, Ch. 9, "Ethics and aesthetics", pp. 121-33</b></p>
<b>Class 1</b> Tuesday, Oct. 31, 2017	Discussion of <i>The Left Hand of Darkness</i> and theory
<b>Class 2</b> Thursday, Nov. 2, 2017	Discussion of criticism
<b>Week 11: Nov. 5-11</b>	
<b>Readings:</b>	<p><b>Le Guin, "Winter's King", <i>The Winds Twelve Quarters</i> (pp. 93-117)</b>  <b>Le Guin, "Coming of Age in Karhide", <i>The Left Hand of Darkness: 40<sup>th</sup> Anniversary Edition</i> (pp. 249-68)</b>  <b>Le Guin, "Introductory Note for the 40<sup>th</sup> Anniversary Edition", <i>The Left Hand of Darkness: 40<sup>th</sup> Anniversary Edition</i></b>  <b>Le Guin, "Is Gender Necessary? Redux." <i>The Language of the Night</i> (pp. 155-72)</b>            Barry, Nora and Prescott, Mary. "Beyond Words: The Impact of Rhythm as Narrative Technique in <i>The Left Hand of Darkness</i>." <i>Extrapolation</i>, 33:2 (1992), pp. 154-65            Cornell, Christine. "The Interpretive Journey in Ursula K. Le Guin's <i>The Left Hand of Darkness</i>." <i>Extrapolation</i>, 42:4 (2001), pp. 317-27            Pearson, Wendy Gay. "Postcolonialism/s, Gender/s, Sexuality/ies and the Legacy of <i>The Left Hand of Darkness</i>: Gwyneth Jones's Aleutians Talk Back." <i>The Yearbook of English Studies</i>, 37:2 (2007), pp. 182-96  <b>Literary Theory reading TBA</b></p> <p style="color: red;"><b><u>Article Abstract #3 due on Blackboard before class on Thurs., Nov. 9</u></b></p>
<b>Class 1</b> Tuesday, Oct. 31, 2017	Discussion of <i>The Left Hand of Darkness</i> and theory
<b>Class 2</b> Thursday, Nov. 2, 2017	Discussion of criticism

### Unit 4: *The Namesake* by Jhumpa Lahiri

Week 12: Nov. 12-18	
<b>Readings:</b>	<p><b>Lahiri, <i>The Namesake</i>, Ch. 1-3 (pp. 1-71)</b>            Alfonso-Forero, Ann Marie. "Immigrant Motherhood and Transnationality in Jhumpa Lahiri's Fiction." <i>Literature Compass</i>, 4:3 (2007), pp. 851–861            Chifane, Liviu Augustin. "The Intertextual Dimension of Otherness in Jhumpa Lahiri's <i>The Namesake</i>." <i>Journal of History, Culture, &amp; Art Research</i>, 4:3 (2015), pp. 8-21            Lahiri-Roy, Reshmi. "Reconciling Identities: The Diasporic Bengali Women in Jhumpa Lahiri's <i>The Namesake</i>." <i>Transnational Literature</i>, 7:2 (2005), pp. 1-10            Song, Min Hyoung. "The Children of 1965: Allegory, Postmodernism, and Jhumpa Lahiri's <i>The Namesake</i>." <i>Twentieth Century Literature</i>, 53:3 (2007), pp. 345-70</p>
<b>Class 1</b> Tuesday, Nov. 14, 2017	Discussion of <i>The Namesake</i> and theory
<b>Class 2</b> Thursday, Nov. 16, 2017	Discussion of criticism
Week 13: Nov. 19-25	
<b>Readings:</b>	<b>Lahiri, <i>The Namesake</i>, Ch. 4-6 (pp. 72-158)</b>
<b>Class 1</b> Tuesday, Nov 21, 2017	Discussion of <i>The Namesake</i> and theory <p><b><i>Watch The Namesake by Mira Nair (2006) over Thanksgiving break!</i></b></p>
Week 14: Nov. 26 – Dec. 2	
<b>Readings:</b>	<p><b>Lahiri, <i>The Namesake</i>, Ch. 7-9 (pp. 159-245)</b>            Bhalla, Tamara. "Being (and Feeling) Gogol: Reading and Recognition in Jhumpa Lahiri's <i>The Namesake</i>." <i>MELUS: Multi-Ethnic Literature of the United States</i>, 37:1 (2012), pp. 105-29            Brennan, Sue. "Time, Space, and National Belonging in <i>The Namesake</i>: Redrawing South Asian American Citizenship in the Shadow of 9/11." <i>Journal of Transnational American Studies</i>, 3:1 (2011)            Chakraborty, Madhurima. "Adaptation and the Shifting Allegiances of the Indian Diaspora: Jhumpa Lahiri's and Mira Nair's <i>The Namesake(s)</i>." <i>Literature/Film Quarterly</i>, 42:4 (2014), pp. 609-21            Friedman, Natalie. "From Hybrids to Tourists: Children of Immigrants in Jhumpa Lahiri's <i>The Namesake</i>." <i>Critique: Studies in Contemporary Fiction</i>, 50:1 (2008), pp. 111-26</p> <p><b><i>Research Paper due on Blackboard by 11.59 PM on Sunday, Dec. 3</i></b></p>
<b>Class 1</b> Tuesday, Nov. 28, 2017	Discussion of <i>The Namesake</i> and theory
<b>Class 2</b> Thursday, Nov. 30, 2017	Discussion of criticism

