

Semester at Sea Course Syllabus
Colorado State University, Academic Partner

Voyage: Fall 2017
Discipline: Women's Studies
Course Number and Title: WS 472 Seminar in Multiracial & Decolonial Feminisms (Women Write the World) (Section 1)
Division: Upper
Faculty Name: Dr. Rachel Raimist
Semester Credit Hours: 3

Meeting: A Day 1530-1650, Kaisersaal Starboard

Prerequisites: None

COURSE DESCRIPTION

This course explores stories told by contemporary women writers, filmmakers, poets and storytellers from Europe, Africa, Asia and the Americas. Students will develop critical methodologies and creative strategies of reading and viewing women's experiences of oppression and agency, and gain the ability to draw connections between past and present conditions of women's lives. Through analysis of race, ethnicity, gender, socioeconomic status, and sexual orientation in specific texts written across locations we will visit, the readings and screenings will help students understand how each author's work reflects distinct histories, cultures, and practices influenced by place. Since many of the texts will be translations of readings and films with subtitles in English, we will also explore the complexity of reading translations. Each reading will be framed by an understanding of the history and culture of the writer's country of origin and consider ways in which practices of colonialism, religion, history, and power influence each text. Through the examination of women's roles in marriage, sexuality, and agency in places both real and imagined, students will gain understandings of the gendered experiences of women across geographic location to determine to what extent, if any, we can identify women's voices that transcend national and international borders, and understand the many ways that women write the world.

LEARNING OBJECTIVES

At the completion of this course, students will be able to:

- Gain an understanding of the gendered experiences of women's lives
- Detail the similarities and differences in the lives of women and girls across geographic locations with particular lenses of analysis of home, identity, agency and power
- Develop analytical tools and critical ways of reading texts in print, visual and media
- Learn about visual ethnography and develop beginning ethnographic research practices
- Write close textual analysis of the readings and film screenings

- Produce narratives using creative writing, multimedia source and collage based texts

REQUIRED TEXTBOOKS

AUTHOR: Woolf, Virginia
 TITLE: *A Room of One's Own*
 PUBLISHER: Mariner Books
 ISBN: 978-0156787338
 DATE/EDITION: 1st Edition (December 27, 1989)

AUTHOR: Sangtin Writers; Richa Nagar (Author)
 TITLE: *Playing with Fire: Feminist Thought and Activism Through Seven Lives In India*
 PUBLISHER: University of Minnesota Press
 ISBN: 978-0816647705
 DATE/EDITION: 1st Edition (June 23, 2006)

AUTHOR: M.J.Daymond (Editor), Dorothy Driver (Editor), Sheila Meintjes (Editor)
 TITLE: *Women Writing Africa Volume 1: The Southern Region*
 PUBLISHER: The Feminist Press at CUNY
 ISBN: 978-1558614079
 DATE/EDITION: September 1, 2003

AUTHOR: Kopano Matiwa
 TITLE: *Coconut*
 PUBLISHER: Penguin Books
 ISBN: 978-0140255102
 DATE/EDITION: Reprint edition (June 1, 1996)

TOPICAL OUTLINE OF COURSE

Depart Bremerhaven, Germany – September 9

DAY	DATE	TOPIC OF STUDY	ASSIGNMENTS (due by next class meeting)
A1	September 11	Course Introduction & Conditions of women writers	Reading (due next class): <i>A Room of One's Own</i> , Virginia Woolf (1-57)
A2	September 13	Discussion of key themes in Woolf's <i>A Room of One's Own</i> Topic: ways of reading considering positionality, subjectivity, and the	Reading (due next class): Finish <i>A Room of One's Own</i> (58-114) "The Desk," <i>Chicana Falsa</i> , Michelle Serros (pdf) "The Toilet," Gcina Mhlope (pdf)

