

ENC 1145, Section 3318: *Women Writing Journeys: Travel, Tourism and Tales*

(Class # 13604), Fall 2018

Keep Ithaka always in your mind.

Arriving there is what you're destined for.

But don't hurry the journey at all.

Better if it lasts for years,

so you're old by the time you reach the island,

wealthy with all you've gained on the way,

not expecting Ithaka to make you rich.

--Constantine Cavafy, "Ithaka"

Instructor Name: Amrita Bandopadhyay

Course meeting times & locations: Tuesday, Period 2 (8:30 to 9:20 am) and 3 (9:35 to 10:25 am) and Thursday, Period 3 (9:35 to 10:25 am), MAEA 0327

Office Location and Hours: TUR 4315, Tuesday (11:15 am to 12:30 pm) and Thursday (11:15 am to 12:30 pm)

Course website: Canvas

Instructor Email: a.bandopadhyay@ufl.edu

Course Description

This course will examine different aspects of travel narratives. Travel allows us to reimagine our identities through cultural and socio-political encounters. Physical or spiritual journeys allow individuals to interrogate the familiar and make new discoveries about it. Unfamiliar and hostile terrains allow people to reformulate their relationships with each other to conceive new forms of community. Large scale immigration of communities builds diaspora which change the socio-political dynamics in a particular geographical space. This course will examine the forms and dynamics of narratives of travel, journey and immigration. More specifically, the course will examine how travel, immigration, tourism and diaspora affect gender roles and identities. For instance, how do men and women negotiate issues of migration and displacement, in terms of their gender roles? To what extent does gender affect commercial tourism? What role does gender play in the perception of immigrant or diasporic communities?

Addressing questions of navigation, mobility, gender and class, we will read a variety of texts across cultures and countries including the Caribbean, Asia and the US. The course will include a range of authors like Ursula Le Guin, Kerry Young, Jamaica Kincaid, Ramabai Espinet and Jhumpa Lahiri.

As a General Education course that fulfills 6,000 of the university's writing requirement (WR), the course will provide instructions on effective academic writing such as developing an argument, using textual evidence and correct mechanics. Our assignments will include short analytical responses, panel presentations, a close reading paper, an annotated bibliography, a critical paper, an archival project and a creative project. Students will learn close reading, critical writing, conference-style presentations, and archival research.

General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

Note: You may follow any edition accessible to you. However, be aware that page numbers and chapter divisions might be different.

Unaccustomed Earth by Jhumpa Lahiri, ISBN: 978-0-676-97934-3

Changing Planes by Ursula K. Le Guin, ISBN: 0-441-01224-8

A Small Place by Jamaica Kincaid, ISBN: 978-0-374-52707-5

Eating Chinese Food Naked by Mei Ng, ISBN: 0-671-01145-6

The Swinging Bridge by Ramabai Espinet, ISBN: 0-00-648595-2

Pao by Kerry Young, ISBN: 978-1-60819-507-7

Assignments (see below for Grading Rubric):

Detailed instructions will be given in class.

5 Analytical Responses of 300 words each (Total 1500 words, 25x5=125 points)

You will be expected to write brief analytical responses answering a question on the readings scheduled to be discussed the following day. To support your answer you will draw specific evidence from the text. In your response, you will also frame a thematic question about the text for the class. Submissions must be made by **3 pm on Mondays and/or Wednesdays** on Canvas Discussion Board. Each student will read at least one other student's response before class and briefly comment on it in class. The purpose is to address larger concerns brought to mind by the source material.

Panel Presentations: 350 words, 25 points (*See below for instructions*)

Close Reading of a Short text: 600 words, 100 points

For this essay, you will have to analyze a short text with adequate attention to its form and content. You are required to develop an argument with a clear coherent thesis. To support your argument, you will draw evidence only from the text.

Prospectus and Annotated bibliography: 1500 words, 200 points

For this paper, you are required to briefly describe a research topic in 250-300 words and then, locate and annotate 5 critical secondary sources (peer reviewed articles, books, book chapters, NOT websites). Three of these sources would be used in your final paper as secondary sources. See Annotation Template on Canvas.

