

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

Voyage: Fall 2017
Discipline: Liberal Arts
Course Number and Title: LB 171 World Literatures—The Modern Period
Division: Lower
Faculty Name: Abena P. A. Busia
Semester Credit Hours: 3

Meeting: B Day 1530-1650, Kaisersaal Port
Prerequisites: None

COURSE DESCRIPTION

It can be argued that the world became “modern” when Europeans shifted the focus for their mercantile world from traversing the Mediterranean Sea to crossing the Atlantic Ocean, a shift which makes the Trans-Atlantic slave trade and its legacies of imperialism and colonialism which followed, foundational to the creation of the ‘modern’ world. This course will consider the ways in major texts of English literature, such as Shakespeare’s *Tempest* (1610) and *Hamlet* (1603), Joseph Conrad’s *Heart of Darkness* (1899), and Charlotte Bronte’s *Jane Eyre* (1847), have been interpreted, revised, re-written and filmed, in an ongoing debate over the ways in which notions of race and ethnicity come to encode the ideas of what is modern, civilized and cultured, and what is not, in the course of the centuries.

LEARNING OBJECTIVES

The purpose of this course is to raise questions about the things we think we know and understand, and how we know them. The aim is to explore our ways of knowing, critique and find a language for expressing our knowledge, and try to place our exploration in the broader historical perspectives of debates on understanding literature and culture.

At the conclusion of this course, students should be able to:

- Think through the implications of historical processes such as imperial conquest and colonial rule
- Understand the many ways in which artists respond to social power dynamics
- Recognize the possible relationship between ideology and form
- Appreciate the ways in which lasting literature lives through lending itself to interpretation and debate and supports or interrogates the society which supports it
- Be open to recognizing the legacies of different forms of cultural contact

REQUIRED TEXTBOOKS

AUTHOR: Graff, Gerald & Phelan, James
TITLE: William Shakespeare: *The Tempest: A Case Study in Critical Controversy*

PUBLISHER: Bedford
ISBN #: 9780312197667
DATE/EDITION: 2000 (paperback)

AUTHOR: Shakespeare, William
TITLE: Hamlet
PUBLISHER: Spark Notes, No Fear Shakespeare
ISBN #: 978-1586638443
DATE/EDITION: 2003 (paperback)

AUTHOR: Cesaire, Aimee
TITLE: A Tempest
PUBLISHER: Theatre Communications Group/TGC Translations
ISBN #: 978-1559362108
DATE/EDITION: 2002 (paperback)

AUTHOR: Atwood, Margaret
TITLE: Hagseed
PUBLISHER: Hogarth
ISBN #: 978-0804141291
DATE/EDITION: 2016/First American edition

AUTHOR: Stoppard, Tom
TITLE: Rosencrantz & Guildenstern Are Dead
PUBLISHER: Grove Press
ISBN #: 978-0802132758
DATE/EDITION: 1994/Reprint edition

AUTHOR: Rushdie, Salman
TITLE: The Moor's Last Sigh
PUBLISHER: Vintage
ISBN #: 978-0679744665
DATE/EDITION: 1997 (Reprint)

AUTHOR: Bronte, Charlotte
TITLE: Jane Eyre
PUBLISHER: Norton
ISBN #: 978-0393975420
DATE/EDITION: 2000/3rd edition

AUTHOR: Conrad, Joseph
TITLE: Heart of Darkness
PUBLISHER: Norton
ISBN #: 9780393264869
DATE/EDITION: 2016/5th edition

AUTHOR: Rhys, Jean

TITLE: Wide Sargasso Sea
PUBLISHER: Norton
ISBN #: 978-0393960129
DATE/EDITION: 1998

TOPICAL OUTLINE OF COURSE

Depart Bremerhaven, Germany – September 9

B1–September 12:

Introduction to the course: A discussion on perspective, language, and the construction of knowledge.

Readings:

Miner, H. (1956). Body Ritual among the Nacirema. *American Anthropologist*, (3). 503.
Englehardt, T. (1971). Ambush at Kamikaze Pass. *Bulletin Of Concerned Asian Scholars*, 3(1), 65-84.

