

Semester at Sea, Course Syllabus  
Colorado State University, Academic Partner

**Voyage: Spring 2017**

**Discipline: English**

**Course Number and Title: English 142: Reading Without Borders**

**Division: Lower**

**Faculty Name: Gregory Mason**

**Semester Credit Hours: 3**

**Pre-requisites:** None

### **COURSE DESCRIPTION**

*Reading Without Borders* offers a course in mostly contemporary world literature. Topics will embrace archetypal themes from pre-modern literature as well the legacy of post-colonialism and the influence of globalization in our contemporary world. Assigned readings in a range of genres will focus on narratives and lyrics of discovery and of personal reflection. Most texts will reflect the voyage's ports of call in Hawaii, Japan, China, Vietnam, Myanmar, India, South Africa, Ghana and Morocco. This will provide the class an ongoing experiential focus in which to consider their studies. Recurring motifs will be the quest journey and the crossing of borders, both physical and psychological. We will repeatedly encounter the clash of traditional and modern values, and study how these values are forced to adapt to the changing circumstances of conquest, exile and immigration. Contemporary texts will consider human, especially women's rights, and the challenge to personal and group identity brought on by global trade and electronic communications. Students will engage in both reflective and analytical writing as they investigate and report on their reading assignments and their voyage experiences. They will be required to co-lead class discussions, write informal and formal papers, and write a midterm and a final class examination.

### **LEARNING OBJECTIVES**

Engage in the cross-cultural study of many different forms of writing.

Explore the interactions among different cultural, ethnic, and national groups and make responsible comparisons and distinctions between these groups. Study a broad selection of pre-modern and contemporary world literature, with a special focus on works from the countries and regions of the voyage.

Contextualize specific texts and events within both global and domestic history. Understand how seemingly local or isolated events take part in larger transnational dynamics. 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.

Demonstrate enhanced critical reading, thinking, and writing skills about cultural identity. Gain a stronger and more vivid understanding of the situation of most of our world’s citizens, caught between claims of the traditional and the contemporary in the throes of globalization, and often forced to change both their way of life and their homeland as they struggle to survive the challenges of the global present.

Become more critical and discerning readers of literature through textual analysis, class discussion and individual and group projects in interpretation. 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: Stephen Mitchell  
TITLE: *Gilgamesh; A New English Version*  
PUBLISHER: Atria Books (Simon and Schuster)  
ISBN #: 978-0743261692  
DATE/EDITION: 2006

AUTHOR: Kobo Abe  
TITLE: *The Woman in the Dunes*  
PUBLISHER: Vintage  
ISBN #: 978-0679733782  
DATE/EDITION: 1991/ Reissue edition

AUTHOR: Ha Jin  
TITLE: *The Bridegroom: Stories*  
PUBLISHER: Vintage  
ISBN #: 978-0375724930  
DATE/EDITION: 2011

AUTHOR: Ruth Praver Jhabvala  
TITLE: *Heat and Dust*  
PUBLISHER: Counterpoint Reprint  
ISBN #: 978-1582430157  
DATE/EDITION: 1999/Counterpoint Reprint

AUTHOR: Jhumpa Lahiri  
JOURNAL/BOOK TITLE: *The Interpreter of Maladies*  
PUBLISHER: Mariner  
ISBN #: 978-0395927205  
DATE: 1999

AUTHOR: Chinua Achebe  
TITLE: *Things Fall Apart*  
PUBLISHER: Anchor  
ISBN #: 978-0385474542  
DATE/EDITION: 1994

AUTHOR: Mariama Ba  
TITLE: *So Long A Letter*  
PUBLISHER: Waveland  
ISBN #: 978-1577668060  
DATE/EDITION: 2012

## TOPICAL OUTLINE OF COURSE

DEPART ENSENADA—JANUARY 5

### **A1—January 7: Introduction. The Voyage as Metaphor.**

Considering the quest theme as an archetypal motif in literature and in human experience: the journey that crosses borders, into new territories and new realms of consciousness. How is each person the hero/heroine of his/her own life story? How have the goals of the human quest remained the same and how they have evolved through time? How have we too evolved, as well as the world and worlds we inhabit in an ever more interconnected and expanding universe? As we ponder these questions, we also acknowledge the human need to remain grounded in the traditional, the tested and familiar, even as a restless curiosity drives us ever onward and outward. Outline of course scope, philosophy, and procedures. Sharing of hopes, fears and expectations for the course. Poetry from Keats, Cavafy, and Rilke to set the table. Collect class writing sample.

