

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2023
Discipline:	Journalism & Media Communication
Course Number and Title:	JTC 328 Feature Writing
Division:	Upper
Faculty Name:	James Schiffman
Semester Credit Hours:	3

Prerequisites: One (1) lower-division newswriting course

COURSE DESCRIPTION

In this course, students will take on the challenge of becoming journalistic feature writers and storytellers who craft stories for various digital platforms and physical distribution channels. The journalistic method of verification and engaged storytelling will be emphasized. Students will background themselves while at sea in the culture, politics, economics and social life of countries where we will make ports calls. They will develop story ideas while at sea, with the ability to focus on areas of their own particular interest, from music to technology and from food to travel, to name just a handful of topics. Students also will interview each other and develop stories about their own experiences on the voyage and what a semester at sea means to them. These stories may be used to share the Semester at Sea story.

LEARNING OBJECTIVES

By the end of this course, you will:

- Gain experience producing compelling feature stories, taking them from conception to completion.
- Gain experience writing effectively for multiple distribution platforms, including social media sites.
- Demonstrably improve your reporting skills and effectiveness.
- Be able to demonstrate an understanding of the ethics of reporting and writing feature stories.
- Gain experience in critiquing your own and fellow students' feature stories, to include identifying techniques that make stories memorable.
- Gain experience revising your own stories multiple times, based on feedback and reflection.

REQUIRED TEXTBOOK

AUTHOR: William Zinsser
TITLE: On Writing Well
PUBLISHER: Harper Collins
ISBN: 9780060891541
DATE/EDITION: 2016/Anniversary edition

REQUIRED SUPPLIES

Laptop computer, smart phone or digital camera for photos, at least 10 reporter's notebooks, pads of paper, pens. You may need to acquire "burner" phones for certain ports.

TOPICAL OUTLINE OF COURSE

Course work will consist of reading, class discussions and activities based on the readings. Students will submit at least three feature stories based on reporting in ports. (Students will have the opportunities to do stories in all ports.) In addition, students will do a feature based on interviews of classmates.

Note: Assignments may change depending on various circumstances, including the itinerary of the voyage. Be prepared to be flexible.

Embarkation Day – January 5

1: Course introduction, explain arc and scope of the course, expectations and outcomes, voyage community values and specific assignments, including the field work class and comparative experiential project. Discussion of assessment.

2: Writing Well

Pre-class reading: Chapters 1-4 and 9 in On Writing Well;

Class Activity: In-class reading, discussion: New York Times, In India's Water-Stressed Villages, Modi Seeks a Tap for Every Home by Mujib Mashal and Hari Kumar, Dec. 21, 2021; Review how to conduct yourself as a reporter.

Assignment: Develop a feature story idea when in port, return with a story proposal.

3: Workshop Story Ideas

Class Activity: In small and large groups, students workshop story proposals.

4: Workshop Stories

Class Activity: Discuss findings during port visit. Workshop stories for students who chose to do one of their stories in port.

5: Analyze Great Writing

Class Activity: Read and discuss: It's an Honor by Jimmy Breslin; Carey Baraka, A drowning world: Kenya's quiet slide underwater, The Guardian, March 17, 2022.

<https://www.theguardian.com/world/2022/mar/17/kenya-quiet-slide-underwater-great-rift-valley-lakes-east-africa-flooding>

6: Writing Well/Prepare for Port Visit

Pre-class reading: Chapters 5-6 in On Writing Well.

Class Activity:

Read and discuss: Miracle of Coogan's Bluff by Red Smith. What made the Red Smith article memorable? What made the story stand out?

Read and discuss: Geoffrey Kamadi, Kenya to use solar panels to boost crops by 'harvesting the sun twice', The Guardian, Feb. 22, 2022.

<https://www.theguardian.com/global-development/2022/feb/22/kenya-to-use-solar-panels-to-boost-crops-by-harvesting-the-sun-twice>

7: Workshop Stories

Class Activity: Discuss findings during port visit. Workshop stories for students who chose to do one of their stories in port.

8: Analyze Great Writing

Pre-class reading: Two Minutes to Midnight by Pete Hamill. This is the story of the assassination of Sen. Robert F. Kennedy in 1968, who was running for president on a platform of getting the United States out of the Vietnam War.