B2–September 14:

Deconstructing moments of cross-cultural contact

Readings:

Johnston, I. “You Can Go Home Again, Can't You? An Introduction to The Tempest.”
<http://records.viu.ca/~johnstoi/eng366/lectures/tempest.htm>
Nixon, R. (1987). Caribbean and African Appropriations of 'The Tempest'. *Critical Inquiry*, (3). 557.

Busia, A. P. A.. (1989). Silencing Sycorax: On African Colonial Discourse and the Unvoiced Female. *Cultural Critique*, (14). 81.

Barcelona, Spain – September 15-18

B3–September 20: -Section I: Reading the Classics, I We begin with Shakespeare’s *Tempest* to consider the history of its interpretation over the centuries in understanding the relationship between image and ideology and why perspectives on literature matter. Some guiding questions: Why cast doubt on Prospero’s Magic? What is at stake in the various debates over who is Caliban and who Ariel? What significance to you attach to the absent Miranda?

Reading: *The Tempest*, Shakespeare

B4–September 21: Reading: *A Tempest*, Césaire

No Class – September 23

Watch *The Tempest* (2010)

B5—September 25: Reading: Hagseed, part I

Tema, Ghana — September 27-30

B6—October: Reading: Hagseed part II

No Classes — October 2

B7—October 4: Concluding Section I, Interpreting Scenes. Group performances and first group assignment due.

B8—October 6: Section II: Reading the Classics, II. What is the enduring nature of Hamlet? How does the play open discussions of family dynamics? In what way does it illustrate the cultural construction of gendered relationships?

Readings:

Bohannon, L. (2001). Shakespeare in the Bush. *PEN America: A Journal For Writers And Readers*, 1(2), 66-76.

Osofisan, F. (2013). *Wèsóo, Hamlet! or The Resurrection of Hamlet*. Boydell and Brewer Inc.. Playscript

Cape Town, South Africa — October 7-12

B9—October 14: Reading: Hamlet, Part I

No Classes — October 16

Watch: *Disney's The Lion King* (1994)

B10—October 17: Reading: Hamlet, Part II

Port Louis, Mauritius — October 19

B11—October 20: **Readings:** Rosencrantz & Guildenstern are Dead, Yorick, (short story) in *East, West* by Salman Rushdie.

No Class — October 22

B12—October 23: Reading: The Moor's Last Sigh, Part I

Cochin, India — October 25-30: Field Class

No Classes — October 31

B13—November 1 Reading: The Moor's Last Sigh, Part II

B14—November 3: Reading: The Moor's Last Sigh, Conclusion. Discussion of Jewish and Imperial Heritages of Cochin

Yangon, Myanmar — November 4-8

B15—November 10: Conclusion of Section II, Interpreting Scenes. Group performances and second group assignment due.

No Class — November 11

Watch: Apocalypse Now (1979)

B16—November 13: Introduction to Section III: Introduction to Conrad's novella as generator of discussion of the places of the Heart of Darkness.

Reading: Heart of Darkness, Conrad. (text)

Ho Chi Minh City, Vietnam — November 14-18

B17—November 20: Watch in class: Documentary: Hearts of Darkness: A Filmmaker's Apocalypse. (1991)

No Class — November 21

Watch Heart of Darkness (1993)

B18—November 23: Discuss critical essays on Heart of Darkness from Norton Anthology

Shanghai, China — November 24-29

B19—December 1: Conclusion of Section III: Group Exercise- Reinterpretation: How would you interpret this work? Choose a character or shift the setting to think through how you would convey your interpretation of this work? What meanings do you convey through this reinterpretation?

Kobe, Japan — December 2-6

B20—December 8: Section IV: Introduction to Jane Eyre as a debate on gendered creativity as well as the gendered nature of the colonial adventure.

Readings: Gilbert & Gubar, A Dialogue of Self and Soul: Plain Jane's progress. In *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination* (Chapter 10).

Spivak, G. (1985). Three Women's Texts and a Critique of Imperialism. *Critical Inquiry*, 12(1), 243-261.

B21—December 10: Reading: Jane Eyre part I

B22—December 12: Reading: Jane Eyre part II

Watch: *Jane Eyre* Film, (2011)

B23—December 14: Read: Wide Sargasso Sea

Honolulu, Hawaii — December 16

B24—December 17: Conclusion of Section IV: Group Exercise- Reinterpretation: How would you reinterpret this work? Choose a character or shift the setting to think through how you would convey your interpretation of this work? What meanings do you convey through this reinterpretation?

