

1.) DATE: 3/26/19	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) PROPOSED COURSE: Prefix: ENH Number: <b>277AE</b> Title: Tour of Duty: War Narrative Credits: 3	
<p>CROSS LISTED WITH:</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            .</p>	
4.) COMMUNITY COLLEGE INITIATOR: KEITH ANDERSON    PHONE: 480-654-7300 EMAIL: keith.anderson@mesacc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
<p>MANDATORY REVIEW:</p> <p><input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).</p> <p>POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.</p>	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b>	
<p><u>Core Areas:</u>    <b>Select core area...</b>                      <u>Awareness Areas:</u>    <b>Global Awareness (G)</b></p>	
6.) REQUIRED DOCUMENTATION	
<input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:	
<input checked="" type="checkbox"/> DECEN prefix <input type="checkbox"/> Elective  Current General Studies designation(s): N/A  Requested Effective date: <b>2019 Fall</b> Course Equivalency Guide  Is this a multi-section course?            Yes  Is it governed by a common syllabus? Yes	
Chair/Director: JENNIFER ADCOCK-SHANTZ AND CRAIG JACOBSEN, ENGLISH IC CO-CHAIRS Chair/Director Signature:	

AGSC Action:    Date action taken:

Approved     Disapproved

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### **Rationale and Objectives**

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	<p>The United States hasn't experienced largescale systemic violence within its borders since the Civil War. The last military skirmish that would count as a battle took place in 1893 at Wounded Knee. Most war narrative generated in the United States is told by veterans and set on far-away shores. War is a condition most directly experienced by civilian populations in foreign countries. For that reason, most of the narratives chosen for this class describe people, places, and events that lead to a better understanding of the contemporary world outside the United States." Please see the attached syllabus and the course contents described therein for further evidence of this claim.</p>
		<p>2. The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b></p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	<p>The course compares and contrasts war narratives, more than half of which are set and "devoted to non-U.S. areas." These stories come in various forms and serve multiple functions. They may be told to foment support or opposition to the war effort. The conflicts they describe may constitute nation-building epics or futile, self-destructive follies. The tone in which they are told may be heroic, tragic, or satirical. Their points of view may be distant and impersonal or subjective and intimate. All around the world they are situational. As such, they are products of culture and environment--of a unique time, place, people, language, climate, history, and geography.</p>
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<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	<p>For as long as humans have roamed the earth, there has been conflict between them. Theories abound as to why. Some attribute aggression to competition over scarce resources, others to deep-seated desire for power and advantage. Some say that "law and order" are necessary to keep us from killing one another, while others argue that civilization itself and the inequalities it breeds have a corrupting influence. These issues are not limited to any one country or region. The values, belief systems, social practices, political structures, and distribution of wealth and power, and strength to resist foreign invasions, all manifest in the ways people from a given time and place respond to periods of collective stress--and war. This course considers the confluence of factors that shape narrative forms and contents. No topic than war more effectively highlights the "interrelatedness" of global cultures and the importance of mutual understanding and respect between people, nations, and belief systems. We cannot otherwise peacefully coexist with our another.</p>
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Course Prefix	Number	Title	Designation
ENH	277AE	Tour of Duty: War Narrative	Global Awareness (G)

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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</p>
<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the United States.</p>	<p>The course description for ENH277AE: Tour of Duty: War Narrative explicitly states the global nature and scope of its study as follows: "Explores how narrative shapes culture and culture shapes narrative through the international study of a particular genre in multiple media (e.g. literature, film, television, computer games, etc.). Investigates how a genre evolves, and how genre conventions influence narrative production and reception. Focus on analysis of key texts and their contexts." The following course competencies further reinforce the study of the "interrelatedness" of local and global cultures through genre: 6. Summarize the subject genre's international history; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.</p>	<p>Not since 1890 at Wounded Knee have any military campaigns taken place inside the borders of the United States. War, for this country, has exclusively been a product for export. Any robust study and contemporary understanding of it entails journeying to the ground zero laboratories of the "world outside." It manifests any many forms, ranging from the invasion of one country by another to civil war wherein the citizens of a single country attack one another. The experience engenders the genre known as war narrative. As stated in the syllabus, ENH277AE "explores the ways in which written, spoken, sung, painted, sculpted, filmed, and erected texts (1) frame, (2) respond to, and (3) give meaning to experiences of war. These three dimensions are studied and considered through attention to (1) formal organization, (2) rhetorical structure, and (3) thematic content, respectively. Genres offer a scaffolding for the interpretation of meaning and the understanding of experiences that traverse cultural, temporal, and geographic divides. They are, as such, vehicles that are 'central to human meaning-making and to the social struggle over meanings.' Among the wars portrayed in class, listed in chronological order, are: the Kurukshetra War in India (3102 BCE), the Trojan War (1194-1184 BC), the Battle of Thermopylae (480</p>

		<p>BCE), the Umayyad conquest of Hispania (711-717 A.D.), the Siege of Jerusalem (1187), the Siege of Malta (1565), the Patriotic War (1812), the Crimean War (1853-1856), the American Civil War (1860-1865), the Battle of Little Bighorn (1876), the Second Boer War (1899-1902), World War I (1914-1918), World War II (1939-1945), the Cold War (1947-1991), the Algerian War (1954-1962), the Vietnam War (1955-1975), the Rwandan Civil War (1990-1994), the Bosnian War (1992-1995), the War on Terrorism (2001-Present), and the Iraq War (2003-2011). These selections represent different types of war as well as locations. These wars are depicted in multiple media, including two- and three-dimensional art, architecture, music, literature, film, television, and computer games. The discussion, analysis, and interpretation of texts from multiple locations and perspectives lead cumulatively to knowledge about and a richer understanding of the contemporary world, both inside and outside the United States. See the attached syllabus for further evidence of how ENH277AE fulfills these criteria.</p>
<p>2c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	<p>The course description for ENH277AE: Tour of Duty: War Narrative explicitly states the global nature and scope of its study as follows: "Explores how narrative shapes culture and culture shapes narrative through the international study of a particular genre in multiple media (e.g. literature, film, television, computer games, etc.). Investigates how a genre evolves, and how genre conventions influence narrative production and reception. Focus on analysis of key texts and their contexts." The following course competencies further reinforce the study of the "interrelatedness" of local and global cultures through genre: 6. Summarize the subject genre's international history; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.</p>	<p>The course constitutes a comparative cultural study in that it examines the production of war narratives across international, religious, linguistic, and ethnic divides, among others. More than half of these are set in and "devoted to non-U.S. areas." These stories, told in various forms, serve multiple functions. They may, for instance, be intended to foment support or opposition to a war effort. The conflicts they describe may constitute nation-building epics or futile, self-destructive follies. The tone in which they are conveyed may be heroic, tragic, or satirical. Their points of view may be distant and impersonal or subjective and intimate. All around the world, wars and the narratives that describe them are situated in and produced by culture and environment--of a unique combination of time, place, people, language, climate, history, social structures, institutions, and geography. Of the 118 texts examined in the class, not including two- and three-dimensional art for discussion and analysis in Joanna Bourke's War and Art: A Visual History of Modern Conflict, 75</p>

