

**San José State University**  
**Department of English & Comparative Literature**  
**ENG 123D, Literature for Global Understanding: Asia, Section 01, Spring, 2022**

**Course and Contact Information**

Instructor:	Dr. Meghan Gorman-DaRif
Email:	meghan.gorman-darif@sjsu.edu
Office Hours:	Tuesday, 2-4, and by appointment
Class Days/Time:	MW, 3:00-4:15, Online until Feb. 14; then: Boccardo Business Center, 130
Prerequisites:	WST, Core GE, Upper Division Standing, completion of (or co-registration in) 100W
GE/SJSU Studies Category:	Area V, "Culture, Civilization, and Global Understanding"

**Faculty Web Page and MYSJSU Messaging**

*Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) <http://one.sjsu>. to learn of any updates.*

**Required Books**

*Untouchable* (1935) Mulk Raj Anand ISBN: 978-0143027805  
*Shadow Lines* (1988) Amitav Ghosh ISBN: 978-0618329960  
*The God of Small Things* (1997) Arundhati Roy ISBN: 978-0812979657  
*White Tiger* (2008) Aravind Adiga 978-1416562733

**Course Description**

This promotes global understanding by examining the cultures and literary arts of Asia. GE Area: V  
Prerequisite: Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), completion of Core General Education and upper division standing are prerequisites to all SJSU studies courses. Completion of, or co-registration in, 100W is strongly recommended.  
Note: All SJSU Studies courses require completion of the WST and upper division standing.

“Literature for Global Understanding” focuses on the study of literature as a form of human expression in different cultures or regions of the world, and how that literary expression has developed in historical, geographical, cultural, political, international, and global contexts. In general, this course will concentrate on a particular region of the world where a body of literature and the cultures expressed by this literature can be studied coherently. The basic principle in the design of this course is the promotion of global understanding among students in relation to how other literary traditions have developed distinctive features and identities, and how a knowledge and appreciation of other cultural traditions should have an important place in American culture and society.

This section, 123D, Asia examines literature in English produced in the last century from a variety of time periods and perspectives in India, with special attention to how authors engage in their texts with the image of the Indian nation and its history. We will pay particular attention to the contexts of colonialism, the caste system, gender and religious identities, and how authors both represent and encourage modes of resistance to dominant discourse, as well as engage with and reimagine particular historical events in India. This course is not meant to be a complete survey in Indian literature, but instead aims to introduce students to some of the themes that have emerged in postcolonial Indian fiction over the last fifty years, and the historical, political, and social contexts from which such writing emerges.

**Course Goals and Student Learning Objectives**

Area V Student Learning Objectives/General Education Learning Outcomes:

I. The GE writing requirement will be met in this class by means of weekly blog posts and a series of 3 formal written assignments with an aggregate word count of 5,000+ words, as follows:

- Blog Posts: 300 words/week
- Short Writing Assignments: 250-500 words/each
- Paper 1: 1000-1500 words
- Paper 2: 1000-1500 words

II. The General Education Learning Outcomes for this course and the coursework that link to those outcomes are described below:

GELO 1: Students shall be able to compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S.	Close reading, analysis, critique, and discussion of course texts and outside research as measured by weekly blog posts focused on comparisons between texts, and the final research paper which synthesizes both primary and secondary texts as well as outside research.
GELO 2: Students shall be able to identify the historical context of ideas and cultural traditions outside the U.S. and how they have influenced American culture.	Course lectures, particularly those focused on recommended secondary texts, as well as critical analysis essay centered on contextual analysis.
GELO 3: Students shall be able to explain how a culture outside the U.S. has changed in response to internal and external pressures.	Course lectures, readings, blog posts, and discussions, as well as contextual analysis and research essays.

III. Course Learning Outcomes (CLO)

Students taking the course are expected to:

1. Gain a knowledge and understanding of India through some of its literatures;
2. Learn to contextualize the knowledge and understanding of India in terms of its interrelationships and interactions with local and global historical events and cultural, political, and economic forces;
3. Acquire, through individual as well as collaborative efforts, skills of close reading, analysis, research, and writing about texts pertaining to literature;

4. Acquire and maintain a personal appreciation of the different perspectives and values offered in the literatures and artistic texts produced by cultures and peoples of India;

IV: BA Program Learning Outcomes of the Department of English & Comparative Literature

This course also helps students in the major to achieve the BA Program Learning Outcomes set forth by the Department of English and Comparative Literature in so far as they are required to develop and demonstrate the ability to:

1. read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, and/or rhetoric;
2. show familiarity with major literary works, genres, periods, and critical approaches to British, American and World Literature;
3. write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject;
4. develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively;
5. articulate the relations among culture, history, and texts.