### **A2— January 9: The Journey and the Quest**

*The Epic of Gilgamesh* as the first classic text of world literature, defining the contours of the human condition and heroic/tragic nature of our lot. Who was the historical King Gilgamesh? What was he seeking, and how did he go about it? What borders did he challenge and what borders did he cross? What made him great in the eyes of his peers? What makes him great, or not so great, in our eyes? How did his quest evolve?

Readings: *The Epic of Gilgamesh*, Part One

### **A3— January 11: The Journey and the Quest, Continued**

Why did Gilgamesh change his quest? Was it a quest he could ever succeed at? What marks failure, and what marks success in a quest such as this? What do each of the figures he meets and events he encounters represent? How do we as present day travelers differ from Gilgamesh? Socially? Morally? Can we think of ourselves present day traveler and tourists as a heroic questers? What might we be searching for on a visit to, say, Hawaii?

Readings: *The Epic of Gilgamesh*, Part Two. Merwin poem “Pineapples” (E)

HONOLULU—JANUARY 12

**A4—January 14: The Salary Man as Existential Hero: *The Woman in the Dunes***

What impels our hero Nikki to go on his expedition to the dunes? What is the life he is leaving behind, and how does he feel about it? What is he hoping to find, and how is he hoping to gain his own modest kind of immortality? What is the society in the dunes village like? How do they feel about the primitive conditions in which they have to live? What are the principal differences between the “civilized” life of the city and the “primitive” life of the dunes community? What are our initial impressions of the woman in the dunes? Why is she not given a name?

Reading: Abe: Chs. 1-17, pp. 3-120.

**A5—January 17: The Salary Man as Existential Hero: *The Woman in the Dunes*, concluded**

How does Nikki’s stay in the dunes develop and change? How does his relationship to the woman develop and change? Is our hero being progressively humanized or dehumanized by his enforced stay in the dunes? What are the compensations and pleasures of dunes life? Why are the villagers and the woman so loyal to their dunes’ life? What role do the natural elements, the flora (such as it is) and the fauna play in the story? Does the story have a resolution? If so, how do you interpret it?

Reading: Abe: Chs. 18-end, pp. 120-241.

Film: *The Woman in the Dunes*

**No class January 19**

**A6—January 20: Japan’s Encounters With “The Other”**

Within the few decades from the end of the 19<sup>th</sup> to the beginning of the 20<sup>th</sup> Century, Japan transformed from an isolated rural country to an industrialized military power seeking global hegemony. Historically xenophobic, Japan was ill prepared to appreciate the “otherness” of other cultures

Readings: Oe: *Prize Stock*; Yosano poems, Selected haiku poems (E)

**A7—January 22: Japan’s Encounter with Armageddon**

With the dropping of the atomic bombs on Hiroshima and Nagasaki, its spectacular brief success on the world stage changed to catastrophic defeat. In this extraordinary national journey of reversal from arch perpetrators to the arch victims, ordinary citizens, young schoolgirls growing up, sought reconciliation and healing.

Hayashi: *The Empty Can*

Film: *Hiroshima*. (docu-drama) USA/Japan. 165 mins. 1995.

Film: *Barefoot Gen*. (anime) Japan. 95 mins. 1983.

**FIRST LITERARY RESPONSE PAPER DUE**

YOKOHAMA – JANUARY 24-25

TRANSIT – JANUARY 26

KOBE – JANUARY 27-28

### **A8—January 29: China Since Mao**

Debrief and reflect on Yokohama and Kobe port stays. Recent history and changes in Chinese Society. How do personal relationships play out in a relentlessly collectivized society? Does political power take the place of money in determining the opportunities and quality of life that ordinary citizens can aspire to? How do the inner lives of Ha Jin's characters compare to and differ from ours? Do we want the same things and how do our expectations of happiness and fulfillment compare. Ha Jin's stories probe the social issues and inner lives of those living in Maoist and post-Maoist China. Prepare for Shanghai and Hong Kong port stays.

