



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 20 Februaray 2009

- 1. ACADEMIC UNIT: The Division of Humanities, Arts, and Cultural Studies, West campus
2. COURSE PROPOSED: HIS 301 Writing in History 3
3. CONTACT PERSON: Name: Thomas W. Cutrer Phone: 543-6078
Mail Code: E-Mail: CUTRER@ASU.EDU

- 4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area.

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L [X]
Mathematical Studies-MA [ ] CS [ ]
Humanities, Fine Arts and Design-HU [ ]
Social and Behavioral Sciences-SB [ ]
Natural Sciences-SQ [ ] SG [ ]

- Global Awareness-G [ ]
Historical Awareness-H [ ]
Cultural Diversity in the United States-C [ ]

- 6. DOCUMENTATION REQUIRED. (1) Course Description (2) Course Syllabus (3) Criteria Checklist for the area (4) Table of Contents from the textbook used, if available
7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [ ] No [X] Yes; Please identify courses: AMS 301, Introduction to American Studies

Is this amultisection course?: [X] No [ ] Yes; Is it governed by a common syllabus?

Monica Casper
Chair/Director (Print or Type)

Chair/Director (Signature)

Date:

## Arizona State University Criteria Checklist for

### LITERACY AND CRITICAL INQUIRY - [L]

#### Rationale and Objectives

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

#### Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [L] CRITERIA</b>			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	Please see syllabus and essay assignments, attached
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;">                         Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".                     </div> C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence	Please see syllabus and essay assignments, attached
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;">                         Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".                     </div> C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	Please see syllabus and essay assignments, attached
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;">                         Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-3</b>".                     </div> C-3			

ASU - [L] CRITERIA			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	See "Suggestions for Writing a Better Essay," attached
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. <b>Also:</b> Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".			
C-4			

Course Prefix	Number	Title	Designation
HIS	301	Writing in History	L

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
C-4	It is difficult to document the timely return of papers or the instructor's detailed copy-editing work that goes into each of them. If the committee would like to see comments from student evaluations commending this instructor's timely return of graded papers or examples of annotated student papers, returned electronically, I will be happy to provide them.	

**HIS 301/AMS 301**  
**The Civil War in Art and Memory**  
**Sands 232**  
**9:00 A.M.-10:15 P.M.**  
**Tuesdays and Thursdays**  
**Office hours: 3:00 P.M.-4:30 P.M.,**  
**Tuesdays and Thursdays**  
**N289 Faculty Administration Building**  
**Telephone #s 543-6078 (office)**  
**and (602) 818-1814 (home)**  
**E-MAIL: CUTRER@ASU.EDU**

The course will deal with the cultural impact of the American Civil War, 1861-1865. We will study the literature, art, music, sculpture, and film inspired by the War and the way that each successive generation since 1861 has interpreted the event in light of its own times. We will, of course, have a look at the War, itself, but will be more concerned with its mythic impact on American life and the making of the American mind.

**26 August:** Introductions and expectations

**28 August:** The War: An Overview

**2 September:** The War: An Overview

**4 September:** "Ethnogenesis," Henry Timrod  
"First Inaugural Address," Jefferson Davis  
"Second Inaugural Address," Jefferson Davis

**9 September:** "The Bonny Blue Flag," Harry McCarty  
"Maryland, My Maryland," Ryder Randall  
"Riding a Raid," Anonymous  
"Jine the Cavalry," Anonymous  
"Stonewall Jackson's Way," John Williamson Palmer  
"Southern Soldier Boy," Anonymous  
"Homespun Dress," attr. to Carrie Bell Sinclair  
"John Haralson," from the *Selma Sentinel*

**11 September:** "The Last Greeting between Stuart and Jackson," (from *Surry of Eagle's Nest*), John Esten Cooke  
view *Gods and Generals* (excerpts)

**16 September:** "General Order No. Nine," Robert E. Lee  
"Little Giffin," Francis O. Ticknor  
"Ode," Henry Timrod

“The Conquered Banner,” Abraham J. Ryan  
“I’m A Good Old Rebel,” James Randolph

**18 September:**

Lincoln’s First Inaugural Address, Abraham Lincoln  
“Second Inaugural Address,” Abraham Lincoln  
“Richmond is a Hard Road to Travel,” Anonymous  
“Barbara Fritchie,” John Greenleaf Whittier  
“The Battle Cry of Freedom,” George F. Root  
“Battle Hymn of the Republic,” Julia Ward Howe  
“Marching through Georgia,” Henry C. Work  
“Marching Song of the First Arkansas (Negro) Regiment,” attributed  
to Capt. Lindley Miller