Final Paper: 1700 words, 300 points

For this paper, you will use primary texts as well as secondary texts to defend a well-developed coherent thesis. You are required to develop an argumentative critical paper by drawing evidence from both primary and secondary sources.

Archival project on Digital/Physical Archives: 350 words, 50 points

For this assignment, you are required to choose a photograph/postcard/advertisement from any of the digital/physical archives discussed in class. Write a brief 80-100 word description of the document. Include a copy of the picture. Next, write a 250-270 word explanation of how the document represents travel, tourism or immigration in a geographical space in terms of gender, class or race. Bring hard copies in class to present/share with your peers.

Pop Reading Quizzes: 20 points

Throughout the semester, students will be assigned short pop quizzes at the beginning of class. The questions will be projected/written on board. Students will write their responses on paper and submit them in class.

Participation: 150 points: 75 at mid-term+75 at end of term

Participation includes raising meaningful questions in class for the purpose of fueling discussion; making thoughtful comments on texts; following instructions; participating in class activities; and completing all assignments, classwork and homework on time.

The quality and frequency of your contributions determine your participation grade. Learning to participate effectively and to move the conversation forward will help you understand the texts and develop important professional skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too! Panels will help you feel more comfortable addressing the class.

Meme on Travel: 30 points

Choose a photograph of a place where you have travelled. Create a meme summarizing the significance of that place for your memory or personal growth. Present it before the class.

Assignment breakdown

Assignment	Words	Points
5 Analytical Responses	1500	125
Panel Presentation	350	25
Close Reading	600	100
Prospectus and Annotated Bibliography	1500	200
Final Paper	1700	300
Archival Project	350	50
Quizzes		20
Participation		150
Meme		30
Total	6000	1000

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Attendance is mandatory. Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, serious illness) as you would for any job. You receive a lowered course grade after **three** 50-minute absences and automatic failure if you miss 2 weeks of class (failure *at* the sixth 50-minute absence). Attendance will be maintained according to UF policies.
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. *Tardiness*: Three instances of tardiness make for one absence.
4. If you are *absent*, you are still responsible for knowing the material and for turning in any assignments due that day.
5. *Paper Format & Submission*: All final papers are due *in class* (**hard copies**) and on Canvas by the assigned date and time. Papers should be formatted as double spaced with one inch margin on all sides, 12 point font, Times New Roman. Drafts should be submitted either through Canvas or as hard copies.
6. *Late Papers/Assignments*: Late submissions (papers, discussion posts, panel presentations and projects) receive lowered grades. Assignments a week late receive an “E.”
7. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
10. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
11. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
12. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
13. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

14. *Netiquette*: You need to bring the texts to class as and when they are discussed. You are allowed to use laptops and tablets only to access the texts and readings. However, phones must be put away during class and kept on “silent” mode. Reading newspapers or other materials not related to class and surfing the web/playing games, etc. is prohibited, as is texting during class.
15. *Classroom behavior*: Students come from diverse socio-cultural, economic, religious, and ethnic backgrounds. Some of the texts we will discuss and write about deal with controversial topics and opinions. Diverse student backgrounds combined with thought-provoking texts require that you demonstrate respect for ideas that may differ from your own. Harassment of any kind will not be tolerated. For more about The University of Florida policies regarding harassment, see the University of Florida Student Conduct Code: <https://www.dso.ufl.edu/scer>
- Students who fail to abide by the above policies of classroom behavior and netiquette may be asked to leave the class and be marked absent for the day.
16. *UF’s policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
17. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Schedule of Classes

