

**Introduction to Women's Literature**  
**“Difficult Women” in Twentieth and Twenty-First Century**  
**American Literature**



Tim Okamura, “Rosie” (2011)

**ENG 290 001 (11:00-11:50)**

Class Days: M/W/F

Classroom: White Hall Classroom Building 203

Instructor: Megan Pillow Davis

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Office Hours: M/W 12:00-1:30 and by appointment

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### Course Description

In a 2017 interview in *The Chicago Review of Books*, Amy Brady asked Roxane Gay why she titled her newly-released short story collection *Difficult Women*. “As I considered the women in this collection, I realized they would be termed “difficult” because that’s a catch-all term for women who don’t shut up and look pretty,” she said. “The women in my stories are messy and complicated. They face difficult situations and make difficult choices. *Difficult Women* felt like the perfect title to hold the spirit of these stories.”

“Difficult women” is, in fact, an apt description of many of the female characters who populate the landscape of American literature. In this course, we’ll examine literary representations of “difficult women” in 20<sup>th</sup>-century literature produced by women whose intersectional identities make this categorization particularly fraught. From Nella Larsen’s adrift outsider Helga Crane to Toni Morrison’s independent, unconventional Sula and beyond, together we’ll consider what it means to be a “difficult women,” and we’ll examine novelistic representations of “difficult women,” the historical and cultural patterns that helped to shape those representations, and we’ll consider how those representations evolved – and didn’t – over the course of the century. We’ll supplement our reading of these novels with several shorter prose readings, including excerpts from Gay’s short story collection, as well as with research into the impact of Jim Crow laws, the eugenics movement, the removal of Native American children to federal institutions, and other structures and systems that marginalized people of color in America in the 20<sup>th</sup> century and women of color in particular.

This course explores short stories and novels to introduce students to the ways in which we read and write about literature, particularly how we form convincing arguments based on those texts. This course is writing intensive, which means that a significant portion of class time will be devoted to the writing process. In addition to regular class participation, students will be evaluated on formal writing assignments, informal responses, and quizzes.

**Please read this syllabus closely. Remaining enrolled in this class means that you have read and understood all of the content in this syllabus and that you agree to abide by all of the outlined guidelines and policies contained within.**

### Required Texts

*Quicksand*, Nella Larsen (1928)  
*Their Eyes Were Watching God*, Zora Neale Hurston (1937)  
*Sula*, Toni Morrison (1973)  
*The House on Mango Street*, Sandra Cisneros (1984)  
*Gardens in the Dunes*, Leslie Marmon Silko (1999)  
*Difficult Women*, Roxane Gay (2017)

### Shorter Readings (links available on Canvas)

“And It Can Never Be Too Dark or Too Bright” by Leesa Cross Smith  
 “A Husband Should Be Eaten And Not Heard” by Megan Giddings  
 “The Future Looks Good” by Lesley Nneka Arimah  
 “Elementary” by Monet Patrice Thomas

“A Woman of Color Walks Down a Path” by Emi Benn  
 “Mary When You Follow Her” by Carmen Maria Machado  
 “The Awakening” by Crystal Wilkinson

### **Recommended Texts (not required, but useful)**

*The Broadview Pocket Glossary of Literary Terms*

*“They Say/I Say”*: *The Moves that Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein

### **Course Goals and Learning Outcomes**

This introduction to the study of literature has these goals:

- Students will become acquainted with literature written in different time periods and genres.
- Students will develop strategies appropriate for literary study by analyzing themes, characters, tropes, and other literary conventions, as well as building a vocabulary required for written and oral discussion of those ideas.
- Students will examine the fundamentals of literary argument in order to further the development of such strategies.
- Students will improve writing skills through extensive drafting and revision of major essays, for a total of 15 pages. Students will construct arguments, use textual evidence, and incorporate secondary materials when necessary in those essays. Students will also improve writing and analytical skills through a number of short-response assignments.

### **Course Policies**

#### On-Time Attendance and Participation:

Since discussion will be an integral part of the course, you must be prepared for class, on time, and you must offer productive comments based on the assigned readings. Preparation involves not only reading but also making notes about the reading so that you are prepared to discuss issues in-depth. Please expect regular reading quizzes and in-class writing assignments – they will be a routine way to reflect on the previous night's reading and a way to help prepare you for class discussion.