**23 September:**

Selections from *Battle-Pieces*, Herman Melville

**25 September:**

“When Lilacs Last Round the Door-yard Bloom’d,” Walt Whitman  
“Oh, Captain, My Captain,” Walt Whitman

**30 September:** “The Locomotive Chase in Georgia,” William Pittenger  
*from The Unvanquished, William Faulkner*

**2 October:** Buster Keaton’s “The General”

**7 October:** Buster Keaton’s “The General”

**9 October:** Walt Disney’s “The Great Locomotive Chase” (excerpts)

**14 October:** D. W. Griffith’s “Birth of a Nation”

**16 October:** D. W. Griffith’s “Birth of a Nation”

**21 October:** “Marse Chan,” Thomas Nelson Page

**23 October:** “Carraway Plays Courtier” (from *The Deliverance*), Ellen  
Glasgow  
“The Burning,” Eudora Welty

**28 October:** from *The Red Badge of Courage*, Stephen Crane  
*The Red Badge of Courage* (excerpts from the movie, with Audie  
Murphy)  
“An Occurrence at Owl Creek Bridge,” Ambrose Bierce

- 30 October:** "Ode, Sung on the Occasion of Decorating the Graves of the Confederate Dead, at Magnolia Cemetery, Charleston, S C, 1866," Henry Timrod  
 "The Littlest Rebel" (excerpts from the movie, with Shirley Temple)
- 4 November:** "Mountain Victory," William Faulkner
- 6 November:** "Lee in the Mountains," Donald Davidson  
 "The Last Rider," Donald Davidson  
 "Two Studies in Idealism: Short Survey of American, and Human, History," Robert Penn Warren  
 "Abraham Lincoln Walks at Midnight," Vachel Lindsay
- 11 November:** Veterans' Day; classes excused
- 13 November:** "Ode to the Confederate Dead," Allen Tate
- 18 November:** "Fifty-fourth Massachusetts" documentary
- 20 November:** "For the Union Dead," Robert Lowell  
 "Dedication Speech," William James  
 "Dedication of the Shaw Memorial," Booker T. Washington
- 25 November:** "Glory" (excerpts)
- 27 November:** Thanksgiving; classes excused
- 2 December:** "A Late Encounter with the Enemy," Flannery O'Connor
- 4 December:** "A Tribute to the General," Charles East
- 9 December:** "Reunion," John William Corrington  
 "Gettysburg" (from *Intruder in the Dust*), William Faulkner  
 "Johnny Reb," Johnny Horton  
 "Sail Away," Randy Newman

The semester's grade will be based upon four components. First, students will read essays and attend course lectures and participate in discussions that educate them in the understanding of historical information and in its interpretation and evaluation. Class discussion requires students to demonstrate comprehension and evaluation of this material, and 10 percent of the semester's grade will be based on class participation.



Students are therefore expected to be prepared for class by having completed the reading assignments and by being prepared to answer questions about those readings. Pop quizzes on reading assignments will be administered from time to time during the semester, and will contribute to the participation grade. Students will also be expected to ask and answer, in class, questions raised by the course content and to bring up points for discussion and respond to comments made by other students.

Second, two formal essays of from seven to ten double-spaced pages will be assigned. Students will be presented a list of topics from which to choose, or may work out a topic in consultation with the instructor. These essays require students to synthesize and evaluate class readings with course lectures and to demonstrate understanding of the information and concepts presented in them. Although this is not to be considered a research paper, if students wish to do additional reading, they will find a number of books pertinent to recommended topics, listed in the course bibliography on our Blackboard site, available at ASU West's Fletcher Library. These essays are each worth 35 percent of the semester's final grade.

In addition, each student will be assigned to a small group to prepare an in-class presentation of approximately thirty minutes on a topic selected in consultation with the instructor. For this exercise, the student groups will be teaching the class, and such teaching aids as Power Point, excerpts from recorded music, and short, film clips are highly appropriate although not required. This presentation will constitute 20 per cent of the semester's grade. Although this is a group project, each student must take a substantial part in gathering, interpreting, and evaluating data for the presentation, and each must prepare a summary report.