Class Activity: Discuss the Hamill article.

9: Analyze Great Writing

Class Activity: Read and discuss: Pulitzer Prize Winner 2018: A Most American Terrorist: The Making of Dylann Roof by Rachel Kaadzi Ghansah, freelance reporter, GQ.

10: Analyze Great Writing

Class Activity: Read and discuss: Pulitzer Prize winner 2021: Twelve Minutes and a Life by Mitchell S. Jackson, freehand contributor, Runner's World.

Workshop Stories

Class Activity: In small and large groups, students workshop and refine stories developed during the field class.

11: Class Activity: Read and discuss: New York Times: Royal Rivalry Bares Social Tensions Behind Jordan's Stable Veneer By Patrick Kingsley, Rana F. Sweis and Eric Schmitt, April 10, 2021.

12: Workshop Stories

Class Activity: Discuss findings during port visit. Workshop stories for students who chose to do one of their stories in port.

13: Midterm Review/Prepare for Port Visit

Class Activity: Read and discuss: Cyprus country profile, BBC News, Oct. 19, 2020 <https://www.bbc.com/news/world-europe-17217956>; Review and reinforce what has been learned so far.

Student midterm progress reports are due.

14: Workshop Stories

Class Activity: Discuss findings during port visit. Workshop stories for students who chose to do one of their stories in port.

15: Reading: Chapter 10 in On Writing Well.

Class Activity: Read and discuss: Alex W. Palmer, They Came to Help Migrants. Now, Europe Has Turned on Them, The New York Times, March 2, 2022. <https://www.nytimes.com/2022/03/02/magazine/greece-migration-ngos.html>

16: Writing Well

Pre-class reading: Chapters 11 and 13 in On Writing Well.

Class Activity: Read and discuss: Helena Smith, 'There is nothing more magical': resurrected theatre brings ancient Greece to life, The Guardian, Jan. 31, 2022. <https://www.theguardian.com/science/2022/jan/31/there-is-nothing-more-magical-resurrected-theatre-brings-ancient-greece-to-life>

17: Writing Well

Pre-class reading: Chapters 14, 16, 17 in On Writing Well.

Class Activity: Read and discuss; Pulitzer Prize Winner 2013: Snow Fall by John Branch, New York Times. <https://www.nytimes.com/projects/2012/snow-fall/index.html#/?part=tunnel-creek>

Discuss findings during port visit. Workshop stories for students who chose to do one of their stories in port.

18: Writing Well/Prepare for Port Visit

Pre-class reading: Chapters 20-22 in On Writing Well.

Class activities: Discuss the reading; in-class reading: Dubrovnik, New World Encyclopedia, <https://www.newworldencyclopedia.org/entry/Dubrovnik>

19: Workshop Stories

Class Activity: Discuss findings during port visit. Workshop stories for students who chose to do one of their stories in port.

20: Interviewing Classmates

Class Activity: Students use class time to interview each other about what they have taken away from their experiences at sea and in ports. Students will write mini-profile features, with photos, on the classmates they interview.

21: Interview Features:

Class Activity: Workshop interview features. Submit final version by the end of the evening.

22: Art Imitating Life Imitating Art

Homework: Watch Casablanca

Class Activities: Discuss film and prepare for port visit.

Assignment in Port: Visit Rick's Café in Casablanca and write about how it compares with the fictional café in the film.

Comparative Experiential papers are due.

23: Final Assessment Meetings-I

Students meet in one-on-one, 8 to 15-minute sessions with me to evaluate their learning in the class and award themselves a grade. (See section below on "Ungrading" as an assessment mechanism.

Final student progress reports are due.

24: Final Assessment Meetings-II

25—Final Meeting

Class Activity: This session will be devoted to reflections on the course with particular regard to the original learning outcomes of the course.

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.

Field Class Title: Feature Story Writing

Outcomes: Students will apply what they have learned about feature writing and produce a feature story on some aspect of the port city/country. They will gain experience in writing stories for different platforms and in thinking on their feet and making decisions about story selection and reporting.