		<p>or 63% of the total come from "non-U.S. areas." See the items highlighted in yellow in the attached syllabus for further evidence of how ENH277AE fulfills these criteria.</p>
<p>2d. The course is the study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the United States, both examining the issue's place and the effects of that issue on world culture.</p>	<p>The course description for ENH277AE: Tour of Duty: War Narrative explicitly states the global nature and scope of its study as follows: "Explores how narrative shapes culture and culture shapes narrative through the international study of a particular genre in multiple media (e.g. literature, film, television, computer games, etc.). Investigates how a genre evolves, and how genre conventions influence narrative production and reception. Focus on analysis of key texts and their contexts." The following course competencies further reinforce the study of the "interrelatedness" of local and global cultures through genre: 6. Summarize the subject genre's international history; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.</p>	<p>This course will be offered for the first time as an accelerated twelve-week course, three weeks of which will be held in Malta as part of a Study Abroad Program. Malta is a small archipelago in the Mediterranean Sea that is closer in proximity to Muslim North Africa than Christian Europe. As such, it has often stood as a naval outpost in the clash between rival religions and cultures. As if intended to embody this crosswinds of belief and linguistic systems, the native Maltese language is Arabic in derivation but written in Greco-Roman lettering. The archaeological record bears evidence that Malta's three islands have been subject to invasions and war since humans first inhabited the island. Certain features of its Megalithic temples and ruins, several of which predate Stone Henge, suggest that its builders were prepared for sieges by hostile forces. Malta has been overrun at various times in its history and occupied by waves of Phoenicians, Carthaginians, Romans, Arabs, Crusaders, French, and, most recently, English. The Grand Harbor of Valletta is ringed by three stone fortresses, and Mdina, the old capital, and the Citadel are impregnable castles situated inland and away from sea-faring marauders. The ground beneath Valletta is still honey-combed with tunnels carved into solid limestone as refuge from the Italian bombardment of the city during World War II. No place could serve as a more appropriate backdrop for the study of war narrative. When the course is next taught on a regular sixteen-week schedule, the materials from the Study Abroad Program, such as still and moving images and videotaped lectures captured on the trip, will be incorporated into the face-to-face and/or online sessions and modules. The international emphasis will thus be retained, one that considers "the interrelatedness of various global cultures... outside the United States" and</p>



		acknowledges the misfortunes of war as a global phenomenon with cultural as well as political and historical significance.



### Tour of Duty: War Narrative

Course: **ENH277AE**

Lecture **3** Credit(s) **3** Period(s) **3** Load

First Term: **2014 Summer**

Course Type: **Academic**

Final Term:

Load Formula: **S - Standard Load**

**Description:** Explores how narrative shapes culture and culture shapes narrative through the international study of a particular genre in multiple media (e.g. literature, film, television, computer games, etc.). Investigates how a genre evolves, and how genre conventions influence narrative production and reception. Focus on analysis of key texts and their contexts.

**Requisites:** Prerequisites: A grade of C or better in ENG101 or ENG107. ENH110 or ENG200 suggested but not required.

#### MCCCD Official Course Competencies

1. Compare multiple definitions of the term genre. (I)
2. Explain how genres interact with one another. (I, III)
3. Analyze how artists employ and complicate genre and medium conventions. (I, II)
4. Illustrate how genre and medium affect the audience's experience. (I, II)
5. Distinguish the effects of medium upon genre. (II)
6. Summarize the subject genre's international history. (III)
7. Describe processes that shape genres over time. (I, II, III)
8. Assess the impact of culture on the subject genre and the subject genre's impact on culture. (I, II, III)

#### MCCCD Official Course Outline

- I. Genre Theory
  - A. Definitions of Genre
  - B. Production Theories
  - C. Reception Theories
- II. Media Theory
  - A. Production Theories
  - B. Distribution Theories
  - C. Reception Theories
- III. Evolution of Subject Genre in Multiple Media
  - A. Genre-Defining Texts
    1. In the U.S.
    2. Internationally
  - B. Genre-Challenging Texts
    1. In the U.S.
    2. Internationally

MCCCD Governing Board Approval Date: **December 10, 2013**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

# MESA COMMUNITY COLLEGE—RED MOUNTAIN CAMPUS FALL SEMESTER 2019

## Course Name and Section Number:

ENH277AE: Tour of Duty: War Narrative MWF 11:00 a.m. to 12:15 p.m. RDM S280

Note: This is an accelerated twelve-week course, three weeks of which will be held in Malta as part of a **Study Abroad Program**. When the course resumes being taught on a regular sixteen-week schedule, the materials from the Study Abroad Program, such as still and moving images and videotaped lectures captured on the trip, will be incorporated into the face-to-face and/or online sessions and modules.

## Instructor Name and Academic Credentials:

Keith Anderson

- Ph.D., Comparative Cultural and Literary Studies, The University of Arizona
- M.F.A., Creative Writing, The University of Alabama
- B.A., Government, Oberlin College

If you want to hear a little of my personal story and reasons for teaching, you may find my bio by clicking [here](#).