You can accrue three unexcused absences without penalty on a M/W/F schedule. When you reach your fourth unexcused absence, your final course grade will be reduced by a half letter grade for each unexcused absence thereafter. Be aware that you are responsible for making up any coursework missed when you miss a class. In addition, be aware that *any* absence will negatively impact your participation grade as you will not be in class to contribute. To receive an excused absence, you must provide official documentation; if for a sponsored University activity (such as intercollegiate athletics), documentation must be provided in advance. The University Senate and the English Department set a limit on unexcused absences at 1/5<sup>th</sup> of the total class meetings.

**Please note: This means that, according to university and class policy, you will receive an E for the course on your 6<sup>th</sup> unexcused absence, or you must withdraw from the course. THERE ARE ABSOLUTELY NO EXCEPTIONS TO THIS POLICY.**

If you are 15 minutes late to class, you will be marked absent for the day, unless otherwise decided on by the instructor and student. If you will have a consistent problem making it to class on time, you will need to discuss this matter with me as soon as possible so that we can come up with alternatives. Being marked absent for a tardy will become an unexcused absence, weighing against your total number of unexcused absences, if you cannot provide proper documentation. If a quiz occurs, you can only make it up if you have a valid, documented excuse for your tardiness. So be prepared and on time!

One more note about attendance and participation: In this section of the class policies I also like to include what I expect from you in terms of our interactions as students and instructors. This is not a class you can miss and expect to pass. This is not a course that you can come unprepared and expect to pass. Attendance and participation are not only about your own well-being and learning, but also a matter of ethos and being a citizen of the university and class community. It shows mutual respect to the instructor and your colleagues, not to mention to yourself. The policies above outline a basic and practical guide to what these mean to the functioning of the classroom, however, it means much more than simply attending and raising your hand once in a while. It means taking an active part in your learning. I will offer plenty of opportunities for you to participate through reading quizzes, group work, workshops, presentation responses, and class discussions. Please take note: I will be recording participation grades for you during every class session, so if you have a question about your participation at any time, I should be able to give you an accurate assessment of where you are performing well and where you can improve.

#### Office Hours and Instructor Communication

I am here to help you succeed, not fail. Sometimes failure is part of this process, but most of the time I find that students rise to the challenges they face and overcome them in novel ways. I cannot help you all in the same way; you all have individual situations, and as a result, you will most certainly benefit from one-on-one discussion with me about your performance. To that end, I will hold regular office hours for you every week. These hours are not for me; they are for you. If you have any issues, concerns, or questions that need special attention, or if you just feel the need to make sure you are on track and we are both on the same page, please come see me. I strongly encourage you not to wait until there's a problem to come to see me. Often the best way to make sure you're staying on track is to check in with me on a regular basis so that you know your areas of strength and areas of needed improvement and can work to enhance both throughout the semester.

**If you miss a class and want to know "Did I miss anything?", do not ask me to attempt to recreate for you in a conversation or via email what happened in class. That is impossible; what happens in the classroom can simply not be recreated. If you do miss a class, ask a classmate, do the work missed and move on.** And do your best to make sure your absence is excused.

Email is my preferred method of communication. If you email me, I will respond by the next weekday (excluding holidays). Please be courteous and professional in your correspondence (use a subject heading, complete sentences, sign your name at the end, etc.) and in your expectation of a response (in other words, if you email me at 3 a.m., don't expect me to respond before class the next day). This is good practice for the kind of communication you'll be expected to engage in

the working world. Email will be the official way for me to relay something important to you. Please check your email at least once per day.

### Grade Questions

**I will not discuss grades in any way through email – no exceptions.** This is not only a policy of mine, but a university privacy issue and an issue of federal privacy policy (FERPA). I am happy to discuss grades, participation and performance at any time during the semester as long as the discussion is in person during office hours or by appointment. Please remember, however, that it is your job to monitor your grades, know your attendance, be aware of how much you feel you're engaging the class, and make this class your own. **Extra credit in this course is offered very rarely, with the exception of extra credit offered for completing the end-of-semester class evaluation.**

Lastly, I will be inputting scores into Canvas as you receive them for your projects and assignments. There will be a column that claims to give you a grade "total," perhaps in a percentage. This is not your final grade. Final grades are calculated with your assignments as well as attendance and participation scores. These will be included once the semester is over. I am including this part here because your grade should never be a surprise. If you have any concerns we can speak about them in office hours. Keep track on Canvas and with me individually and you should have a perfect idea of your final grade. This will prevent gaps between what you "believe" your final grade "should" be and what it actually "is" once everything has been calculated.