		reader/viewer's framework	Assignment: Select 3-5 key quotes from each text. Look for connections and different perspectives. Bring your notes to class.
September 15-18: Barcelona and Valencia, Spain			
A3	September 19	Conditions of Women Writers across global perspectives: Comparing Woolf, Serros & Mhlope Discussion of themes of the 3 texts	Reading: "eating the other," bell hooks (pdf) Assignment: note down at least 2 key quotes and all the words you don't understand or need to be unpacked from hook's essay
A4	September 21	Difference and 'Othering' in bell hooks essay	Paper Assignment #1: 2-3 pages Compare and contrast the conditions necessary for women to write their story and the world as articulated by the three authors we read.
September 23: No Class			
A5	September 24	Contextualizing Africa: context, history & culture in Ghana	Read: <i>Women Writing Africa</i> [selections]
A6	September 26	Discussion of <i>Writing Africa</i>	Read: <i>Women Writing Africa</i> [selections]
September 27-30: Tema and Takoradi, Ghana			
October 2: No Class			
A7	October 3	Contextualizing Africa: history and contemporary culture of women in South Africa Screening: <i>Counting Headz: South Africa's Sistaz in Hip Hop</i>	Reading: <i>Coconut</i> , Kopano Matlwa Reading: <i>Doing Visual Ethnography</i> - Intro & Chptr1 (pdf)
A8	October 5	Preparation for Field Class with South African Writer's Guild In class reading: <i>The Girl</i>	Reading: "The Ultimate Safari," Nadine Gordimer (pdf) screenplays by Sihle Hlophe

		<i>Without A Sound</i> (English & Setwana versions)	(writer/filmmaker) or other Writer's Guild members (pdf files)
Saturday, October 7 - REQUIRED FIELD CLASS in Cape Town, South Africa			
October 7-12: Cape Town, South Africa			
A9	October 13	Discussion of Field Class Experience and sharing of the curated, creative reflections produced as part of the field class assignment in Capetown	Paper Assignment #2: 2-3 page reflection essay on experience and lessons in Capetown Reading: <i>Playing with Fire: Feminist Thought and Activism through Seven Lives in India</i> (1-67)
A10	October 15	Discussion of Sangtin & Nagar's writing as theory-making (autobiography + Ethnography)	Reading: <i>Playing with Fire</i> (68-155)
A11	October 18	Discussion of Nagar and diary writing and scholarly inquiry	Reading: "Multiculturalism in Mauritian Folk tales and Short Stories" (pdf)
October 19: Port Louis, Mauritius			
A12	October 21	Screening: <i>Born Into Brothels</i>	Reading: "Water" (pdf) Screening: <i>Water</i> , Deepa Mehta
October 22 - No Class			
A13	October 24	Discussion <i>Brothels, Water</i> and the conditions of women's lives in India	Prepare for visit to India. Make notes on themes of readings and goals for visit.
October 25-30: Cochin, India			
October 31: No Class			
A14	November 2	Reflections on visit to India	Paper Assignment #3: 2-3 page reflection essay on women's writing, activism and lives in India
November 4-8: Yangon, Myanmar			
A15	November	Screening: <i>Regret to Inform</i>	Visit reserve library. Browse books on

	9		Vietnam. List any written by or specifically about women & Vietnam war.
November 11: No Class			
A16	November 12	Finish screening & discuss the film	
November 14-18: Ho Chi Minh City, Viet Nam			
A17	November 19	Screening: <i>Through Chinese Women's Eyes</i>	Reading on Chinese feminism (pdf of websites)
November 21: No Class			
A18	November 22	<p>Discussion of the film</p> <p>Launch of Creative Projects that center key themes important to understanding the practices, goals, challenges, and aims of women who write the world in various ways</p>	In small groups, develop a creative presentation on a "theme" that runs through this course. Trace this idea through the people, places and forms of creative writing explored in course material. Share the connections, moments that are disjointed, cultural influences, and ways women write their lives to make meaning.
November 24-29: Shanghai, China			
A19	November 30	Group meeting - project workshop	Assignment: prepare your project
December 2-6: Kobe, Japan			
A20	December 7	Creative Project Presentations	Submit thesis for final paper
A21	December 9	Creative Project Presentations	Develop outline for final paper
A22	December 11	Creative Project Presentations	Draft your final paper as a creative narrative or analytical essay that shares how you understand how women write the world with pen, paint, pixel and performance of their stories. 5 pages

A23	December 13	Creative Writing Exercise: Memoir	Write Final Paper (5 pages)
A24	December 15	Final Paper Due	
December 16: Honolulu, Hawaii			
A25	December 18	Final Discussion of Themes	
December 23: Arrive in San Diego			

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, and are developed and led by the instructor.