**Requirements & Grading:**

In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Within any of the letter grade ranges (e.g., B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

There will be a series of short writing assignments leading up to 2 analytical essays. Students will have the opportunity to revise the first essay. Should you choose to revise, the deadline for revisions is one week from the date you receive your paper back with comment. Grade breakdown as follows:

Short Writing Assignments	20%	CLO 1, 3
Essay 1	25%	GELO 2, 3, CLO 1, 2
Essay 2	25%	GELO 1, 3, CLO 1, 2, 3
Weekly Blog Posts	15%	GELO 1, CLO 1, 2, 3
Quizzes	10%	CLO 1, 2
Participation.	5%	

A (93%-100%)	B- (80%-82.9%)	D+ (67%-69.9%)
A- (90%-92.9%)	C+ (77%-79.9%)	D (63%-66.9%)
B+ (87%-89.9%)	C (73%-76.9%)	D- (60%-62.9%)
B (83%-86.9%)	C- (70%-72.9%)	F (0%-59.9%)

### **Blog Posts**

You will be asked to contribute to the course blog once a week. Your contributions will include both an original post (300 words) and a response to a classmate's post (50-100 words). **Original posts are due Sunday at midnight; responses are due Wednesday by the time class meets.** Blogs should center on the course readings for that upcoming week, focusing on critical analysis and deploying close reading skills and addressing texts' social, political, and historical contexts to produce analytical readings as discussed in class. Blog posts should make an argument about some element of the text, as well as providing support for the argument with textual evidence and your own interpretation and analysis of the evidence to support your point or idea. **The audience for this will be your peers - educated readers familiar with the text** - therefore, the goal is to produce a value-added piece of writing for the class that hinges on persuading your readers that your interpretation is valid (though debatable). Examples might include: a pattern or theme you have noticed developing in the text, and what you think the author is trying to reveal through it; a close reading of a particular scene in an attempt to get at its possible meaning or implications; the use of outside research to contextualize the text and make an argument about it; a consideration of how the text's conditions of production may relate to or influence its meaning, etc. These posts are designed for you to be able to practice your analytical skills, and receive substantive weekly feedback on your writing and critical thinking in preparation for our longer writing assignments, and to encourage attentive reading practices to facilitate class discussion.

### **Short Writing Assignments**

Over the course of the semester you will be asked to complete structured close reading exercises to practice and fine-tune this skill leading up to the first essay assignment. In addition, you will also be asked to complete a pre-writing assignment for each major essay. These assignments are intended to provide support for developing ideas for essays, as well as to provide frequent opportunities for feedback on close reading and research skills necessary for successful completion of the larger writing assignments.

### **Quizzes**

You will be quizzed periodically on reading and lecture materials as well as conventions and mechanics of writing and research covered in readings or during class time. If you are regularly attending class and keeping up with readings, these should be an easy way to keep your grade up – I see them as built-in accountability to encourage you to stay on top of materials.

### **Participation**

As you may have discovered, active participation is key to success in both in-person and online learning. Active participation will help us develop a community to discuss ideas, collaborate, and discover new insights into the texts through the perspectives of others. Participation includes more than merely attending class, as I expect each of you to arrive prepared by having carefully read assigned readings, and to actively participate in full class discussions and smaller group discussions and activities. Please be in touch if any of the above pose challenges so we can brainstorm how you can participate.

## Contextual Analysis Papers

**Length:** 1000-1,500 words double-spaced, plus a separate Works Cited list in MLA format. Use standard margins and 12-point Times New Roman font.

**Essay Guidelines:** The purpose of this essay is to analyze how a text responds to one specific historical issue at the time of writing. The goal is not to write a comprehensive explanation of the whole book, but to focus closely on a set of passages, verbal patterns, or recurring images that can help readers understand one specific aspect of the text's relationship to its particular time and place.

Your **introduction** should briefly introduce the context you're focusing on and state your **thesis**: your central argument about how you think the author represents or implicitly responds to a specific cultural/historical/political issue.