Week	Days	Readings	Due
1	R 08/23	Introduction and panel sign up: Constantine Cavafy’s “Ithaka” (http://www.cavafy.com/poems/content.asp?id=74)	
2	T 08/28	Carl Thompson’s <i>Travel Writing</i> “Defining the Genre”	
	W 08/29		Analytical Response 1
	R 08/30	Pico Iyer’s “Why We Travel” http://picoiyerjourneys.com/index.php/2000/03/why-we-travel/	
3	T 09/04	<i>Changing Planes</i> by Ursula Le Guin (pgs. 1-102) “Sita Dulip’s Method” to “Royals of Hegn”	Panel 1
	W 09/05		Analytical Response 2
	R 09/06	<i>Changing Planes</i> (pgs. 103-146) “Woeful Tales of Mahigul” to “Great Joy”	
4	T 09/11	<i>Changing Planes</i> (pgs. 147-239) “Wake Island” to Confusions of Uni”	
	R 09/13	Peer review of Close Reading paper	
	F 09/14	Close Reading due	Close Reading

5	T 09/18	Introduce Digital Archives: Digital Library of the Caribbean (dLOC), the Caribbean Photo Archives, (http://www.caribbeanphotoarchive.com/), introduced by Dr. Laurie Taylor South Asian American Digital Archive (https://www.saada.org/) “thrice diasporized”: The Emergence of Caribbean Chinese Diasporic Anglophone Literature http://smallaxe.net/sxsalon/discussions/thrice-diasporized	
	R 09/20	<i>Pao</i> by Kerry Young (pgs. 1-68) Ch. 1 “1945” to Ch.11 “Weather”	
6	T 09/25	<i>Pao</i> (pgs. 69-198) Ch. 12 “The Employment of Secret Agents” to Ch. 28 “Resilience”	Panel 2
	W 09/24		Analytical Response 3
	R 09/27	<i>Pao</i> (pgs. 199-270) Ch. 29 “Resourcefulness” to Ch. 42 “Weaknesses and Strength”	
7	T 10/02	Special Collections Tour (Tentative)	
	R 10/04	Library Work	
8	T 10/09	“Diving into the Racial Waters of Beach Space in Jamaica: Tropical Modernity and the Myrtle Bank Hotel’s Pool” from Krista Thompson’s <i>An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque</i> (pgs. 204-251)	Panel 3
	W 10/10		Analytical Response 4
	R 10/11	<i>Eating Chinese Food Naked</i> by Mei Ng (pgs. 11-73) Ch. 1 to 6	
9	T 10/16	<i>Eating Chinese Food Naked</i> (pgs.74-197) Ch. 7 to 19	Panel 4
	R 10/18	<i>Eating Chinese Food Naked</i> (pgs. 198-252) Ch. 20 to 25	
10	T 10/23	Tales of the Sea by Gaiutra Bahadur, https://griffithreview.com/articles/tales-of-the-sea-sisterhood-of-the-boat/ Ramabai Espinet’s <i>The Swinging Bridge</i> (pgs. 3-78, Ch. 1-4)	Archival Project
	W 10/24		Analytical Response 5
	R 10/25	<i>The Swinging Bridge</i> (pgs. 79-131, Ch. 5-8)	
11	T 10/30	<i>The Swinging Bridge</i> (pgs. 132-243, Ch. 9-18)	Panel 5
	R 11/01	<i>The Swinging Bridge</i> (pgs. 247-306, Ch. 19-25)	Prospectus and Annotated Bibliography
12	T 11/06	“Unaccustomed Earth”, “Hell-Heaven” and “A Choice of Accommodations” from <i>Unaccustomed Earth</i> by Jhumpa Lahiri (pgs. 3-127)	
	R 11/08	“Only Goodness” and “Nobody’s Business” from <i>Unaccustomed Earth</i> (pgs. 128-219)	
13	T 11/13	<i>Unaccustomed Earth</i> “Hema and Kaushik” (pgs. 223-333)	Panel 6
	R 11/15	“A Window to the World” from CLR James’s <i>Beyond a Boundary</i> (pgs. 1-46)	
14	T 11/20	<i>A Small Place</i> by Jamaica Kincaid (pgs. 3-81)	
	R 11/22	Thanksgiving Day	
15	T 11/27	“Travelling” by Patricia Powell and “Gros Islet” by Elizabeth Walcott-Hackshaw from <i>The Haunted Tropics: Caribbean Ghost Stories</i>	

	R 11/29	Peer review of final paper	
	F 11/30	Final paper due	Final paper due
16	T 12/04	Presentations on Memes	Meme due