Study Day — December 19

B25—December 20; B Day Finals

San Diego, California — December 23

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 & Assignment

The Field Class for this course will take place on Thursday, 26 October, in Cochin, India.

Class title: A Tour of Portuguese, Jewish and British Colonial Establishments in Cochin

Students will tour the Portuguese, Jewish and British colonial establishments to understand the complexity of the many different migrations and diasporas, as they are visible through the built environment of Cochin and to give the historical background to Rushdie's *The Moors Last Sigh*, as a pivotal text of a course looking at trade and the transformation of ideas between early modern Europe and the world in which we now live.

Learning Objectives:

1. Think through the implications of historical processes such as trade relations, imperial conquest and colonial rule
2. Be open to recognizing the legacies of different forms of cultural contact in the built environment
3. Appreciate the ways in which literature lives through lending itself to interpretation and debate and supports or interrogates the society which supports it

Students can choose to write a reflective piece either on any one aspect of the cultural legacy of Cochin that ties the city through its trade, art, or architecture through another part of the world already visited, or on the ways in which visiting the city brings aspects of Rushdie's novel to life, and how.

Independent Field Assignments

Students will be asked to take photographs of, or collect, simple items that appear in altered form in other parts of the world and write brief paragraphs on why they have selected that object. This could cover a range of things like the different ways familiar foods are cooked, or the ways words for familiar domestic items appear in different countries revealing the legacy of a shared colonial legacy.

Students will keep a journal or blog of these impressions, which will be due the class meeting immediately following the port and discussed in that class session. Journal/Blog entries should be more than 250 words but not exceed 500 words. Students may choose any 5 of the 10 ports on the itinerary, with the exception of the port at which the Fieldwork Experience will be completed.

METHODS OF EVALUATION / GRADING SCALE

- Attendance and Participation: 10%
- In Class Group Presentations: 5% each, total 20%
- Field Assignments: 25%
- Field Class Assignment and Participation: 20%
- Final Project: 25%

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%:
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. 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 to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

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

FILMS:

Melbar Entertainment Group (Firm), Shakespeare, W., McAnuff, D., Avrich, B., & Plummer, C. (2010). *The tempest*. Canada: Melbar Entertainment Group.

Ingoglia, G., & Walt Disney Company. (1994). *Disney's The lion king*. New York: Disney Press.

Hickenlooper, G., Bahr, F., Coppola, E., Coppola, F. F., Fishburne, L., . . . Paramount Pictures Corporation. (2007). *Hearts of darkness: A filmmaker's apocalypse*. Hollywood, Calif.: Paramount.

Coppola, F. F., Milius, J., Coppola, C., Murch, W., Greenberg, G. B., Fruchtman, L., Herr, M., ... Paramount Home Video (Film). (1999). *Apocalypse Now*.

Fukunaga, C., Owen, A. and Trijbits, P. (2011) *Jane Eyre*. London: Ruby Films.

Roeg, N., Roeg, R., Rosenberg, R. & Christiansen, R. Turner Pictures (1993) *Heart of darkness*.

ELECTRONIC COURSE MATERIALS

AUTHOR: Horace Miner
ARTICLE/CHAPTER TITLE: Body Ritual Among the Nacirema
JOURNAL/BOOK TITLE: American Anthropologist
VOLUME: 3
DATE: 1956
PAGES: 503

AUTHOR: Tom Englehardt
ARTICLE/CHAPTER TITLE: Ambush at Kamikaze Pass
JOURNAL/BOOK TITLE: Bulletin of Concerned Asian Scholars
VOLUME: 3(1)
DATE: 1971
PAGES: 65-84

AUTHOR: Laura Bohannon
ARTICLE/CHAPTER TITLE: Shakespeare in the Bush
JOURNAL/BOOK TITLE: PEN America: A Journal for Writers and Readers
VOLUME: 1(2)
DATE: 2001
PAGES: 66-76

AUTHOR: Salman Rushdie
ARTICLE/CHAPTER TITLE: Yorick
JOURNAL/BOOK TITLE: East, West
VOLUME: First Vintage International Edition
DATE: 1994
PAGES: 61-84

