

LIT 4188 World English Language Literatures, Section 194D, Class 17650), Fall 2019

The World in the Home: Gender, Intimacies and Domesticity in a Globalized Context

*If home is found on both sides of the globe,
home is of course here—and always a missed land.*

“Land” by Agha Shahid Ali

Instructor Name: [Amrita Bandopadhyay](#)

Course meeting times & locations: [MWF | Period 3 \(9:35 AM - 10:25 AM\) | TUR 2350](#)

Office Location and Hours: [TUR 4356, Monday and Wednesday, 10:30 to 11:30 am](#)

Course website: Canvas

Instructor Email: a.bandopadhyay@ufl.edu

Course Description: Archetypal notions of home evoke images of love, intimacy and comfort but the realities of home reveal it to be a fraught unit where personal relationships are negotiated within larger socio-political forces. This course focuses on 20th century literature representing countries like Bangladesh, Nigeria, Iran, Sri Lanka and Trinidad and Tobago among others that shows how the domestic space serves as a microcosm of socio-political and economic turmoil, including colonialism, war and poverty, and its impact on human lives. These larger forces reveal the complex intersection of gender, class and race as they play out in the home. This is especially significant in a globalized world where mobility enables individuals to wear multiple badges of identity. How does literature contribute to our understanding of intimate negotiations in the face of structural inequalities? What role does the aesthetic value of literature play in connecting home and global politics?

This course will attempt to see how the “private” sphere of the home engages with politics, society and community. It will further examine how individual human experiences are shaped by larger forces of history, culture and economy that often lie beyond their control. The course will include texts by authors like Shani Mootoo, Mei Ng, Marjane Satrapi, Jhumpa Lahiri and Chimamanda Ngozi Adichie among others, which will primarily help us examine the domestic, aesthetic and political. These texts would also enable students to examine issues of diaspora, gender, class and global cultures. Assignments will include panel presentations, a close reading, an archival project, a creative project and a final paper.

Required Texts: Some articles and essays will be provided on Course Reserves. *The following list of books will need to be obtained by students.*

Note: Students may use any editions or versions of the text. Consider getting used books or e-texts. Note the differences in page numbers when you use different editions

Unaccustomed Earth by Jhumpa Lahiri, ISBN: 978-0-676-97934-3

Eating Chinese Food Naked by Mei Ng, ISBN: 0-671-01145-6

Cereus Blooms at Night by Shani Mootoo, ISBN: 978-0802144621

Funny Boy by Shyam Selvadurai, ISBN: 978-0062392985

Purple Hibiscus by Chimamanda Ngozi Adichie, ISBN: 978-1616202415

Papi by Rita Indiana, ISBN: 978-0226244891

Brick Lane by Monica Ali, ISBN: 978-0743243315

Persepolis: The Story of a Childhood by Marjane Satrapi, ISBN: 978-0375714573

Assignments (see below for Grading Rubric):

Assignment	Points
Panel Presentations	150
Close Reading	200
Archival Project	150
Critical Paper	250
Creative Project and presentation	100
Class Participation (In-Class Work/ Peer Review/Workshops)	150
Total	1000

Assignment Descriptions: *Check Canvas for further details*

Panel Presentations (1 page, 150 points, see “About Panels” below for instructions and panel questions)

Each of you will participate in one class panel. This requires preparing a *one-page, double-spaced* statement in response to your topic (see below “About Panels”).

Close Reading (2-3 pages, double-spaced, 200 points)

You will develop a thesis on one of the shorter texts (short stories, non-fiction) discussed in class and write a 2-3 pages long close reading paper on it. You are required to develop a focused, analytical argument about the text by drawing evidence only from the text. You are not required to use any secondary material from this assignment.

Archival project (1-2 pages, double spaced, 150 points)

You will write a brief description of an archival document and analyze how it represents different aspects of culture and identity in its homely or domestic forms. You could reflect on how the object represents any one or two of the following: labor, food, gender, ethnicity, race, religion. You may choose any one of the following objects from any of the digital/physical archives discussed in class: rare books, photographs, postcards, advertisements, pamphlets etc. Include a photographic representation of the archival object.

Critical Paper (6-7 pages not including Works Cited page, double-spaced, 250 points)

You will use primary texts as well as critical essays and/or archival material to defend a well-developed coherent thesis on the primary texts. If you write on short stories, choose **two or three** of them, depending on the length, as primary sources. If you write on a novel, choose one. Keep critical sources to

a **minimum of 3** and **maximum of 4**. You are required to develop an argumentative essay by drawing evidence from both primary and secondary sources. Be sure to follow the MLA format for citation and bibliography.