Activities: Students should visit places where people live and work, including markets, parks, shopping districts, historic sites, newspaper offices, and universities. In each location, students will take notes on their observations and interview as many people as possible. Each student will be tasked with coming up with a story idea based on their reporting. For example, a student might build a feature around a market and the people who are sellers and/or buyers. Someone might decide to do a story on historic sites and why people visit them or what story they tell about the city or country. With a little imagination the possibilities become endless. Stories obviously will be richer the more students can interview people, but features can be done if interviewing is limited or not possible.

Assessment: By the end of the day, each student should have enough material to craft their feature stories once they are back on the ship. They will write initial drafts on deadline and meet for a sharing and critique session. They also will get feedback from me and then submit final versions of their stories. After getting further feedback from me, they will submit a reflection paper outlining what they learned from all of the feedback, why they decided on the revisions and what they hoped to accomplish with the revisions.

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.

Compare feature stories in local, English-language newspapers or magazines in at least three port cities. Story selection will be up to the students, but each should cover the same general topic, such as politics, economics, cultural life, food, or lifestyle. Students will write a

paper analyzing their selections in accordance with principles learned in the course. Mumbai and Mombassa should be included, provided we stop in those ports.

Papers will be due before class #22.

METHODS OF EVALUATION

We will use an assessment technique called “ungrading.” This means exactly what it seems to mean. I won’t be grading your work in the ways you’ve been used to. Rather, I’ll be giving you extensive feedback as part of a semester-long conversation about what you’re learning.

This doesn’t mean we’re abandoning course grades. We cannot do that. Semester at Sea requires final letter grades, with pluses and minuses. How to “ungrade” and still provide final letter grades? In principle, you will determine your final grade by evaluating yourselves based on a set of expectations and standards. More on that below. I reserve the right to change your self-assessment, although I expect to do that only if you are outrageously insincere. For example, if you hardly show up for class, do little of the work and decide you deserve an A+, that won’t stand. We will have on-going discussions about assessment throughout the course and major conversations at midterm and the end of the course. Together, we will work to make sure you know where you stand in terms of assessment at any point in the course.

Why “ungrading?” Academic research shows that intensive focus on grades gets in the way of learning. Be honest with yourselves. When you select a course, do you ever think, “I’ll take that course because it will be an easy “A?” Do you ever go into a course with the question, “What do I need to do to get a good grade in this course?” Of course you do. How many times have you crammed for an exam only to forget pretty much everything within a short period of time? None of this is your fault. You’ve been socialized throughout your life to center your education on tests and grades. But higher education — and especially the unique adventure we are undertaking together — should be about learning — learning how to learn, touching and stimulating the desire that we all have to learn. Becoming excited about being a lifelong learner. Grading all too often creates roadblocks to true learning.

“Ungrading” doesn’t mean you’ll have a semester of pool parties. The course will be rigorous, and I expect that we will all work hard. “Ungrading” will involve more, not less, work for me. But I anticipate that the rewards will be great for all of us.

My job is to make standards and expectations as clear as possible, both in general terms and in terms of each individual assignment. Your job is to apply those standards and expectations and assess yourselves honestly. But we are in this together and will work together to set standards and expectations.

I’m going to get a start on laying out the general standards and expectations here in the syllabus. Standards and expectations for specific assignments will come by way of handouts or postings in the learning management system. I want you to be part of the process. At the beginning of the course, we will engage in a dialogue about standards and expectations and

modify or adjust specific things based on those discussions. I want you to have a stake in setting standards and expectations, but I do reserve the right to be the final arbiter of them.

Let's start with general standards.

I expect you to:

- Attend classes and arrive on time.
- Engage with course material and our learning community while you're in class. A big part of success is being there, so come to class prepared and participate in classroom discussions and activities, at least by active listening.
- Do the assigned work and meet deadlines.
- Read the directions and prompts and make a good faith attempt to address each question in an assignment.
- Read and consider feedback I provide. Engage me in a dialogue about the feedback with an eye toward improving and learning more. Let me repeat that. Engage me in dialogue inside and outside of the classroom. Engage doesn't mean slavishly agreeing with me. Push back if you think I'm wrong about something or if you have a better or different idea. But apply feedback that you think is reasonable to your next revision or next piece of work.
- Submit thoughtful midterm and end of course self-evaluations. This is exceptionally important.
- Steadily improve over the course of the semester. This is a vitally important metric. I don't want you measuring yourselves against an absolute standard. Your skill or proficiency level when we start the course is immaterial. Building on your skills and improving steadily is what's important. You should be able to articulate how you've improved, both in general and in specific assignments.
- Follow the instructions for formatting and submitting work.