**Please note:** if you have turned in any assignments late or have missed more than the two unexcused absences for the semester, you can be certain you will not receive an "A" for this class regardless of the quality of the work you have turned in. That should give you a good estimation of where you stand as the semester comes to a close. We will talk more about this (hopefully outside of class as well) as the semester goes on.

### Late Assignments

All assignments are due at the beginning of the class period on the due date. **Late assignments are not accepted unless you are using an extension or have an excused class absence and have cleared the late assignment with me first.** You may request (in advance) one two-day extension of the due date on the final draft of a major written assignment. Late assignments are not accepted unless a two-day extension has been requested and approved in advance of the deadline. If you are absent on a day when an assignment is due, you will be allowed to hand in or make-up that work *only* if the absence is officially excused.

### Plagiarism

Part II of Student Rights and Responsibilities states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. See section 6.3.1 online at <http://www.uky.edu/StudentAffairs/Code/Section VI.pdf> In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phrasing intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class, including a previous CIS or WRD 110 course. Please be aware that the minimum penalty for plagiarism is a zero on an assignment; in major instances, it can result in receiving an E in the course.

### Class Conduct

We will have fun and work hard this semester, and there will be a great deal of give and take in our discussions. But we will only have fun if you conduct yourself with respect for yourself and others. In general, I am asking you to attend to the following issues:

- 1) come to class prepared (do all reading and come prepared to discuss it; do all homework) and take pride in the work you do
- 2) offer support and encouragement to your classmates
- 3) listen to others carefully before offering your opinion
- 4) talk to me outside of class if anything that happens during class bothers you

We all know we live in the real world, and I acknowledge that some of you, for family or work reasons, may have a need to keep your a cell phone on and available. Historically, however, cell phones and other technology have also been a tremendous distraction in the classroom, so I ask you to adhere to a few basic guidelines for all of your mobile devices, tablets and/or computers:

- All cell phones must be kept on silent or vibrate while in my classroom. Please explain to your friends and family that **under no circumstances will you be responding to texts during the fifty minutes that you are in my classroom**. If they need to speak with you urgently enough to interrupt my class, they need to call you. And if you do receive a phone call that you absolutely must take, leave the classroom to take it.
- All computers and tablets must be used expressly for class activities, note-taking, etc.

Using your cell phone to take notes is not allowed. In other words, do not use any of your technology to surf the Internet, watch YouTube videos, use Facebook messaging and chat to talk to friends, etc. unless directed to do so.

- **These guidelines are subject to change at any time.** Any violation of these policies by any member of the class will cause me to reevaluate my classroom policy and may result not only in your individual loss of technology privileges, but also in loss of those privileges for the entire class.

Please also remember that, although you may consider them antiquated, a pen and paper are perfectly acceptable technological tools for taking notes in class.

As a general rule give your respect to the instructor, your classmates, and yourself by staying on task. Also, refrain from eating, sleeping, reading irrelevant materials, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without permission. Engaging in such activities will have an adverse effect on your participation grade and, eventually, your final grade. But more than that these guidelines will help you to take ownership of the class.

Students who engage in behavior so disruptive that it is impossible to conduct class may be directed to leave for the remainder of the class period. See the UKY's Code of Student Conduct for further information on prohibited conduct:

<http://www.uky.edu/StudentAffairs/Code/part1.html>

### Canvas

The daily schedule may change during the semester. You will be responsible for being present in class to be informed of these changes. All of the major assignments will have documents that will outline the guidelines for that particular project, which will be posted to Canvas. Please refer to these documents for details about the assignments. If you lose an assignment page or handout, you are expected to get a copy from Canvas or another student rather than from me. In general, all assignments will require a creative title, your name, my name, and the date, but this is particularly important for items posted to Canvas or other online space. You are responsible for keeping back-up (I recommend several) copies of all your work since electronic texts can be lost. You are also responsible for checking to make sure that your assignments are posted to the correct resource, whether it is Canvas or not, on time, in the right location, and in the right format.

### Writing Center/Media Depot/Campus Technology Resources

The Writing Center is located in W. T. Young Library in the Hub, room B 108B (phone: 859-257-1368). You can walk in or make an appointment online (<http://web.as.uky.edu/oxford>). The staff can assist you at any stage of the writing process and can help you learn to identify issues with all aspects of your writing as well as work with you on visual design. Again, I encourage you to seek out their help well in advance to stay on top of possible issues in your work rather than waiting until an issue arises.

