

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2018
Discipline:	Journalism and Media Communication
Course Number and Title:	JTC 418 Journalism, Peace and War
Division:	Upper
Faculty Name:	Ralph D. Berenger
Semester Credit Hours:	3

Prerequisites: None

Course Description

This class will explore how various media have traditionally covered military conflicts—internationally and domestically—and allegedly practiced “objectivity” by quoting “both sides.” To a great extent, war coverage was treated like a spectacle, such as a major sporting event complete with deference to “the home team.” Who’s winning, who’s losing, who has more casualties, which side occupies what territory In the 1970’s, television brought the Vietnam War “into our living rooms.” Broadcast and print media offered a sanitized version of the war and, as was the custom established in the Korean Conflict and World War II, banned graphic images and violence that might shrink audiences. In daily journalistic practice: “If it bleeds, it leads.” As news became more and more depressing, therapists began advising clients to avoid watching or reading the evening news to improve sleep, and the public came to widely resent and distrust “the media.” War coverage rarely aimed for lasting peace. When hostilities ceased, reporters moved on to the next hot spot.

To bolster patriotism, government leaders attempted to “balance” front line reporting with military releases that sanitized language (civilian deaths became “collateral damage”) and “body counts” of how many soldiers died on each side, as if the only casualties a country should mourn were their own. *New York Times* reporter Homer Bigart protested that “war correspondents should never be cheerleaders” for any side, and objected when NYT editors published his front-line reporting along with contradictory reports from the Department of Defense. (Sometimes labeled as DOD press releases, sometimes not.) By the 1990s, war coverage was so commonplace, its metaphors penetrated every social issue: the war on drugs, the war on poverty, the war on obesity, implying the poor, the addicted, the overweight were “the enemy.” The metaphor worked its way into national presidential politics. “It’s a war, Larry! (James Carville on Larry King Show during 1992 campaign).

Peace journalism is now emerging to “bring an outside source of wisdom to a complex situation,” journalist Robert Koehler wrote. “Its assumption is not that the victory of one side will bring peace, but that all sides must be heard and that the solution involves transformation: the creation of a reality that meets all needs and

grievances.” The paradigm of peace journalism changes “If it bleeds, it leads” to a more satisfying practice: “If it reveals, it heals.” Before societies can truly progress beyond war, global citizens need more information to “see” what we’re unaccustomed to knowing. The current practice of “objectivity” by “quoting both sides” assumes there are only two. But in complex, long term conflicts, there are far more than two, hardly equal sides. The media have been inefficient in resolving problems so far—there is as much or more war, poverty, drug usage and unhealthy diets as ever. If daily journalism could evolve and aim to enlighten audiences, it might shed some resentments from readers and viewers.

Learning Objectives

- 1) To read and research historic and contemporary coverage of conflicts in each country we visit on the Semester at Sea W/S 2018 voyage, and identify examples of both War and Peace journalism.
- 2) To discuss how journalists could illuminate audience perceptions about military and social conflicts, and how “patriotism” can morph into “propaganda” and put blinders on citizens.
- 3) To identify what military and political conflicts have in common—how do opposing sides truncate each other’s positions?
- 4) To learn how language and assumptions can prevent recognition of common ground.
- 5) To employ techniques of “peace journalism” and usher readers into useful insights that could lead to change and enduring treaties.

Required Reading

In addition to the books listed below, you’ll receive handouts and links to longer articles. On hard copy handouts, make marginal notes and highlight passages for class discussion. You’ll receive specific questions about what to look for in each reading. Once an article/essay has been discussed, bring it to subsequent classes—we’ll be consulting them periodically for more information on future topics.

AUTHOR: Michael Herr

TITLE: *Dispatches*

PUBLISHER: Vintage Books, A Division of Random House, Inc.

ISBN #: ISBN -0-679-73525-9.

DATE/EDITION: 1991 (Originally published in hardcover by Knopf in 1977.)

AUTHOR: Tad Bartimus, Denby Fawcett, Jurate Kazickas, Edith Lederer, Ann Bryan

Mariano, Anne Morrissy Merick, Laura Palmer, Kate Webb and Tracy Wood
 TITLE: *War Torn—Stories from Women Reporters Who Covered Vietnam*
 PUBLISHER: Random House, Inc.
 ISBN#: ISBN 0-375-50628-4
 DATE/EDITION: 2002

“How to Bandage a War, stories of Vietnam War nurses,” by Laura Palmer. *New York Times Magazine*, 2003. (Handout- in ISE Library electronic folder.)