Ask yourself: to what extent did I do the things in the bullet points? Did I meet expectations? Did I fall short of expectations? Did I go above and beyond? To what extent did I achieve course outcomes? Can I make a strong argument to justify my self-evaluation?

How to go above and beyond? The general principle is that you do more than what is asked of you in general or in an assignment. For example, a number of classes have reading assignments. Doing extra reading from the material on reserve or reading extra chapters in our text constitutes going above and beyond. If a story assignment calls on you to find at least three sources, finding more sources constitutes going above and beyond. Finding fewer than three sources means you're not meeting expectations.

Next, how to translate your self-assessments into grades? My thinking is just a starting point. We will refine and agree on standards and expectations together during the first couple of classes and as we move through the course. We'll put final standards and expectations in writing, and I'll ask each student to sign a contract agreed to them.

A starting point:

All "A" students go beyond expectations almost all the time. "A" students attend all classes (illnesses and emergencies excepted) and submit all story assignments on time. "A" students will be able to articulate how they have exceeded course expectations.

A+ students go above and beyond all the time. In each class and each assignment. No exceptions.

"A" students go above and beyond almost all the time. What does almost all the time mean? We can negotiate that, but a small number of instances of not exceeding expectations (on one story stories or in two or three classes) seems fair to me.

A- students don't quite meet "A" standards but still can make a case for exceeding expectations most of the time. Not living up to your potential on two stories and three classes could earn you an A-, as long as the rest of your work goes above and beyond.

B students generally meet standards and expectations and only sometimes go over and above. As a group, we will negotiate divisions between B+, B and B-.

C students struggle to meet standards and expectations and usually do not do so. As a group, we will negotiate divisions between C+ and C.

D students are only rarely engaged in the course and make only marginal progress toward meeting course outcomes.

F: You decide to party or undertake non-academic activities and not engage in the course to any serious degree. In other words, you've checked out of the course. If you use the voyage to practice guitar all day, busk onboard and in ports but do little if any work for the course, you may become richer and more famous than anyone else in the class, but you'll earn an F.

Note: The Field Class and Comparative Experiential Project are important components of the course. (See below to see how this is expressed in percentages.) Students who fail to complete the Field Class assignment satisfactorily must reduce their final graded self-evaluation by two full letters. Students who fail to complete the Comparative Experiential assignment satisfactorily must reduce their final graded self-evaluation by one full letter.

For purposes of percentages, students will be guided by this percentage breakdown in assessing their final grades:

70%	Reading, class discussion and activities, written stories
20%	Field Class & Field Class Assignment
10%	Comparative Experiential Project

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**, posted to the student portal 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

AUTHOR: Bill Kovach & Tom Rosenstiel
 TITLE: The Elements of Journalism
 PUBLISHER: Three Rivers Press
 ISBN: 978-0307346704
 DATE/EDITION: 2007

AUTHOR: Roy Peter Clark & Christopher Scanlan
TITLE: America's Best Newspaper Writing
PUBLISHER: Bedford/St. Martin's
ISBN: 978-0312443672
DATE/EDITION: 2005, Second edition

AUTHOR: John McPhee
TITLE: Draft No. 4: On the Writing Process
PUBLISHER: Farrar, Straus and Giroux
ISBN: 978-0374142742
DATE/EDITION: 2017

AUTHOR: Leonard Witt, ed.
TITLE: The Complete Book of Feature Writing
PUBLISHER: Writers Digest Books
ISBN: 978-0898794700
DATE/EDITION: 1991

AUTHOR: Jack Hart
Title: Story Craft
Publisher: University of Chicago Press
ISBN: 9780226737089
DATE/EDITION: 2021/Second Edition