In your **body paragraphs**, provide background information to orient readers to your historical issue, and use textual analysis to explain how you think the author is representing or responding to this issue. You might choose to focus closely on one or two passages or gather a range of quotations from across the book. Your Contextual Analysis Paper will develop the same skills you've practiced in the close reading exercises: analyzing the significance of the author's formal choices, such as their word choice, tone, selection of detail, and use of metaphors. For this paper, you'll be focusing on **how those formal details reveal the author's response to a specific cultural/political/social conflict**.

**Research:** Unlike your first paper, this assignment requires you to gather evidence from outside of your main literary text. You are required to incorporate **at least 3 credible scholarly sources**: one source that provides background information on your historical topic; one critical essay that makes an argument related to your historical topic; and one additional source. This third source could be another critical or historical text, or another kind of source, such as a primary text that is contemporaneous with the text you are writing on. Cite all of your sources within the paper using parenthetical citations (Author #), and include a Works Cited page citing all 3 sources in MLA style.

To locate sources in the SJSU library system, visit the MLK Library's English and Comparative Literature research guide: <https://libguides.sjsu.edu/english>. The research guide includes contact information for the English and Comparative Literature librarian, who can help with research questions. For more guidance, please visit my office hours, the Writing Center, or the MLK Library's Research help desk.

### Grading Criteria:

For a C or above, your paper must be at least 1000 words long, incorporate 3 sources, and include a debatable thesis statement about your selected text's relation to one specific historical context. If your paper meets these basic requirements, I will assess your grade based on the following criteria, listed in order of importance.

- *Argument:* Does the paper develop a compelling argument about how the author represents and responds to a specific historical context, rather than just summarizing the book and listing contextual information? Does the evidence in your body paragraphs support your argument?
- *Historical specificity:* Do you ground claims about the author's historical and cultural context in your research, rather than making assumptions? For example, do you describe specific ways in which people were constrained at particular moments or in particular circumstances under colonialism, rather than vaguely stating that people were oppressed?
- *Organization:* Does the essay develop logically? Do you use transitions and topic sentences to link your paragraphs?
- *Integrating research:* Do you effectively incorporate your three sources? Do you frame each quotation or paraphrase with an explanation of its significance? Do you attribute ideas and phrases to their sources using in-text citations?
- *Presentation:* Is your paper free of grammatical errors and edited for style?

## SJSU's Credit Hour Requirement

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

## Classroom Protocol

### COVID-19 Policies

- **Feeling Sick? Exposed to someone with COVID-19? Awaiting COVID-19 test results?**

Don't come to class. Email me as soon as possible, and we will work out how you will complete any classwork on that day and will negotiate a new deadline.

- **Vaccination**

California State University has mandated that all students, faculty, and staff must be vaccinated against COVID-19 by September 30, 2021 and Boosted by February 28, 2022.

For more information on the vaccination requirement, please see SJSU's vaccine policy at <https://www.sjsu.edu/medical/services/covid-vaccine.php>.

- **Masking**

Regardless of vaccination status, **everyone in the classroom will need to wear a mask over their noses and mouths throughout the duration of class time.** Face masks should not have vents, mesh, or any other holes. If you chose to wear a face shield, you also need to wear a mask. Disposable face masks can be provided by SJSU, if needed. SJSU's mask policy states that reusable masks should be laundered before each use and disposable masks should be used only once.

If you need a disposable mask, you can find them:

- Facilities Development & Operations' Customer Service Center located in the Corporation Yard A (CYA) building (intersection of San Fernando and 9th Street, across from the North Garage)
- Kiosk located between the Student Wellness Center and Event Center.

For more on SJSU's mask policy, please see SJSU's Adapt Plan, which will be frequently updated: <https://www.sjsu.edu/healthadvisories/sjsu-adapt/plan/>

- **Physical Distancing**

You're encouraged to distance how you see fit. If we work in groups or pairs, please try to maintain appropriate physical distancing.

- **Food & Drink**

To reduce the need of removing your mask, **please avoid bringing food/drinks to the classroom.**

**Need a Place to Be Between Classes or While Taking Online Classes?**

New for Fall 2021, SJSU has designated available classrooms for student study and workspace purposes. When these classrooms are not in use for teaching purposes, they are available for students to use. Students may use the classrooms for individual or group studying, attending online classes while on campus, and other student work activities. All classrooms have wifi. Only a limited number of outlets are available in any classroom.