Readings: Ha Jin: *The Bridegroom*, Selections from pp. 3-115.

SHANGHAI – JANUARY 31 – FEBRUARY 1

TRANSIT – FEBRUARY 2 – 3

HONG KONG – FEBRUARY 4-5

### **A9—February 6: Vietnam: The Country and the Conflict**

Debrief and reflect on Shanghai and Hong Kong port stays. We will review the background history of Vietnam, including French colonization, and leading to America's military presence and the Vietnam War. Our readings present views from both the Vietnamese and the American side showing the experience of the conflict and its effect upon those involved. What were the US political, moral and economic motives for becoming involved? Which were noble, and which not so? Prepare for Vietnam port stay.

Readings: O'Brien, "On the Rainy River," classical and contemporary poetry by Vietnamese (E)

### **Ho Chi Minh City – February 8-12**

### **A10—February 13: China Since Mao, continued**

Debrief and reflect on Vietnam port stay.

We resume our study of recent Chinese society and its problems, as seen through the stories of Ha Jin. What is China's record on ecological issues? How does China value nature, from a traditional and a contemporary standpoint? How has China's one-child policy played out, and what are its implications for China's future? What are the hopes and expectations of the Chinese people today, and how does the nation view its emerging role in the world?

Reading: Ha Jin: *The Bridegroom*, Selections from pp 116-225.

### **FIRST FIELD ASSIGNMENT PAPER DUE**

### **A11— February 15: From Burma to Myanmar**

Prepare for Myanmar port stay. Review our course work so far, and prepare for midterm exam. Myanmar has been both an ancient religious kingdom and, more recently a British colony before its recent difficult transition to independence. Readings highlight George Orwell as a reluctant upholder of colonial rule, and consider his analysis of the colonial mindset, and how it treats those it is claiming to be "civilizing." We will also study a traditional Myanmar folktale to investigate its cultural teaching.

Readings: Orwell, "Shooting an Elephant," "A Hanging," (E)

### **A12— February 17: MIDTERM EXAM: IN CLASS WRITING ASSIGNMENT**

RANGOON – FEBRUARY 18-22

**A13— February 24: India and The Raj**

Background of Indian history and the British Raj. How did the traditional caste system and the remnants of Indian royalty mesh with the officers of a conquering and occupying empire? What was the social position of the British in India compared to their Indian counterparts? What were the mutual expectations for interaction and behavior? How does the present day narrator compare to her grandmother figure? How do they differ and what do they have in common? What is the picture of social life and expectations that emerges for the British who served in the Raj? Can we sympathize for Olivia in her behavior, or is she simply in the wrong? How does the present narrator's situation develop somewhat in parallel with the grandmother's past life that she has come to investigate?

Reading: Jhabvala, 1<sup>st</sup> half

**A14—February 26: India and The Raj**

How do you relate to, sympathize with, or judge the various decisions that the two principal female characters make in the course of the story? To what extent is India itself a factor and even a player in this story? How do the climate, and the mores, and the social and political situation play a part in what happens? How do you interpret the novel's ending? Has Olivia been vindicated in asserting her independence in the face of overwhelming social pressures, or has she sunk into an obscure and marginalized life of failure? Prepare for Cochin port stay.

Reading: Jhabvala, 2nd half

Film: *Heat and Dust*

**Cochin – February 27 – March 4**

**A15— March 6: Independent India: Life After the Raj**

Debrief and reflect on Cochin port stay. For all its oppression, the British Raj also had some positive achievements in India, bringing stability and order, creating railway and postal systems and a civil service that made it a somewhat efficient functioning united country, where before it had been a patchwork of quarreling fiefdoms. Freedom at Midnight brought euphoria followed quickly by social problems, beginning with the partition of the country into India and Pakistan. Jumpa Lahiri tells tales of Indians today, their joys and sorrows at home and in their different diasporas.

Reading: Lahiri: Selections from 1<sup>st</sup> half.

