

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Fall 2013

Discipline: Literature

Course Number and Title: ENMC 2559: World Literature

Division: Lower Division

Faculty Name: Gregory Mason

Pre-requisites: Previous college level course in literature highly recommended

COURSE DESCRIPTION

World literature studies individual writers and the broader influences and movements that surround and connect them in a global context. As we study individual authors, we will also identify the persistent social themes that arise in contemporary, postcolonial world literature, such as war, exile, and gender struggles. Worldwide, waves of immigrants have scrambled to escape oppression or starvation and find new lives. At the same time, the global reach of communications has created tensions between traditional life patterns, where a person might be born and die in almost the same place, and a fluid new situation where all is uncertain, at the whim of international capital. In literary terms we will consider evolutions and revolutions in styles from Romanticism to Realism, to Surrealism and even Magical Realism; from Modernism to Postmodernism. When we speak of world literature, we reference these large and general concepts. When we read an actual work of world literature, we always meet a particular text in a particular place and historical moment. This joy of encounter and discovery is the literary experience, which we will here savor in the expanded setting of world literature. Reading will come mostly from the genres of lyric poetry and short fiction, and our course will focus on writers that belong to the ports of call and regions that host us on our voyage.

COURSE OBJECTIVES

To study a broad selection of modern and contemporary world literature, focusing on works from the countries or regions of our voyage

To appreciate the works we study in the context of their specific settings--geographical, historical, political and social--as both mirrors and shapers of the cultures out of which they arise

To understand how individual authors and works fit into literary movements or into the broader global currents of influence, borrowing and exchange, of which each writer and work is a part

To become more critical and discerning readers of literature through textual analysis, class discussion, and individual and group projects in interpretation

To develop students' skills in writing about literature through short response papers and a more formal piece involving comparative research on an approved topic of the student's choice

REQUIRED TEXTBOOKS

AUTHOR: Djelal Kadir and Ursula Heise, editors
TITLE: *The Longman Anthology of World Literature, The Twentieth Century*
VOLUME: Volume F
PUBLISHER: Longman/Pearson
ISBN #: 0-321-05536-5
DATE/EDITION: 2004, 1st edition

AUTHOR: James Daley, editor
TITLE: *The World's Greatest Short Stories*
PUBLISHER: Dover
ISBN #: 978-0-486-44716-2

TOPICAL OUTLINE OF COURSE

A1- August 26: Introduction. The Voyage as Metaphor. The Traveler as Hero/Heroine. Everyman/Everywoman. Poetry from Homer, Keats, Cavafy, Nabokov and Rilke to set the table. Outline of course scope, philosophy, and procedures. Invite class to share hopes, fears and expectations for the course. Collect class writing sample.

B1- August 27

A2-August 28: Overview of Twentieth Century European Literature. Romanticism, Realism, and Modernism in Russian literature. Preparation for Saint Petersburg.
Prose of Anton Chekhov "The Lady with the Toy Dog." (WGS 136-149)
Poetry of Mayakovsky, Pasternak, et al in "Modernism and Revolution in Russia" (300-317)
Poems of Anna Akhmatova "Requiem" (290-299)

August 29-September 1: St. Petersburg

B2- September 2

A3- September 3: Germany: Demonic and Tragic Center of 20th Century European History. Debrief and Reflect on Saint Petersburg port visit. Prepare for Hamburg.
Readings: Bertolt Brecht, *Mother Courage and Her Children* (354-405)
Poetry of Bertolt Brecht, "To Posterity" (elec), and Gunther Grass, "What Must Be Said." (elec)
Prose of Thomas Mann, "The Path to the Cemetery")

B3- September 4

September 5-8: Hamburg

A4- September 9: Flanders Fields and Normandy Beaches: Crucibles of Two World Wars
Debrief and reflect on Hamburg port visit. Prepare for Antwerp and Le Havre
Readings: Poetry from World War I, Rupert Brooke "The Soldier," Wilfred Owen "Strange Meeting," et al (423-427) John McCrae "In Flanders Fields," (elec) . Poetry from WW II, Randall Jarrell "The Ball Turret Gunner," (elec)

FIRST LITERARY RESPONSE OR PORT FIELD ASSIGNMENT PAPER DUE

B4- September 10

A5- September 11

September 12-14: Antwerp
September 15-16: Le Havre

B5- September 17.

