

SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Spring 2015

Discipline: English Writing

**Course Title: ENWR 1559-102: Mythical Encounters: The Fantastic in Global Culture.
An Academic Writing Workshop**

Division: Lower

Faculty Name: Scott L. Miller, PhD

Pre-requisites:

None

COURSE DESCRIPTION

The liberal arts tradition has always presented two faces: one, the "good person speaking well" tradition, faces outward, toward the civic and public space; the other, the philosophical tradition, faces inward, toward the more formalized and systematized space of the academy. This course, designed to meet generally accepted goals for college-level composition and reading courses, will examine the elements of argument common and different within these two "voices" of the liberal arts (with greater focus on the academic side), to the aim of helping you as a student grow into a full, contributing member of the communities within which you live. Our focus will be writing. Through reading others' writing and producing our own, we will seek to understand and master some of the moves writers make as they endeavor to have their voices heard in what the rhetorical theorist Kenneth Burke calls the "human barnyard."

Because full literacy develops especially well among communities of discourses engaged in a common human project, we will employ a theme for the course: "Mythical Encounters: the Fantastic in Global Culture." Beginning with a focus on western popular culture, the theme will explore theories and practices of imaginative art and literature—their purposes, pleasures, and pitfalls. From that base, we will embark on adventures both academic (through reading and writing) and experiential (during our excursions ashore) that will open up the scope of human imaginative exploration and help us understand, to some extent, whether western concepts of the fantastic do or do not apply cross-culturally.

COURSE OBJECTIVES

To develop skills and knowledge for the production of complex, well-reasoned arguments for a variety of purposes and audiences

To develop critical faculties for analysis of texts during reading

To develop repertoires of strategies for writing, including such elements as developing arguments, marshaling evidence, understanding genre conventions, organizing for effectiveness within genre constraints, attaining correctness and gracefulness of style

To develop a community of learners all engaged in a set of common aims: mutual collegial support, growing understanding of a particular academic field, and collaboration within a culture of writing

REQUIRED TEXTBOOKS

AUTHOR: Andrea A Lunsford, John Ruszkiewicz, and Keith Walters
TITLE: *Everything's an Argument*
PUBLISHER: Bedford / St. Martin's
ISBN #: 9781457606069
DATE/EDITION: 2013, 6th ed,

AUTHOR: Gerald Graff and Cathy Birkenstein
TITLE: *They Say / I Say: The Moves that Matter in Academic Writing*
PUBLISHER: Norton
ISBN #: 978-0-393-93584-4
DATE/EDITION: 2014, 3rd ed.

ASSIGNMENTS

Vignettes. 10%
Critical response papers (in blog format). 45%
Major project. 25%
Field lab (including reflection on blog). 20%

BRIEF EXPLANATIONS OF ASSIGNMENTS

Vignettes: As an appetizer to the course, all students will compose three brief stories narrating some of their experiences encountering the fantastic, engaging with the fantastic, or developing myth. The stories will be graded on a credit / no credit basis, although credit will be granted only following upon sincere, thoughtful attention to the assignment.

Critical response papers: Constituting the major practice assignments for academic writing during most of the course, the critical response papers will ask students to read critically the reading assigned for that day and develop a thoughtful, critically engaged paper that agrees with, disagrees with, problematizes, challenges, develops implications, draws similarities or differences between pieces, etc. Students will sign up for days to read and present their responses for class seminar discussion.

Major project: All students will develop a major project that will carry them through the term. Grounded in a question related to the class theme the global dimensions of the fantastic and mythical, the project will involve both primary research (conducted during shore excursions and during our Field Lab) and secondary research (engaging both the reading for the class and other research students conduct). Students will develop their questions early in the term and develop the questions and seek answers to them throughout the term. Projects will ultimately be presented in blog form; blogs will consist of visual elements as well as writing and will be presented to the class at the end of the term.

Field Lab: As a Field Lab experience for this course, we will visit the Studio Ghibli Museum in Tokyo, where we will immerse ourselves in the imagination and work of Director Hayao Miyazaki. Students will be assigned tasks and asked to report out in a later class session based on blog entries written to respond to their assigned tasks.

Films: Three films will be available for viewing: Hayao Miyazaki's *Princess Mononoke*, Alfonso Cuarón's *Harry Potter and the Prisoner of Azkaban*, and the three films of Peter Jackson's *Lord of the Rings* series. These films will be offered for showing to class members and to any members of the Semester at Sea community.

TOPICAL OUTLINE OF COURSE

Abbreviations: EAA=*Everything's an Argument*; TSIS=*They Say / I Say*; CR=critical response paper

Depart Ensenada- January 7:

A1- January 9: Intro to course: academic and civic arguing; the liberal arts tradition; intro to theme

A2-January 11: arguments in the rhetorical tradition: civic rhetoric

Read: EAA ch. 1; skim chs. 2-4

A3- January 13: reading arguments day 1: Strangers in Strange Lands: Harry, Frodo, and Bella Meeting the World

Read: EAA ch. 5; accounts of global reception of Tolkien, Rowling, Meyer; Bloom, "The Pleasures of Imagination"

Due: vignettes paper

Hilo: January 14

A4-January 16: arguments in the rhetorical tradition: academic rhetoric; setting up your major project

Read: EAA ch. 6; TSIS "Introduction"; skim chs. 1-3

Due:

A5-January 19: reading arguments day 2: Chihiro abroad: Miyazaki and his influences and sources

Read: Boyd and Nishimura, "Shinto Perspectives in Miyazaki's Anime Film *Spirited Away*"; Kraemer, "Disney, Miyazaki, and Feminism..."