## Instructor Office Hours and Contact Information:

My office is located in Saguaro 265 on the MCC--Red Mountain Campus. Please feel welcome to drop by anytime during my regular office hours, but bear in mind that students who make an appointment always have priority over drop-ins.

My office hours for the Fall 2019 Semester are as follows:

- Mondays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment;
- Tuesdays: 2:00 p.m. – 4:00 p.m., face-to-face in Saguaro 265, and, by appointment, from 5:45 p.m. – 6:45 p.m. in the Acacia Village Instructional Support Office;
- Wednesdays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment;
- Thursdays: 2:00 p.m. – 4:00 p.m., face-to-face in Saguaro 265, or via online chat, and, by appointment, from 5:45 p.m. – 6:45 p.m. in the Acacia Village Instructional Support Office; and
- Fridays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment.

My office number is (480) 654-7300. The best way to reach me outside of my office hours is by way of the Canvas (course) email account. This correspondence gets for-

warded to the inbox for my College email account ([keith.anderson@mesacc.edu](mailto:keith.anderson@mesacc.edu)), which I try to check daily.

**IMPORTANT:** Please do **not** try to reach me through my Maricopa (student) email account ([KEILT67631@maricopa.edu](mailto:KEILT67631@maricopa.edu)), as I rarely check that one, unless I am enrolled in a class myself for professional development.

**IMPORTANT:** Please do **not, not, not, not, not** mistakenly try to reach me through my Maricopa (student) email account ([KEILT67631@maricopa.edu](mailto:KEILT67631@maricopa.edu)), as I rarely check that one, unless I happen to be enrolled in a class myself for professional development.

## Maricopa County Community College District Official Course Description

Explores **how narrative shapes culture and culture shapes narrative through the international study of a particular genre** in multiple media (e.g. literature, film, television, computer games, etc.). Investigates how a genre evolves, and how genre conventions influence narrative production and reception. Focus on analysis of key texts and their contexts.

Prerequisites: A grade of C or better in ENG101 or ENG107. ENH110 or ENG200 suggested but not required.

### Other Materials:

- A personal computer (If you don't have one at home, MCC has ample ones available in either the computer laboratory or library.)
- Internet Access/MCC email account
- Hand-outs, worksheets, films, hyperlinks
- A collegiate dictionary and companion thesaurus

## Maricopa County Community College District Official Course Competencies

1. Compare multiple definitions of the term genre. (I)
2. Explain how genres interact with one another. (I, III)
3. Analyze how artists employ & complicate genre and medium conventions. (I, II)
4. Illustrate how genre and medium affect the audience's experience. (I, II)
5. Distinguish the effects of medium upon genre. (II)
6. Summarize the subject genre's **international history**. (III)
7. Describe processes that shape genres over time. (I, II, III)
8. **Assess the impact of culture on the subject genre and the subject genre's impact on culture**. (I, II, III)

## Course Outline

- I. Genre Theory
  - A. Definitions of Genre
  - B. Production Theories
  - C. Reception Theories

- II. Media Theory
  - A. Production Theories
  - B. Distribution Theories
  - C. Reception Theories
- III. Evolution of Subject Genre in Multiple Media
  - A. Genre-Defining Texts
    - 1. In the U.S.
    - 2. **Internationally**
  - B. Genre-Challenging Texts
    - 1. In the U.S.
    - 2. **Internationally**

### **Welcome Statement and Elaboration on This Course's Content, Organization, Requirements, and Purposes:**

ENH277AA – ENH277AK each pertain to the study a different modality of genre. Listed in numerical order, these are: dystopian, mystery, children's, action, war, fantasy, science fiction, horror, comedy, romance, and western narrative. This course, ENH277AE: Tour of Duty: War Narrative, explores the ways in which written, spoken, sung, painted, sculpted, filmed, and erected texts (1) **frame**, (2) **respond to**, and (3) **give meaning to** experiences of war. These three dimensions are studied and considered through attention to **formal organization**, **rhetorical structure**, and **thematic content**, respectively.

Genres offer a scaffolding for the interpretation of meaning and the understanding of experience that **traverses cultural, temporal, and geographic divides**. They are not mere contents, though. They are vessels that, as notes John Frow, author of *Genre: The New Critical Idiom*, are, “central to human meaning-making and to the social struggle over meanings” (10).

Among the deadly conflicts covered, listed in chronological order, are: **the Kurukshetra War in India (3102 BCE)**, **the Trojan War (1194–1184 BC)**, **the Battle of Thermopylae (480 BCE)**, **the Umayyad conquest of Hispania (711-717 A.D.)**, **the Siege of Jerusalem (1187)**, **the Siege of Malta (1565)**, **the Patriotic War (1812)**, **the Crimean War (1853-1856)**, **the American Civil War (1860-1865)**, **the Battle of Little Bighorn (1876)**, **the Second Boer War (1899-1902)**, **World War I (1914-1918)**, **World War II (1939-1945)**, **the Cold War (1947-1991)**, **the Algerian War (1954-1962)**, **the Vietnam War (1955-1975)**, **the Rwandan Civil War (1990-1994)**, **the Bosnian War (1992-1995)**, **the War on Terrorism (2001-Present)**, and **the Iraq War (2003-2011)**. These selections represent different **types** of war as well as **locations**.

Traditional approaches to genre have been taxonomic. Aristotle's divided literary works into the triad of the **epic** (or narrative), the **dramatic**, and the **lyric**. Over the centuries, elaborations and clarifications of these three basic forms proliferated. Stylistically, the epic mode has, for instance, been said to manifest in lucid and detached narration; the

dramatic, in personal action; and the lyric, in personal experience. As regards point of view, the epic supposedly corresponds to speaking *about* another; the dramatic, to speaking *as* another; and the lyric, to speaking *as oneself*. The epic expressed knowledge primarily; the dramatic, the will; and the lyric, feeling. For classificatory purposes in this course, genres of war narrative will be considered as “primarily” **epic, tragic, or comedic**. No work, however, **ever** “belongs” exclusively to any of these categories. A genre, in other words, is not merely a form. It is a text produced by and negotiated between and across discourse communities. It is “based in a ‘situation’”—in this case war—and ‘acquires meaning’ from it; it ‘embodies’ it and is ‘evoked’ by it, and at the same time it ‘provides a strategic response’ to it” (Frow, 15).

