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| <p>Prof. S.A. Smith</p> <p>Zoom Office Hours: Mondays 2-4 p.m., by individual appointment.</p> | <div data-bbox="675 254 902 564" data-label="Image"> </div> <p>AML 431I: Major Authors:</p> <p>Ursula K. Le Guin</p> <p>10226</p> <p>Section 8SSI</p> <p>Online (100%)</p> <p>MWF Period 3 (9:35 AM - 10:25 AM)</p> | |
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ssmith@ufl.edu and www.stephanieasmith.net

Hailed as a 'living legend' during her lifetime, Ursula Kroeber Le Guin passed away at the age of 88 in January 2018. Now recognized as one of the greatest authors of the late-twentieth century, Le Guin created new and alien worlds that yet always speak to deeply important issues in our own lives, and to what it means to be human. By turns witty and wild, mischievous, and always dangerous, Le Guin's consummate ability to both entertain and make the reader think is a rare and radiant combination that this class will explore by examining her multi-faceted career as a novelist, poet, critic, essayist, and children's book author.

Required Readings: First, a word about these texts: given that most students now use e-media almost exclusively, I've given up trying to get us all "on the same page" even if I still think this is the most effective way of reading together in a classroom. So you can find most of these texts easily at online outlets (I prefer Powell's Books in Portland, Oregon, but I leave that up to you), or I will supply a PDF or link if available.

Le Guin, Ursula K., *The Real and the Unreal: Selected Short Stories*

_____ *From Elfland to Poughkeepsie* (1973)

Selected Texts from The *EarthSea* Cycle: *A Wizard of Earthsea* (1968)

The Tombs of Atuan (1970)

Tehanu (1990)

_____ *The Left Hand of Darkness* (1969)

_____ *The Lathe of Heaven* (1971)

_____ *The Dispossessed* (1974)

_____ *Five Ways to Forgiveness* (1994)

Online Resources:

Ursula K. Le Guin's homepage: <https://www.ursulakleguin.com/home>

How The Left Hand of Darkness Changed Everything

Requirements: We'll be doing short reading responses, once a week personal reading journal entries, and one major writing exercise. Final grades will be assigned according to the following numerical breakdown: class participation 40% (this includes any and all classwork, both oral and written); personal reading journal 20%, and a major writing exercise: 40%.

a. Attendance: The participation portion of your grade for this class will be calculated based on your attendance and your participation in class activities, such as discussion and in class writing exercises.

b. Preparation. You will agree to have prepared whatever the day's assignment is. Just showing up does not constitute good participation. I mean this. If all you do is show up as a black box on Zoom, that is not enough.

Personal Reading Journal: readers keep personal reading journals for any number of reasons, perhaps to keep track of what they're reading, or to help with memory, or simply to keep a log of the number of books read, including details like title, author, date started/finished, and potentially a rating or summary.

Your job as a reader of Le Guin this semester is to log a **one-page**, personal meditation on what you've read week by week, which must include the following:

1. At least **3 quotes** from the portion of the text you are reading that you found surprising, interesting, aggravating, puzzling and explain why you chose those quotes and what they mean to you in other words **3 quotes** that provoked an emotional response from you, which you explain how and what the quotes evoked for you.
2. What you liked about the reading and what you didn't like.

These reading journals will be compiled across the semester and handed near the end of it, as a completed document of **10 pages**. This excludes the first and last weeks of the semester, the Thanksgiving holiday week, and one grace week of your own choosing. **Due date: Friday, Nov. 21, on Canvas by midnight.**

