Voyage: Spring 2017  
Discipline: English  
Course Number and Title: E 142 Reading Without Borders  
Division: Lower  
Faculty Name: Gregory Mason  
Semester Credit Hours: 3  
Class Meets: B days, 1510-1630 (Lido Restaurant)

**Prerequisites:** 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 individuals and communities are forced to adapt to changing circumstances. Contemporary texts will consider human, especially women’s rights, and the challenges to personal and group identity brought on by colonization, globalization, 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 note comparisons and contrasts among these groups.

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.

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

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 Prawer 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
TOPICAL OUTLINE OF COURSE

DEPART ENSENADA—JANUARY 5

B1 — January 8: 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.

B2 — January 10: 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

HONOLULU — JANUARY 12

B3 — January 13: 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 “Pineapple” (E)

B4 — January 15: The Japanese Haiku
The history and development of the Japanese haiku, its relationship to earlier Japanese literature and to Zen Buddhism. Survey of the writings of the masters of Japanese haiku. Training and practice in writing personal haiku.
Readings: Haiku by Basho and His School [E] Haiku by Matsuo Basho, Buson, and Issa [E]; Haiku of the Middle and Late Tokugawa Period [E]

B5—January 18: 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.

**NO CLASS — JANUARY 19**

**B6 — January 21: 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*

**B7— January 23: 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**

ARRIVE KOBE: 800 JANUARY 24

ON-SHIP TIME KOBE 1800 JANUARY 28

**B8 — January 30: China Since Mao**

Debrief and reflect on Kobe port stay. 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 port stay.


ARRIVE SHANGHAI — 0800 JANUARY 31
E 142  Field Class, Tuesday, 31 January in Shanghai. See details below.

ON-SHIP TIME SHANGHAI: 1800 FEBRUARY 5

B9 — February 7: Vietnam: The Country and the Conflict
Debrief and reflect on Shanghai port stay. 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.

B10 — February 9: 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?
FIRST FIELD ASSIGNMENT PAPER DUE

ARRIVE HO CHI MINH CITY: 1200 FEBRUARY 10
ON-SHIP TIME HO CHI MINH CITY: 1800 FEBRUARY 14

B11 — February 16: 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)

NO CLASS — FEBRUARY 17

B12 — February 19: MIDTERM EXAM: IN CLASS WRITING ASSIGNMENT

ARRIVE YANGON: 1200 FEBRUARY 20
ON-SHIP TIME YANGON: 1800 FEBRUARY 24

B13 — February 26: 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, 1st half

B14 — February 28: 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

ARRIVE COCHIN: 0800 MARCH 1
ON-SHIP TIME COCHIIN: 1600 MARCH 6

B15 — March 8: 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 1st half.

NO CLASS — MARCH 9

B16 — March 11: 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 2nd half
Film: Slumdog Millionaire

ARRIVE PORT LOUIS: 0800 MARCH 12
ON-SHIP TIME PORT LOUIS: 2000 MARCH 12
B17 — March 14: 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

NO CLASS: OLYMPICS PM — MARCH 15

B18 — March 17: 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)

ARRIVE CAPE TOWN: 0800 MARCH 19
ON-SHIP TIME CAPE TOWN: 1600 MARCH 24

B19 — March 25: 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 [E]
Film: District Nine

B20 — March 27: 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: NEPTUNE A.M. MARCH 29

B21 – March 30: 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 of 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?
Ama Ata Aidoo, “No Sweetness Here” (E),

ARRIVE TEMEA: 0800 MARCH 31
ON-SHIP TIME TEMEA: 1800 APRIL 3

B22 – April 5: 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

B23 – April 7: 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?