**A16—March 8: Independent India: Life Today**

How do the social obligations and aspirations of Indians compare to those of their counterparts in the West? Why would Indians living in Canada, the USA or Britain be both happy and unhappy with their situations? What happens in concrete terms when a country like India is invaded by the various forces of globalization? How is this different from the earlier invasion of colonization? How has globalization affected life in India, and what would count as a successful accommodation or adaptation to these hugely changed circumstances? How do these forces and pressures affect the way people feel about themselves and live their lives?

Reading: Lahiri : Selections from 2<sup>nd</sup> half

Film: *Slumdog Millionaire*

No Class – March 10

**A17—March 11: Tolerance and Globalization: Then and Now:**

Michel de Montaigne set a standard for gracious tolerance and acceptance of cultural diversity in his famous essay, *Of Cannibals*. He recognized that many different ways of life are valid, and that everyone basically aspires to live a good life, if they have the chance. *Slumdog Millionaire* takes a similar stance of radical acceptance, changing the setting from the French nobleman's noblesse oblige to the hardscrabble world of globalized capitalism. Where do we draw limits of tolerance for others and others' behavior? What are the freedoms and the limits to freedom of our present, post-industrial, market-driven lives? Discussion of *Slumdog Millionaire*.

Readings: Montaigne essay "On Cannibals" (E)

**SECOND LITERARY RESPONSE PAPER DUE**

**A18—March 13: South Africa: Pre and Post Apartheid: Female Voices**

History of South Africa has been a country under tribal, British and Dutch rule. We will review growth and development of the apartheid political philosophy, and of opposition to it with the founding of the African National Congress and the situation of whites, coloreds and blacks in a society with many harshly enforced segregation laws. Today's readings dramatize women's roles and coping mechanisms in supporting, acquiescing in, or opposing this highly stratified and male-centered situation.

Readings: Zoe Wicomb, "You Can't Get Lost in Cape Town;" Nadine Gordimer, (E)

**A19—March 15: South Africa: Pre and Post Apartheid: Male Voices**

Prepare for Cape Town port stay. Today's writers explore: the plight of the Africans who were marginalized and dispossessed of their lands by the white settlers; the need to leave home villages and relocate to cities and to mining areas; opposition leading to oppression, torture and imprisonment, and finally to liberty and political power. Readings also consider South Africa as an historic leader in promoting policies of forgiveness, reconciliation and healing. Present prospects for South Africa today.

Readings: Poetry of Kofi Awoonor, Antonio Jacinto, Wole Soyinka, Dennis Brutus (elec)

Film: *District Nine*

**CAPE TOWN—MARCH 16-21**

**A20—March 23: West African Fiction: Female Voices, Mariam Ba**

Debrief and reflect on Cape Town port stay. West Africa has a long and proud historical tribal and warrior tradition, but more recently has emerged from a long period of colonial domination by the British and the French. Post Colonialism marks the period when power is nominally handed over from the colonial rulers to the newly independent former colonies. In practice, for most of the people, one form of oppression is simply replaced by another. Women's situations in this reality are often worse than in a traditional setting where they enjoyed limited but real power in the domestic sphere, while public power was in the hands of the males. Mariam Ba explores the plight and the options for women in this problematic, postcolonial setting.

Reading: Mariam Ba: *So Long a Letter* (Chs. 1-22)

Film: *Black Girl* (Senegal, Ousmane Sembène, 1965, 80 mins )  
No Class – March 25

**A21—March 26: West African Fiction: Female Voices, Mariam Ba and Ama Ata Aidoo**

Prepare for Tema and Takoradi port stays. Review Ghana’s past as the heart of a great Empire and its subsequent role as the location of slave forts where locally captured men and women were corralled for shipping to South America, the Caribbean and beyond. And in contemporary West Africa, what are the social roles and options available to women today? How far does this society achieve a successful blending traditional and outside values under the pressures of globalization and the influence of Western democratic thinking and customs in its citizens’ lives? How can this society preserve its dignity and self respect while making radical adaptations to an ever changing world that presses upon them?

Readings: Mariam Ba: *So Long a Letter*: Chs. 22-end.