Since we will be working with video this semester, I also suggest that you plan a visit to the Media Depot, also in the Hub. They have equipment such as green screens, professional

recording equipment and software, cameras, and media experts to help students with presentations and projects. Read more online at [www.uky.edu/ukit/mediadepot](http://www.uky.edu/ukit/mediadepot).

For a brief overview of all of the technology resources that are at your fingertips while a UK student, please visit [www.uky.edu/ukit/techtips](http://www.uky.edu/ukit/techtips).

### Students with Special Needs

Your success in this class is very important. If you are registered with the Disability Resource Center (DRC) and require special accommodations to complete the work for this course, please talk to me about the accommodations that you need. We can work together to adapt assignments to meet your needs and the requirements of the course. Please be aware that I will need to see a copy of your letter from the DRC before I offer accommodations; they cannot be granted retroactively. Please contact the DRC at 859-257-2754 if you have questions about your eligibility for special accommodations.

### Basic Needs Security

Any student who faces challenges securing their food and/or housing and believes this may affect their performance in this course is strongly encouraged to contact the Dean of Students for support. Furthermore, please notify the professor of this course, if you feel comfortable in doing so. This will enable her to provide any resources she may possess as well.

### Course Content Note

At times this semester, we will be discussing fictional and historical events that may be disturbing, even traumatizing, to some students. If you suspect that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our classwork.

If you ever feel the need to step outside during a class discussion, you may always also do so without penalty. You will, however, be responsible for any material you miss. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually to discuss the situation.

### **Assignments and Major Projects**

Close Reading Essay (15%): 2 pages (approximately 500 words) For this first assignment, you will choose a paragraph from one of the novels, novellas or short stories we read in class, but not a paragraph that we have discussed in detail in class. You will use the process of close reading that we will learn and practice in class to complete this assignment.

Literary Analysis Essay (15%): 4 pages (approximately 1000 words) You will choose from the texts we have read in class and write an analysis of that text. You will be expected to use relevant formal literary terms, to show an awareness of a possible range of interpretations, and to put forth an argument about that text using specific literary examples. Your analysis may take into



consideration the historical and cultural context of the text under discussion and/or the ethical issues raised by the text. You will also be expected to produce a draft of your essay for an in-class workshop so that you can receive feedback before submitting the final essay.

Digital Project: The Hidden Story of a Difficult Woman (25%): For your final major assignment in this class, you will work in groups of 4 or 5 to tell the story of a “difficult woman” character in one of the texts whose characterization you feel still needs explanation or enlightenment or is somehow unfulfilled. Your charge in this project is to “fill in the gaps” of this person’s story. What can your group tell us about the character that didn’t make it onto the page? What information might make them more compelling? More important? More dangerous? More understandable? This assignment, then of course, will take considerable creativity, and you’ll use a Wix website as a vehicle to house their story. Ideas for how to flesh out their story can include, but are not limited to: diary entries or poetry written by the character; scene analysis from the character’s perspective; video interviews with the character; a podcast; the character’s commentary on historical and cultural events that relate to the novel and/or the time period in which it is set or written; maps drawn by the character or drawings of important moments in the text with new insights; and more. You will be required to have at least 3 sources for this project that relate specifically to the text and its cultural moment. This project should be a robust, interactive, multimodal website by the time it is complete; we will be taking a look at these in class on the last day of the semester. You will be given both an individual grade (15%) and a group grade (10%) for this project.

Discussion Board Responses (15%): (approximately 2000 words over the course of the semester) Each week, I will craft a question for discussion, and each week, you will be expected to write a 150-word response to that question. There will be weeks that we may skip this because of due dates for other assignments and/or holidays. The purpose of these responses is to give you the opportunity not just to read the material, but to think carefully about it, to come into the classroom with something to say about each text, and to give you more opportunity to practice crafting argument. Your responses should be thoughtful and original and should use textual evidence to support your claims.

Group Discussion Leader (10%): At the beginning of the semester, I will give you the opportunity to sign up for one class period to help kick off class discussion. You’ll participate as discussion leader with a small group. You will be asked to make a few observations about the text, to bring in a little outside research about the text, and to pose a few questions for the class; this will involve an approximately 5-minute presentation to the class at the beginning of discussion and continued participation throughout the class period to assist in guiding discussion of the day’s material.