Topical Outline Of Course

(Subject to revision)

Depart Ensenada, Mexico – Friday, January 5

B1—Monday, January 8: Introductions; explanation of syllabus; formation of three small groups of 3-4 classmates will be assigned to identify major conflicts and examples of war and peace journalism in three of nine countries chosen by draw: Japan, China, Vietnam, Myanmar/Burma, India, South Africa, Ghana, Morocco, and Germany. Each group will share their findings during class discussions before arriving at port of call. This is an opportunity for students to begin their in-depth analysis for individual papers due later in the semester.
 B2—January 10: Lecture: The difference between War and Peace Journalism. Class discussion of readings (TBA)

Honolulu, Hawaii – Friday, January 12

B3—January 13: Groups meet during class time to decide class presentations and readings. One member of each group will provide a meeting summary to the instructor.

B4—January 15: Lecture and discussion of readings TBA

Lost Day—January 16, International Date Line crossing

B5—January 18: Lecture and discussion of readings, TBA

Study Day, No Classes –January 19

B6—January 21: Discussion of readings TBA.

DUE: Group 1—Class readings package.

B7—January 23: *Presentation on Japan*

DUE: Group 2—Class readings package to MKB

Kobe, Japan —January 24-28

B8—January 30: *Presentation on China*

DUE: OPM critique of Japan presentation. Round Table discussion.

DUE: Group Class readings package.

Shanghai and Hong Kong, China — January 31 - February 5

B9—February 7: *Presentation on Vietnam.*

DUE: OPM critique of China. Round Table discussion.

Ho Chi Minh City, Vietnam — February 8-13

B10—February 15: Video: “The Pentagon Papers.” 92 minutes. (Take notes: How does this film reflect incongruities between gov’t releases and front-line coverage?)

DUE: OPM critique of Vietnam presentation

DUE: Group readings package on Myanmar due.

Study Day, no classes—February 16

B11—February 18: *Presentation on Myanmar/Burma*

Myanmar — February 19-23

B12—February 25: Round Table discussion

DUE: OPM critique of Myanmar/Burma presentation

B13— February 27: *Presentation —on India*

Cochin, India— February 28 - March 5

(Field Class: Cochin, Feb 28– approx. 9 a.m. to 5 p.m. See details below)

Study Day, no classes — March 7

B14—March 8: Round Table discussion.

DUE: OPM critique India Presentation

DUE: Critique/Analysis of Chochin Field Class.

B15—March 10: Round Table discussion.

Port Louis, Mauritius — March 11

B16—March 13: Readings by Arundhati Roy, “the goddess of controversy,” on the India/Pakistani partition in 1947. (Schedule a time for Individual Conference, 3/14)

B17—March 15: Class does not meet. Individual Conference I

B18—March 17: *Presentation on South Africa.*

Cape Town, South Africa — March 18-23

B19—March 25: Round Table Discussion.

DUE: OPM critique of South Africa presentation

B20—March 27: Discussion of assigned readings on interviews and reporting. (Handouts from *Telling True Stories.*)

B21—March 29: *Presentation —on Ghana*

Tema & Takoradi, Ghana — March 30 - April 3

B22—April 5: Round Table discussion.

DUE: OPM critique of Ghana Presentation

B23—April 7: Discussion of Readings TBA. Q&A on all other topics you want to discuss.

Study Day, no classes — April 8

B24— April 9: Presentations on Morocco and Germany

DUE: Final individual paper on selected country.

Casablanca, Morocco — April 11-14

B25—April 15: **Final examination.** I’ll return and discuss your final papers. You’ll turn in your last OPMs. (Critique of war and peace journalism presentation for Morocco and Germany).

Re-entry programming—April 17

Arrive Hamburg, Germany – April 19

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 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.

Field Class and Assignment

The Field Class for this course will take place on *Thursday, 1 March, in Cochin, India.*

Field Class Description:

The field class for JTC 418 will begin aboard ship in Cochin, India. We'll meet for a brief introduction, then hear presentations from Indian producer/director Swapna Wagmare Joshi and other television series producers, about how talk shows and programs in India have been influenced by American television. The presentations will be followed by a Q & A, then a screening of "Damadarn," a romantic comedy that became one of Bollywood's most popular movies. Swapna and company have been invited to join us for lunch afterward to answer questions and discuss any problems that came up while the film was shot and edited.