The study of genre, as such, is **inherently comparative, cultural, and global in nature** and scope. It teaches us the many ways in which there are to be human. This is especially so in this course, in that the curriculum incorporates **three weeks of onsite, experiential learning in Malta** as part of a study abroad program.

### **Course Content:**

Of the eight textbooks required, four are from **countries besides the United States**. The anthology *Standing Down* also includes works written about war experiences of soldiers, veterans, and civilians from **Greece, England, Russia, and Germany**, among others. **France and India** are represented in the online reading packet, and, **of the twenty-three films assigned, sixteen are from countries besides the United States**. The course content is purposefully and inherently international in scope and emphasis.

### **Course Assessments:**

#### Journal Entries on Assigned Films, Readings, and Video Games (30% of Final Grade):

These consist of 30-minute sessions of free-writing in response to writing prompts.

#### Journal Entries on Experiential Learning in Malta (20% of Final Grade):

These consist of 30-minute sessions of free-writing in response to people and places experienced in Malta.

#### Rough and Final Draft: A Structural Approach to the Cross-Cultural Study of Genre (20% of Final Grade):

Write a fifteen-page documented research paper on **three war narratives, two of which originate in countries besides the United States**, that approach the genre of war narrative from attitudes and discourses that are either “predominantly” **tragic, comedic, or epic** in nature and tone. For this assessment, choose **three works** that each represent a **single genre**. Your methodology is comparative. Your purpose is to show the **ways in which cultures inform the production of genre**.

Rough and Final Draft: A Rhetorical Approach to the Cross-Cultural Study of Genre (30% of Final Grade):

Western scholars did not hesitate to use the word ‘epic’ to refer to... *The Mahabharata*... It may at first seem dangerously inappropriate to apply a Western genre-term such as ‘epic’ to texts from a culture that recognizes no comparable genre, and that indeed assigns those texts to other genres; we may appear to be imposing our own exotic categories, when we should be endeavoring to understand and work within **indigenous systems** of categorization. However, genres are not categories. A category is an impermeable container... A genre, on the other hand, is more like a bundle of typical characteristics, not all of which need apply in every case; thus, a narrative may indeed be ‘rather novelistic,’ or a poem ‘rather romantic.’ Genre-terms are therefore available for **making cross-cultural comparisons**, and the question to be asked is not, ‘is this the correct genre to assign this text to?’, but rather, ‘is comparison with other texts within this genre fruitful?’

So writes John D. Smith in his “Introduction” (lxv-lxvi) to his translation of *The Mahabharata*, published in London by Penguin Classics in 2009. Write a fifteen-page documented research paper on **three war narratives, two of which originate in countries besides the United States**, that pertain **either** to the same war (e.g., World War I) or the same type of war (e.g., civil war). Your methodology is comparative. Your purpose is to show the ways in which genres retain similar structures and elements **across cultural, geographic, and temporal divides**. Incorporate into your work a response to Smith’s claims above regarding genre study.

**Required Textbooks:**

- Crane, Stephen. *The Red Badge of Courage*. New York: Millennium Publications, 2019. [The United States]
- Crowley, Roger. *Empires of the Sea: The Siege of Malta, the Battle of Lepanto, and the Contest for the Center of the World*. New York: Random House Trade Paperbacks, 2008. [Malta]
- Faye, Gael. (Sarah Ardizzone, translator). *Small Country: A Novel*. New York: Random House, 2018. [Rwanda]
- Frow, John. *Genre: The New Critical Idiom*. 2<sup>nd</sup> Edition. New York: Routledge, 2015.
- Huong, Duong Thu. Phan Huy Duong and Nina McPherson (translators). *Novel without a Name*. New York: Penguin Books, 1996. [Vietnam]
- Remarque, Erich Maria. *All Quiet on the Western Front*. New York: Random House Trade Paperback, 2013. [Germany]
- Vonnegut, Kurt. *Slaughterhouse-Five*. New York: Dial Press Trade Paperback Edition, 2009. [The United States]

Whitfield, Donald H., ed. *Standing Down: From Warrior to Civilian*. Chicago: The Great Books Foundation, 2013. [Various Countries]

### Online Reading Packet:

Anonymous and W.S. Merwin (translator). *Song of Roland*. New York: Modern Library Paperback Edition, 2001. (excerpts)

Camus, Albert. *The Plague*. New York: Vintage Books, 1991. (Excerpts) [France]

Clarke, Richard A. and Robert K. Knake. ["When Cyber Warriors Attack" (64-68), Chapter 3: "The Battlespace" (69-101), and Chapter 8: "The Agenda" (257-279)] in *Cyber War: The Next Threat to National Security*. New York: HarperCollins, 2010.

Devitt, Amy. "Generalizing about Genre: New Conceptions of an Old Concept." *College Composition and Communication*. 44.4 (1993): 573-586. Web. JSTOR. 22 April 2013.

Heller, Joseph and Christopher Buckley. *Catch-22*. (50<sup>th</sup> Anniversary Edition). New York: Scribner Paperback Fiction, 2005. (selected excerpts)

Jarrell, Randall. "Absent with Official Leave"; "Come to the Stone..."; "Death of the Ball Turret Gunner"; "Five Poems: A Lullaby; A Front; Losses; The Angels at Hamburg; and The Sick Nought" from *The Collected Poems*.

Minich, Julie Avril. *Accessible Citizenships: Disability, Nation, and the Cultural Politics of Greater Mexico*. Philadelphia: Temple University Press, 2014. "Accessibility and Nationalism: An Introduction" (1-30).