A6- September 18: Voices of Ireland

Debrief and reflect on Antwerp and Le Havre port visits. Prepare for Ireland.
Readings: Poetry of W.B. Yeats "Easter 1916," "The Second Coming," (320-326) and Seamus Heaney (elec). Prose of James Joyce, "Araby," "Clay," "The Dead" (142-176),

B6- September 19

September 20-23: Dublin

September 25-27: Lisbon
September 28-30: Cadiz

A7- September 24: The Iberian Peninsula: Vanished Empires, Remaining Yearnings.

Debrief and reflect on Galway and Dublin port visits. Prepare for Lisbon and Cadiz.
Readings: Poetry of Fernando Passoa "Autopsychography" et al (341-344), Federico Garcia Lorca "Unsleeping City," (245-247), Antonio Machado, Fado and Flamenco (elec)

B7- September 25

A8- September 26: Casablanca: Crossroads of Europe and Africa : Prose

The Literature of the Maghrib (the Arab Countries of North Africa)
Ibrahim Al-Kuni. "The Golden Bird of Misfortune," (740-745)
Juan Goytisolo "A Reading of the Space in Xemaa-El-Fna" (797-809)
Assia Djebar "A Sister to Sheherazade," (592, 632-638)

September 27-28: Lisbon
September 29: in Transit
September 30-October 1: Cadiz

October 2: No Class. Morocco. Preparation.

October 3-6: Casablanca

B8- October 7

A9- October 8: Casablanca: Crossroads of Europe and Africa: Poetry and Prose

Debrief and reflect on Casablanca port visit.
Readings: Poetry, Mahmoud Darwish, (1035-1045)

Prose: Fatima Mernissi, “The Harem Within” (777-781)
Hanan Al-Shaykh, “A Season of Madness,” (792-797)

B9- October 9

October 10: Study Day

A10- October 11: The Languages of African Literature

Reading: Mariam Ba: *So Long a Letter* (817-868)

Ngugi wa Thiong'o, “The Languages of African Literature” (958-966)

COMPARATIVE PAPER ASSIGNMENT GIVEN AND EXPLAINED

B10- October 12

A11- October 13: Prose of Ghana, Senegal and Nigeria. Ghana Preparation

Prose: Ama Ata Aidoo, “No Sweetness Here” (781-792),

Chinua Achebe, Nigeria, “The Sacrificial Egg” (WGS 226-229),

OTHER, EITHER FIRST LITERARY OR FIRST FIELD ASSIGNMENT PAPER DUE

B11- October 14

October 15-16: Tema

October 17-18: Takoradi

October 19. Study Day

A12- October 20: Poetry of Ghana, Senegal and Nigeria

Debrief and reflect on Ghana port stay.

Readings: Poetry, Leopold Senghor “Letter to a Poet,” “Nocturne” et al (638-645)

B12- October 21

A13- October 22: South Africa: Pre and Post Apartheid.

Prose: Nadine Gordimer, “The Defeated” (1019-1029),

Zoe Wicomb, “You Can’t Get Lost in Cape Town” (elec)

October 23. Study Day.

B13- October 24

A14- October 22: South Africa: Pre and Post Apartheid.

Prepare for Cape Town port visit.

Readings: Poetry of Dennis Brutus and Breyten Breyenbach (elec)

SECOND LITERARY RESPONSE OR PORT FIELD ASSIGNMENT PAPER DUE

October 26-30: Cape Town

October 31. Study Day.

B-14 November 1. Debrief and reflect on Cape Town port visit

A15- November 2: Giants of World Literature Beyond any Country or Port

Poetry of Rainer Maria Rilke, (328-338)

B15- November 3

November 4. Study Day.

A16- November 5: Giants of World Literature Beyond any Country or Port

Stories of Franz Kafka (257-289) (WGS 198-205)

B16- November 6

A17- November 7: Literature of the River Plate

Prepare for Buenos Aires and Montevideo port visits.