FILMS

TITLE OF FILM: Casablanca, a Hal B. Wallis production; directed by Michael Curtiz;
screenplay by Julius J. & Philip G. Epstein and Howard Koch. (From the CSU film library)

ELECTRONIC COURSE MATERIALS

AUTHOR: Chang W. Lee and Mike Ives, New York Times
ARTICLE TITLE: This Ancient Brew Has Retro Appeal in South Korea
JOURNAL: The New York Times
DATE: Jan. 20, 2022
<https://www.nytimes.com/2022/01/20/world/asia/south-korea-makgeolli-rice-wine.html>

AUTHOR: Chang W. Lee and Mike Ives
ARTICLE TITLE: This Ancient Brew Has Retro Appeal in South Korea
JOURNAL: The New York Times
DATE: Jan. 20, 2022
<https://www.nytimes.com/2022/01/20/world/asia/south-korea-makgeolli-rice-wine.html>

AUTHOR: Motoko Rich & Hikari Hida

ARTICLE TITLE: Heavy Is the Burden on Japan's Royal Women

JOURNAL: The New York Times

DATE: Oct. 24, 2021

<https://www.nytimes.com/2021/10/24/world/asia/japan-princess-mako-mental-health.html#:~:text=A%20princess%20who%20will%20soon,consigns%20women%20to%20rigid%20roles.&text=TOKYO%20%20One%20of%20the%20toughest,is%20within%20its%20royal%20family>

AUTHOR: Jimmy Breslin

ARTICLE TITLE: It's an Honor

JOURNAL: The New York Herald Tribune

DATE: November 1963

I found this on the Daily Beast:

<https://www.thedailybeast.com/its-an-honor>

AUTHOR: Jimmy Breslin

ARTICLE TITLE: Death in Emergency Room One

JOURNAL: The New York Herald Tribune

DATE: November 24, 1963

I found this on the Daily Beast also from the above link.

AUTHOR: Rana F. Sweis

ARTICLE TITLE: Women, 86 Percent Absent From Jordan's Work Force, Are Left Behind

JOURNAL: The New York Times

DATE: April 3, 2021

<https://www.nytimes.com/2021/04/03/world/middleeast/jordan-women-work-force.html>

AUTHOR: Red Smith

CHAPTER TITLE: Miracle of Coogan's Bluff

BOOK TITLE: America's Best Newspaper Writing. Roy Peter Clark & Christopher Scanlan eds, Bedford/St. Martin's, 2005.

DATE: Oct. 4, 1951

PAGES: 233-236

AUTHOR: Austin Ramzy & Tiffany May

ARTICLE TITLE: 14 Cuts in 25 Minutes: How Hong Kong Censors Movies

JOURNAL: The New York Times

DATE: Sept. 28, 2021

<https://www.nytimes.com/2021/09/28/world/asia/hong-kong-movie-censor.html>

AUTHOR: Mitchell S. Jackson

ARTICLE TITLE: Twelve Minutes and a Life

JOURNAL: Runner's World

DATE: June 18, 2020

<https://www.pulitzer.org/winners/mitchell-s-jackson-freelance-contributor-runners-world>

AUTHOR: Pete Hamill

ARTICLE TITLE: RFK, Two Minutes to Midnight: The Very Last Hurrah

JOURNAL: The Village Voice

DATE: June 13, 1968

<https://www.villagevoice.com/2020/07/01/rfk-two-minutes-to-midnight-the-very-last-hurrah/>

Be careful of you make a PDF from the above link; when I did it, quite a bit of text got cut off.