Creative Project and Presentation (100 points)

For the creative project, you will write *any one* of the following and present it before the class for about 5 minutes:

Write an alternative ending to a text if you did not enjoy the way it ended or if you felt it should have ended differently. Choose a portion towards the end from where you want to start rewriting the text.

OR

Write an epilogue or “after-the-end” to a text. You could imagine what could unfold for the characters after the novel or story ends.

Participation (150 points: 75 at midterm + 75 at end term)

Participation should be consistently demonstrated by participating in discussions, workshops, presentations, class activities. Students also are expected to read the assigned readings before class. You should come to class each day with one written comment/observation or question on an index card to raise during class discussion and hand in at the end of class for credit. Alternatively, the question/comment could also be typed (and printed) on a paper and submitted in class. On days of panel presentations, address your questions or comments to the panel.

Note that the question and observation should be analytical and not merely factual; your question or observation should prompt discussion. Also be certain to bring your texts to class every day—either electronic copies, print-outs, or books – and paper and pen or pencil or electronic versions of the same with which to write.

Note: Have a pack of index cards for the class.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance is mandatory and will be taken daily. You may miss up to **three** 50 minute class periods without penalty. On the fourth absence, you will receive a lowered course grade. **If you miss two full weeks of class (six 50 minute unexcused absences), you will automatically fail the course.** Absences will be excused only in accordance with UF policy. Acceptable reasons include illness (documentation required), religious holidays, military obligation, and those absences covered by UF’s twelve-day rule.
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

3. *Tardiness:* Arriving **late** to class **three** times will count as one absence.
4. *Classroom behavior:* Students come from diverse socio-cultural, economic, religious, and ethnic backgrounds. Some of the texts we will discuss and write about deal with controversial topics and

opinions. Diverse student backgrounds combined with thought-provoking texts require that you demonstrate respect for ideas that may differ from your own. Harassment of any kind will not be tolerated. For more about The University of Florida policies regarding harassment, see the University of Florida Student Conduct Code: <https://www.dso.ufl.edu/sccr>. Students who fail to abide by the above policies of classroom behavior and netiquette may be asked to leave the class and be marked absent for the day.

5. *Netiquette*: You need to bring the texts to class as and when they are discussed. You are allowed to use laptops and tablets only to access the texts and readings. However, phones must be put away during class and kept on “silent” mode. Reading newspapers or other materials not related to class and surfing the web/playing games, etc. is prohibited, as is texting during class.
6. *UF’s policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
7. *Paper Format & Submission*: All final papers are due on Canvas by the assigned date and time. Papers should be formatted as double spaced with one inch margin on all sides, 12 point font, Times New Roman.
8. *Late Papers/Assignments*: Late submissions of papers and assignments will have 10% deducted from the earned grade for each day that they are late. Assignments a week late receive an “E.”
9. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
10. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>

Definition of plagiarism from the current UF Student Honor Code:
A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

11. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester.
12. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
15. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Class Schedule, Fall 2019

The schedule is subject to change. Always check Canvas for announcements to that effect.

Week	Day/Date	Reading/Viewing for class	Due
1	W Aug 21	Introduction and Panel presentation sign up	
		<i>At Home in the World</i>	
	F Aug 23	“The Light I Found” http://picoiyerjourneys.com/index.php/2005/06/the-light-i-found/	
2	M Aug 26	Jhumpa Lahiri’s <i>Unaccustomed Earth</i> “Hema and Kaushik” “Nobody’s Business” https://www.saada.org/	
	W Aug 28	<i>Unaccustomed Earth</i> “A Choice of Accommodations” and “A Temporary Matter” (<i>Course Reserves</i>)	
	F Aug 30	<i>Unaccustomed Earth</i> (Panel 1) “Unaccustomed Earth” “Hell-Heaven” “Only Goodness”	Due on Canvas
3	M Sept 2	Holiday	
		<i>Family, Food and Fellowship</i>	
	W Sept 4	<i>Eating Chinese Food Naked</i> by Mei Ng (Ch. 1 to 6) http://www.chineserestaurants.tv/	
	F Sept 6	<i>Eating Chinese Food Naked</i> (Panel 2) (Ch. 7 to 13)	Due on Canvas
4	M Sept 9	<i>Eating Chinese Food Naked</i> (Ch. 14 to 19)	
	W Sept 11	<i>Eating Chinese Food Naked</i> (Ch. 20 to 25)	Close Reading due
	F Sept 13	https://www.eater.com/2018/10/18/17995770/palestinian-syrian-food-oakland-video , https://lithub.com/you-cant-discuss-palestinian-food-without-talking-about-the-occupation/ , https://www.pri.org/stories/2019-03-20/these-vegans-palestinian-territories-food-form-protest (Panel 3)	Due on Canvas
		<i>Queer Homes, Stranger Sentiments</i>	
5	M Sept 16	Selection from Ann Cvetkovich’s <i>Archive of Feelings</i> (Pg. 140-155)(<i>Course Reserves</i>)	

