Honors Program Learning Outcomes: Upon completing a course in the University Honors Program students will have:

a. Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives;

b. Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood);

c. Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world;

d. Developed effective communication skills, specifically in the areas of written and oral exposition and analysis.

Required Texts:  
1) Defoe, Daniel, The Life and Adventures of Robinson Crusoe (You can purchase the Penguin Classics Edition in paperback)
2) Coetzee, J.M., Foe (Penguin paperback or other inexpensive copy is fine)
3) Chase, Owen, Narrative of the Most Extraordinary and Distressing Shipwreck of the Whaleship Essex (Lyons Press, 1999)
4) Ibuse, Masuji, Castaways: Two Short Novels (Kodansha, 1987) (I will provide PDF of relevant material if this text is not readily available.)
5) Eggers, Dave, Zeitoun (Vintage, 2010)

All other written and visual materials will be provided by the instructor through Blackboard or in class.

Expectations of Students: This course is designed as a small, discussion intensive seminar meeting twice a week. It is expected that students attend the course on a regular basis and participate in discussions. Discussion and debate is encouraged in class, however it is important that we all remain respectful to our fellow classmates as well as the materials and methodologies we encounter in our shared exploration. To this end, it is also expected that students do all the readings on time and keep up with writing assignments. The writing assignments are either short responses to texts and problems addressed in class (with prompts included in the syllabus), or they are assignments working towards the completion of a final paper at the end of the semester. The final paper is expected to be approximately 15-20 pages, double-spaced and should engage a castaway narrative (either fictional or historical) of the student’s choosing that was not the focus of the class, or a detailed exploration of an issue or theme related to castaways and/or narrative of drift/survival at sea.

Grades: Grades will be calculated at the end of the semester based on the relative weight of the following assignments.

- Participation and Attendance 25%
- Reading/Viewing Responses (lowest grade thrown out) 5 x 5%
- Preliminary research work for final paper due 9/30 5%
- Thesis and Abstract for final paper due 10/21 5%
- Rough draft of final paper due 11/9 5%
- Final Presentation 10%
- Final Paper 25%
8/31 **No Class**
   Instructor is in Australia. Begin reading *Robinson Crusoe*

9/2 **Introduction**
   What is a castaway? What is castaway literature? Who cares?
   Continue reading *Robinson Crusoe*

9/7 **Labor Day**
   Finish reading *Robinson Crusoe*

9/9 **Historical and cultural forms of the castaway**
   What castaway accounts are you familiar with already?
   e-mail the instructor a one-page, single-spaced response (#1) to *Robinson Crusoe*
   Address the following questions in your response: What is the appeal of the text to a 21st c. reading audience? What do you think Defoe changed from Selkirk’s experience?

9/14 **Discuss Robinson Crusoe**
   Begin reading *Foe*

9/16 **View Swiss Family Robinson** (1960, Anniken, dir.)
   Read *Foe*

9/21 **View Swiss Family Robinson**
   Finish *Foe*
   E-mail one-page, single-spaced response (#2) to *Foe* and *Swiss Family Robinson* to instructor.
   How do these Robinsonades engage and differ from Defoe’s work?

9/23 **Discuss Foe, Swiss Family Robinson, and other Robinsonades**
   Why is the Robinsonade such an enduring literary tradition across time and national literary traditions? Does the general narrative appeal to readers across time and space because it taps into some universal human experience or conversely, is there something else at work here?
   Read *Rime of the Ancient Mariner*

9/28 **Discuss Coleridge, the Romantic turn, and castaway narrative**
   Begin reading *Castaways*

*9/30 **Oceanic travel, Colonialism, and the emergence of non-European narratives**
   Continue reading *Castaways*
   Find a castaway narrative or theme you would like to write about for your final paper. Find primary text(s) and at least five secondary academic sources that might be an important reference for you. **Submit to instructor by e-mail.**

10/5 **The emergence of early-modern Japanese castaway narratives:**
   The cases of Daikokuya Kodayu and Tsudayu
   Continue reading *Castaways*

10/7 **Reading lost texts: Historiography and national memory**
   Finish reading *Castaways*
   E-mail one-page, single-spaced response (#3) to *Castaways*. How do the Japanese texts seem to differ from Defoe and other Western castaway narratives? What do they share?

10/12 **View Oroshiya koku suimutan** (Satô, dir., 1992)
   Look at Manjiro and Hikozo narratives online. **Link**
10/14 View Oroshiya koku suimutan
   E-mail one-page, single-spaced response (#4) to materials online and film. Focus on how these
texts frame notions of self and other.
10/19 Discuss Daikokuya Kodayu and other Japanese castaways
   Begin reading Whaleship Essex.
*10/21 Whaling and conquest of the Pacific
   Continue reading Whaleship Essex
   Write thesis and one page abstract for your final paper.
10/26 View Moby Dick (Huston, dir. 1956)
   Finish reading Whaleship Essex
10/28 View Moby Dick
   E-mail one-page, single-spaced response (#5) to Chase and Moby Dick. How can we discuss fact
and fiction in the case of this historical maritime accident? In general, how do ostensibly fictional
castaway narratives relate to historical fact? Conversely, how do ostensibly factual castaway narratives
relate to fictional myths and fantasy?
11/2 The castaway narrative and WWII.
11/4 View Anatahan (Sternberg, dir., 1953) or Hell in the Pacific (Boorman, dir., 1968)
*11/9 Postmodern, SciFi, and reality TV castaways
   Submit first draft of your final paper to instructor.
11/11 View Cast Away (Zemeckis, dir. 2000)
11/16 View Cast Away
   E-mail one-page, single-spaced response (#6) to Cast Away. How is this castaway narrative
similar and dissimilar from texts we have discussed this term? How are castaway narratives
different today with GPS and other satellite technology?
11/18 Discuss films
11/23 Thanksgiving Break
11/25 Thanksgiving Break
11/27 Thanksgiving Break
11/30 Discuss Zeitoun
12/2 Presentations
12/7 Presentations
12/9 Wrap up, Submit Final Draft of Paper