Thomas W. Cutrer is a professor of American Studies. He is the author of several books on American cultural and military history, including *Parnassus on the Mississippi: The Southern Review and the Baton Rouge Literary Community, 1935-1942* (Baton Rouge: Louisiana State University Press, 1984, 2002), *Ben McCulloch and the Frontier Military Tradition* (Chapel Hill: University of North Carolina Press, 1993), *Longstreet's Aide: The Civil War Letters of Maj. Thomas Jewett Goree* (Charlottesville: University Press of Virginia, 1995), *Brothers in Gray: The Civil War Letters of the Pierson Family* (Baton Rouge: LSU Press, 1997), *"What a Loansome Time I Had": The Civil War Ordeal of an Alabama Family* (Tuscaloosa: University of Alabama Press, 2002), *"Our Trust is in the God of Battles: The Civil War Letters of Robert Franklin Bunting, Chaplain, Eighth Texas Cavalry* (Knoxville: University of Tennessee Press, 2006), and *"A Stepping Stone to a Still Greater Eminence": The Mexican War Diary and Correspondence of George B. McClellan*, (Forthcoming from the Louisiana State University Press). He is also an advisory editor of *Military History of the West*.

**AMS 301/HIS 301**  
**The Civil War in Art and Memory**  
**The First Essay Exam**

Write a well-reasoned, logically-structured essay of approximately eight to ten double-spaced, type-written pages on one of the following topics.

The general theme of this course is the impact of the Civil War on the making of the American mind. It is an exploration of the question of who we are and how the events of 1861-1865 helped us to become that way. For the essay you will select one rather narrow facet of the war and the consideration of its meaning by politicians, artist, writers, film makers, sculptors, photographers, and other interpreters of the American experience, and explain how that person, concept, or event has been presented in the nation's popular culture and how and why that interpretation may have changed over time. And remember: although historical facts are, of course, vital, we are looking at the mythic and symbolic meaning of the war in the making of American culture, not exclusively at characters and events as recreated by historians. Although your essays should be supported with as much factual information as necessary to substantiate your thesis, your essay must be more than a mere catalogue of facts. Make the facts support your argument.

Your essay should begin by stating an argument or thesis, and concrete facts and examples should be brought to bear to prove the accuracy of your topic statement. A successful essay will create a broad synthesis of materials from the lectures, discussions, readings, and such research materials as you should choose to use. You may use whatever research materials you like, but your argument must be grounded in the intelligent reading and interpretation of primary source documents. *The writing must be your own.*

While you are encouraged to select your own topic, some possible ideas for exploration include the image of . . . (and here you fill in the blank) . . . in the poetry, music, photography, painting, and/or political rhetoric of the Civil War. You might wish to concentrate on a single time period or you may prefer to show how ideas and values have changed over time.

Some possible topics with which to fill the blank are

- Robert E. Lee in History, Art, and Literature
- Jefferson Davis in History, Art, and Literature
- Stonewall Jackson in History, Art, and Literature
- The Union Soldier in History, Art, and Literature
- The Confederate Soldier in History, Art, and Literature
- John Brown in History, Art, and Literature
- Southern poor whites
- Southern planters

Other topics might include

“The ‘Baltimore Riot’ in History, Art, and Literature”

The myth of the Cavalier versus the Puritan in the formation of the American character

Buster Keaton, Walt Disney, and “The Great Locomotive Chase”

Religious Imagery in the Literature of the “Lost Cause”

“What They Fought For”: Reasons for the War as Revealed in Song and Story

National Symbols in Song and Story: Their Meaning and Their Importance

If you have other ideas, great, but please clear them with me before you get started.

The essay should be from five to seven double-spaced pages, printed in 12-point Courier New font. My recommendations for writing a better essay are posted on our Blackboard site, and I would strongly recommend that you familiarize yourself with them before you begin to write.

An extensive bibliography of the mythic Civil War is to be found at the end of your text. Although this essay is not to be considered as a research paper, you may find it valuable if you are searching for alternate points of view or additional data.

**AMS 301/HIS 301**  
**The Civil War in Art and Memory**  
**The Second Essay Exam**

Write a well-reasoned, logically-structured essay of approximately eight to ten double-spaced, type-written pages on one of the following topics.

The general theme of this course is the impact of the Civil War on the making of the American mind. It is an exploration of the question of who we are and how the events of 1861-1865 helped us to become that way. For the essay you will select one rather narrow facet of the war and the consideration of its meaning by politicians, artist, writers, film makers, sculptors, photographers, and other interpreters of the American experience, and explain how that person, concept, or event has been presented in the nation's popular culture and how and why that interpretation may have changed over time. And remember: although historical facts are, of course, vital, we are looking at the mythic and symbolic meaning of the war in the making of American culture, not exclusively at characters and events as recreated by historians. Although your essays should be supported with as much factual information as necessary to substantiate your thesis, your essay must be more than a mere catalogue of facts. Make the facts support your argument.

