

## SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

<b>Voyage:</b>	Spring 2023
<b>Discipline:</b>	English
<b>Course Number and Title:</b>	E 238 Contemporary Global Fiction
<b>Division:</b>	Lower
<b>Faculty Name:</b>	Edward Lessor
<b>Semester Credit Hours:</b>	3

**Prerequisites:** None

### COURSE DESCRIPTION

Welcome to the Journey! Our course will use our physical journey shipboard as a springboard into a literary journey of exploration of contemporary global cultures. Through the genres of novel, short story, and film we will investigate global issues such as immigration, labor conditions, gender identities and cultural confluences. We will experience fiction from many of the countries and regions that we will encounter during our travels. The work of the course will focus on building fiction reading skills—plot, character, setting, and theme in combination with reflective critical writing. We will use the literary lenses of gender, class, and reader response to discuss a wide variety of literary works! As we explore many of the cultures that we physically visit during our voyage we will deepen our understanding of the wide variety of cultural expressions available and better understand ourselves as global citizens!

### LEARNING OBJECTIVES

1. To gain critical awareness of understanding for reading in multiple genres: novel, short story, and film.
2. To foster a rhetorical understanding of reading texts that originate in multiple cultural contexts.
3. To promote critical thinking about our world and the borders in it, as well as to prompt you to synthesize the lessons from our reading into your lived experiences.
4. To view actual places where borders are demarcated, and to reflect on real people's stories about what it was/is like to inhabit those spaces.

## REQUIRED TEXTBOOKS

AUTHOR: Salmon Rushdie  
TITLE: Haroun and the Sea of Stories  
PUBLISHER: Penguin/Puffin  
ISBN: 978-0-14-015737-6  
DATE/EDITION: 1991/paperback

Editor: Helen Constantine  
Title: Lisbon Tales  
Publisher: Oxford University Press  
ISBN: 978-0198801078  
Date/Edition: 2019, Paperback/Illustrated Edition

Editor: Chimamanda Ngozi Adiche  
Title: One World: A Global Anthology of Short Stories  
Publisher: New Internationalist  
ISBN: 978-1-906523-13-8  
Date: 2009, paperback

Editor: Chris Brazier  
Title: One World II: A Second Anthology of Short Stories  
Publisher: New Internationalist  
ISBN: 978-1780263304

Author: Lily Mabura  
Title: How Shall We Kill the Bishop  
Publisher: Pearson Education  
ISBN: 978-0-435075-41-5  
Date/Edition: 2012/Paperback

## TOPICAL OUTLINE OF COURSE

### Embarkation Day – January 5

- 1: We will generate our community guidelines for discussion and class participation. We will work through some material for thinking and writing about various genres: film, novel, story. We will go over strategies for taking notes to prepare to write on these various genres.
- 2: Read One World I Set I  
Participation/Analysis Assignment Plot
- 3: Read One World I Set 2  
Participation/Analysis Assignment Character

- 4: Read Haroun and the Sea of Stories Section I  
Participation/Analysis Assignment Symbolism and Imagery  
Reading Quiz 1
- 5: Read Haroun and the Sea of Stories Section II  
Participation/Analysis Assignment Theme
- 6: **Read** Haroun and the Sea of Stories Section III  
Participation Analysis Assignment Sheet 1
- 7: Read Haroun and the Sea of Stories Section IV  
Bring a draft of Response Essay I
- 8: Film Discussion Queen Part 1  
Film Worksheet 1
- 9: Film Discussion Queen Part 2  
Film Worksheet 2
- 10: Read How Shall We Kill the Bishop Set I  
Participation Reflection Tropes  
Reading Quiz 2
- 11: Read How Shall We Kill the Bishop Set II  
Participation Discussion Questions
- 12: Read How Shall We Kill the Bishop Set III  
Participation Reflection Themes
- 13: Read How Shall We Kill the Bishop Set IV  
Participation Reflection Class  
Reading Quiz III
- 14: Read One World I Set III  
Participation Gender
- 15: Read One World I Set IV  
Participation Gender
- 16: Croatian Film Discussion *Halimas Path*  
Film Sheet I
- 17: Croatian Film Discussion *Halimas Path*  
Film Sheet II

- 18: Read One World II Set 1  
Participation Develop Theme  
Reading Quiz 4
- 19: Prep for the Field Class Project\*
- 20: Field Class Project
- 21: Workshop Response Essay II  
Bring two copies of your Draft
- 22: Irish Novel  
Read pages 1-100 *From a Low and Quiet Sea*  
Participation Response Generate Discussion Questions with Supporting Quotes  
CEP Materials Due
- 23: Read Lisbon Tales Set I  
Participation Reflection
- 24: Read Lisbon Tales Set II  
Participation Reflection

**25—FINAL CLASS: Presentations: each group will prepare a short presentation highlighting the most interesting aspects of their CEP.**

**Disembarkation Day — April 20**

## **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 a Comparative Experiential Project that span multiple countries.

### **Field Class & Assignment**

**STUDENTS: Field Class proposals listed below are not finalized.** Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

**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 20% of the contact hours for each course.

**Activity/Port:** I have three specific activities that could work well in multiple countries. An author/character walk in which we trace the footsteps of a living or deceased author that we have read or a character or sequence of action from a poem/folktale, story. Secondly, we could visit a museum of national folklore/folktale—these are available in several of

the countries that we are visiting and tend to focus on field materials gathered by folklorist over a long period of history. Third, many of the places that we visit have traditional puppet theatres—these would be great venues for experiencing traditional tales and stories in the context of a traditional artform. Activities two and three may be impacted by current Covid restrictions. The first activity we could likely make work no matter what the conditions are on the ground, as long as the city is not under lockdown. My top choices for the field activity would be Greece, Cyprus, or Spain.

### **Assessment**

Our assessment of the field class would have four components: a pre-class preparatory document that lays out objects for observation and expectations, a notetaking component during the field class, a reflection piece that analyzes and allows students to reflect upon the experience, a workshop/presentation component that will employ peer feedback and response to the final component. This will unwind from a short period before the field class to several class periods after the field class. The field class project will be worth 20% of the final course grade.

### **Comparative Experiential Project**

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

For our CEP we will be gathering and reflecting upon traditional tales from each of the countries that we visit. We will gather these into a volume that each student will be able to take away from the course. Since our field class will reflect upon a deeper experience of a tale/poem/story from a specific country, we will be able to continue this process in the field class country and incorporate the results into our larger CEP project.

Each student will gather materials from at least five of the ports that we visit. Groups will be assigned during the first week of classes. We will generate question/observation guidelines for each port before our arrival at that port. We will have short response essays and a longer reflective essay that will be due near the end of our semester of travel. This project will be worth 20% of the overall course grade.

### **METHODS OF EVALUATION**

Grades for the course work will be broken down as follows:

Participation/Analysis/Reflection/Response Work	20%
Reading Quizzes	20%
Field Class Project	20%
Comparative Experiential Project	20%
Response Essay I	10%
Response Essay II	10%

## 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 academic 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%: 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). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

## CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.

- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

## 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 their Student Services advisor 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

If I require any reserve books, I will bring them from my personal collection and add them to the reserve list.

## **FILMS**

TITLE OF FILM: All About My Mother

DISTRIBUTOR: Deseo

TITLE OF FILM: Queen

DISTRIBUTOR: Viacom 18

Title of Film: Halima's Path

DISTRIBUTOR: Cineuropa

## **ELECTRONIC COURSE MATERIALS**

I will have some OER materials for course readings that I will submit when the information for that becomes available. Most of these are copyright free materials from Project Gutenberg.