Smith, John D. (translator). "The Clubs" (756-770) in *The Mahabharata* (abridged). London: Penguin Classics, 2009. [India]

Tolstoy, Leo. Richard Pevear and Larissa Volokhonsky (translators). *War and Peace*. New York: Vintage Classics, 2008. (excerpts) [Russia]

### Textbooks on Library Reserve:

Bourke, Joanna, ed. *War and Art: A Visual History of Modern Conflict*. London: Reaktion Books, 2017.

Cashman, Greg. *What Causes War? An Introduction to Theories of International Conflict*. 2<sup>nd</sup> Edition. New York: Rowman & Littlefield, 2014. [Chapter II: "The Individual Level of Analysis, Part I: Human Aggression"; Chapter III: "The Individual Level of Analysis, Part II: Psychological Explanations for War"; and Chapter XIII: "Conclusion."]

Sahlins, Marshall. *The Western Illusion of Human Nature: With Reflections on the Long History of Hierarchy, Equality and the Sublimation of Anarchy in the West, and ... Conceptions of the Human Condition*. New York: Paradigm, 2008.

Twain, Mark with Drawings by John Groth. *The War Prayer*. New York: Perennial, 2002.

### Assigned Films

Attenborough, Richard (director). *Gandhi*. (1982) [India]

Beresford, Bruce (director). *Breaker Morant*. (1980) [South Africa]

Bernigni, Roberto (director). *Life Is Beautiful / La vita è bella*. (1997) [Italy]

Condon, Bill (director). *The Fifth Estate*. (2010) [The United States]



De Broca, Phillippe (director). *King of Hearts / Le roi de Coeur*. (1964) [France]  
 Drljević, Alen. (director). *Men Don't Cry / Muškarci ne plaču*. (2017) [Bosnia-Herzegovina]  
 George, Terry (director). *Hotel Rwanda*. (2004) [Rwanda]  
 Ghobadi, Bahman (director). *Turtles Can Fly*. (2004) [Iraq]  
 Hurst, Brian Desmond. *Malta Story*. (1953) [Malta]  
 Husson, Eva. *Girls of the Sun / Les filles du soleil*. (2018) [Iraq / France]  
 Imamovic, Ahmed (director). *Go West*. (2005) [former Yugoslavian Federation]  
 Kalatozov, Mikhail (director). *The Cranes Are Flying*. (1957) [Russia]  
 Kubrick, Stanley. *Dr. Strangelove or: or: How I Learned to Stop Worrying and Love the Bomb*. (1964) [The United States]  
 Lavie, Talya (director). *Zero Motivation / Efes beyahasei enosh*. (2014) [Israel]  
 Malle, Louis (director). *Au revoir les enfants*. (1987) [France]  
 Peirce, Kimberly (director). *Stop-Loss*. (2008) [The United States]  
 Pontecorvo, Gillo (director). *The Battle of Algiers / La battaglia di Algeri*. (1966) [Algeria]  
 Sauvaire, Jean-Stéphane. *Johnny Mad Dog*. (2008) [Rwanda]  
 Scott, Ridley (director). *Kingdom of Heaven*. (2005) [The United States]  
 Snyder, Zack (director). *300*. (2006) [The United States]  
 Stone, Oliver (director). *Platoon*. (1986) [The United States]  
 Tanović, Danis. *No Man's Land*. (2001) [Bosnia-Herzegovina]  
 Thompson, J. Lee (director). *The Guns of Navarone*. (1961) [The United States]

## Assigned Video and Tabletop Games

*Assassin's Creed Odyssey* (2018): 431 B.C. [Greece]  
*Assassin's Creed: Rogue* (2014): [Knights Templar]  
*Call of Duty: Black Ops II* (2012): [Nicaraguan] Terrorists  
*Call of Duty: Modern Warfare 2* (2009): Russians/Americans vs. Terrorists  
*Call of Duty: World War II* (2017): World War II  
*Metro: Exodus* (2019): Dystopian [Berlin]

## Two-Dimensional Art:

*Consequences of War*. Peter Paul Rubens. (1638–39). [Holand]  
 Drawing and Print Series: *Der Krieg*. Otto Dix. (1924). [Germany]  
*The Death of General Wolfe*. Benjamin West (1770). [USA]  
*Liquidation of the Ghetto/Blue Chauffeur*. Andrzej Wróblewski. (1948–49). [Poland]  
*Guernica*. Pablo Picasso. (1937). [Spain/France]  
*Third of May*. Francisco José de Goya y Lucientes. (1808, 1814). [Spain]  
*Leonidas at Thermopylae*. Jacques Louis David. (1814). [France]  
*The Oath of the Horatii*. Jacques Louis David. (1784). [France]  
*Liberty Leading the People*. Eugène Delacroix. (1830). [France]  
 The War Art of Paul Nash. (1917-1944). [England]  
 Fire II. Iri Maruki and Toshi Maruki. (1950). [Japan]  
 Hiroshima War Art Project: *Hiroshima after the Atomic Bomb*. Mauro Bordin. (2001-2003). [Italy]  
 Etchings: *Disasters of War* series. Francisco José de Goya y Lucientes. [Spain]

*Whaam!* Roy Lichtenstein. (1963). [USA]  
*Grey Day*. George Grosz. (1921). [Germany]  
West Bank Wall Graffiti. Santa's Ghetto Exhibition. Banksy. [England]  
Wood cuts: *War Series*. Käthe Kollwitz. (1923). [Germany]  
*Weaving*. Pastel. Dương Đình Khoa. (1969). [Vietnam]  
Video art: *I Am the Hunter, I Am the Prey*. Sadik Kwaish Alfraji. (2017). [Iraq]