- **Major Project:** many times across her career, Le Guin would say that narrative isn't simply about conflict alone, but also about the human capacity for change which is significant because she herself changed her attitudes about issues or concepts across her career. Using specific examples of a theme, concept or issue Le Guin handles in *The Left Hand of Darkness*, demonstrate how she returned to that theme, concept or issue and changed her attitude or perspective on that theme, concept or issue in her later novel, *Tehanu* and why **you think** she changed her mind (6-8 pages). For this you may use outside sources, so long as you **cite them properly**. You might, for example use biography. In 1969, when *The Left Hand of Darkness* was published, Le Guin was 40, her children still relatively young (12, 11 and 5) and she was actively teaching. By 1990 when *Tehanu* was published Le Guin was 61, and her children were adults, and she was a grandmother. Surely such life changes will also change your perspective? **6-10 pages, due date: Monday Oct. 20th by midnight on Canvas.**

This course complies with all UF academic policies. For information on those policies and for resources for students, please see [Academic Policies & Resources](#).

Plagiarism: I regret having to remind you that plagiarism is a serious offense. All students are required to abide by the Academic Honesty Guidelines, which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity, **not with AI**. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6CI_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: <http://www.dso.ufl.edu/judicial/academic.php>

Civility: Please turn off cellphones during class time; if you need to leave the Zoom during class, please be sure to and leave with discretion. You will be marked absent if you are gone more than 10 minutes. If you need sleep, please stay in bed and sleep. Please do not be rude, either to me, or to your fellow students. It is the policy of The University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff and visitors to promptly report sex discrimination and sexual harassment. For more about the University of Florida policies regarding harassment, see the University of Florida Student Conduct Code at <http://www.dso.ufl.edu/judicial/conductcode.php> and policies regarding harassment at <http://wwwhr.ufl.edu/eo/sexharassment.html>

Course Delivery: UF Admin. has designated this course as a 100% online.

Final Grade Appeals: If you want to appeal the final grade you receive for this course, you should contact Professor Roger Maoli, Associate Chair of the English Department. You will submit your course materials for evaluation by a committee assembled by Professor Maoli. The committee may decide to raise, lower, or leave unchanged your final grade for the course. Its decision is final.

Grading Scale A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 60-63; E = 0-59

Schedule of Classes



The schedule is a working plan. If it becomes necessary to alter the schedule I will try to give ample warning.

Unit I: *EarthSea* and the Power of (High) Fantasy

Unit II: The Art of The Short Story

Unit III: Science+History+Fiction

| <i>Week 1</i> | <i>Unit I: Earthsea and the Power of (High) Fantasy</i> |
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| F Aug. 22 | Introduction and a poem to start us off (on syllabus) HMW: Read "The Rule of Names" (1964) for next class. PDF copy available on Canvas. |
| <i>Week 2</i> | |
| M. Aug. 25 | "The Rule of Names" and introduction to the world of <i>Earthsea</i> . HMW: read "From Poughkeepsie to Elfland" (1973) and write 1 st Journal Entry on it. |
| W. Aug. 27 | Discuss Le Guin's ideas about High Fantasy HMW: read <i>The Wizard of Earthsea</i> and write Journal Entry #2 |
| F. Aug. 29 | Discuss <i>Wizard</i> . HMW: read <i>The Tombs of Atuan</i> (1971) and write Journal Entry #3 |
| <i>Week 3</i> | |
| M. Sept. 1 | Labor Day: OFF |
| W. Sept. 3 | <i>Tombs</i> |
| F. Sept. 5 | <i>Tombs</i> HMW: read <i>Tehanu</i> and write Journal Entry #4 |
| <i>Week 4</i> | |
| M. Sept. 8 | <i>Tehanu</i> . |
| W. Sept. 10 | <i>Tehanu</i> |
| F. Sept. 12 | Asynchronous Day: Read "She Unnames Them," and "The Ones Who Walk Away from Omelas" and write Journal Entry #5 on the second of these two stories. |
| <i>Week 5:</i> | <i>Unit II: The Art of Fiction</i> |
| M. Sept. 15 | "She Unnames Them" |
| W. Sept. 17 | "The Ones Who Walk Away from Omelas." |
| F. Sept. 19 | Con't HMW: Read "The Wife's Story" and "Nine Lives" and write Journal Entry #6 on "Nine Lives" |
| <i>Week 6:</i> | |
| M. Sept. 22 | "The Wife's Story" |
| W. Sept. 24 | "Nine Lives" |
| F. Sept. 26 | Con't. HMW: Read assigned chapters in <i>Left Hand of Darkness</i> and write Journal Entry #7 on them. |
| <i>Week 7</i> | |
| M. Sept. 29 | <i>Left Hand</i> HMW: Read assigned chapters of <i>Left Hand</i> |
| W. Oct. 1 | Con't HMW: Keep reading <i>Left Hand</i> |
| F. Oct 3. | Con't HMW: Finish Left Hand |