AUTHOR: Femi Osofisan
ARTICLE/CHAPTER TITLE: *Wèsóo, Hamlet! or The Resurrection of Hamlet*
JOURNAL/BOOK TITLE: Shakespeare In & Out of Africa
VOLUME: African Theatre 12

DATE: 2013
PAGES: 134-184

AUTHOR: Gayatri Chakravorty Spivak
ARTICLE/CHAPTER TITLE: Three Women's Texts and a Critique of Imperialism
JOURNAL/BOOK TITLE: *Critical Inquiry*
VOLUME: 12(1)
DATE: 1985
PAGES: 243-261

AUTHOR: Sandra M Gilbert and Susan Gubar
ARTICLE/CHAPTER TITLE: A Dialogue of Self and Soul: Plain Jane's progress
JOURNAL/BOOK TITLE: In The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination
VOLUME: 2nd edition
DATE: 2000
PAGES: Chapter 10, 336-371

AUTHOR: Rob Nixon
ARTICLE/CHAPTER TITLE: Caribbean and African Appropriations of 'The Tempest'
JOURNAL/BOOK TITLE: *Critical Inquiry*
VOLUME: 3
DATE: 1987
PAGES: 557

AUTHOR: Abena P. A. Busia
ARTICLE/CHAPTER TITLE: Silencing Sycorax: On African Colonial Discourse and the Unvoiced Female
JOURNAL/BOOK TITLE: Cultural Critique
VOLUME: (14)
DATE: 1989
PAGES: 81

AUTHOR: Laura Bohannon
ARTICLE/CHAPTER TITLE: Shakespeare in the Bush
JOURNAL/BOOK TITLE: PEN America: A Journal for Writers and Readers
VOLUME: 1(2)
DATE: 2001
PAGES: 66-76

ADDITIONAL RESOURCES

None

Preface PART ONE: SHAKESPEARE AND THE TEMPEST The Life and Work of William Shakespeare The Text of The Tempest PART TWO: A CASE STUDY IN CRITICAL CONTROVERSY Why Study Critical Controversies about The Tempest? Literary Study, Politics, and Shakespeare: A Debate George Will, "Literary Politics" Stephen Greenblatt, "The Best Way to Kill Our Literary Inheritance Is to Turn It into a Decorous Celebration of the New World Order" Sources and Contexts Michel De Montaigne, from "Of the Cannibals" William Strachey, from "True Repertory of the Wrack" Sylvester Jourdain, from "A Discovery of the Barmudas" Richard Hakluyt," Reasons. Shakespeare is thought to have based his play The Tempest on a real-life shipwreck. William Strachey's A True Reportory of the Wracke and Redemption of Sir Thomas Gates, Knight, an account of his experience during the wreck of the ship Sea Venture on the island of Bermuda, was written in 1609, and many scholars believe that the Bard read this account and used it as inspiration for The Tempest. The Tempest ends with Prospero addressing us, the audience, directly, and requesting that we release him from the island and allow him to retire to Milan, and older and wiser man Items related to The Tempest: A Case Study in Critical Controversy (Case Studies in Critical Controversy). ISBN 13: 9780312457525. The Tempest: A Case Study in Critical Controversy (Case Studies in Critical Controversy). William Shakespeare. 3.72 avg rating (225 ratings by Goodreads). This critical edition of Shakespeare's The Tempest contains the play and 21 additional selections representing major critical and cultural controversies surrounding the work providing you with more insight into the play's critical issues and cultural debates about literature itself. "synopsis" may belong to another edition of this title. The Tempest is a play by English playwright William Shakespeare, probably written in 1610-1611, and thought to be one of the last plays that Shakespeare wrote alone. After the first scene, which takes place on a ship at sea during a tempest, the rest of the story is set on a remote island, where the sorcerer Prospero, a complex and contradictory character, lives with his daughter Miranda, and his two servants-Caliban, a savage monster figure, and Ariel, an airy spirit. The play contains music and... Case studies in critical controversy. Responsibility: William Shakespeare ; edited by Gerald Graff, James Phelan. Abstract: This critical edition reprints the Bevington text of The Tempest along with essays representing major critical and cultural controversies surrounding the work. The second edition includes four new selections, revised headnotes, visual representations of Caliban, and an appendix on writing about critical controversies. Read more Reviews.