Prose, Jorge Luis Borges, “The Garden of Forking Paths,” “The Library of Babel,”

“Borges and I” et al (529-545); Eduardo Galeano (elec)

November 8. Study Day.

B17- November 9

A17- November 10: Poetry of Argentina and Peru

Debrief and reflect on Buenos Aires and Montevideo

Poetry of Roberto Juarroz (elec) and Cesar Vallejo (506-509)

B18- November 11

November 12-16: Buenos Aires

A19- November 17: Brazil . Prepare for Rio

Readings: Poetry Oswald de Andrade, “Cannibalist Manifesto” (38-43)

Carlos Drummond de Andrade “In the Middle of the Road” (247)

Readings: Fiction: Joaquim Maria Machado de Assis, “Fortune-Teller” (WGS 127-135)

Clarice Lispector “Preciousness” (769-777)

B19- November 18

A20- November 19: Some Great World Poets in Exile

Debrief and reflect on Rio de Janeiro port visit.

Poetry of Pablo Neruda (344-346), Vladimir Nabokov ‘An Evening of Russian

Poetry” (509-513), Czeslaw Milosz “Child of Europe” (513-518)

SECOND OTHER, EITHER LITERARY OR FIELD ASSIGNMENT PAPER DUE

November 20-22: Rio de Janeiro

November 23. Study Day

B20- November 24

A21- November 25: Anthropologists in the Amazon

Prepare for Manaus port stop

Reading: Mario Vargas Llosa, "The Storyteller" (1070-1093)

B21- November 26

November 27. Study Day.

A22- November 28: (enter Amazon) Poets of the Amazon

Reading "The First Bards of the Amazon" (elec)

PROPOSAL FOR COMPARATIVE PAPER DUE

B22- November 29

A23- November 30: (exit Amazon) Magical Realism

Debrief and reflect on Amazon visit

Magical Realism, Alejo Carpentier "Like the Night" (449-457), and Gabriel Garcia Marquez "Artificial Roses" (809-813)

Study Day: December 1

FIRST DRAFT OF COMPARATIVE PAPER DUE

December 1. Study Day.

December 2-5: Manaus

December 6. Study Day.

B23- December 7

A24- December 8:

Readings: Derek Walcott "A Far Cry from Africa," "Volcano" "The Fortunate Traveller" (1052-1059)

Prose: Jamaica Kincaid "My Mother," (813-817)

Aime Cesaire "Notebook of a Return to the Native Land" (644-671)

B24-December 9

December 10. Study Day.

**A25- December 11: A Day Finals. FINAL IN-CLASS WRITING ASSIGNMENT
FINAL DRAFT OF COMPARATIVE PAPER DUE AT FINAL CLASS HOUR**

December 12. Study Day.

**B25-December 13: B Day Finals. FINAL IN-CLASS WRITING ASSIGNMENT
FINAL DRAFT OF COMPARATIVE PAPER DUE AT FINAL CLASS HOUR**

FIELD WORK

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)
Attendance and participation in the Field Lab is MANDATORY.

Field Lab Proposal Number One

Visit to First World War Battle Sites near Ypres and the city's *In Flanders Fields* Museum

The class will travel by bus from Antwerp to the town of Ypres (about 60 miles away) to be met by our guide for the day. We will start our day at the *In Flanders Fields* Museum located in the historic Cloth Hall in Ypres, and then proceed to a tour of the battlefield areas around the infamous Ypres Salient, which includes the town itself and areas of the surrounding countryside. Now peaceful fields "where poppies grow" were once unimaginable killing fields, and students will have time to reflect on this sad chapter of history as they tour sites and cemeteries in the course of the afternoon. The day's tour will end at the famous Menin Gate in the city of Ypres, where every evening friends and relatives assemble to hear the "Last Post" played and to remember the fallen, many of whose names are engraved on the gate.