B24 – April 9: 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?” What are the traditional and contemporary roles of women in this culture, and what options do they show in attempting to improve their lot?
Film: The Daughter of Keltoum (viewing to be arranged)

NO CLASS: STUDY DAY APRIL 10

ARRIVE CASABLANCA: 0800 APRIL 11
ON-SHIP TIME CASABLANCA: 1800 APRIL 14
Study Day – April 14

B25 Final — April 16: FINAL EXAM: IN CLASS WRITING ASSIGNMENT

ARRIVE HAMBURG: 0800 APRIL 19

FIELD WORK
Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

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.

Field Class and Assignment

The field class for this course will take place on Tuesday, 31 January in Shanghai.

Shanghai, Past, Present and Future

This Field Class will involve students in an intense and full day, experiencing both the picturesque past, and also the energy and vitality of present-day Shanghai. We will begin with a walking tour from Peoples Square along the Nanjing Road to The Bund, a showcase of colonial British architecture, and then visit the beautiful traditional Yu Gardens. After lunch on the Nanjing Road, we will take the Light Arc Tunnel ride under the river to arrive at the Pearl Oriental Tower. Ascending the tower will give us a panoramic view of the globalized metropolis that is modern day Shanghai. We will also gain a taste of Shanghai’s likely future through a brief visit to the futuristic Super Brand Mall and a ride on the world’s fastest train, the Maglev.

Field Class Objectives:
To gain a sense of Shanghai’s past, as seen in a few remnants of its disappearing old quarters and in the traditional Yu Gardens. To appreciate Shanghai’s diverse ethnic and cultural elements, with the remaining buildings of its former colonial foreign concessions, alongside its
aggressively modernizing global world city. To glimpse Shanghai’s emerging future as a leader in trade and technology.

Field Class Assignment: Students will be evaluated 1) by 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 how the student personally 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 is encouraged to be an alert observer of this urban landscape, using a camera or sketchpad to record visual evidence to complement the written record. Students will be evaluated for this field class, based on attendance at all parts of the day’s program, on curious and engaged participation, and on the quality of their response papers. Minimum final length: 1500 words. Field Class 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:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory/Poor</th>
<th>Failing</th>
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<tbody>
<tr>
<td>97-100%: A+</td>
<td>87-89%: B+</td>
<td>77-79%: C+</td>
<td>Less than 60%: F</td>
</tr>
<tr>
<td>94-96%: A</td>
<td>84-86%: B</td>
<td>70-76%: C</td>
<td></td>
</tr>
<tr>
<td>90-93%: A-</td>
<td>80-83%: B-</td>
<td>60-69%: D</td>
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**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 November 19, 2016 to 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: Tim O’Brien
BOOK TITLE: The Things They Carried
PUBLISHER: Broadway Books
ISBN #: 9780767902892
DATE: 1998

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

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)
Slumdog Millionaire. UK/India. 120 mins. 2008.
Daughter of Keltoum (in SAS collection)

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

AUTHOR: Antonio Jacinto
CHAPTER TITLE: “Letter from a Contract Worker”
PUBLISHER: Harper Collins
ISBN #: 9780060951931
DATE: 2001
PAGES: 377-379 [Elec file B19]

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. (supplied by instructor) [Elec file B7]

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: 3-9, 35, 53, 73, 85 [Elec file B9]

AUTHOR: George Orwell
ARTICLE/CHAPTER TITLE: “Shooting an Elephant,” and “A Hanging”
JOURNAL/BOOK TITLE:
PUBLISHER:
ISBN #:
DATE:
PAGES: supplied by instructor [Elec file B11]

AUTHOR: Michel de Montaigne
ARTICLE/CHAPTER TITLE: “On Cannibals”
JOURNAL/BOOK TITLE:
PUBLISHER:
ISBN #:
DATE:
PAGES: supplied by instructor [Elec file B17]

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 [Elec file B18]

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
PAGES: 781-792

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
DATE/EDITION: 2004, 1st edition
PAGES: 777-781 [Elec file B24]

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
DATE/EDITION: 2004, 1st edition
PAGES: 792-797 [Elec file B24]

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. [Elec file B18]

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 [Elec file B9]

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.