


<p>Prof. S.A. Smith</p> <p>Office: TUR 4324</p> <p>Office Hours: W by individual appointment</p>	 <p>AML 431I: Major Authors: Ursula K. Le Guin</p>	<p>T Periods 2/3 (8:30-10:25 a.m.)</p> <p>R Period 3 (9:35-10:25 a.m.)</p>
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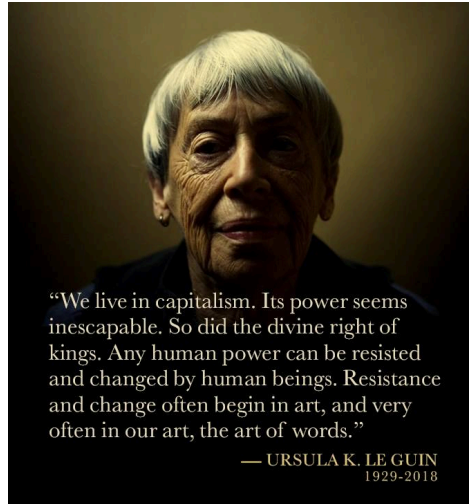
ssmith@ufl.edu and www.stephanieasmith.net

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 our time, 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 yet 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, essayist and children's book author.

Required Readings: First, a word about these texts: given that most students now use Kindles and such, 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 in a classroom. If you want the ISBN number of the volume I will be using, let me know. Otherwise, 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). This collection of short stories has many more stories in it than what we are using, so if you want to try to find them in a different format, that's also up to you.

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

- _____ The *EarthSea* Cyle: (1968-2001)
 - A Wizard of Earthsea*
 - The Tombs of Atuan*
 - The Farthest Shore*
 - Tehanu*
 - The Other Wind*
- _____ *The Left Hand of Darkness* (1969)
- _____ *The Lathe of Heaven* (1971)
- _____ *The Dispossessed* (1974)



Online Resources:

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

92 Y NYC reading from 1995 at <https://soundcloud.com/92y/ursula-k-le-guin-prose-and-poetry>

[How The Left Hand of Darkness Changed Everything](#)

Requirements: We shall be doing short writing-response exercises, a mid-term assignment and a final paper. Final grades will be assigned according to the following numerical breakdown: Class participation 30% (this includes any and all classwork); mid-term: 30% and final paper: 40% .

a. Attendance: you should try to attend those sessions of this class that are virtual sessions, with your camera on. The participation portion of your grade for this class will be calculated on the basis of your attendance and your participation in class activities. Since the pedagogical approach of this course depends heavily on student engagement and interaction, you are required, at a minimum, to participate in class activities through the audio function of Zoom, when we are virtual. Your video presence is strongly invited as well.

b. Preparation. You will agree to have prepared whatever the day's assignment is. Just showing up does not constitute good participation

2. Mid-Term: For the mid-term paper, using the *entire Earthsea Cycle*, write an argument that explores how the cycle comments upon our 'reality,' while simultaneously engaging in imagining the 'unreal': how does the cycle either augment or distort 'reality' and why the fictional manipulation of the 'real' can have consequences for an new and/or different understanding of our own contemporary lives (6-10 pages).

3. Final Paper: Choose the pairing of either *Lathe of Heaven* and "Nine Lives" or the pairing of *The Left Hand of Darkness* and "She Unnames Them" and write an argumentative essay about what you see as the relationship between the two texts, and why that relationship is important to any understanding of Le Guin's work. You may use other short stories and/or Le Guin texts and/or research to support your argument (10 pages). OR if you dare, and really want to do so, I will discuss a creative option for you. As a publisher author myself, I know the lure of writing fiction instead of criticism (and sometimes *vice-versa*) so speak with me, if you are interested.

And now for the obligatory UF stuff

Academic Honesty Policy: UF students are bound by the Honor Pledge that states, “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-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

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. 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 cell-phones during class time. 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>

The Disability Resource Center: The Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

Course Delivery: this class has been designated hybrid by the UF Administration. UF is requiring 51% of the class be delivered in a classroom. Those classroom dates are indicated in the body of the syllabus.

Online Course Evaluation: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

Final Grade Appeals: If you want to appeal the final grade you receive for this course, you should contact Professor Kenneth Kidd, Associate Chair and Undergraduate Coordinator of the English Department. You will submit your course materials for evaluation by a committee assembled by Professor Kidd. 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

UF Grading Policies for Assigning Grade Points

<http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>



Schedule of Classes

The following schedule of readings is a working plan. If it becomes necessary to alter the schedule for whatever reason, I will try to give ample warning.

Unit I: *EarthSea* and the Power of Fantasy

Unit II: The Art of the Short Story

Unit III: Science and Fiction



Week 1: *Earthsea and the Power of Fantasy*

- T Jan. 12: f2f. Introduction, [brief biography](#), and some poetry to start us off (on syllabus)
HMW: Read "The Rule of Names" (1964) for next class. PDF copy available.
- R. Jan. 14: f2f. "The Rule of Names" and introduction to *Earthsea*.
HMW: read *A Wizard of Earthsea* (1968)

Week 2

- T Jan. 19: f2f. Continue "Rule of Names" and start discussion of *Wizard*
- R. Jan. 21: QS #1 (on Canvas)
HMW: read *The Tombs of Atuan* (1971)

Week 3

- T Jan. 26: f2f. *Tombs* discussion
- R. Jan. 28: QS #2 (on Canvas)
HMW: read *The Farthest Shore* (1972)

Week 4

T Feb. 2: f2f. *The Farthest Shore*
R Feb. 4: QS#3 (on Canvas)
HMW: read *Tehanu* (1990)

Week 5:

T Feb. 9: f2f. *Tehanu*
R Feb 11: RR #1 (on Canvas)
HMW: read *The Other Wind* (2001)

Week 6:

T Feb. 16: f2f. *The Other Wind*
R Feb. 18: RR #2 (on Canvas)

Week 7 *The Art of the Short Story*

T Feb 23/R Feb. 25: UF instructed us to give our students “recharge days” (including Feb. 25) and took away our Spring Break. Here are some of your “recharge days.” HMW: finish your mid-term and read the short story “She Unnames Them”

Week 8—“Mid-term”

T : Mar. 2 f2f. “She Unnames Them”
R: Mar. 4 f2f. Midterms are due by midnight tonight on Canvas. HMW: read “The Ones Who Walk Away from Omelas” and “Small Change”.

Week 9

T: Mar. 9 f2f. Short story discussions.
R: Mar. 11 RR# 3
HMW: read “Nine Lives” and start reading *The Left Hand of Darkness* (1969)

Week 10

Science and Fiction

T Mar. 16: f2f. “Nine Lives” and *Left Hand*
R Mar. 18 RR# 4
HMW: finish *Left Hand*

Week 11

T Mar. 23 f2f. *Left Hand*
HMW: Read *Lathe of Heaven*
R Mar. 25 “Recharge Day”

Week 12

T Mar. 30 *Lathe*
R April 1 *Lathe*
HMW: read *The Dispossessed*

Week 13

T April 6 *Dispossessed*
R April 8 *Dispossessed*

Week 14

T April 13 *Dispossessed*
R April 15 Wrap up.

Week 15

T April 20: Last Day of Class. Final Due.

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.