Week 15: Dec. 3-9	
<b>Readings:</b>	<p><b>Lahiri, <i>The Namesake</i>, Ch. 10-12 (pp. 246-91)</b>  <b>Gogol, Nikolai. "The Overcoat."</b>            Caesar, Judith. "Gogol's Namesake: Identity and Relationships in Jhumpa Lahiri's <i>The Namesake</i>." <i>Atenea</i>, 27:1 (2007), pp. 103-19            Dalton-Brown, Sally. "The Freedom of the Inbetween: Gogol's Ghost and Jhumpa Lahiri's Immigrants." <i>Forum for Modern Language Studies</i>, 47:3 (2011), pp. 332-44            Dasgupta, Sanjukta. "Reading Jhumpa Lahiri's <i>The Namesake</i>: Reviewing the Russian Connection." <i>Rupkatha Journal on Interdisciplinary Studies in Humanities</i>, 3:4 (2011), pp. 530-44            Heinze, Ruediger. "A Diasporic Overcoat?: Naming and affection in Jhumpa Lahiri's <i>The Namesake</i>." <i>Journal of Postcolonial Writing</i>, 43:2 (2007), pp. 191-202</p> <p style="color: red;"><b>Article Abstract #4 due on Blackboard <u>before class</u> on Thurs., Dec. 7</b></p>
<b>Class 1</b> Tuesday, Dec. 5, 2017	Discussion of <i>The Namesake</i> and theory
<b>Class 2</b> Thursday, Dec. 7, 2017	Discussion of criticism
Week 16: Dec. 10-17	
<b>Readings:</b>	<p><b>None! But be prepared to talk about your story for the Final Project and a discussion reflecting on <u>all four novels</u> read this semester.</b></p> <p style="color: red;"><b>Final Project due on Blackboard <u>by 11.59 PM</u> on Monday, Dec. 11</b></p>
<b>Final Class</b> Tuesday, Nov 21, 2017	<p><b>Class meets from 10.30 AM – 12.30 PM.</b></p> <p>Discussion of Claire Myers Owens's stories and discussion of the semester's texts.</p>



### SYLLABUS AGREEMENT FORM

Your success in this course depends on your preparation for class and your understanding of university academic policies. This syllabus provides you with valuable information regarding course objectives, required materials, grading policies, as well as a course calendar for the semester. **It is important you are well acquainted with the information provided in this syllabus.**

For this reason, I ask you to read through the syllabus very carefully and sign this Syllabus Agreement form.

I acknowledge that I have received and reviewed the course syllabus for

Course \_\_\_\_\_, Section \_\_\_\_\_, Semester 1 / 2 , 20\_\_\_\_.

My class meets on (days) \_\_\_\_\_ at (time) \_\_\_\_\_ in room \_\_\_\_\_.

By signing this document, I acknowledge that:

1. I have read the syllabus and I understand the classroom policies, the department's and instructor's expectations, and rules (for example, technology and text requirements, grading system, attendance policy, academic honesty policy, assignment responsibilities, late work, etc.) as stated in the syllabus for this course.
2. If I have any questions or concerns, I will contact the instructor for further explanation.
3. I understand that I am responsible to complete all homework assignments, quizzes/in-class assignments, and written projects by the due dates as outlined in the syllabus.
4. I agree to be prepared for and attend class each day and to participate in class discussion.

Student Name \_\_\_\_\_

Date \_\_\_\_\_

Student Signature \_\_\_\_\_