Find out the availability of these classrooms here: <https://www.sjsu.edu/learnanywhere/campus-resources/study-resources.php>

**Accessibility:** Universal design is an accessibility principle by which expanding access to a space (like a classroom) or a conversation (like a curriculum) benefits everyone. I aim for universal design in my courses, and at the same time, I assume that each student learns differently. If you are facing a barrier to access in my class, I invite (and encourage!) you to talk with me about it in my office hours or by e-mail. In addition, the university and San Jose community offer many kinds of support services

- **Accessible Education Center** is online at <http://www.sjsu.edu/aec/> and on Facebook. You can also reach them at 408-924-6000 (voice) or by email at [aec-info@sjsu.edu](mailto:aec-info@sjsu.edu). AEC is the office that handles requests for accommodations (<http://www.sjsu.edu/aec/current-students/accommodation-information/index.html>). Their office is in the Administration Building (110), and they offer a variety of services to facilitate access for students at SJSU:
  - **Accessible Software and Training** (<http://www.sjsu.edu/aec/current-students/center-for-accessible-technology/accessible-software-and-training/index.html>)
  - **Deaf and Hard of Hearing Services** (<http://www.sjsu.edu/aec/current-students/deaf-and-hard-of-hearing-services/index.html>)
- **Gender Equity Center** is online at <http://www.sjsu.edu/genec/> and provides a variety of spaces and services including drop-in social spaces, free condoms, pads, and tampons, a lactation room, as well as events throughout the year. They are located in the Student Union, First Level, Room 1650. You can also reach them at 408-924-6500 or via email at [sjsugenec@gmail.com](mailto:sjsugenec@gmail.com)
- **MOSAIC Cross Cultural Center** is online at <http://www.sjsu.edu/mosaic/> and on Facebook. They provide support and services for students from historically underrepresented groups, including educational and leadership opportunities through programming and training, a resource library and database of speakers, funding opportunities, and a space to study or connect. You can find them on the 1<sup>st</sup> floor of the Student

Union Main Building. You can also reach them at 408-924-6255 or via email at mosaic@sjsu.edu

- **Pride Center** is online at <http://www.sjsu.edu/pride/> and provides support on campus to LGBTIQQA students. Their library has a variety of resources and the space is also available for meeting, studying, or socializing. They are located in the Student Union in the Main Section on the 1<sup>st</sup> Level.
- **Student Counseling and Psychological Services** is online at <http://www.sjsu.edu/counseling/> and are located in the Student Wellness Center, Third Floor (300B). You can schedule an appointment by calling 408-924-5910 or email them at [counseling.services@sjsu.edu](mailto:counseling.services@sjsu.edu). You can also access their after hours crisis service by calling their main number, and pressing 4. If you are experiencing an emergency you can also reach the police at 911, campus police at 408-924-2222, the County Suicide and Crisis Line at 855-278-4204, or text ANSWER to 839863 to get a response from the Crisis Call Center.
  - **SCPS** has also compiled a list of local and community resources including resources for mental health, addiction issues, legal aid, and community and cultural groups, including veterans etc., which you can find at: [http://www.sjsu.edu/counseling/students/Off-Campus\\_Assistance/Community\\_Resources/index.html](http://www.sjsu.edu/counseling/students/Off-Campus_Assistance/Community_Resources/index.html) - alcohol
- **The Office of Student and Faculty Success** is online at <http://www.sjsu.edu/sfs/> and they have a wide range of services to provide support for the campus community, including:
  - **#FinishIn4** (<http://www.sjsu.edu/californiapromise/>)
  - **Project Succeed** (<http://www.sjsu.edu/projectsucceed/>)
  - **Academic Advising and Retention Services** (<http://www.sjsu.edu/aars/>)
  - **CommUniverCity** (<http://cucsj.org/>)
  - **E-Campus** (<http://www.sjsu.edu/ecampus/>)
  - **Peer Connections** (<http://peerconnections.sjsu.edu/>) offers peer mentoring and tutoring services
  - **Student-Athlete Success Services** (<https://sjsuspartans.com/sports/2018/8/3/ot-sjsu-academic-services-html.aspx>) offers academic and study skills services for student athletes
  - **Office of Supported Instruction** (<http://www.sjsu.edu/supportedinstruction/index.html>) offers courses in Math and Writing to first year students for college success.
  - **TRIO ASPIRE Program** (<http://www.sjsu.edu/aspire/index.html>) offers support services to students from underrepresented groups.
- **Student Health Center** is online at <http://www.sjsu.edu/studenthealth/>. In addition to general medicine, they also have a Wellness and Health Promotion Unit which provides support relating to nutrition, substance abuse, body image, sleep, sexual health, and violence prevention. Appointments can be made online, or you can call them at 408-924-6122.
- **YWCA Silicon Valley** (<https://ywca-sv.org/>) is a community center providing shelter and resources for survivors of domestic violence, sexual assault, and dating violence. Their 24-hour # is: 800-572-2782
- **San José State Writing Center** is online at <http://www.sjsu.edu/writingcenter/> and offers free consultations about student writing. They're not line editors, they're way better: trained writing instructors who can help you at any point in your writing process. You can schedule an appointment online, or contact them at 408-924-2308. They are located on the second floor of the MLK library, as well as offering drop-in tutoring in Clark Hall 126.