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| <i>Week 8</i> | <i>Unit III: Science, History and Fiction</i> |
| M. Oct. 6 | Con't HMW: read assigned chapters of <i>Lathe of Heaven</i> . |
| W. Oct. 8 | <i>Lathe</i> HMW: keep reading assigned pages of <i>Lathe</i> |
| F. Oct. 10 | Con't HMW: Finish <i>Lathe</i> and write Journal Entry # 8. |
| <i>Week 9</i> | |
| M. Oct. 13 | <i>Lathe</i> HMW: Work on your major project |
| W. Oct. 15 | <i>Lathe</i> HMW: Over Homecoming, finish your major project, which is due on Monday, Oct. 20 by midnight on Canvas. |
| F. Oct. 17 | Homecoming: DAY OFF |
| <i>Week 10</i> | |
| M. Oct. 20 | Mental Health Day OFF. Major Project Due tonight. HMW: Read the assigned chapters of <i>The Dispossessed</i> |
| W. Oct. 22 | <i>Dispossessed</i> intro. |
| F. Oct. 24 | Con't HMW: Read assigned chapters of <i>The Dispossessed</i> |
| <i>Week 11</i> | |
| M: Oct. 27 | Con't HMW: Read assigned chapters of <i>The Dispossessed</i> and write Journal #10 |
| W: Oct. 29 | Con't |
| F: Oct. 31 | Con't: BOO  HMW: finish <i>The Dispossessed</i> |
| <i>Week 12</i> | |
| M. Nov. 3 | Con't |
| W. Nov. 5 | Con't |
| F. Nov. 7 | Con't |
| <i>Week 13</i> | |
| M. Nov. 10 | Con't HMW: read assigned pages of <i>Five Ways to Forgiveness</i> |
| W. Nov. 12 | Con't |
| F. Nov. 14 | Con't HMW: finish <i>Five Ways</i> and write Journal Entry #11 |
| <i>Week 14</i> | |
| M. Nov. 17 | <i>Five Ways</i> |
| W. Nov. 19 | <i>Five Ways</i> |
| F. Nov. 21 | Beginning to reconsider Le Guin's legacy and Reading Journal due tonight by midnight on Canvas. |
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| <i>Week 15</i> | <i>Thanksgiving Week Off</i> |
| M. Nov. 22 | gobble, gobble |
| W. Nov. 26 | gobble, gobble |
| F. Nov. 28 | gobble, gobble and weep... |

Week 16

M. Dec. 1 Le Guin's Legacy
W. Dec. 3 Last Day of Classes



Werewomen
by Ursula K. Le Guin

I want to go moonwalking
on it or under it I don't care
I just want to go moonwalking
alone.

Women in their sixties
don't go to the moon,
women in the cities
don't go out alone.

But I want O listen what I want
is to be not afraid.
Listen what I need is freedom.

Women in their sixties
think about dying,
women in the cities
think about dying,
all kinds of women
think about lying,
think about lying alone.

But listen there's a moon out there
and I don't want sex and I don't want death
and I don't want what you think I want
only to be a free woman.

What is that, a free woman,
a young free woman,
an old free woman?
Asking for the moon.

Women in their sixties
have no moon.

Women in the cities
howl at the moon.

All kinds of women
talk about walking alone.

When the moon is full
listen how they howl.
listen how they howl together.