### Three-Dimensional Art and Architecture:

*Atom-Piece*. Henry Moore. (1964–65).  
*Begtse, Tibetan/Buddhist god of war*. 18<sup>th</sup> Century. [Mongolia]  
Megalithic Temples: the Tarxien Temples; Ħal Saflieni Hypogeum; Ғағар Qim; and It-Telgħa tal-Belt. [Malta]  
Modern Fortifications: Fort St. Elmo; Fort St. Michael; The Palace Armoury, Grandmaster's Palace; the Citadel; Lascaris War Rooms; and the Saluting Battery. [Malta]  
Funerary monuments, Grand Masters of the Knights of Saint John, Saint John's Co-Cathedral, Girolamo Cassar, architect, (1572-1577). [Malta]  
*Huitzilopochtli, the Hummingbird War God*. National Museum of Anthropology, Mexico City. [Aztec, Mexico]  
*Karttikeya, God of War, Seated on a Peacock*. Granite. The Asian Art Gallery of the Art Institute of Chicago. [India].  
Mdina, Fortified Medieval City, Original Capital. (1048–49). [Malta]  
*Monument to the Fallen of the Great Siege / Il-Monument tal-Assedju l-Kbir*. Antonio Sciortino. (1927) [Malta]  
Tombs of the Knights of Saint John, Saint John's Co-Cathedral, Girolamo Cassar, architect, (1572-1577). [Malta]

### Assigned Listening:

Angel's Breath. "Crv." [Serbia]  
Baring-Gould, Sabine and Arthur Sullivan. "Onward, Christian Soldiers."  
Bogle, Eric. "And the Band Played Waltzing Matilda." [Australia]  
Cash, Johnny. "The Ballad of Ira Hayes / As Long as the Grass Shall Grow."  
The Cranberries. "Bosnia." [Ireland]  
"Dixie." (de facto national anthem of the Confederate States of America).  
Dylan, Bob. "Masters of War."  
Fogerty, John and Creedence Clearwater Revival. "Fortunate Son."  
"Garry Owen." (Played by General George Armstrong Custer's 7<sup>th</sup> Calvary Regiment as they marched into battle). [Ireland]  
Goldsmith, Jerry. "Theme from Patton."  
Guthrie, Woody. "This Land Is Your Land."  
Hendrix, Jimi. "Machine Gun."  
Hoffmann von Fallersleben, August Heinrich and Joseph Haydn. "Das Lied der Deutschen" ("The Song of the Germans"). [Germany]  
Ivčić, Tomislav. "Stop the War in Croatia." [Croatia]  
James, Evan. "Hen Wlad Fy Nhadau" ("Land of My Fathers"). [Wales] National Anthem.

"Kimi Ga Yo." [Japan] National Anthem.  
Key, Francis Scott. "The Star-Spangled Banner."  
"La Marseillaise." [French] National Anthem.  
Lennon, John and the Plastic Ono Band. "Give Peace a Chance."  
Lennon, John. "So This Is Xmas (War Is Over)."  
McCutcheon, John. "Christmas in the Trenches."  
McCutcheon, John. "The Streets of Sarajevo."  
Mikhalkov, Sergey and Alexander Alexandrov. Государственный гимн Российской Федерации, tr. Gosudarstvenny gimn Rossiyskoy Federatsii (The "State Anthem of the Russian Federation"). [Russia]  
Motorhead. "1916."  
Psaila, Dun Karm and Robert Samut. "L-Innu Malti" ("The Maltese Anthem"). [Malta]  
Redbone. "We Were All Wounded at Wounded Knee." [Native American]  
Robertson, Robbie and The Band. "The Night They Drove Old Dixie Down." [England]  
Sainte-Marie, Buffy. "Universal Soldier." [Native American/Canada]  
"Schweizer Landeshymne" (Schweizerpsalm): "The Swiss Psalm" (The Swiss National Anthem) [Switzerland]  
Séchan, Renaud Pierre Manuel (Renaud). "Manhattan-Kaboul." [France]  
Shihad. "All the Young Fascists." [New Zealand]  
Springsteen, Bruce. "Born in the U.S.A."  
Starr, Edwin. "War."  
Sumner, Gordon Mathew Thomas (Sting). "Children's Crusade." [England]  
Twain, Mark. "The Battle Hymn of the Republic, Updated."  
Wagner, Richard. "Dämmerung" ("Dawn") from *Triumph of the Will*. [Germany]  
Walela. "Bury My Heart at Wounded Knee." [Native American]  
Waters, Roger and Pink Floyd. "When the Tigers Broke Free." [England]  
White, Chris and The Zombies. "Butcher's Tale (Western Front 1914)." [England]

## Canvas: Learning Management System

MCC and other Maricopa Colleges use Canvas, an online learning management system. Whether your class is face-to-face, hybrid, or entirely online, you should access your course materials in Canvas.

- [How to Access Canvas](#)
- <https://learn.maricopa.edu/>

## Student Email

You will need a student email account so that your instructor can communicate with you regarding course work and performance in this class. This is available to all MCC students at no charge. Contact your instructor through your Maricopa email or through Canvas. Emails from accounts other than Maricopa (Yahoo, msn, Hotmail) will go into spam and will delete immediately. For instructions, go to: [Setting Up Your Maricopa Email](#)

## Submitting Assignments

All of the work for class will be submitted in Canvas. Always pay attention to the instructions and class discussions for prompts and guidelines about how to complete your work.

## Backup Assignments

Always, always, always, **retain a copy of everything that you submit**. When working on your computer, save your work frequently and keep it on an external storage device such as a USB drive, CDRW (rewritable CD), or the Cloud in case your hard drive freezes up or gets infected by a virus. Copy and paste the instructions to assignments to your word processed document and then, once finished, upload your work to the Canvas. This precaution keeps you from losing work if, for any reason, the online server goes down.

## Late or Missing Assignments

Please note in the section of the syllabus below entitled "Calendar" the times and dates by which assignments are due. Late work will receive a lowered grade. If you are unable, for any reason, to complete your work according to schedule, it is *your* responsibility to contact me *immediately* and explain why. At my discretion, I may authorize an adjustment in your due dates, though a late penalty of a reduced amount may still be applied.

## Exam Procedures

There is no proctored examination for this course. The chapter tests will be submitted online in Canvas. The final examination consists of a film review submitted on Canvas.

