

## SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

<b>Voyage:</b>	Fall 2019
<b>Discipline:</b>	English
<b>Course Number and Title:</b>	E 142 Reading Without Borders
<b>Division:</b>	Lower
<b>Faculty Name:</b>	Kathleen Saville
<b>Semester Credit Hours:</b>	3

**Prerequisites:** None

### COURSE DESCRIPTION

This course will reflect on global and multicultural life narratives written for and by young adults. Its purpose is to expand students' understanding of themselves and others in the world through the study of social and cultural diversity by reading global young adult life narratives of family, faith, race, gender, class, and nation. This course is reading intensive and every week or two students will be responsible for background readings and excerpts from Young Adult (YA) novels and non-fiction books. Though this course is not a creative writing course, students should be open to sharing and reflecting on their own stories and experiences in writing while interpreting and analyzing the growth of characters in the YA novels and non-fiction accounts. As we travel onboard the *MV Odyssey*, our readings and discussions will reflect our ports of call from Northern and Eastern Europe, North and Sub-Saharan Africa and South America.

### LEARNING OBJECTIVES

- Understand the basic concept of narrative identity and how it relates to young adult (YA) literature;
- Lead class discussions and generate ideas on a collaborative basis;
- Read and interpret global literature critically and analytically;
- Respond critically to works of literature or scholarship, including situating a work of literature within a specific context;
- Engage with YA genres and ideas found in global literature through writing and class discussion;
- Practice writing as an activity for inquiry, reflection, and learning.

### REQUIRED TEXTBOOKS

AUTHOR: Michael Cart

TITLE: *Young Adult Literature: From Romance to Realism*  
 PUBLISHER: American Library Association Editions  
 ISBN#: 978-0-8389-1462-5 (paper), 978-0-8389-1477-9 (Kindle)  
 DATE/EDITION: 2017/3

AUTHOR: R.M. Romero  
 TITLE: *The Dollmaker of Krakow*  
 PUBLISHER: Delacorte Press, Random House  
 ISBN#: 9781524715397 (ebook)  
 DATE/EDITION: 2017, 1

AUTHOR: Natasha Dragnic and Liesl Schillinger (translator)  
 TITLE: *Every Day, Every Hour*  
 PUBLISHER: Viking  
 ISBN#: 9780701186944 (ebook)  
 DATE/EDITION: 2012, translated version

AUTHOR: Socorro Aciole  
 TITLE: *The Head of the Saint*  
 PUBLISHER: Delacorte, Random House  
 ISBN#: 9780553537925 (ebook)  
 DATE/EDITION: 2014, translated version

AUTHOR: Julia Durango  
 TITLE: *Sea of the Dead*  
 PUBLISHER: Simon & Schuster Books for Young Readers  
 ISBN#: 9781416957782 (ebook)  
 DATE/EDITION: 2009, any

AUTHORS: Laura Resau and Maria Virginia Farinango  
 TITLE: *The Queen of Water*  
 PUBLISHER: Delacorte Press, Random House  
 ISBN#: 9780375859632 (ebook)  
 DATE/EDITION: 2011

**TOPICAL OUTLINE OF COURSE**

Date	Port	Reading	Film / Podcast	Topics
9 Sept.	Amsterdam The Netherlands			
12 Sept B1		Read McAdams D.P. (2011) "Narrative Identity". In: Schwartz S., Luyckx K., Vignoles V.	Podcast: "This American Life" -	<ul style="list-style-type: none"> <li>• Intro &amp; syllabus,</li> <li>• What is Narrative</li> </ul>

14 Sept B2		(eds) Handbook of Identity Theory and Research. Springer, New York, NY. pp. 99 – 109 (PDF) Write for Sept. 22: What is your narrative? Write 3 mini-narratives of 300 words each of your story: 1. Childhood 2. Reading and Writing in English or another language 3. Being an American or another nationality. DUE: Sept. 24  Begin <i>The Dollmaker of Krakow</i> by R.M. Romero	“Switched at Birth?”	and Narrative Identity? <ul style="list-style-type: none"><li>• Plot structure scenarios</li><li>• Discuss Gdansk journal writing assignment.</li></ul>
15 - 20 Sept	Gdansk, Poland		<i>Man of Iron</i> (film on reserve)	
22 Sept B3  24 Sept. B4		Read McAdams D.P. (2011) “Narrative Identity”. In: Schwartz S., Luyckx K., Vignoles V. (eds) Handbook of Identity Theory and Research. Springer, New York, NY. pp. 109-112 (PDF on Reserve).  Chapter 1 in <i>Young Adult Literature: From Romance to Realism</i> by Michael Cart. Part 1 From Sue Barton to the Sixties  Finish <i>The Dollmaker of Krakow</i> . (Poland)  Response 1 assigned – D1 due in workshop Oct. 4		<ul style="list-style-type: none"><li>• Discussion: “Narrative identity” by Dan P. McAdams as applied to your own narrative.</li><li>• Discussion of assigned reading in <i>Young Adult Literature: From Romance to Realism</i></li><li>• Share and review Gdansk journals</li><li>• Discuss <i>The Dollmaker of Krakow</i></li><li>• Discuss Lisbon journal assignment.</li></ul>