Participation (20%) Lively exchange on the texts depends on all the students in the class; therefore, relevant discussion of texts and related topics is required on a daily basis in this course. All assigned materials must be read by the time they are due, and you must come prepared to comment and question during class discussion. I do keep track of in-class participation—both class-wide and small group work.

Participation in class discussion means students are expected to:

- come to class having completed assigned readings and discuss them when appropriate;
- demonstrate an active interest in the topic being discussed by both verbal and nonverbal behaviors;
- take part in class discussion instead of engaging in irrelevant side conversations;
- demonstrate an active commitment to share thoughts and reactions with other students;
- assume responsibility for involving other students in all subjects discussed (listening, asking questions, and allowing space for others to contribute);
- respect the instructor and colleagues and their contributions with polite and tolerant behavior

**In order to earn an A in participation, your performance on the above criteria must be exceptional.**

In addition to meaningful class discussion, the participation grade is also based on completing in-class work (both individual and group) throughout the semester. Also, students are required to check Canvas for announcements, assignments, and other posts as part of the participation grade. Attendance does not necessarily earn any participation points for the day.

Format: All assignments must adhere to MLA guidelines. Assignments must be typed in 12-point, Times New Roman font, double-spaced, and have one-inch margins. Source citation must also meet MLA standards.

**Grading:**

A = 90-100

B = 80-90

C = 70-80

D = 60-70

E = below 60

## Tentative Course Schedule

*Note: This schedule will change as necessary for the needs of our class.*

Come to class prepared (having read, annotated, and considered) the texts listed for the day.

Week	Monday	Wednesday	Friday
<b>Week 1</b>		<p><b>Aug. 22: Course Intro;</b> syllabus overview</p> <p><b>HW:</b> read syllabus.</p>	<p><b>Aug. 24:</b> syllabus overview contd.</p> <p><b>HW:</b> Read “Difficult Women,” pgs. 35-43 in <i>Difficult Women Complete Discussion Board (DB) post #1 by Monday at midnight.</i> Set up Twitter account.</p>
<b>Week 2</b>	<p><b>Aug. 27:</b> Author introduction; “Difficult Women.”</p> <p><b>HW:</b> <i>Quicksand</i>, Introduction and Chs. 1-3. <i>DB post #1 due.</i></p>	<p><b>Aug. 29:</b> Author introduction; <i>Quicksand</i>, Intro and Chs. 1-3.</p> <p><b>HW:</b> <i>Quicksand</i>, Chs. 4-10.</p>	<p><b>Aug. 31:</b> <i>Quicksand</i>, Chs. 4-10.</p> <p><b>HW:</b> <i>Quicksand</i>, 11-18 Complete DB post #2</p>
<b>Week 3</b>	<p><b>Sept. 3: NO CLASS – LABOR DAY</b></p> <p><i>DB post #2 due.</i></p>	<p><b>Sept. 5:</b> Close Reading Introduction, <i>Quicksand</i>, Chs. 11-18</p> <p><b>HW:</b> <i>Quicksand</i>, Chs. 19-25 (end of book)</p>	<p><b>Sept. 7:</b> <i>Quicksand</i>, Chs. 19-25 (end of book)</p> <p><b>Assign Close Reading Essay</b></p> <p><b>HW:</b> review <i>Quicksand</i> for final discussion; complete DB post #3</p>
<b>Week 4</b>	<p><b>Sept. 10: Quicksand final discussion</b></p> <p><i>DB post #3 due.</i></p> <p><b>HW:</b> “Water, All Its Weight” and “The Mark of Cain,” pgs. 23-34 in <i>Difficult Women</i>, and “The Future Looks Good” (link on Canvas)</p>	<p><b>Sept. 12:</b> “Water, All Its Weight,” “The Mark of Cain” and “The Future Looks Good”</p> <p><b>HW:</b> <i>Their Eyes Were Watching God</i>, Foreword and Chs. 1-3</p>	<p><b>Sept. 14:</b> Author introduction; <i>Their Eyes Were Watching God</i>, Foreword and Chs. 1-3; discuss close reading essay (<i>draft due for workshop next Friday</i>)</p> <p><b>HW:</b> <i>Their Eyes Were Watching God</i>, Chs. 4-6</p>