**Late Work:** Unless arrangements have been made well ahead of time (at least 2 days prior to due date), late work will be penalized by a grade reduction of 10% per day and will not be accepted after a week.

**Scholastic Honesty:** Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. This standard applies to all drafts and assignments, and a report of the incident will be submitted to the appropriate Dean's office on campus.

## University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

### ENG 123D: Literature for Global Understanding, Asia, Spring 2022 Course Schedule

Below is a table with the proposed weekly agenda for the semester. This is subject to change with fair notice. Notification of changes will be made via Canvas Announcements, or in class. Please make sure that your email on Canvas is your preferred email.

Week One	Jan. 26 <sup>th</sup>	<b>HW:</b> Read about the <a href="#">Education Act of 1835</a> , Review Indian History timeline on Canvas and research one event for summary and response in Blog Post 1	<b>Wednesday Zoom:</b> Introductions, syllabus, etc.  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• First Day Survey</li> <li>• Blog Post 1 (Due Sunday by midnight)</li> </ul>
Week Two	Jan. 31 <sup>st</sup>  Feb. 2 <sup>nd</sup>	<b>HW:</b> Read <i>Untouchable</i> (pp. 9-41) to section that ends "... in his heart a song as happy as the lark's" and begins "Tan-nana-nan, tan, rang the bells..."  <b>HW: 1)</b> <i>Untouchable</i> (pp. 41-86) section ends "...by appealing to the old man's greed" and begins "The true reason for the sudden impulse" <b>and 2)</b> "The Everyday Violence of Caste" by Ania Loomba (on Canvas)  <b>Suggested reading:</b> <a href="#">"The Mahatma Didn't Say So But ..."</a> Mulk Raj Anand's <i>Untouchable and the Sympathies of Middle-class Nationalists</i> " (Chapter 2 of Snehal Shingavi's <i>The Mahatma Misunderstood</i> )	<b>Monday Zoom:</b> Close Reading explanation and practice  <b>Wednesday Zoom:</b> Discussion of <i>Untouchable</i>  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Blog post 2 (due Sunday by midnight)</li> </ul>
Week Three	Feb. 7 <sup>th</sup>  Feb. 9 <sup>th</sup>	<b>HW:</b> <i>Untouchable</i> 86-117 section ends "...by someone who might come later and filch it" and begins "When Bakha returned his father sat smoking"  <b>HW:</b> <i>Untouchable</i> 117-157 <b>and</b> Preface to <i>Untouchable</i> by E.M. Forster (v-viii) or on Canvas if different edition  <b>Suggested reading:</b> <a href="#">"Shit Writing: Mulk Raj Anand's <i>Untouchable</i>, the Image of Gandhi and the Progressive Writers' Association"</a> by Ben Conisbee Baer	<b>Monday Zoom:</b> Caste and <i>Untouchable</i> ; close reading practice  <b>Wednesday Zoom:</b> Discussion of <i>Untouchable</i> ; review of Close reading exercise  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• <b>Close reading exercise 1</b> due Monday by class meeting.</li> <li>• <b>No blog post this week</b></li> </ul>
Week Four	Feb. 14 <sup>th</sup>	<b>HW:</b> <i>Shadow Lines</i> (pp. 3-41); Read "Writing Partition" chapter from <i>The Indian English Novel</i>	<b>Monday Class:</b> Discussion of <i>Untouchable</i> ; Introduction to <i>Shadow Lines</i>