Ama Ata Aidoo, “No Sweetness Here” (E),

TEMA – MARCH 28-30

TAKORADI – MARCH 31-APRIL 1

**A22—April 2: West African Fiction: A Male Voice, Chinua Achebe**

Debrief and reflect on Ghana port stays. Chinua Achebe was a landmark figure in African literature and his trilogy beginning with *Things Fall Apart* presents the story of the move from tribal village life, through the arrival of missionaries and then of trade and colonial control in classic terms. Okonkwo, the strong tribal chief, represents an iconic, tragic figure whose life and death have great metaphoric resonance. In what ways is Okonkwo initially described both as both the hero of his clan and a transgressor of their norms and values? Why does he so meekly accept the harsh punishment of being sent into exile?

Reading: Achebe: *Things Fall Apart* (Chs. 1-10)

**SECOND PORT FIELD PAPER DUE**

**A23—April 4: *Things Fall Apart*, concluded.**

What is the initial tribal response to the coming of the missionaries, and how they attempt to win over the community? What appeal do the missionaries and what they have to offer have for local people? Why does Okonkwo have so few supporters in opposing the increasing invasion of the white men into the village life? What options does Okonkwo have open to him by the end of story, and why does he choose the one he does? What are appropriate roles for men who were former warriors? What is the closing tone of the book? What does it suggest for the people’s future?

Required Readings: Achebe: *Things Fall Apart*: Chs. 11-24.

**A24—April 7: The Culture of the Maghrib (The Arab Countries of North Africa)**

Prepare for Casablanca port stay. Review our semester’s work so far, and prepare for final exam. What are the distinguishing cultural characteristics of the Maghrib area of Africa in general and of Morocco in particular? How does its monarchy differ from that of, say, Saudi Arabia? How has Morocco managed to avoid the chaos of its surrounding neighbors in the recent “Arab Spring?” Why is the souk or the marketplace such an iconic and defining cultural space? What at the

traditional and contemporary roles of women in this culture, and what options do they show in attempting to improve their lot?

Readings: Juan Goytisolo “A Reading of the Space in Xemaa-El-Fna” (E), Fatima Mernissi, “The Harem Within” (E), Hanan Al-Shaykh, “A Season of Madness,” (E).

Film: *The Daughter of Keltoum* (viewing to be arranged)

CASABLANCA – APRIL 9-APRIL 13

Study Day – April 14

### **A25 Final – April 15: FINAL EXAM: IN CLASS WRITING ASSIGNMENT**

ARRIVE SOUTHAMPTON—APRIL 19

#### **FIELD WORK**

**Field Class proposals listed below are not finalized.** Confirmed ports, dates, and times will be posted to the [Spring 2017 Courses and Field Class](#) page when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and will be developed and led by the instructor.

#### **FIELD CLASS AND ASSIGNMENT**

I hope that my Field Class for this course will involve an intense and full day of involved participation where the students have many opportunities to question local resource persons and come away with a strong intellectual and emotional experience.

My first choice of site is Ho Chi Minh City. With strong historical connections to both France and the USA, this bustling former Saigon presents a vivid image of a diverse world city in action. The blend between traditional and modern, with the highly visible markers of globalization will also be very apparent. Students will hopefully have the opportunity to see some traditional Vietnamese elements, some signs of the long French presence, and some markers from the Vietnam War as they take this all in. I have a contact in the city who may be able to put me in touch with a contemporary figure in literature or the arts, which would greatly increase our involvement and understanding.

My second choice of site is Hong Kong. Again, this is a huge world city with very diverse ethnic and cultural elements, principally Chinese and British but including many other ethnic groups. A good guide would again be critical to lead us to a mix of historic and traditional, as well as modern globalized parts of the city and its people.

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 sites we visit, but also to the student's reading in preparation for our visit. Beyond this, each student can use a camera or sketchpad to record visual evidence to complement the written record. Students will be evaluated for this 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. Minimum final length: 1500 words. Field Lab is worth 20% of course grade.

## **INDEPENDENT FIELD ASSIGNMENTS**

Beyond our required Field Class, you will be required to complete the following assignment at TWO ports of call of your choice during the voyage: write a short piece about something new, or new to you, that you encounter while in this port. It could be a description of a place, an event, or an encounter with a person you meet. It could be a factual account or it could be "creative" fiction/non fiction, if you prefer, using your actual experience as an imaginative starting point. Use your powers of observation, your capacity for wonder, and your growing knowledge of literary technique to help you accomplish your task. Have fun with it. There are no right or wrong answers, only more or less interesting results. Beyond this, you may use a camera or sketchpad to record visual evidence to complement the written record. You will have up to the last day before disembarking at the next port to file each piece. These two pieces will provide you material to draw on for your reflective, synthesizing final paper, and are together worth 10% of your final grade. Required length: two page maximum, including written copy and visuals.

