

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Fall 2018
Discipline:	English
Course Number and Title:	E 380A2 Documenting Globalism: Representations of Cross-Cultural Experience
Division:	Upper
Faculty Name:	Andrew Altschul
Semester Credit Hours:	3

Meeting: B Days, 1530-1650pm, Vierjahres

Prerequisites: One (1) composition or college writing course AND one (1) additional creative writing, journalism, or design course

COURSE DESCRIPTION

In this class we will write, edit, produce, distribute, and publicize a shipboard magazine documenting the Fall 2018 voyage. In the process, students will consider issues of representation and witness as they pertain to the media: How do we convey an objective sense of the world through the vehicle of subjective experience? What stories, or issues, or people are “worth” writing about? Whose experience “matters”? What combination of forms – interviews, features, reviews, creative writing – affords the most comprehensive view of a place and its people? And how do considerations of audience factor into all these questions?

Our digital publication, tentatively titled *The Odyssey*, will come out three times during the voyage; each issue will cover our visits to several destinations, as well as life aboard the MV World Odyssey and other stories as determined by our editorial board. Much of the content will be written by students in the class, though we will also solicit ideas and submissions from other classes, including E311C: Creative Nonfiction Workshop and JTC328: Feature Writing. Students will rotate through three committees – content, editing, and design/publicity – in the process gaining experience with all aspects of magazine production. The magazine will aim to build community and shared experience among students, faculty, and staff, and to encourage careful consideration of the ethics of storytelling.

This course will be challenging. It will demand of students an exceptional capacity for independent thinking, self-discipline, collaboration, and innovation. Above all, it requires flexibility. You should expect some work during port visits, especially as publication dates approach.

LEARNING OBJECTIVES

- Produce a digital periodical that chronicles the Fall 2018 voyage of the M.V. World Odyssey.
- Write, edit, and design content in a variety of forms about the places and cultures encountered during the semester.
- Development of nonfiction and creative stories, from concept through research, multiple drafts, and editorial process.
- Develop a critical, editorial eye for quality, audience appeal, accuracy, and balance.
- Acquire skills related to the production, distribution, and publicity of a periodical, including promotion, event planning, and troubleshooting.
- Develop a deeper understanding of the relationship between writer, subject, and audience, and the ethical considerations of media representation with respect to issues of selection and interpretation.
- Become more aware of how media influences public perceptions of social, economic, and political issues.
- Improved ability to work collaboratively on a multi-faceted, public-facing project.

REQUIRED TEXTBOOKS

AUTHOR: Hemley, Robin
TITLE: A Field Guide for Immersion Writing: Memoir, Journalism, and Travel
PUBLISHER: University of Georgia Press
ISBN #: 978-0820342559
DATE/EDITION: 2012

AUTHOR: McBride, Kelly and Rosenstiel, Tom
TITLE: The New Ethics of Journalism: Principles for the 21st Century
PUBLISHER: CQ Press
ISBN #: 978-1604265613
DATE/EDITION: 2013

TOPICAL OUTLINE OF COURSE

[C = content committee; E = editorial committee; D = design/publicity committee]

Depart Hamburg, Germany — September 9

B1—September 12: Course introduction. Meet your colleagues and discuss relevant previous experience. What kind of publication do we want? Review models and discuss opportunities, challenges, and limitations.

B2— September 14: Discuss elements of our publication. Brainstorm Spain visit and plan workflow for first issue. First committee assignments. Election of committee chairs. [Read: NEJ, Introduction; Hemley, Introduction.]

C & E: Meet together to assign in-house stories and generate wish list for external.
D: Meet to review style elements and familiarize with Pages.

Barcelona and Valencia, Spain — September 15-18

B3—September 20: Review Spain visit. Committee progress reports. Discuss technological concerns and challenges.

C: Workshop drafts of Spain stories. Continue research/brainstorming.

E: Outreach to other classes, online call for submissions.

D: Begin to develop style sheets. Assist Editorial in outreach.

B4— September 22: Read: [NEJ, pp. 7-61.]

C: Continue research/brainstorming articles.

E: Review submissions/proposals. Assign editors for individual stories. Determine word counts.

D: Continue to develop style sheets.

Study Day — September 23: No Class

B5—September 25: Brainstorm Ghana visit. [Read: NEJ, pp. 89-93; Hemley, Chap. 4.]