AUTHOR: Jin Yu Young

ARTICLE TITLE: White flags fly in Malaysia as hunger spreads during lockdown

JOURNAL: The New York Times

DATE: July 6, 2021

<https://www.nytimes.com/2021/07/06/world/asia/malaysia-white-flags.html>

AUTHOR: Rachel Kaadzi Ghansah

ARTICLE TITLE: A Most American Terrorist: The Making of Dylann Roof

JOURNAL: GQ

DATE: Sept. 1, 2017

<https://www.pulitzer.org/winners/rachel-kaadzi-ghansah-freelance-reporter-gq>

AUTHOR: Mujib Mashal & Hari Kumar

ARTICLE TITLE: In India's Water-Stressed Villages, Modi Seeks a Tap for Every Home

JOURNAL: The New York Times

DATE: Dec. 21, 2021

<https://www.nytimes.com/2021/12/21/world/asia/india-water-modi.html>

AUTHOR: Shalini Venugopal Bhagat

ARTICLE TITLE: Risking Their Lives, for Little Pay, to Guard India's Forests

JOURNAL: The New York Times

DATE: Feb. 21, 2022

<https://www.nytimes.com/2022/02/21/world/asia/india-forest-rangers.html?searchResultPosition=1>

AUTHOR: Nishant Mittal

ARTICLE TITLE: Bappi Lahiri: 'disco king of Bollywood' gave Indian film a youthful injection

JOURNAL: The Guardian

DATE: Feb. 20, 2022

<https://www.theguardian.com/film/2022/feb/19/bappi-lahiri-disco-king-of-bollywood-gave-indian-film-a-youthful-injection>

AUTHOR: Kalpana Sunder

ARTICLE TITLE: 'Every time the tide recedes, it's a new world': Mumbai's marine life revealed

JOURNAL: The Guardian

DATE: Feb. 14, 2022

<https://www.theguardian.com/environment/2022/feb/14/mumbai-marine-india-life-revealed-aoe>

AUTHOR: Martin Farrer
ARTICLE TITLE: Indian coal magnate Gautam Adani becomes Asia's richest person after solar energy drive
JOURNAL: The Guardian
DATE: Feb. 7, 2022
<https://www.theguardian.com/business/2022/feb/08/indian-coal-magnate-gautam-adani-becomes-asias-richest-person-after-solar-energy-drive>

AUTHOR: Suhasini Raj
ARTICLE TITLE: India's Latest Religious and Cultural Flashpoint: Eggs
JOURNAL: The New York Times
DATE: Dec. 13, 2021
<https://www.nytimes.com/2021/12/13/world/asia/india-eggs-hindu-nationalism.html>

AUTHOR: Mujib Mashal
ARTICLE TITLE: Coffee or Chai? At 2 Kolkata Cafes, 'Adda' Is What's Really on the Menu
JOURNAL: The New York Times
DATE: November 26, 2021
<https://www.nytimes.com/2021/11/26/world/asia/india-kolkata-cafe-culture.html>

AUTHOR: Mujib Mashal & Hari Kumar
ARTICLE TITLE: On Delhi's Toxic River, Prayers to a Sun Struggling to Shine Through Smog
JOURNAL: The New York Times
DATE: November 11, 2021
<https://www.nytimes.com/2021/11/11/world/asia/india-pollution-yamuna-chhath.html>

AUTHOR: David Belcher
ARTICLE TITLE: In Oman, Tailoring the National Attire
JOURNAL: The New York Times
DATE: November 8, 2019
<https://www.nytimes.com/2019/11/08/fashion/craftsmanship-dishdasha-oman.html>

AUTHOR: John Branch
ARTICLE TITLE: Snow Fall
JOURNAL: The New York Times
DATE: Dec.23, 2012
<https://www.nytimes.com/projects/2012/snow-fall/index.html#/?part=tunnel-creek>

AUTHOR: Patrick Kingsley, Rana F. Sweis & Eric Schmitt
ARTICLE TITLE: Royal Rivalry Bares Social Tensions Behind Jordan's Stable Veneer
JOURNAL: The New York Times
DATE: April 10, 2021
<https://www.nytimes.com/2021/04/10/world/middleeast/jordan-king-crown-prince.html>

AUTHOR: Rana F. Sweis
ARTICLE TITLE: Women, 86 Percent Absent From Jordan's Work Force, Are Left Behind
JOURNAL: The New York Times
DATE: April 3, 2021
<https://www.nytimes.com/2021/04/03/world/middleeast/jordan-women-work-force.html>

AUTHOR: Geoffrey Kamadi
ARTICLE TITLE: Kenya to use solar panels to boost crops by 'harvesting the sun twice'
JOURNAL: The Guardian
DATE: Feb. 22, 2022
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