Field Class & Assignment

The Field Class for this course will take place on Saturday, October 7, 2017 in Cape Town, South Africa.

Class title: Women Write South Africa

“Women Write South Africa” will bring us inside the spaces where artists, writers and cultural influencers spend their time. We’ll visit with women writers and artists at the Labia theatre, the oldest independent art-repertory cinema in South Africa. We will visit Mama’s Restaurant and Gallery where we will enjoy the music of the resident artist and taste the flavors of local African cuisine. Afterwards, we will visit the Book Lounge, an independent bookstore in the heart of Cape Town, known for an eclectic collection of books, great coffee, and readings with some of South Africa’s most talented writers. This will be a day full of words, ideas, energy, music, and expression that will inspire creative thought.

Learning Objectives:

1. To gain insight and understanding of the everyday lives of creative women writers and artists in and around Cape Town, South Africa

2. To learn about the inspiration for the stories, their path to become writers and artists, and the path of their creative processes
2. To visit community spaces of booksellers, artists, and be exposed to more South African women's writing, art and spaces of creative community building, to learn about ways women express themselves in Cape Town and South Africa
3. To connect with women in Cape Town and learn first-hand about history, culture, identity and the impact of sexism, racism, poverty and other societal issues
4. To gain exposure to new writers and artists, works of art and local African food

INDEPENDENT FIELD CLASS LEARNING OUTCOMES & ASSIGNMENTS

Learning objectives:

1. To gain insight and understanding of the everyday lives of creative women writers and artists in and around Capetown, South Africa
2. To learn about the inspiration for the stories, their path to become writers and artists, and the path of their creative processes
2. To visit community spaces of booksellers, artists, and be exposed to more South African women's writing, art and spaces of creative community building, to learn about ways women express themselves in Capetown and South Africa
3. To connect with women in Capetown and learn first-hand about history, culture, identity and the impact of sexism, racism, poverty and other societal issues
4. To gain exposure to new writers and artists, works of art and local African food

Assignment: Practice techniques of visual ethnography. Take notes and gather objects in the field such as:

- Journal notes quotes from guest speakers, writers and artists
- Field notes of (English) conversations on the streets
- Gather materials from public space (magazines, books, fliers) showing women's lives
- Take photos, record sounds, film videos, make instagifs and audio/visual documents
- Find creative ways in pen, pencil, pixel, file and paper to document women in the city

Upon your return to the ship: Curate your items. Find connections. Discover moments of dissonance. Create visual collage of text, images and materials to "write" your story of Cape Town. Be creative and use the materials and forms of storytelling that inspire you. These may include but are not limited to: digital pixels, video clips, canvas, paint, notebooks, pen, journal paper, paper cut by scissors and held with tape and glue... whatever inspires you to tell a story about women, gender and culture through your tourist gaze in Cape Town's place and space.

Independent Field Assignments

Gather materials and artifacts from your visits in port to document the ways we experience and learn about the lives of women. Your material can include photography, art, magazine articles, books, video clips, audio recordings, music and any other cultural texts you can access. You will use these materials to inspire your creative group projects and presentations.

METHODS OF EVALUATION / GRADING SCALE

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

ASSIGNMENTS / POINTS

Your grade will be calculated for the assignments as follows:

1. Attendance & Participation - 20 points
2. Reading Reflection Essays (Three, 2 page papers) - 25 points
3. Field Class Assignment: Ethnographic Gathering & Collage Project - 20 points
4. Creative Group Project & Presentation - 15 points
5. Final Reflection Paper (5 pages) - 20 points

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.