## **FORMAL REQUIREMENTS (grade values in parentheses)**

1. Attend all classes, carefully complete all reading assignments and participate in class discussions. With a partner, lead two discussions in the course of the semester. (20%)
2. Attend and participate in our course Field Class, and complete the assigned paper reporting and reflecting on the Field Class experience, required of all class members. (20%)
3. Write two brief literary response essays, one in each half of the semester (15%)
4. In two ports of your choice, write a short piece about something new, or new to you, that you encounter while in this port. It could be a description of a place, an event, or an encounter with a person you meet. (15%)
5. Write a midterm and a final in class writing exam. (15% + 15%)

## **METHODS OF EVALUATION / GRADING SCALE**

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
94-96%: A	84-86%: B	70-76%: C	
90-93%: A-	80-83%: B-	60-69%: D	

### **ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM**

Attendance in all Semester at Sea classes is mandatory, but it is at the instructor's discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

### **LEARNING ACCOMMODATIONS**

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than December 15, 2016 to [academic@isevoyages.org](mailto:academic@isevoyages.org).

### **STUDENT CONDUCT CODE**

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

### **RESERVE BOOKS AND FILMS FOR THE LIBRARY**

AUTHOR: David Damrosch, editor

TITLE: *The Longman Anthology of World Literature: The Twentieth Century*  
VOLUME: Volume F  
PUBLISHER: Longman/Pearson  
ISBN #: 0-321-05536-5  
DATE/EDITION: 2004, 1<sup>st</sup> edition

AUTHOR: J. D. McClatchy, editor  
TITLE: *The Vintage Book of Contemporary World Poetry.*  
PUBLISHER: Vintage/Random House  
ISBN #: 9780679741152  
DATE: 1999

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

AUTHOR: Tim O'Brien  
BOOK TITLE: *The Things They Carried*  
PUBLISHER: Broadway Books  
ISBN #: 9780767902892  
DATE: 1998

AUTHOR: Daniel Halpern, editor  
CHAPTER TITLE: "You Can't Get Lost in Cape Town"  
BOOK TITLE: *The Art of the Story,*  
PUBLISHER Viking/Penguin  
ISBN #: 0670887617  
DATE: 1999

FILMS TO BE PUT ON RESERVE FOR COURSE USE  
*Hiroshima.* (docu-drama) USA/Japan. 165 mins. 1995. (instructor could supply)  
*Barefoot Gen.* (anime) Japan. 95 mins. 1983. (instructor could supply)  
*The Woman in the Dunes.* Japan. 123 mins. 1965.  
*Heat and Dust.* UK, 133 mins. 1983.  
*Slumdog Millionaire .* UK/India. 120 mins. 2008.  
*Black Girl.* Senegal. 80 mins. 1965.  
*District Nine.* South Africa, 112 mins. 2009.

**ELECTRONIC COURSE MATERIALS** (more will be added)

AUTHOR: Kofi Awoonor, Wole Soyinka, Dennis Brutus

CHAPTER TITLE: "At the Gates," "Funeral Sermon Soweto," "There Was a Time" et al  
BOOK TITLE: *The Vintage Book of Contemporary World Poetry*. Ed. J. D. McClatchy  
PUBLISHER: Vintage/Random House  
ISBN #: 9780679741152  
DATE: 1999  
PAGES: 345-347, 360-364, 372-380

AUTHOR: Antonio Jacinto  
CHAPTER TITLE: "Letter from a Contract Worker"  
BOOK TITLE: *The Poetry of Our World*, ed. Jeffrey Paine  
PUBLISHER: Harper Collins  
ISBN #: 9780060951931  
DATE: 2001  
PAGES: 377-379

AUTHOR: Kenzaburo Oe  
ARTICLE/CHAPTER TITLE: "Prize Stock"  
JOURNAL/BOOK TITLE: *Teach us To Outgrow Our Madness*  
PUBLISHER: Grove Press  
ISBN #: 0-8021-4042-4  
DATE: 1977  
PAGES: 113-168

AUTHOR: Kyoko Hayashi  
ARTICLE/CHAPTER TITLE: "The Empty Can"  
JOURNAL/BOOK TITLE: *The Crazy Iris*, ed. Kenzaburo Oe.  
PUBLISHER: Grove Press  
ISBN #: 0-394-62075-5  
DATE: 1984  
PAGES: 127-143.