Students will be evaluated for this assignment by 1) their engaged participation in all aspects of the day's program and 2) by a written reflection on the day's events. This should be both impressionistic, conjuring the feel and texture of the day, and critical, reflecting on what was said by whom, and how the student himself feels and where he/she stands in relation to all that was seen, spoken and heard in the course of the day. This reflection must also refer to and incorporate references not just to the battlefields and the museum, but also to the student's reading from the trench poets in preparation for our visit. Beyond this, each student can use a camera or sketchpad to record visual evidence to complement the written record. This assignment is worth 20 % of the total course grade

Field Lab Proposal Number Two: Meeting With Ghanaian Author Ama Ata Aidoo

The group will first meet with Ms Aidoo at the university or another appropriate setting to hear her speak to us about her own background and career, and about Ghanaian and African Literature. Next, we will move to a discussion of her story "No Sweetness Here," which the class will have read ahead of the meeting. Following a discussion of the story and other issues arising, the class will eat lunch with our host speaker, before moving on to a tour, either on foot or driving, of locations in and around Accra that Ms. Aidoo wishes to show us to increase and enrich our understanding of her work and of Ghanaian culture.

Students will be evaluated for this assignment by 1) their engaged participation in all aspects of the day's program and 2) by a written reflection on the day's events. This should be both impressionistic, conjuring the feel and texture of the day, and critical, reflecting on what was said by whom, and how the student himself feels and where he/she stands in relation to all that was seen, spoken and heard in the course of the day. Students should also reflect on how their reading of Ms. Aidoo's text may have changed as a result of the day's encounter, and what the day has

taught them about Ghanaian and African culture. Each student may use a camera or sketch pad to record visual evidence to complement the written record. This assignment is worth 20 % of the total course grade

Students will be evaluated for the field lab, based on attendance at all parts of the day's program, on curious and engaged participation, and on the quality of their response papers. First informal drafts of response papers must be submitted within 48 hours. Revised versions may be submitted at a later date, after receiving instructor feedback.

Field Lab worth 20% of course grade

FIELD ASSIGNMENTS

For this course, students will be required to complete the following "city as character" assignment at two ports of call of their choice during the voyage. The assignment is as follows: using the tools of analysis that you would for a work of literature, give a character sketch of a particular port of call. In literary analysis, a character sketch is built by 1) direct observation and description of the character; 2) by observing what the character says and does, compared to how they simply are, at rest; 3) by obtaining the testimony of other outside sources to assess the track record and reputation of the character. Beyond this, the student can use a camera or sketch pad to record visual evidence to complement the written record. Students have up to the last day before disembarking at the next port to file a character sketch on that port. These two sketches are together worth 20% of a student's final grade

METHODS OF EVALUATION / GRADING RUBRIC

Attendance and Engaged Participation*	20%
Field Lab including response essay	20%
Two Port Field Assignments	15%
Two Literary Response Essays	15%
Comparative Paper on Longer Work	15%
Final In-Class Writing Assignment	15%

* Attendance and Participation. Students must attend each class session and be sure to have completed the assigned reading and any other assigned preparatory tasks for the day's session. Students should also participate actively in all class discussions, exercises, and group projects.

RESERVE LIBRARY LIST

AUTHOR: J. D. McClatchy, editor
TITLE: *The Vintage Book of Contemporary World Poetry*
PUBLISHER: Vintage/Random House
ISBN #: 9780679741152
DATE/EDITION: 1996

AUTHOR: Daniel Halpern, editor
TITLE: *The Art of the Tale; An International Anthology of Short Stories*
PUBLISHER: Viking/Penguin
ISBN #: 978-0-14007949-4

DATE/EDITION: 1987

AUTHOR: Jeffrey Paine, editor
TITLE: *The Poetry of Our World*
PUBLISHER: Harper Collins
ISBN #: 9780060951931
DATE/EDITION: 2001

AUTHOR: Daniel Halpern, editor
TITLE: *The Art of the Story; An International Anthology of Contemporary Short Stories*
PUBLISHER: Viking/Penguin
ISBN #: 0670887617
DATE/EDITION: 1999

ELECTRONIC COURSE MATERIALS

To Be Added

ADDITIONAL RESOURCES

Each student will benefit greatly by having a personal laptop computer with a built in DVD player, a digital camera, and the necessary connectors to transfer images from camera to computer

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."