26 - 28 Sept — 29 - 1 Sept/Oct	Lisbon, Portugal — Cadiz, Spain		“Imagine” Directed by Andrzej Jakimowski	
2 Oct B5  4 Oct B6		Read Chapter 6 A New Literature for a New Millennium? In <i>Young Adult Literature</i> .  Begin <i>Every Day, Every Hour</i> by Natasa Dragnic (Croatia)  Response 1 – workshop. Final draft due Oct. 14 on Canvas.		<ul style="list-style-type: none"> <li>• Discuss <i>The Dollmaker of Krakow</i></li> <li>• Discuss Chapter 6 and how the YA field became open to experiences in style, structure and narrative form.</li> <li>• Discuss Dubrovnik journal assignment.</li> </ul>
6-10 Oct	Dubrovnik, Croatia			
11 Oct B7  13 Oct B8		Read Chapter 7 “Romance” In <i>Young Adult Literature</i>  Finish <i>Every Day, Every Hour</i>  Text Analysis 1 assignment. D1 due in Oct. 23 workshop		<ul style="list-style-type: none"> <li>• What is popular, plot driven fiction and how does it attract the Millennials?</li> <li>• How has romance evolved in YA?</li> <li>• Make connections with <i>Every Day, Every Hour</i>.</li> <li>• Discuss Casablanca</li> </ul>

				journal assignment.
<b>15-20 Oct</b>	<b>Casablanca Morocco</b>			
21 Oct B9 23 Oct B10 26 Oct B11		Read Chapter 7 "Speculative Fiction" in <i>Young Adult Literature</i>  Workshop for Text Analysis 1, Final draft due Nov. 7	<i>Living the Hiplife</i> (on reserve)	<ul style="list-style-type: none"> <li>• Discuss how speculative fiction developed in YA literature.</li> <li>• Discuss Ghana journal assignment.</li> </ul>
<b>28 - 30 Oct, 31 - 1 Oct/Nov</b>	<b>Tema, Ghana Takoradi, Ghana</b>			
2 Nov B12 5 Nov B13 6 Nov (No Class) 7 Nov B14 9 Nov B15		Share and review Lisbon, Cadiz, Dubrovnik and Ghana journals  Begin <i>The Head of the Saint</i> by Socorro Acioli (Brazil)  Response 2 assigned. Draft 1 due Nov 9 workshop  Finish <i>The Head of the Saint</i> by Socorro Acioli  Begin <i>Sea of the Dead</i> by Julia Durango.  Workshop for Response 2 on Nov. 9. Final draft due Nov. 25		<ul style="list-style-type: none"> <li>• What is magical realism and what are its origins in South America?</li> <li>• Discuss Brazil assignment.</li> </ul>
<b>10 - 15 Nov</b>	<b>Salvador, Brazil</b>			

17 Nov B16		Finish <i>The Head of the Saint</i> by Socorro Acioli		<ul style="list-style-type: none"> <li>• What is social realism and what are its origins in South America?</li> <li>• What connections can we make to <i>The Head of the Saint</i>?</li> </ul>
19 Nov B17		Begin <i>Sea of the Dead</i> by Julia Durango.		
22 Nov B18		Share and discuss Salvador journals.  Text analysis assignment discussed. Draft 1 due		
24 Nov	Port of Spain, Trinidad & Tobago			
25 Nov B19		Finish <i>Sea of the Dead</i> by Julia Durango.		<ul style="list-style-type: none"> <li>• How does risk factor into YA literature?</li> <li>• How can science fiction take readers into the lives of characters?</li> <li>• What connections can we make with <i>The Sea of the Dead</i>?</li> </ul>
27 Nov B20		Response 2 assigned. Draft 1 due Nov. 30. Final draft due on Canvas Dec. 10.		
30 Nov B21		Read Chapter 11 “Reality Redux Risky Behavior” in <i>Young Adult Literature</i>  Begin <i>The Queen of Water</i> by Laura Resau and Maria Virginia Farinango. Field journal and essay assignment discussed. Draft 1 of Guayaquil essay due Dec. 10 workshop.		
2 – 7 Dec	Guayaquil, Ecuador	Field trip and author meet, Day 2, Dec. 2		
8 Dec B22		Read Chapter 10 “Meanwhile, Back in the Real World” in <i>Young Adult Literature</i> .		<ul style="list-style-type: none"> <li>• Discuss how international YA literature may differ from US based YA.</li> </ul>
10 Dec B23				