Due: CR (group 1)

Study Day: January 21

A6- January 22: Academic Project day 2

Read: TSIS skim chs. 4-7

Due: CR (group 1)

A7-January 24: reading arguments day 3: Can stories translate?

Read: Folch, "Why the West Loves Sci Fi and Fantasy"; Allison, "Enchanted Commodities..."; Goldstein, "Translating Harry," parts 1 and 2

Due: CR (group 2)

Yokohama: January 26-27

In-Transit: January 28

Kobe: January 29-31

A8- February 1: Field Lab reflection and reporting day

Due: Blog reflection on Field Lab

Shanghai: February 3-4

In-Transit: February 5-6

Hong Kong:7-8

A9- February 9: elements of argument 2

Read: EAA chs. 7 & 16; TSIS 8 & 9

Due: Prospectus for Major Project

Ho Chi Minh: February 11-16

A10- February 17: Reading arguments day 4: Some Theory

Read: Selections from Tolkien, "On Fairy Stories"

Due: CR (group 3)

Singapore: February 19-20

Study Day: February 21

A11-February 22: Elements of argument 3

Read: EAA ch. 17; TSIS 10

Rangoon: February 24-March 1

A12-March 2: Reading arguments day 5: Further Theory

Read: Covino, "Articulate and Inarticulate Power"

Due: CR (group 4)

A13- March 4: elements of argument 4

Read: EAA ch. 18

Cochin: March 6-11

Study Day: March 12

A14-March 13: reading arguments day 6: More Theory

Read: Von Franz, "Primitive Levels of Evil"

Due: CR (group 5)

A15-March 15: Elements of argument 4

Read: EAA ch. 18

Due: "What I'm Learning and How I'm Learning It" blog entry

Study Day: March 17

Port Louis: March 18

A16- March 19: reading arguments day 7: Case Study: Tolkien Problems

Read: Barker and Mathijs, "Researching World Audiences: The Experience of a Complex Methodology"; Crossley, "Multiculture Middle-earth..."; Seland, "A Comparison between Hayao Miyazaki's *Princess Mononoke* and Tolkien's *The Lord of the Rings*"

Due: CR (group 6)

A17-March 21: academic writing 1

Read: EAA ch. 13

A18- March 23: Workshop day

Due: draft of introduction to project

Cape Town: March 25-30

A19-March 31: reading arguments day 8: Fantasy in Global Culture

Read: Newitz, "When Will White People Stop Making Movies Like *Avatar*?"; Sack, "Comic-Con: A Healthy Dose of Non-Reality"

Due: CR (group 7)

Walvis Bay: April 2-6

A20-April 7: academic writing 2

Read: TBA

A21- April 9: workshop day

Due: Draft, final project

Study Day: April 10

A22-April 12: presentations

Study Day: April 14

A23: April 15: presentations

A24: April 17: conclusion of class

Due: major project final draft

Casablanca: April 18-22

April 24: Global Lens Exams and Study Day

A25: April 25: A Day Finals

April 29: Arrive in Southampton

FIELD WORK

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

***FIELD LAB** (At least 20 percent of the contact hours for each course, to be led by the instructor.)*

The Field Lab for this course will involve students visiting the Ghibli Museum in Mitaka, Tokyo to immerse themselves in the experience of impact of "Miyazaki at Home." Widely hailed as one of the great modern fantasists, Hayao Miyazaki, through the work of his Studio Ghibli, is Director of award winning films such as *Spirited Away* and *Princess Mononoke*. By visiting the Ghibli Museum, students will have a chance to study the reception of his films in his native country and better understand the provenance of the ideas in his films, which intermingle traditional Japanese concepts (e.g., Shinto deities) with many non-Japanese motifs and tales.

FIELD ASSIGNMENTS

Field assignments will entail two different elements:

- For the Field Lab, students will be required to articulate a study question prior to the visit and then develop a blog response to their question following the visit. The responses will be presented and discussed during our debriefing class meeting at a later date.
- Students will incorporate experiences from other parts of call into their major project for the course, which will be a research project covering a major question (which they articulate) on the intersections of fantasy and myth in global culture.

METHODS OF EVALUATION / GRADING RUBRIC

Each paper will be evaluated using specific criteria geared to reflect the learning outcomes desired. I'll endeavor to communicate these outcomes as clearly as I can when assigning papers. Here's what grades generally mean:

A papers demonstrate extraordinary creativity and brilliance. They are very well written, showing strong, vigorous (and correct) voice and style. They make fascinating contributions to the disciplinary conversations in question.