In the afternoon, we'll meet Suzanna Arundhati Roy (if available), an Indian author best known for her first novel in 1997. *The God of Small Things* is a best-seller that sold six million copies, was translated into 40 languages, and launched conversations about politics around the world. The "goddess of controversy" is one of the most quoted writers in literature today. ("Flags are bits of colored cloth that governments use first to shrink wrap people's brains and then as ceremonial shrouds to bury the dead.") She has inspired poor and middle-class readers and enraged those in privileged classes. Her latest book, *The Ministry of Utmost Happiness* (Knopf), has just been published, a novel that promises to be just as provocative. The subject is the violent partition in 1947, when "God's carotid burst open on the new border between India and Pakistan and a million people died of hatred." Roy, who grew up poor, is deeply critical of the caste system that dooms the majority population to poverty. Through her agent and publisher, I'll invite Roy and other writers and activists to discuss the entrenched caste system. Topics would include its history and evolution, why it's so difficult to change, how it governs lives of both "Brahmins" and "Untouchables," and what is likely to happen in "the new India."

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Independent Field Assignments

All independent field assignments are listed under the preceding “Topical Outline of Course,” and will be explained in greater detail during the first class’ discussion (B1). Since you can’t know exactly which countries you’ll want to include in your final paper before you’ve explored them, you’ll write an OPM (One Page Max) after visits to each port. Collectively, they serve as both a journal and detailed summary of observations and interviews in each country. Obviously, you’ll want to expand these insights on countries that become part of your final project. The OPMs provide reliable information—and inspiration—to begin.

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 about this policy, individuals may appeal using established CSU procedures.

Methods of Evaluation/Grading

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%
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

Assignments

Country Presentation: You will be assigned to a small group during the first class. This group, which will study three of nine countries on this voyage, will meet outside class to examine topics relevant to coverage of conflicts, both internal and external, both military and political, and how media coverage encourages or prohibits change. Some of the conflicts were historic, others currently ongoing. Some conflicts involve military engagement in a hostility; others might be political or social. The group will

identify readers and other resources for each of the three countries they have been assigned. These materials will be cited in Individual Papers by group participants. Hint: while the group will provide research

OPM (One Page Max): After each country presentation, write a one-page critique of how effectively the individual identified and explained both war and peace journalism. Did you agree or disagree with his or her analysis? Did you want to hear more, or less, about some topics? Are some countries more effective in educating their readership/audiences than others? Have any moved their citizens toward a sustainable peace? Why or why not? These OPM's will be shared with the presenter, who will not submit an OPM for his/her presentation.

Final paper: An in-depth examination of how an assigned country addressed or is addressing military and social conflict. Does "quoting all sides" achieve balance? Should reporters or broadcasters ever reveal their own points of view? If so, when is it necessary? If not, how should they withhold it? Using examples of conflicts you discover in the societies you examine, evaluate the media's success in raising public consciousness about why citizens are fighting, and what has to happen before it will end. Have any countries so far achieved a lasting peace? Has the media identified how/who/why/what made this happen? You can receive materials and support from your group, but you must do your own writing/editing of the report. (Approx. 2,000-2,500 words, 8-10 pages.)

Critique/Analysis of Field Class: A short, succinct and tightly written analysis/critique of the field class. Length: 2-3 pages (500-700 words). Address how the field class was beneficial to your understanding of war/peace journalism and how it could be improved for future classes on this topic.

Grading

Final paper	250points
Country presentation	120 points
OPMs (8)	80 points
Class, field class and Round Table discussions	150 points
Final exam	250 points
Critique/analysis paper on Chochin field class	150 points
Total	1,000 points (100%)

Round Tables

Questions issued with each reading assignment may be read aloud to discuss in class. Likewise, your OPM critiques of group presentations. These class sessions hone your skills as presenters, and keep you updated on each other's topics of interest.

OPMs

An informal OPM—One Page Maximum—is due after each country presentation on war and peace journalism in nine different countries. You are responsible for eight of them. Together, they become important observations about how the media cover conflicts around the world. You may well have more to report than one page from each country...keep *all* observations and notes. There is no required word count for OPMs—one paragraph, even one critical sentence that can be expanded later, may be all you have to report. Include as much detail as possible—these reports become the basis of Round Table discussions in class and serve as a research base for an individual's final paper. OPMs should help you get in the habit of noticing small details.

Individual Conferences

Two conferences are scheduled during the semester to guide your final paper. Come prepared with questions about your research and writing problems that are not likely to be covered in class. The syllabus lists the first date I'll meet with you. Please make another when you're ready. Keep track of assigned times—it's *very* difficult to make up missed conferences.

Office Hours

You are welcome to make additional appointments at any time during the semester to discuss your work in progress. Office hours are often heavily trafficked during peak deadline periods, so reserve time in advance.

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."

–Adapted from Syllabus drafted by Dr. Mary Kay Blakely