C: Continue research/brainstorming articles. Provide feedback to external contributors.

E: Finalize content list and review with Design.

D: Meet with Editorial to review content list. Discuss layout overview page by page.

Tema, Ghana — September 27-30

B6—October 1: Committee Progress Reports.

C&E: Editor and writer conferences.

D: Brainstorm publicity and Publication Party and assign tasks. Begin dummy layout.

Community Programming — October 2: No Class

B7—October 4: Review Ghana visit. Committee progress reports. First drafts of all articles due. [Read: NEJ, 61-89.]

C: Workshop drafts of Ghana articles. Discuss editorial ideas for second issue.

E: Review of all copy and art, editing notes to all writers.

D: Review dummy layout.

B8— October 6: Brainstorm S. Africa visit and Special Section on Apartheid

C&E: Editor/writer conferences. Discuss revisions.

D: Work on layout with first drafts.

Cape Town, South Africa — October 7-12

Field Class—October 7: Cape Town

B9—October 14: Review South Africa visit. Committee progress reports. Final copy and art deadline. [Read: Hemley, Chap. 2.]

C: Continue Editorial planning for second issue. Outreach to other classes.

E: All copy edited and delivered to Design.

D: Finalize layout.

Study Day—October 16: No Class

B10—October 17: Final proofread and design review. Brainstorm second issue. Election of new committee chairs.

October 18—*****Issue #1 Release and Publication Party!*****

Port Louis, Mauritius — October 19

B11—October 20: First issue review: What went wrong? How to improve workflow and quality. Review publications elements and suggest changes. Issue review letters due to new committees. All committees assign tasks for second issue.

C & E: Meet together to assign in-house stories and generate wish list for external.

D: Review style elements, propose changes, and familiarize with Pages.

Study Day—October 21: No Class

B12—October 23: Brainstorm India visit. [Read: NEJ, pp. 139-151.]

C: Workshop drafts of South Africa stories. Continue research/brainstorming.

E: Outreach to other classes, online call for submissions. Planning for Special Section on Apartheid.

D: Revised style sheets. Assist Editorial in outreach.

Cochin, India — October 25-30

Reflection and Study—October 31: Global Studies Reflection

B13—November 1: Committee progress reports. [Read: NEJ, pp. 151-164.]

C: Continue research/brainstorming.

E: Review submissions/proposals. Assign editors for individual stories. Determine word counts.

D: Brainstorm publicity and Publication Party. Continue to develop style sheets.

B14—November 3: Review India visit and committee progress reports. Brainstorm Myanmar visit. Editor/writer conferences. Some first drafts due. [Read: Hemley, Chap. 3.]

C: Workshop drafts of India stories. Continue research/brainstorming.

E: Finalize content list and review with Design.

D: Meet with Editorial to review content list. Discuss layout overview page by page.

Yangon, Myanmar — November 4-8

B15—November 10: Review Myanmar visit and committee progress reports. Remaining first drafts due.

C: Workshop drafts of Myanmar stories. Continue research/brainstorming.

E: Review of all copy and art, editing notes to all writers.

D: Begin layout using first drafts.

Community Programming — November 11: No Class

B16—November 13: Brainstorm Vietnam visit. Final copy and art deadline.

C: Editorial planning for third issue. Outreach to other classes.

E: All copy edited and delivered to Design.

D: Finalize layout.

Ho Chi Minh City, Vietnam — November 14-18

B17—November 20: Review Vietnam visit. Final proofread and design review. Brainstorm third issue. Election of new committee chairs.

Study Day — November 21: No Class – *****Issue #2 Release and Publication Party!*****

B18— November 23: Brainstorm China visit. Second issue review: What went wrong? How to improve workflow and quality. Review publications elements and suggest changes. Issue review letters due to new committees. All committees assign tasks for third issue.

C: Workshop drafts of Vietnam stories.

E: Assign in-house stories and generate wish list for external. Call for submissions.

D: Review style elements, propose changes, and familiarize with Pages.

Shanghai, China — November 24-29

B19—December 1: Review China visit and committee progress reports. Brainstorm Japan visit. [Read: NEJ, pp. 165-205.]

C: Workshop drafts of China stories.

E: Review submissions/proposals. Assign editors for individual stories. Determine word counts.

D: Revised style sheets. Brainstorm publicity and Publication Party.

Kobe, Japan — December 2-6

B20— December 8: Review Japan visit and committee progress reports.