<b>Week 5</b>	<p><b>Sept. 17:</b> <i>Their Eyes Were Watching God</i> Chs. 4-6; more close reading practice</p> <p><b>HW:</b> <i>Their Eyes Were Watching God</i> Chs. 7-10</p>	<p><b>Sept. 19:</b> <i>Their Eyes Were Watching God</i> Chs. 7-10</p> <p><b>HW:</b> prep a draft for workshop</p>	<p><b>Sept. 21: Close Reading Essay first draft due for in-class writing workshop</b></p> <p><b>HW:</b> <i>Their Eyes Were Watching God</i> Chs. 11-14; work on essay</p>
<b>Week 6</b>	<p><b>Sept. 24:</b> <i>Their Eyes Were Watching God</i> Chs. 11-14</p> <p><b>HW:</b> <i>Their Eyes Were Watching God</i> Chs. 15-18</p>	<p><b>Sept. 26:</b> <i>Their Eyes Were Watching God</i> Chs. 15-18</p> <p><b>HW:</b> <i>Their Eyes Were Watching God</i>, Chs. 19-20 and Afterword (end of book); finish essay</p>	<p><b>Sept. 28:</b> <i>Their Eyes Were Watching God</i>, Chs. 19-20 and Afterword (end of book)</p> <p><b>Close Reading Essay due by the beginning of class</b></p> <p><b>HW:</b> “And It Can Never Be Too Dark and Too Bright” (link on Canvas); “FLORIDA” and “La Negra Blanca,” pgs. 45-75 in <i>Difficult Women</i></p>
<b>Week 7</b>	<p><b>Oct. 1:</b> “And It Can Never Be Too Dark and Too Bright”; “FLORIDA”; and “La Negra Blanca” Discussion of Literary Analysis Essay</p> <p><b>HW:</b> <i>Sula</i>, Foreword through 1920</p>	<p><b>Oct. 3:</b> Author introduction; <i>Sula</i>, Foreword through 1920</p> <p><b>HW:</b> <i>Sula</i>, 1921 through 1922</p>	<p><b>Oct. 5:</b> <i>Sula</i>, 1921 through 1922</p> <p><b>Assign Literary Analysis Essay</b></p> <p><b>HW:</b> <i>Sula</i>, 1923 through 1927 (end Part One)</p>
<b>Week 8</b>	<p><b>Oct. 8:</b> <i>Sula</i>, 1923 through 1927 (end Part One)</p> <p><b>HW:</b> <i>Sula</i>, 1937-1939</p>	<p><b>Oct. 10:</b> <i>Sula</i>, 1937-1939</p> <p><b>HW:</b> <i>Sula</i>, 1940 through 1965 (end of book)</p>	<p><b>Oct. 12:</b> <i>Sula</i>, 1940 through 1965 (end of book); discuss literary analysis essay</p> <p>HW: prepare for final <i>Sula</i> discussion; work on essay draft</p>
<b>Week 9</b>	<p><b>Oct. 15:</b> final <i>Sula</i> discussion</p> <p><b>MIDTERM</b></p> <p><b>HW:</b> “Open Marriage,” “Bone Density,” “I Am a</p>	<p><b>Oct. 17:</b> “Open Marriage,” “Bone Density,” “I Am a Knife” from <i>Difficult Women</i> and “A Husband Should Be Eaten and Not Heard” (link on Canvas)</p>	<p><b>Oct. 19:</b></p> <p><b>Literary Analysis Essay first draft due for in-class writing workshop</b></p> <p>HW: <i>The House on Mango Street</i>, Introduction through</p>