AUTHOR: John Balaban  
ARTICLE/CHAPTER TITLE: Introduction and Poems  
JOURNAL/BOOK TITLE: *Spring Essence: The Poetry of Ho Xuan Huong*  
PUBLISHER: Copper Canyon Press  
ISBN #: 1-55659-148-9  
DATE: 2000  
PAGES: 3-14, 35, 53, 73, 85

AUTHOR: George Orwell  
ARTICLE/CHAPTER TITLE: "Shooting an Elephant," and "A Hanging"  
JOURNAL/BOOK TITLE:  
PUBLISHER:  
ISBN #:

DATE:

PAGES: supplied by instructor

AUTHOR: Michel de Montaigne

ARTICLE/CHAPTER TITLE: "On Cannibals"

JOURNAL/BOOK TITLE:

PUBLISHER:

ISBN #:

DATE:

PAGES: supplied by instructor

AUTHOR: Zoë Wicomb

CHAPTER TITLE: "You Can't Get Lost in Cape Town"

BOOK TITLE: *The Art of the Story*, ed. Daniel Halpern

PUBLISHER Viking/Penguin

ISBN #: 0670887617

DATE ; 1999

PAGES: 591-601

AUTHOR: Ama Ata Aidoo,

ARTICLE/CHAPTER TITLE: "No Sweetness Here"

TITLE: *The Longman Anthology of World Literature: The Twentieth Century*

VOLUME: Volume F

PUBLISHER: Longman/Pearson

ISBN #: 0-321-05536-5

DATE/EDITION: 2004, 1<sup>st</sup> edition

PAGES: 781-792

AUTHOR: Juan Goytisolo

ARTICLE/CHAPTER TITLE: "A Reading of the Space in Xemaa-El-Fna"

TITLE: *The Longman Anthology of World Literature: The Twentieth Century*

VOLUME: Volume F

PUBLISHER: Longman/Pearson

ISBN #: 0-321-05536-5

DATE/EDITION: 2004, 1<sup>st</sup> edition

PAGES: 797-809

AUTHOR: Fatima Mernissi

ARTICLE/CHAPTER TITLE: "The Harem Within"

TITLE: *The Longman Anthology of World Literature: The Twentieth Century*

VOLUME: Volume F

PUBLISHER: Longman/Pearson

ISBN #: 0-321-05536-5

DATE/EDITION: 2004, 1<sup>st</sup> edition

PAGES: 777-781

AUTHOR: Hanan Al-Shaykh

ARTICLE/CHAPTER TITLE: "A Season of Madness"

TITLE: *The Longman Anthology of World Literature: The Twentieth Century*

VOLUME: Volume F

PUBLISHER: Longman/Pearson

ISBN #: 0-321-05536-5

DATE/EDITION: 2004, 1<sup>st</sup> edition

PAGES: 792-797

AUTHOR: Nadine Gordimer

ARTICLE/CHAPTER TITLE: "Oral History"

JOURNAL/BOOK TITLE: *Six Feet of the Country*

PUBLISHER: Viking/Penguin

ISBN #: 9780140065596

DATE: 1986

PAGES: 90-101.

AUTHOR: Tim O'Brien

ARTICLE/CHAPTER TITLE: "On the Rainy River"

JOURNAL/BOOK TITLE: *The Things They Carried*

PUBLISHER: Broadway Books

ISBN #: 9780767902892

DATE: 1998

PAGES: 39-61

### **ADDITIONAL RESOURCES**

A laptop computer and a digital camera are both highly desirable, if not essential additional resources. It would be possible but difficult for students to complete all their assignments without these two devices.