Voyage: Fall 2014
Discipline: Special Topics in Literature
ENSP 2559-501 and 502: World Literature (Sections 1 and 2)
Lower Division
Faculty Name: Gatrell
Credit Hours: 3; Contact Hours: 38

Pre-requisites:
None, but previous college level course in literature highly recommended

COURSE DESCRIPTION
The course focuses your attention through writing in English on the ports and countries that we will be visiting during the voyage. Sometimes our authors will be writing about places they know well, places they belong to, sometimes they will be trying to understand and to communicate the essence of alien places. The ideas of the Irish walker, writer and cartographer Tim Robinson will form one basis for analysis and discussion throughout the class.

COURSE OBJECTIVES
Students will learn to discriminate amongst different kinds and qualities of writing; they will experience a wide variety of literary stimuli that will help them to explore the environments they are about to visit; and they will be well prepared to experiment with their own responses to those environments.

REQUIRED TEXTBOOKS
AUTHOR: Ama Ata Aidoo
TITLE: Our Sister Killjoy
PUBLISHER: Longman
ISBN #: 978-0582308459
DATE/EDITION: 1997

AUTHOR: Brian Friel
TITLE: Translations
PUBLISHER: Faber / Kindle
ISBN #: 978-0571117420
DATE/EDITION: 1995

All other texts and extracts from texts will be stored in an electronic folder.

TOPICAL OUTLINE OF COURSE
Depart Southampton- August 23:

**B1- August 26:**
Introductory. The uses of the environment in literature: from map to guidebook to deep mapping

Guidelines and exempla for the port reports students will be preparing during the voyage, and the ship reports due by 4 September.

We will look at brief extracts from the range of material we will be considering during the course, and there will be an introduction to the ideas of Tim Robinson.

**B2-August 28:**
Russia: the visitor and the emigré

Extract from Le Carré *The Russia House*; Brodsky “Leningrad” and Symons “Moscow”;

St. Petersburg: August 30-September 1

**B3 – September 2:**

Extract from Hellberg-Hirn *Imperial Imprints* and discussion of how you did or might have written about a fragment of St Petersburg.

**B4- September 4:**

Gdansk and Rostock as Hanseatic ports: Huelle *The Bicycle Express*

Ship reports due

Gdansk September 5-7
Rostock September 8-9

**B5- September 11:**

Antwerp through the eyes of British writers from the seventeenth to the nineteenth centuries.

**B6- September 13:**

British and French Victorian novelists envisage France

Extracts from Hardy, Meredith and Flaubert on Rouen, Dickens on Marseilles and Calais, Maupassant on Le Havre.

Antwerp: September 14-16
Le Havre: September 17-19

**B7-September 21:**

A fragment of Ireland observed by a primary practitioner of geophany and deep mapping

From Tim Robinson *Setting Foot on the Shores of Connemara, Connemara: Listening to the*
Wind, and Connemara: the Last Pool of Darkness
Also: Boland “That the Science of Cartography is Limited; Heaney “The Peninsula”
Friel Translations introduction

B8 September 23:
Friel Translations 2
Dublin: September 24-27

B9- September 28:
When is travel writing more than travel writing?
Washington Irving “The Journey” from Alhambra; Symons “Cadiz” and “Seville”; extract from Buck Lisbon
Lisbon: October 1-2
In transit October 3
Cadiz: October 4-5

B10 October 6:
How to diss a city
Paul Bowles, “Casablanca” and extracts from Cunninghame Graham Mogreb-el-Aksa and Wyndham Lewis Journey into Barbary
Casablanca: October 8-11

B11-October 12:
How early English writers saw Sub-Saharan Africa
From Defoe Captain Singleton; Mary Gaunt Alone in West Africa

B12- October 14:
Ousmane from Tribal Scars; Barry, from Gorée
Dakar: October 16-19

B13- October 20:
Aidoo: Our Sister Killjoy 1

B14- October 22:
Aidoo: Our Sister Killjoy 2
**B15- October 24:**

How Ghanaians have understood Accra since independence

Extracts from from Armah *Fragments* and Aidoo *Changes*; Dove-Danquah “Anticipation”; Woods “Termites”

Takoradi: October 25-26
Tema: October 27-28

**B16- October 30:**

South Africa: a different experience: 1 Rural

Extracts from Paton: *Cry, the Beloved Country* and Mda *The Heart of Redness*; poems by Douglas Livingstone and Ingrid de Kok

**B17- November 1:**

South Africa 2 Urban

Extracts from Coetzee: *Disgrace* and Mpe *Welcome to Our Hillbrow*; poems by Ingrid de Kok and Oswald Mtshali

Study Day: November 2

**B18-November 4:**

Writers at sea; how can you map the ocean?