	Feb. 16 <sup>th</sup>	<p><b>HW:</b> <i>Shadow Lines</i> (pp. 41-110)</p> <p><b>Suggested reading:</b> “<a href="#">Separation Anxiety: Growing Up Inter/National in Amitav Ghosh’s <i>The Shadow Lines</i></a>” by Suvir Kaul</p>	<p><b>Wednesday Class:</b> Close reading practice/exercise review and tips</p> <p><b>On Canvas:</b></p> <ul style="list-style-type: none"> <li>• Blog Post 3 (Due Sunday by midnight)</li> </ul>
Week Five	Feb. 21 <sup>st</sup>  Feb. 23 <sup>rd</sup>	<p><b>HW:</b> <i>Shadow Lines</i> (pp. 113-143)</p> <p><b>HW:</b> Close Reading 2</p> <p><b>Suggested reading:</b> “Parting, Partition, and Purloined Stories in <i>The Shadow Lines</i>” (available on Canvas)</p>	<p><b>Monday Class:</b> <i>Shadow Lines</i> discussion; close reading practice</p> <p><b>Wednesday Class:</b> Selection of topic/research question/quotations for close reading</p> <p><b>On Canvas:</b></p> <ul style="list-style-type: none"> <li>• <b>Close reading exercise 2</b> due Monday by class meeting time</li> </ul>
Week Six	Feb. 28 <sup>th</sup>  Mar. 2 <sup>nd</sup>	<p><b>HW:</b> <i>Shadow Lines</i> (pp. 143-186); <i>The Ghosts of Mrs. Gandhi</i></p> <p><b>HW:</b> <i>Shadow Lines</i> (pp. 186-246)</p> <p><b>Suggested viewing:</b> <a href="#">Earth</a>, film by Deepa Mehta</p>	<p><b>Monday Class:</b> National identity and class in <i>Shadow Lines</i></p> <p><b>Wednesday Class:</b> Communal violence in <i>The Shadow Lines</i> and “The Ghosts of Mrs. Gandhi”</p> <p><b>On Canvas:</b></p> <ul style="list-style-type: none"> <li>• Blog Post 5 (Due Sunday by midnight)</li> </ul>
Week Seven	Mar. 7 <sup>th</sup>  Mar. 9 <sup>th</sup>	<p><b>HW:</b> Paper 1 Worksheet due Wednesday by class meeting</p> <p><b>HW:</b> Paper 1 due Mar. 16th</p>	<p><b>Monday Class:</b> Paper 1 Worksheet</p> <p><b>Wednesday Class:</b> Work on Paper 1; introduction to <i>The God of Small Things</i></p> <p><b>On Canvas:</b></p> <ul style="list-style-type: none"> <li>• <b>Paper One Worksheet</b> due Wednesday</li> <li>• <b>No blog post this week</b></li> <li>• <b>Paper 1 due Mar. 16th</b></li> </ul>
Week Eight	Mar. 14 <sup>th</sup>  Mar. 16 <sup>th</sup>	<p><b>HW:</b> <i>The God of Small Things</i>, Chapter 1 and 2 until Section “More buses and cars” (pp. 3-58)</p> <p><b>HW:</b> <i>The God of Small Things</i>, Chapter 2 from “More buses and cars” and Chapters 3 and 4 (pp. 58-117)</p> <p><b>Suggested reading:</b> <a href="#">Social Consciousness in Arundhati Roy’s <i>The God of Small Things</i></a>” by M.A. Sonia</p>	<p><b>Monday Class:</b> Discussion of novel; temporal shifts</p> <p><b>Wednesday Class:</b> Big/Small Things; the March discussion</p> <p><b>On Canvas:</b></p> <ul style="list-style-type: none"> <li>• Blog Post 6 (Due Sunday by midnight)</li> </ul>