B papers demonstrate all the strengths of A papers, at a less successful level of execution. Their imagination and creativity may be less even, and their style may be less strong or vivid. They may demonstrate minor lapses in correctness.

C papers represent adequate answers to the writing prompt. These papers accomplish what the assignment asked for, and they do so with reasonable creativity and adequately correct and graceful prose.

D papers are inadequate answers to the writing prompt. They may fail to address some aspects of the prompt, or they may demonstrate serious weaknesses in writing style or ability.

F papers fail to answer the prompt in some key way.

I'm generally fairly quick about returning graded papers. I'm willing (even happy) to reevaluate a paper if you feel I haven't read it carefully--but once per paper. Please know that I take the job of grading your work extremely seriously, and I do the job with as much care as I can. But please know what this means: I take it as my sacred responsibility to tell you honestly (but as carefully and considerately as I can) when your work is strong and when it's weak. **Always** I encourage you to come in and discuss your writing with me.

Class Participation

This course will be conducted seminar-style, requiring active participation from all students, and its health and your learning absolutely depend upon your being present and participating faithfully. It is possible to fail the course purely on account of poor attendance and participation. "Participation" means not merely delivering presentations successfully but also contributing heartfully and productively during each class meeting.

RESERVE LIBRARY LIST

LeGuin, Ursula K. *The Language of the Night*.

Tolkien, JRR. *The Tolkien Reader*.

ELECTRONIC COURSE MATERIALS

Bibliography of Readings Available on Intranet Portfolio

Allison, Anne. "Enchanted Commodities." From *Milennial Monsters: Japanese Toys and the Global Imagination*. Berkeley: U CA P, 2006. Pp. 1-34.

Boyd, James W. and Tetsuyo Nishimura. "Shinto Perspectives in Miyazaki's Animated Film *Spirited Away*." *Journal of Religion and Film* 8.2 (October 2004).
<http://www.unomaha.edu/jrf/Vol8No2/boydShinto.htm>

Covino, William A. "Introduction: Articulate and Inarticulate Power." From *Magic, Rhetoric, and Literacy: An Eccentric History of the Composing Imagination*. Albany, NY: SUNY Press, 1994.

Crossley, Laura. "Multicultural Middle-earth: Constructing 'Home' and the Post-Colonial Imaginary in Peter Jackson's *Lord of the Rings*." *Film International* 30 June 2014.
<http://filmint.nu/?p=12509>

Goldstein, Steven. "Translating Harry" (Parts 1 and 2). Bytelevel.com.
http://bytelevel.com/global/translating_harry_potter.html

http://bytelevel.com/global/translating_harry_potter2.pdf

Kraemer, Christine Hoff. "Disney, Miyazaki, and Feminism: Why Western Girls Need Japanese Animation."

<http://www.christinehoffkraemer.com/miyazaki.html>

Newitz, Annalee. "When Will White People Stop Making Movies Like *Avatar*?" iO9.

<http://io9.com/5422666/when-will-white-people-stop-making-movies-like-avatar>

Sack, David M, MD. "Comic-Con: A Healthy Dose of Non-Reality." *Psychology Today*. 25 July 2014.

<http://www.psychologytoday.com/blog/where-science-meets-the-steps/201407/comic-con-healthy-dose-non-reality>

Seland, John. "A Comparison Between Hayao Miyazaki's *Princess Mononoke* and Tolkien's *The Lord of the Rings*. *Inklings Forever 4* (2004).

<http://library.taylor.edu/dotAsset/621e9b8c-c5bb-4c4f-8f10-1e997f21fbbd.pdf>

Tolkien, JRR. "One Fairy Stories." In *The Tolkien Reader*.

Von Franz, Mare-Louise. "Primitive Levels of Evil." From *Shadow and Evil in Fairy Tales*. Dallas: Spring Publications, 1983.

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

Everything's An Argument. AP Lang and Comp: Snell. The Three Appeals. The Greek philosopher Aristotle was interested in how people won agreement. He divided techniques of persuasion into three categories: Ethos Pathos Logos. Ethos (Ethical Appeal). Slideshow 5714753 by fahim. Streamlined and current, Everything's an Argument helps students understand and analyze the arguments around them and raise their own unique voices in response. Lucid explanations cover the classical rhetoric of the ancient Greeks through the multimodal rhetoric of today, with professional and student models of every type. More important than ever, given today's contentious political climate, a solid foundation in rhetorical listening skills teaches students to communicate effectively and ethically. Everything's an Argument with Readings with 2016 MLA Update Paperback. Andrea A. Lunsford. 4.1 out of 5 stars 205. \$78.54. Everything's an Argument with 2016 MLA Update Paperback. For Bedford/St. Martin's, he is coauthor, with Andrea Lunsford, of The Presence of Others (2008) and Everything's An Argument (2007), and coauthor, with Andrea Lunsford and Keith Walters, of Everything's An Argument with Readings (2007). Keith Walters is professor of applied linguistics at Portland State University.