## Grading Scale

900 - 1000 points	=	A (90% - 100%)
800 - 899 points	=	B (80% - 89%)
700 - 799 points	=	C (70% - 79%)
600 - 699 points	=	D (60% - 69%)
0 - 599 points	=	F (0% - 59%)

Total points possible: 1000 points

## Graded Items with Corresponding Point Values

Syllabus Acknowledgment	Ungraded, but required	Submitted online in Canvas.
Journal Entries on Assigned Films, Readings, and	300 Points	Submitted online in

Video Games (30)		Canvas.
Journal Entries on Experiential Learning in Malta (20)	200 Points	Submitted online in Canvas.
Rough Draft: A Structural Approach to the Cross-Cultural Study of Genre	Individual Conferences	Submitted online in Canvas.
Final Draft: A Structural Approach to the Cross-Cultural Study of Genre	200 Points	Submitted online in Canvas.
Rough Draft: A Rhetorical Approach to the Cross-Cultural Study of Genre	Individual Conferences	Submitted online in Canvas.
Final Draft: A Rhetorical Approach to the Cross-Cultural Study of Genre	300 Points	Submitted online in Canvas.
TOTAL	1000 POINTS	TOTAL

## Course Calendar

All assignments are due by the beginning of class on the date specified.

### Monday

### Wednesday

### Friday

11/18/19  Syllabus Review. Ice-breaking Activities. Key concepts.	11/20/19  Reading: Devitt, Amy. "Generalizing about Genre: New Conceptions of an Old Concept."  Assessment: Journal Entry.	11/22/19  <b>THANKSGIVING HOLIDAY</b>
11/25/19  Reading: Chapter I: "Approaching Genre" in Frow, John. <i>Genre</i> . (Preliminary questions; The situation of genre; The performance of genre; Classes and members.)  Assessment: Journal Entry.	11/27/19  Reading: Chapter III: "Literary Genre Theory" in Frow, John. <i>Genre</i> . (Genre as taxonomy; Presentational modes: <b>Plato and Aristotle</b> ; The natural forms; Genres and modes; Poetics and history.)  Assessment: Journal Entry.	11/29/19  Reading: Chapter IV: "Implication and Relevance" in Frow, John. <i>Genre</i> . (The structural dimensions of genre; Implication and presupposition; Genre as schema; Generic truths: Philosophy; Generic truths: History.)  Assessment: Journal Entry.
12/02/19  Reading: Chapter V:	12/04/19  Reading: <i>What Causes</i>	12/06/19  Reading: <i>Illiad</i> (excerpt) and

<p>“Genre and Interpretation” in Frow, John. <i>Genre</i>. (Reading genre; The frame; Generic cues; Figures of genre.)</p> <p>Listening: “Garry Owen,” “We Were All Wounded at Wounded Knee,” and “Bury My Heart at Wounded Knee.”</p> <p>Assessment: Journal Entry.</p>	<p><i>War?</i> (Chapters I and II) and <i>The Western Illusion of Human Nature</i> (excerpt)</p> <p>Assessment: Journal Entry.</p> <p>Listening: “Kimi Ga Yo,” “The Song of the Germans,” “Land of My Fathers,” “La Marseillaise,” the “State Anthem of the Russian Federation,” and “The Swiss Psalm.”</p>	<p><i>The Melian Dialogue</i> in <i>Standing Down</i> and “The Clubs” from <i>The Mahabharata</i>.</p> <p>Listening: “The Star-Spangled Banner” and “This Land Is Your Land.”</p> <p>Discussion of images: Joanna Bourke’s <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Assessment: Journal Entry.</p>							
<p>12/09/19</p> <p>Reading: “The Charge of the Light Brigade,” “On Caregiving,” and “An Irish Airman Foresees His Death” in <i>Standing Down</i>.</p> <p>Discussion of images: Joanna Bourke’s <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Assessment: Journal Entry.</p>	<p>12/11/19</p> <p>Reading: <i>War and Peace</i> (selection), “The Veteran,” and “Soldier’s Home” in <i>Standing Down</i>.</p> <p>Assessment: Journal Entry.</p>	<p>12/13/19</p> <p>Reading: <i>The Red Badge of Courage</i>.</p> <p>Listening: “Dixie” and “The Night They Drove Old Dixie Down.”</p> <p>Discussion of images: Joanna Bourke’s <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Assessment: Journal Entry.</p>							
<p><b>Study Abroad: Experiential Learning in Malta: Comino, Gozo, Mdina, Msida, Valletta, and Xemxija</b></p>									
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 20%; text-align: center;">Monday</th> <th style="width: 20%; text-align: center;">Tuesday</th> <th style="width: 20%; text-align: center;">Wednesday</th> <th style="width: 20%; text-align: center;">Thursday</th> <th style="width: 20%; text-align: center;">Friday</th> </tr> </thead> </table>					Monday	Tuesday	Wednesday	Thursday	Friday
Monday	Tuesday	Wednesday	Thursday	Friday					
<p>12/16/19</p> <p>The University of Malta, Valletta Campus: Welcome din-</p>	<p>12/17/19</p> <p>Morning: Fort St. Elmo: The War Museum.</p>	<p>12/18/19</p> <p>Megalithic Temples, and UNESCO World Heritage Sites.</p>	<p>12/19/19</p> <p>Morning: Ir-Rabat: Domvs Romana Museum; St.</p>	<p>12/20/19</p> <p>Morning: Fort St. Michael, Senglea.</p>					