		“A shared queerness’: Colonialism, Transnationalism, and Sexuality in Shani Mootoo's <i>Cereus Blooms at Night</i> ” (<i>Course Reserves</i>)	
	W Sept 18	<i>Cereus Blooms at Night</i> by Shani Mootoo (Pg. 5 to 67)	
	F Sept 20	<i>Cereus Blooms at Night</i> (Panel 4) (Pg. 68 to 134)	Due on Canvas
6	M Sept 23	<i>Cereus Blooms at Night</i> (Pg. 135 to 200) https://www.dloc.com/	
	W Sept 25	<i>Cereus Blooms at Night</i> (Pg. 201 to 249) https://www.flickr.com/photos/caribbeanphotoarchive/collections	
	F Sept 27	Shyam Selvadurai’s <i>Funny Boy</i> “Pigs Can’t Fly” “At Home in the Nation? Negotiating Identity in Shyam Selvadurai’s <i>Funny Boy</i> ” (<i>Course Reserves</i>)	
7	M Sept 30	<i>Funny Boy</i> “Radha Auntie” and “See No Evil, Hear No Evil”	
	W Oct 2	<i>Funny Boy</i> (Panel 5) “Small Choices” and “The Best School of All”	Due on Canvas
	F Oct 4	Homecoming	
8	M Oct 7	<i>Funny Boy</i> “Riot Journal: An Epilogue”	
	W Oct 9	Visiting the Special Collections	
		<i>Home, Childhood and Politics</i>	
	F Oct 11	Uwem Akpan’s “An Ex-Mas Feast” (https://www.uwemakpan.com/read_an_ex-mas_feast.htm) and “My Parents’ Bedroom” (<i>Course Reserves</i>)	
9	M Oct 14	Chimamanda Ngozi Adichie’s <i>Purple Hibiscus</i> (Pg. 3-70) “Frailties of the Flesh: Observing the body in Chimamanda Ngozi Adichie's <i>Purple Hibiscus</i> ” (<i>Course Reserves</i>)	
	W Oct 16	<i>Purple Hibiscus</i> (Pg. 71-161)	
	F Oct 18	<i>Purple Hibiscus</i> (Pg. 162-239) (Panel 6)	Due on Canvas
10	M Oct 21	<i>Purple Hibiscus</i> (Pg. 240-307)	
	W Oct 23	Rita Indiana’s <i>Papi</i> (pg. 1-71, ch.1-6)	
	F Oct 25	<i>Papi</i> (pg. 72-145, ch.7-12) (Panel 7)	Due on Canvas
		<i>Home, Nation and Muslim Identities</i>	

11	M Oct 28	Monica Ali's <i>Brick Lane</i> (pg. 1-83, ch.1-4) "Cultural dislocation in Monica Ali's <i>Brick Lane</i> : Freedom or anomie?" (<i>Course Reserves</i>)	Archive project due
	W Oct 30	<i>Brick Lane</i> (pg. 84-169, ch.5-9)	
	F Nov 1	Library research day	
12	M Nov 4	<i>Brick Lane</i> (pg. 170-267, ch.10-14)	
	W Nov 6	<i>Brick Lane</i> (pg. 268-343, ch.15-17)	
	F Nov 8	<i>Brick Lane</i> (pg. 344-415, ch.18-21) (Panel 8)	Due on Canvas
13	M Nov 11	Holiday	
	W Nov 13	Selections from Scott McCloud's <i>Understanding Comics</i> (<i>Course Reserves</i>) and "Introduction" to <i>Persepolis</i>	
	F Nov 15	"Estranging the Familiar: East and West in Marjane Satrapi's <i>Persepolis</i> " (<i>Course Reserves</i>), https://www.npr.org/2019/01/31/690363402/how-the-cia-overthrew-irans-democracy-in-four-days	
14	M Nov 18	<i>Persepolis</i> "The Veil" to "The Sheep" (Panel 9)	Due on Canvas
	W Nov 20	<i>Persepolis</i> "The Trip" to "The Dowry"	
	F Nov 22	Agha Shahid Ali's "Land" https://www.poetryfoundation.org/poetrymagazine/poems/41227/land and We the Water born by Mohamad Junaid http://www.wandemag.com/we-the-water-born-political-history-in-thirty-scenes/?fbclid=IwAR1s4TT-wgR2K66OWDkfGyssjJ0g6oNXFCJB9wGNOgXKYisF7YuDhKXNWdw	
15	M Nov 25	"Using Crime Fiction to Present Fully Formed Muslim Characters" https://lithub.com/using-crime-fiction-to-present-fully-formed-muslim-characters/	Critical paper due
	W Nov 27	Thanksgiving	
	F Nov 29	Thanksgiving	
16	M Dec 2	Mini presentation on the Creative Project "Gros Islet" by Elizabeth-Walcott Hackshaw (<i>Course Reserves</i>)	Creative project due on Canvas