		Share and review Trinidad and Tobago, Guayaquil journals.  Workshop Guayaquil essay Draft 1 on Dec 10.		<ul style="list-style-type: none"> <li>• Discuss how well American YA competes with international YA.</li> <li>• Discuss Costa Rica journal assignment.</li> </ul>
<b>11 - 15 Dec</b>	<b>Puntarenas, Costa Rica</b>			
17 Dec B24  19 Dec B25		Finish <i>The Queen of Water</i> .  Share and review Costa Rica journals.  Guayaquil essay final draft due on Dec. 19.		<ul style="list-style-type: none"> <li>• Discuss latest trends in YA and its future.</li> <li>• Discuss how stagnating or declining literacy skills affect the YA market.</li> <li>• Discuss how some countries where we visited like Costa Rica do not have a thriving young adult literature scene whereas some SA countries like Brazil do.</li> </ul>
<b>23 Dec</b>	<b>Arrive San Diego, CA</b>			

**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 & Assignment

The field class for this course will be on **December 2<sup>nd</sup> in Guayaquil, Ecuador.**

**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 are developed and led by the instructor.

### Finding Social Realism in Literary Guayaquil

Country: Ecuador

Day: 1

Date: December 2, 2019

Our class field trip will take place in Guayaquil on December 2, 2019. Its aim is to bring our study of international young adult literature alive as we engage in a guided walking tour through *Barrio Las Penas*, the oldest neighborhood of Guayaquil and home to well-known poets and writers. We will walk on the *Malecon* to visit the *Cinco como un puma* monument that is dedicated to the literary Guayaquil Group of Five from the 1930s to mid 1940s. They wrote in support of and in response to the tumultuous social and political changes that the Ecuadorian *montubio* and *mestizo* faced through oppression by the elite classes, priests and the police. Writing social realism that is considered a forerunner of South American magical realism, these writers sought to portray the real lives of the *montubio* and *mestizo* of Ecuador. Maria Virginia Farinango Psicologas who was born in a Quichuan village in the Ecuadorian Andes and is the central character of our YA book, *The Queen of Water* lived between the cultures of ruling mestizo class and the Quichua. We will have the opportunity to meet Maria Virginia on our field trip. To round out our day of place-based learning, we will visit the Museum of Prehistoric Art, which was founded in part by Demetro Aguilera Malta, one of the most important Ecuadorian writers of the past and a member of the Guayaquil Group. As we go through the museum and after speaking with Maria Virginia, we'll take the time to write in response to a series of writing prompts.

Learning objectives:

1. To enhance visual literacy skills that will come from immersion into the culture and literature of a South American city.
2. To make connections between history and writers that inform the literature of a country.
3. To learn how place influences writers and produces place-based literature.

Evaluation: This fieldwork will have two assignments that comprise the 20% total grade for the course.

1. Journal entry to 500 words: record keeping of the day's trip written according to specific note taking guidelines. 5%
2. Essay assignment (2 drafts): Making Connections: For this assignment, students will pull together common YA themes that they have encountered in the various ports that we have visited and cultures we have investigated through the course readings into an essay of no less than 800 words. The specific essay prompt will be given to you the week before we reach Guayaquil. 15%

### Independent Field Assignments

Students are expected to write a 350 word journal entry for each of their independent field trips ashore. These reflective journals will follow specific guidelines that will be shared in-class in an open workshop format. It is expected that students in this Reading Without Borders course will have at least 12 journal entries, one for each of the ports we visit. Students are encouraged to find themes that link two or more of the journal responses. For example, the various influences on Portuguese food could be a common theme between Lisbon, Portugal and Salvador, Brazil. Local and indigenous music could be the theme between Cadiz, Spain and Guayaquil, Ecuador. Hence, it will be important to record the experiences not only in written form but visual (photographs) and auditory form (recordings). All material collected on the field assignments can provide a wealth of ideas for the 3 essay assignments.

### 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).

Evaluation and Assignment	% Worth
Participation - Workshops	10
Response papers (2) 750 words each	20
Textual Analysis (2) 750 words each	20
Field Trip journal writing (12 - will be averaged)	20
Field Lab Assignments	20
One leading a class discussion	10
Total	100

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
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). Note that the evaluation of Field Assignments and the Field Classes constitute at least 20% of the total grade in a course. 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 letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to [academic@isevoyages.org](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the voyage. More details can be found within the Course Registration Packet, as posted to the [Courses and Field Classes page](#) no later than one month prior to registration.

## **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 FOR THE LIBRARY**

None

## **FILM REQUEST**

Title of Film: *Living the Hiplife*

Distributor: New York, N.Y.: Third World Newsreel, 2007, Full screen.

### **ELECTRONIC COURSE MATERIALS**

AUTHOR: McAdams, D.P.

ARTICLE/CHAPTER TITLE: *Narrative Identity*

JOURNAL/BOOK TITLE: Handbook of identity theory and research

VOLUME:

DATE: 2011

PAGES: 99 – 115

### **ADDITIONAL RESOURCES**

Please, if possible, bring along five or six traditional composition books: the elementary-school classics roughly 9" x 7" & with double-sided lined pages between stiff marbled covers (easily available at Staples and other outlets). Please bring a dedicated flash drive for our class.