From “The Seafarer”; Coleridge from “The Ancient Mariner”; Melville from *Moby Dick*; Conrad from “Typhoon”

**B19- November 6:**

One woman’s prose account of Brazil, one man’s account of Rio de Janeiro:

Elizabeth Bishop’s *Brazil*: Ruy Castro’s *Río*

Rio de Janeiro: November 7-9
In-transit: November 10-11
Salvador: November 12-14

**B20- November 16:**

One woman’s response to life in Brazil

Elizabeth Bishop’s poetry: from *Questions of Travel*

**B21- November 18:**
Comparative discussion of the different Field Labs.

Study Day: November 19

Student Portfolios due; segments observing Bridgetown or Havana may be added by 3 December.

**B22-November 21:**

From George Lamming: *In the Castle of My Skin*; Rhys short stories

Bridgetown: November 22-24

**B23-November 26:**

Island poetry


Brathwaite “The Dust”

**B24- November 28:**

Cuba: by a Cuban, an American and an Englishman

From Leonardo Padura's detective stories; from Graham Greene *Our Man in Havana*; from Hemingway *The Old Man and the Sea*

Havana: November 29- December 2:

Study Day- December 3

**B25-December 5 (Finals):**

In-class essay on one of a wide range of offered topics
FIELD WORK
Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)

a (Section 1: Wednesday, 1 October)

In Lisbon explore and observe closely aspects of students’ choice of (or from) the Castelo de São Jorge and the Praça do Comércio with notebook, camera, and other recording devices.

Students will develop a response to fragments of their choice of the environments visited, a response that expresses as vividly and evocatively as possible the essence of their experience of them; there should be some comparative element. This may contain material in any medium, but must include a map and a substantial proportion of writing. It will count for 20% of the final grade.

Academic Objectives:
1. To encourage students to see and to work to understand their environment.
2. To then encourage them to find the best language (and other media) in which to express what they have seen.
3. To give them an opportunity to discover how intellectually to relate their understandings of two disparate but ultimately connected environments.

b (Section 2: Friday, 7 November)

In Rio de Janeiro explore and observe closely aspects of Corcovado Mountain and the Praça da República with notebook, camera, and other recording devices.

Students will develop a response to chosen fragments of the environments visited, one that gets to the heart of their experience of them. The report may contain material in any medium, but must include a substantial proportion of writing. It will count for 20% of the final grade.

Academic Objectives:
1. To encourage students to see and to work to understand their environment.
2. To then encourage them to find the best language (and other media) in which to express what they have seen.
3. To give them an opportunity to discover how intellectually to relate their understandings of two disparate but ultimately connected environments.
**FIELD ASSIGNMENTS**

Students will prepare a digital and/or material portfolio of their observations concerning a single, small, clearly defined environment in at least five of the ports visited on the voyage, two of which must be in Europe and two in Africa or the Americas. These observations when taken together should suggest a comparative or contrastive narrative of some sort, so students should choose their sites with this in mind. The portfolio may contain material in a variety of media, including but not limited to digital images, drawings, maps, fabric, sound files, printed paper, and dried plants; but must include a substantial written component. It will count for 40% of your final grade.

**METHODS OF EVALUATION / GRADING RUBRIC**

Students will prepare three responses to their experience of the variety of environments visited on the voyage. The brief response to a ship-board environment will count for 10% of the final grade for the course, the report on the structured Field Lab expeditions will count for 20%; the open-ended portfolios will count for 40%. There will be 5-minute reading quizzes randomly spaced through the voyage counting for 10%, and a final in-class essay on one of a variety of topics which will count for 20%.

**RESERVE LIBRARY LIST**

**AUTHOR:** Robinson, Tim  
**TITLE:** Setting Foot on the Shores of Connemara and Other Writings  
**PUBLISHER:** The Lilliput Press  
ISBN #: 1874675741  
DATE/EDITION: 1996

**AUTHOR:** Robinson, Tim  
**TITLE:** Connemara: the Last Pool of Darkness  
**PUBLISHER:** Penguin  
ISBN #: 978-0-141-03269-6  
DATE/EDITION: 2009

**AUTHOR:** Robinson, Tim  
**TITLE:** Connemara: Listening to the Wind  
**PUBLISHER:** Penguin Ireland  
ISBN #: 978-1-844-88065-2  
DATE/EDITION: 2006

**AUTHOR:** Least Heat-Moon, William  
**TITLE:** PrairyErth  
**PUBLISHER:** Mariner Books  
ISBN #: 978-0395925690  
DATE/EDITION: 1999

**ELECTRONIC COURSE MATERIALS**

Available in course folder
ADDITIONAL RESOURCES

A camera (freestanding or in a telephone) and a cable to transfer images to a laptop computer are not essential, but will be very useful. A handheld sound recording device may also be useful, but in no way essential.

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].”