C: Workshop drafts of Japan stories.

E: Finalize content list and review with Design.

D: Meet with Editorial to review content list. Discuss layout overview page by page.

B21—December 10: First drafts of all articles due.

C: Continue research/brainstorming.

E: Discuss/curate external submissions. Editing notes to all writers.

D: Begin layout using first drafts.

B22—December 12:

C&E: Editor/writer conferences. Discuss revisions.

D: Continue planning Publication Party. Review dummy layout.

Study Day — December 12: No Class (International Date Line Crossing (2 days)

B23—December 14: Committee progress reports.

C: Workshop final drafts.

E: Review of all copy and art, final editing notes to writers.

D: Changes/additions to layout.

Honolulu, Hawaii — December 16

B24— December 17: Final copy and art deadline.

C: Initial proofread. Assist Design with planning for final Publication Party.

E: All copy edited and delivered to Design.

D: Finalize layout.

Study Day — December 18: No Class

B25—December 20: Final proofread and design review. Reflections on the journey. Process Memos due. General merriment. [[Read: NEJ, pp. 217-221.](#)]

December 21 - *****Issue #3 Release and Publication Party!*****

Arrive San Diego, California — December 23

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 is on **Sunday, October 7 in Cape Town, South Africa**. **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.

Special Section: Representing Apartheid

Most Americans know something about South African Apartheid, but few have seen it up close. As writers and journalists, student in this class have a unique opportunity to put together a series of articles, images, and stories that can convey a fuller picture of this brutal system, its history, and its legacy, as well as record its emotional effect on visitors. We will visit sites around Cape Town that shed light on the legal and cultural systems of apartheid – the

newly opened Zeitz Museum of Contemporary Art Africa, the District 6 museum, and the Robben Island prison complex where Nelson Mandela (and thousands of other political prisoners) was held for almost twenty years – to observe the different ways in which South Africans have tried to remember and commemorate the sufferings of this period. (Students will be provided with other suggestions for independent research during their stay in Cape Town, including meetings with journalists and/or academics who can speak to the challenges of writing about apartheid, and the importance of closely documenting its realities for future generations.)

Objectives

1. Students will gain familiarity with modern Cape Town, and the ways its apartheid history is commemorated.
2. Students will consider the different methods of representing complex historical issues and eras – artistically, journalistically, by preservation, et. – and the limitations and challenges of each.
3. Students will gather material, including personal stories, photography, and analysis, for a special section of the shipboard magazine *The Odyssey*, dealing with the apartheid era.

Field Class Assignment and Due Date

The field class will play a significant role in the production of the second issue of *The Odyssey*, which will contain a Special Section on Apartheid. All students will be involved in creating this section, whether by writing, curating, editing, or designing its content, and therefore the field class will factor heavily into the determination of one-third of their final grade for the semester.

Independent Field Assignments

As writers, journalist, designers, and publishers, we will be constantly on the lookout for interesting stories – social, cultural, political, experiential – at all of the destinations on our semester-long voyage. *The Odyssey* will contain pieces relating to every country we visit, and students in this class will be responsible for proposing, brainstorming, drafting, editing, and publishing them.

For that reason, you are expected to be “on duty” even when in port – just as all writers always have some part of their mind working on stories. Before each destination, we will “brainstorm” as a group to discuss interesting possibilities for stories. After each destination, we will review and discuss the visit, asking each student to propose one possible item for inclusion in the next issue. Although these field assignments will count as part of your “Content” grade, you will be asked for proposals during all phases of the semester, whether you are currently serving on the Content, Editorial, or Design committee.

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).

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	

Participation and collaboration – 15%

Process memo: Aesthetics and Ethics in Media – 10%

Committee Work – 75%

Content committee – 25%

Editorial/curation committee – 25%

Design/publicity committee – 25%

(Note: Field Class evaluation of 20% pertains to committee on which you serve for Issue #2)

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.

Your attendance and preparedness are crucial to the success of the class and the magazine. From time to time your duties will entail working outside of the classroom during meeting times. In such circumstances I will assume you are using the time responsibly and for purposes we have discussed – if this should prove untrue you will be considered absent for that class period. More than two (2) absences over the course of the semester will have a significant effect on your final grade.

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 the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

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

None

ELECTRONIC COURSE MATERIALS

None

ADDITIONAL RESOURCES

None