Your essay should begin by stating an argument or thesis, and concrete facts and examples should be brought to bear to prove the accuracy of your topic statement. A successful essay will create a broad synthesis of materials from the lectures, discussions, readings, and such research materials as you should choose to use. You may use whatever research materials you like, but your argument must be grounded in the intelligent reading and interpretation of primary source documents. *The writing must be your own.*

While you are encouraged to select your own topic, some possible ideas for exploration include the image of . . . (and here you fill in the blank) . . . in the poetry, music, photography, painting, and/or political rhetoric of the Civil War. You might wish to concentrate on a single time period or you may prefer to show how ideas and values have changed over time.

Some possible topics include but are certainly not limited to

“Moses or Satan?: Sherman’s March to the Sea in History, Film, and Literature”

“From Slave to Soldier: The Changing Image of African Americans in the Literature of the Civil War”

“Passive Victim or Pillar of Strength: Southern Women in the Wake of War”

“Marketing the Civil War: How Madison Avenue Uses History to Sell Products”

The Controversy over the Display of the Confederate Flag  
The Controversy over the Playing of "Dixie"  
Bedford Forrest in Myth and Monument  
"Colonel Reb" at Ole Miss  
Hollywood Interprets the Civil War  
The Civil War in Popular Music  
The Myth of the Lost Cause  
Fiftieth Anniversary Celebration of the Battle of Gettysburg  
"Selling the Civil War: Marketing the 1961-1965 Centennial"  
Reenactment and Living History: The War as Fun and Games  
The Arthur Ashe and Abraham Lincoln Memorials in Richmond  
Rebels Return Home: "Tom Dooley," "Love Me Tender," "The Searchers,"  
"Somersby" and "Cold Mountain."  
The *Gone with the Wind* Phenomenon as Novel and Film  
"The Shifting Image of Abraham Lincoln in History, Film, and Literature"  
"The Lincoln Assassination in History, Film, and Literature"  
"Infernal Machines": Poets and Artists Respond to the Horror of Modern Warfare

The essay should be from five to seven double-spaced pages, printed in 12-point Courier New font. My recommendations for writing a better essay are posted on our Blackboard site, and I would strongly recommend that you familiarize yourself with them before you begin to write.

If you have a subject that you would rather write on, please feel free to discuss it with your instructor. We can probably work it into a suitable topic.

An extensive bibliography of the mythic Civil War is to be found at the end of your text. Although this essay is not to be considered as a research paper, you may find it valuable if you are searching for alternate points of view or additional data.

Too often, college level essays—even at the upper-division level—are nothing more than a mass of factoids—the raw material of an essay, but without structure and, worse, without an organizing principle. As it was in the beginning, the page was “without form, and void; and the darkness was upon the face of the deep.” Bring to it the word—*an idea*.

You’ve been to class and heard lectures and taken part in discussions, you’ve read your texts and have perhaps even been to the library. You have data. But don’t send it back as block quotes that would choke a horse. They’re boring and they don’t *go* anywhere. Break them down; chew them up; and *make something of them*. Something of your own.

To attempt another metaphor, don’t just cut bites of meat and pile them on your plate and then bites of potato and pile them on the other side of your plate. Chew them and swallow them, digest them and let your body make muscle and bone and nerve of them. And don’t just eat your meat and then your vegetables, never letting the two touch each other. (*I can’t eat that. It’s got green stuff on it!*) Compare, contrast, and *blend*. Let the flavors run together to create a new compound. Every bite should be different and exciting. (Yeah, I like food.)

Remember that in writing an essay you are constructing something new. You are (metaphor number three) an architect with a pile of bricks. Those bricks are your facts. They are of utmost importance. You can’t build without them. But you must also have a blueprint. What are you going to build? It might be a cathedral or an outhouse, but you’ve got to know right up front what it is going to be. Just offloading bricks from the truck (or data from the internet) doesn’t get the job done. A pile of bricks, however fine those bricks might be, is only a pile of bricks, and is not of much use or interest to anyone, in and of itself. I’m not asking you to build Notre Dame. *But do build something*. Show your reader that you at least know what the art of architecture is.