	W Dec 4	Mini Presentation on the Creative Project	
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ABOUT PANELS

Each of you will participate in one class panel. This requires preparing a *one-page, double-spaced* statement in response to your topic. While the page limit inhibits full development of your ideas, you will have the opportunity to clarify your opinion during panel discussion. Follow this procedure so your panel runs smoothly: (1) I'll send your panel an e-mail reminder. (2) *Panelists distribute their statements to one another and to me by "Replying All" to the email by 2:00 pm on the day before the panel*, using "doc," or "docx," format. (3) Do not get together before class, but be prepared to comment on each other's statements. (4) In class, the panel will begin with each of you reading your statement. (5) Next, panelists will ask each other at least **two** questions and amplify their own views. Include these questions on your panel statements. (6) Finally, the rest of the class will pose questions and comments.

Submit the presentation on Canvas at the end of the class.

Panel questions

Panel 1—*Unaccustomed Earth*: In the assigned stories for the class, how does a sense of belonging or the lack of it affect relationships? Does it reveal implicit biases in the characters or redeem them or both?

Panel 2—*Eating Chinese Food Naked*: How does cooking and consuming food enable Ruby Lee to negotiate with her family and selfhood?

Panel 3—*Palestinian Food*: What role does food play in the lives of the Palestinian diaspora? How does it help them preserve a sense of home and heritage?

Panel 4—*Cereus Blooms at Night*: Is home essentially a space of violence in the novel? How? What alternatives redeem the harsh realities of home, and how?

Panel 5—*Funny Boy*: How does political violence reshape Arjie's home, family and gender identity?

Panel 6—*Purple Hibiscus*: How does violence affect the children, Kambili and Jaja, and their understanding of family and home?

Panel 7—*Papi*: How does economic violence impact the father-daughter dynamic? How does it affect the notion of home?

Panel 8—*Brick Lane*: How does Nazneen evolve as an individual while she tries to accommodate her life in Brick Lane?

Panel 9—*Persepolis*: How does religious and political violence affect Marji's childhood?

Grading Scale and Rubric

Grading Scale

A	4.0	93-100	930- 1000	C	2.0	73-76.9	730-769
A-	3.67	90-92.9	900-929	C-	1.67	70-72.9	700-729
B+	3.33	87-89.9	870-899	D+	1.33	67-69.9	670-699
B	3.0	83-86.9	830-869	D	1.0	63-66.9	630-669
B-	2.67	80-82.9	800-829	D-	0.67	60-62.9	600-629
C+	2.33	77-79.9	770-799	E	0.00	0-59.9	0-599

Grading Rubric

Each assignment has its own requirements, but for each paper I will evaluate:

1. Content, including argument, development, and support
2. Organization, including paragraph structure, overall flow of ideas, transitions
3. Mechanics, including grammar, spelling, and style.

A PAPER

An A-paper has a strong thesis and makes a coherent and original argument. It follows the assignment, is well organized, communicates ideas clearly, and there are (almost) no mechanics mistakes. It meets and/or exceeds the assignment requirements.

B PAPER

A B-paper does the same things as an A-paper, but is somewhat lacking in one area: perhaps organization is lacking (either on the paragraph level or in the essay as a whole), the writer provided insufficient evidence or analysis of the evidence, or there are myriad mechanics mistakes.

C PAPER

The C-paper follows the assignment, but is lacking in two of the areas mentioned above (content, organization and mechanics). Usually, a C-paper also needs to try and move beyond a superficial engagement with the text.

D PAPER

The D-paper either does not follow the assignment, is lacking in all three areas, or both.