Week Nine	Mar. 21 <sup>st</sup>  Mar. 23 <sup>rd</sup>	<b>HW:</b> <i>The God of Small Things</i> , Chapters 5-6 (pp. 90-147)  <b>HW:</b> <i>The God of Small Things</i> , Chapters 7-8 (pp. 148-177)  <b>Suggested reading:</b> “‘The Small Voice of History’ In Arundhati Roy’s <i>The God of Small Things</i> ” by Anuradha Dingwaney Needham” on Canvas	<b>Monday Class:</b> discussion of novel  <b>Wednesday Class:</b> Kathakali and The History House  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Blog Post 7 (Due Sunday by midnight)</li> </ul>
		<b>**Spring Break**</b>	
Week Ten	Apr. 4 <sup>th</sup>  Apr. 6 <sup>th</sup>	<b>HW:</b> <i>The God of Small Things</i> , Chapters 9-10 (pp. 178-204)  <b>HW:</b> <i>The God of Small Things</i> , Chapters 11-13 (205-253)  <b>Suggested reading:</b> “Of Small Things” pp. 155-159 in <a href="#">The Indian Novel in English</a> by Priyamvada Gopal	<b>Monday Class:</b> Paper 1 review/revision recommendations  <b>Wednesday Class:</b> Comrade Pillai  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Blog Post 8 (Due Sunday by midnight)</li> </ul>
Week Eleven	Apr. 11 <sup>th</sup>  Apr. 13 <sup>th</sup>	<b>HW:</b> <i>The God of Small Things</i> , Chapter 14 (254-272)  <b>HW:</b> <i>The God of Small Things</i> , Chapters 15 - end (pp. 273--321)  <b>Suggested reading:</b> “Beyond “Anticommunism”: The Progressive Politics of The God of Small Things” by Pranav Jani (Chapter 4 of <a href="#">Globalizing Dissent</a> )	<b>Monday Class:</b> topics and patterns in the novel, discussion  <b>Wednesday Class</b> Timeline review and discussion of Police/Party  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Blog Post 9 (Due Sunday by midnight)</li> </ul>
Week Twelve	Apr. 18 <sup>th</sup>  Apr. 20 <sup>th</sup>	<b>HW:</b> <i>White Tiger</i> Read “The First Night” (1-36)  <b>HW:</b> <i>White Tiger</i> Read “The Second Night” and “The Fourth Morning (37-95)	<b>Monday Class:</b> Final discussion of <i>The God of Small Things</i>  <b>Wednesday Class:</b> Discussion of novel as Neoliberal Bildungsroman  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Blog Post 10 (Due Sunday by midnight)</li> </ul>
Week Thirteen	Apr. 25 <sup>th</sup>  Apr. 27 <sup>th</sup>	<b>HW:</b> <i>White Tiger</i> Read “The Fourth Night” and “The Fifth Night” (pp. 97-166)  <b>HW:</b> <i>White Tiger</i> Read “The Sixth Morning” and half of “The Sixth Night – to page break that ends “the faces of	<b>Monday Class:</b> Democracy and Socialism in India/the novel  <b>Wednesday Class:</b> The Rooster Coop discussion and close reading

		my own family” and begins “The next morning” (pp. 167-219);	<b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Blog Post 11 (Due Sunday by midnight)</li> </ul>
Week Fourteen	May 2 <sup>nd</sup>  May 4 <sup>th</sup>	<b>HW:</b> <i>White Tiger</i> Second half of “The Sixth Night” (pp. 219-247)  <b>HW:</b> <i>White Tiger</i> Read “The Seventh Night” (pp. 249-276)	<b>Monday Class:</b> Murder Weekly; possible solidarities in the novel  <b>Wednesday Class:</b> Paper review; topic selection, evidence gathering, outside research  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Final Essay Prospectus due Friday May 6th</li> <li>• <b>No blog post this week</b></li> </ul>
Week Fifteen	May 9 <sup>th</sup>  May 11 <sup>th</sup>	<b>HW:</b> Work on Final Paper  <b>HW:</b> Work on Final Paper	<b>Monday Class</b> Watch film version of White Tiger  <b>Wednesday Class</b> Watch film version of White Tiger and discussion of differences between film and novel  <b>On Canvas:</b> <ul style="list-style-type: none"> <li>• Final blog post due Sunday, Midnight</li> </ul>
Week Sixteen	May 16 <sup>th</sup>	<b>HW:</b> Final Essay Due Friday, May 21 <sup>st</sup> by midnight	