	Knife” from <i>Difficult Women</i> and “A Husband Should Be Eaten and Not Heard” (link on Canvas)	<b>HW:</b> prep essay for in-class workshop tomorrow	“My Name”
<b>Week 10</b>	<b>Oct. 22:</b> Author introduction; <i>The House on Mango Street</i> , Introduction through “My Name”  <b>HW:</b> <i>The House on Mango Street</i> , “Cathy Queen of Cats” through “Alicia Who Sees Mice”	<b>Oct. 24:</b> <i>The House on Mango Street</i> , “Cathy Queen of Cats” through “Alicia Who Sees Mice”  <b>HW:</b> <i>The House on Mango Street</i> , “Darius and the Clouds” through “Papa Who Wakes Up Tired in the Dark”	<b>Oct. 26:</b> <i>The House on Mango Street</i> , “Darius and the Clouds” through “Papa Who Wakes Up Tired in the Dark”; final questions on literary analysis essay  <b>HW:</b> <i>The House on Mango Street</i> , “Born Bad” through “Rafaela Who Drinks Coconut and Papaya Juice on Tuesdays”
<b>Week 11</b>	<b>Oct. 29:</b> <i>The House on Mango Street</i> , “Born Bad” through “Rafaela Who Drinks Coconut and Papaya Juice on Tuesdays” <b>Literary Analysis Essay due by the beginning of class</b>  <b>HW:</b> <i>The House on Mango Street</i> , “Sally” through “Mango Says Goodbye Sometimes”	<b>Oct. 31:</b> <i>The House on Mango Street</i> , “Sally” through “Mango Says Goodbye Sometimes”  <b>HW:</b> prep for final discussion of <i>The House on Mango Street</i>	<b>Nov. 2:</b> final <i>The House on Mango Street</i> discussion; <b>Assign Digital Project and Groups</b>  <b>HW:</b> “The Sacrifice of Darkness” pgs. 189-213 in <i>Difficult Women</i> and “The Awakening” (PDF on Canvas)
<b>Week 12</b>	<b>Nov. 5:</b> “The Sacrifice of Darkness” pgs. 189-213 in <i>Difficult Women</i> and “The Awakening”  <b>HW:</b> Begin to craft questions for Roxane Gay Skype session next week; <i>Gardens in the Dunes</i> Part One (to pg. 64)	<b>Nov. 7:</b> Author introduction; <i>Gardens in the Dunes</i> Part One (to pg. 64)  <b>HW:</b> <i>Gardens in the Dunes</i> Part Two (to pg. 114)	<b>Nov. 9:</b> <i>Gardens in the Dunes</i> Part Two (to pg. 114)  <b>HW:</b> finish drafting questions for Dr. Gay; <i>Gardens in the Dunes</i> Part Three (to pg. 149)
<b>Week 13</b>	<b>Nov. 12:</b> brief workshop for questions; <i>Gardens in the Dunes</i> Part Three (to pg. 149)	<b>Nov. 14: SPECIAL CLASS DAY</b>  <b>PLEASE NOTE: WE WILL BE MEETING AT</b>	<b>Nov. 16:</b> <i>Gardens in the Dunes</i> Part Four (to pg. 197)  <b>HW:</b> <i>Gardens in the Dunes</i>

	<b>HW (for Friday):</b> <i>Gardens in the Dunes</i> Part Four (to pg. 197)	<b>3 P.M. INSTEAD OF 11 FOR A GUEST SPEAKER. Room TBD</b>	Part Five (to pg. 220)
<b>Week 14</b>	<b>Nov. 19:</b> <i>Gardens in the Dunes</i> Part Five (to pg. 220)  <b>HW:</b> <i>Gardens in the Dunes</i> Parts Six and Seven (to pg. 330)	<b>Nov. 21:</b> <b>THANKSGIVING HOLIDAY</b>	<b>Nov. 23:</b> <b>THANKSGIVING HOLIDAY</b>
<b>Week 15</b>	<b>Nov. 26:</b> <i>Gardens in the Dunes</i> Parts Six and Seven (to pg. 330)  <b>HW:</b> <i>Gardens in the Dunes</i> Part Eight (to pg. 378)	<b>Nov. 28:</b> <i>Gardens in the Dunes</i> Part Eight (to pg. 378)  HW: <i>Gardens in the Dunes</i> Part Nine (to pg. 427)	<b>Nov. 30:</b> <i>Gardens in the Dunes</i> Part Ten (to pg. 477)  HW: prep for final <i>Gardens in the Dunes</i> discussion
<b>Week 16</b>	<b>Dec. 3:</b> final <i>Gardens in the Dunes</i> discussion  <b>HW:</b> “Elementary,” “A Woman of Color Walks Down a Path,” “Elementary” (links on Canvas)	<b>Dec. 5:</b> “Elementary,” “A Woman of Color Walks Down a Path,” “Elementary” (links on Canvas)  <b>HW:</b> Finish digital projects	<b>Dec. 7: LAST DAY OF CLASSES</b>  <b>Digital Project due by the beginning of class</b>
<b>Week 17</b>	<b>Dec. 10: EXAM WEEK</b>	<b>Dec. 12: EXAM WEEK</b>	<b>Dec. 14: EXAM WEEK</b>