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 memo from the student's home institution verifying the accommodations received on their home campus 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 AND FILMS FOR THE LIBRARY

AUTHOR: Woolf, Virginia
TITLE: *A Room of One's Own*
PUBLISHER: Mariner Books
ISBN: 978-0156787338
DATE/EDITION: 1 edition (December 27, 1989)

AUTHOR: Sangtin Writers; Richa Nagar (Author)
TITLE: *Playing with Fire: Feminist Thought and Activism Through Seven Lives In India*
PUBLISHER: Univ Of Minnesota Press
ISBN: 978-0816647705
DATE/EDITION: 1 edition (June 23, 2006)

AUTHOR: M.J.Daymond (Editor), Dorothy Driver (Editor), Sheila Meintjes (Editor)
TITLE: *Women Writing Africa Volume 1: The Southern Region*
PUBLISHER: The Feminist Press at CUNY
ISBN: 978-1558614079
DATE/EDITION: September 1, 2003

AUTHOR: Kopano Matiwa
TITLE: *Coconut*
PUBLISHER: Penguin Books
ISBN: 978-0140255102
DATE/EDITION: Reprint edition (June 1, 1996)

ELECTRONIC COURSE MATERIALS

Assigned readings not included in our textbook are available via pdf files saved on the IntraNet system as indicated by (pdf) on the assignment schedule.

AUTHOR: Gcina Mophle (chapter), Ann Oosthuizen (book)

ARTICLE/CHAPTER TITLE: "the toilet"

JOURNAL/BOOK TITLE: Sometimes when it rains: writings by South African women VOLUME:

DATE: 1987

PAGES: 3-tbd

AUTHOR: Michelle Serros

ARTICLE/CHAPTER TITLE: "the Gift"

JOURNAL/BOOK TITLE: Chicana Falsa: And Other Stories of Death, Identity and Oxnard

DATE: 1993

PAGES: 73-79

AUTHOR: Bell Hooks

ARTICLE/CHAPTER TITLE: Eating the Other: Desire and Resistance

JOURNAL/BOOK TITLE: Black Looks: Race and Representation

DATE: 2014

PAGES: Chapter 21-40

The Ultimate Safari

Nadine Gordimer

<https://newint.org/books/fiction/caine%20prize%2010%20years%20chapter%20one.pdf>

Multiculturalism in Mauritian Folk Tales and Short Stories

Dr. Abha Pandey and Ashima Pandey

https://www.academia.edu/5757694/Multiculturalism_in_Mauritian_Folk_Tales_and_Short_Stories

Born Into Brothels Discussion Guide (pdf)

<https://www.amnestyusa.org/sites/default/files/pdfs/bornintobrothelscurriculum.pdf>

Selected film reviews of *Born Into Brothels* (pdf), which include:

Ebert, Robert: <http://www.rogerebert.com/reviews/born-into-brothels-2005>

Scott, A.O. <http://www.nytimes.com/2004/12/08/movies/nurturing-the-talents-of-children-in-calcutta.html>

Michel, Fran: <https://www.solidarity-us.org/node/261>

BornIntoBrothelsLies: <http://bornintobrothelslies.blogspot.com/>

Mona, Mukto: https://mukto-mona.com/Articles/partha_ban/born_into_brothels.htm

Selected articles on controversies in Deepa Mehta's films, which include: (pdf)

NY Times: <http://www.nytimes.com/2006/05/03/movies/03wate.html>

The Independent (UK): <http://www.independent.co.uk/arts-entertainment/films/features/deepa-mehta-a-director-in-deep-water-all-over-again-478731.html>

The Girl Without A Sound (English version) - pdf file

The Girl Without A Sound (Setwana version) - pdf file

<http://www.girlwithoutasound.com/>

Reading on Chinese Feminism (pdf) of the following websites:

<http://www.feminisminchina.com/>

“China’s Feminist Awakening” <http://www.nytimes.com/2015/05/14/opinion/xiao-meili-chinas-feminist-awakening.html>

ADDITIONAL RESOURCES

None needed