ABOUT PANELS:

Each of you will participate in one class panel. This requires preparing a **350 word** statement in response to your topic. While the word count inhibits full development of your ideas, you will have the opportunity to clarify your opinion during panel discussion. Follow this procedure so your panel runs smoothly: (1) I'll send your panel an e-mail reminder. (2) *Panelists distribute their statements to one another and to me by "Replying All" to the email by 2:00 pm on the day before the panel*, using "doc," or "docx," format. (3) Do not get together before class, but be prepared to comment on each other's statements. (4) In class, the panel will begin with each of you reading your statement. (5) Next, panelists will ask each other questions and may amplify their own views. Each panelist will pose at least 2 questions for the panel. (6) Finally, the rest of the class will pose questions and comments.

PANEL TOPICS:

Your panel statement must include 2 concrete examples.

- **Panel 1:** Ursula Le Guin's *Changing Planes*: Ursula Le Guin's *Changing Planes* addresses issues of racial, gender and socio-economic violence as the narrator travels through different "planes" and "other worlds." How do fantastic worlds serve as a vehicle to address a real-world concern? Draw examples from two stories.
- **Panel 2:** Kerry Young's *Pao*: Kerry Young's *Pao* charts the life of a Chinese immigrant in Jamaica against the backdrop of political events in Jamaica. How does Pao's obliviousness to racial and economic anxieties around him affect his life and family? Draw examples from the text.
- **Panel 3:** "Diving into the Racial Waters of Beach Space in Jamaica: Tropical Modernity and the Myrtle Bank Hotel's Pool" from Krista Thompson's *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque*: Krista Thompson draws upon archival material to comment upon the ethics of tourism in Jamaica's Myrtle Bank Hotel. How is tourism complicit in promoting economic and racial violence? Draw examples from the text.
- **Panel 4:** *Eating Chinese Food Naked* by Mei Ng: Ruby Lee returns home and embarks on a journey of self-discovery through her mother's culinary skills. With examples from the text, explain how food preserves culture and helps Ruby realize her identity.
- **Panel 5:** *The Swinging Bridge* by Ramabai Espinet: Mona returns to her family home in Trinidad and Tobago after years of absence and discovers family secrets. What kinds of journeys, metaphorical and literal, does Mona undertake and why are they significant? Draw examples from the text.

- **Panel 6:** *Unaccustomed Earth* by Jhumpa Lahiri: In the story, “Hema and Kaushik,” how are immigrant experiences affected by gender roles? Draw examples from the text.

Grading Scale and Rubric

Grading Scale

A	4.0	93-100	930- 1000	C	2.0	73-76.9	730-769
A-	3.67	90-92.9	900-929	C-	1.67	70-72.9	700-729
B+	3.33	87-89.9	870-899	D+	1.33	67-69.9	670-699
B	3.0	83-86.9	830-869	D	1.0	63-66.9	630-669
B-	2.67	80-82.9	800-829	D-	0.67	60-62.9	600-629
C+	2.33	77-79.9	770-799	E	0.00	0-59.9	0-599

Grading Rubric

Each assignment has its own requirements, but for each paper I will evaluate:

1. Content, including argument, development, and support
2. Organization, including paragraph structure, overall flow of ideas, transitions
3. Mechanics, including grammar, spelling, and style.

A PAPER

An A-paper has a strong thesis and makes a coherent and original argument. It follows the assignment, is well organized, communicates ideas clearly, and there are (almost) no mechanics mistakes. It meets and/or exceeds the assignment requirements.

B PAPER

A B-paper does the same things as an A-paper, but is somewhat lacking in one area: perhaps organization is lacking (either on the paragraph level or in the essay as a whole), the writer provided insufficient evidence or analysis of the evidence, or there are myriad mechanics mistakes.

C PAPER

The C-paper follows the assignment, but is lacking in two of the areas mentioned above (content, organization and mechanics). Usually, a C-paper also needs to try and move beyond a superficial engagement with the text.

D PAPER

The D-paper either does not follow the assignment, is lacking in all three areas, or both.