<p>ner.</p> <p>Reading: The Moral Equivalent of War” and “Why War?” in <i>Standing Down</i>.</p> <p>Listening: “L-Innu Malti” (“The Maltese Anthem”).</p> <p>Assessment: Journal Entry.</p>	<p>Afternoon: Valletta, a UNESCO World Heritage Site:</p> <p>Guest Lecturer and Guide: Dr. Stephen Spiteri, the University of Malta, Msida Campus.</p> <p>Walking Tour, ending at the National Museum of Archaeology on Republic Street.</p> <p>Assessment: Journal Entries.</p>	<p>Morning: The Tarxien Temples and the Hal Saflieni Hypogeum.</p> <p>Afternoon: Haġar Qim.</p> <p>Evening Film: <i>300</i>.</p> <p>Assessment: Journal Entries.</p>	<p>Paul’s Catacombs.</p> <p>Afternoon: Mdina.</p> <p>Reading: <i>Song of Roland</i> (excerpts) and <i>Empires of the Sea</i>.</p> <p>Evening Film: <i>Kingdom of Heaven</i>.</p> <p>Listening: “Children’s Crusade” and “Onward Christian Soldiers.”</p> <p>Assessment: Journal Entries.</p>	<p>Afternoon: The Palace Armoury, Grandmaster’s Palace, Valletta.</p> <p>Assessment: Journal Entries.</p> <p>Optional Weekend Activities: Saturday/Sunday: Hike the Xemxija Heritage Trail to il-Mellieha (round-trip). National Aquarium in Bugibba or the Popeye Village (movie set).</p>
<p>12/23/19</p> <p><b>Gozo.</b></p> <p>Morning: The Ġgantija Temples, Xagħra, Gozo.</p> <p>Afternoon: The Citadel, It-Telgħa tal-Belt, Victoria, Gozo. Bethlehem reenactment, Ghajnsielem.</p>	<p>12/24/19</p> <p>The Institute of Digital Games, the University of Malta, Msida Campus: <i>Assassin’s Creed: Odyssey</i> and <i>Rogue</i>.</p> <p>Reading: <i>All Quiet on the Western Front</i>.</p> <p>Listening:</p>	<p>12/25/19</p> <p><b>CHRISTMAS HOLIDAY</b></p> <p>Optional Activity: Christmas Dinner at the Hal Far, Malta Refugee Camp</p>	<p>12/26/19</p> <p>Tours: Lascaris War Rooms; The Saluting Battery; Valletta’s Underground Tunnels.</p> <p>Reading: “Guests of the Nation” and “A Negro Looks at This War” in <i>Standing</i></p>	<p>12/27/19</p> <p>The Institute of Digital Games, the University of Malta, Msida Campus: <i>Call of Duty: World War II</i>.</p> <p>Evening Film: <i>The Cranes Are Flying</i>.</p> <p>Assessment: Journal Entries.</p>



<p>Evening Film: <i>Breaker Morant</i>.</p> <p>Assessment: Journal Entries.</p>	<p>"Butcher's Tale (Western Front 1914)," "1916," "And the Band Played Waltzing Matilda," and "Christmas in the Trenches."</p> <p>Evening Film: <i>King of Hearts</i>.</p> <p>Assessment: Journal Entries.</p>		<p><i>Down</i>.</p> <p>Listening: "Theme from Patton," "Dämmerung" ("Dawn"), "When the Tigers Broke Free," and "The Ballad of Ira Hayes / As Long as the Grass Shall Grow."</p> <p>Evening Film: <i>The Guns of Navarone</i>.</p> <p>Assessment: Journal Entries.</p>	<p>Optional Weekend Activities: Boat Trip to the uninhabited island of Comino.</p> <p>The Mill: Art, Culture, and Crafts Centre, Birkirkara.</p>
<p>12/30/19</p> <p>Rough Drafts: A Structural Approach to the Cross-Cultural Study of Genre</p> <p>Evening Film: <i>Life Is Beautiful</i>.</p> <p>Assessment: Journal Entry.</p>	<p>12/31/19</p> <p>The Institute of Digital Games, the University of Malta, Msida Campus: <i>Call of Duty: Black Ops II</i> and <i>Modern Warfare</i>.</p> <p>Assessment: Journal Entries.</p>	<p>01/01/20</p> <p>Class Discussions and Assessments</p> <p>Reading: <i>Slaughterhouse-Five</i> and <i>Catch-22</i> (excerpts)</p> <p>Evening Film: <i>Au Revoir Les Enfants</i>.</p> <p>Assessment: Journal Entries.</p>	<p>01/02/20</p> <p>The Institute of Digital Games, the University of Malta, Msida Campus: <i>Metro: Exodus</i>. Guest Lecturer: Dean Sharp, CEO, Metro Games, Malta.</p> <p>Reading Assignment: <i>The Plague</i> (excerpts) and <i>Accessible Citizenships</i> "Introduction."</p>	<p>01/03/20</p> <p>Guest Lecturers: Drs. Maria Pisani and Shaun Grech, the University of Malta: War and Disability and the Rhetoric of Contamination.</p> <p>The University of Malta, Valletta Campus: Farewell Reception.</p> <p>Assessment: Journal Entry.</p>



			<p>Evening Film: <i>The Malta Story.</i></p> <p>Assessment: Journal En-tries.</p>	
<b>Monday</b>	<b>Wednesday</b>	<b>Friday</b>		
<p>01/06/20</p> <p>Reading: "Revisiting My Memoir" and "Village" in <i>Standing Down</i> and <i>The War Poem</i>.</p> <p>Film: <b>Gandhi</b>.</p> <p>Listening: "The Battle Hymn of the Republic, Updated."</p> <p>Assessment: Journal En-tries.</p>	<p>01/08/20</p> <p>Reading: <i>A Rumor of War</i> (selection) and <i>What It Is Like to Go to War</i> (selection) in <i>Standing Down</i>.</p> <p>Film: <i>Dr. Strangelove</i>.</p> <p>Listening: "Masters of War."</p> <p>Assessment: Journal En-tries.</p>	<p>01/10/20</p> <p>Reading: <i>The Things They Carried</i> (selection) and "Facing It" in <i>Standing Down</i>.</p> <p>Film: <b>The Battle of Algiers</b></p> <p>Discussion of <b>images</b>: Joanna Bourke's <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Assessment: Journal Entries.</p>		
<p>01/13/20</p> <p>Reading: <b>Novel without a Name</b>.</p> <p>Film: <i>Platoon</i>.</p> <p>Listening: "Fortunate Son," "Machine Gun," "Give Peace a Chance," "So, This Is Xmas (War Is Over)," "Universal Soldier," "War," and "Born in the U.S.A."</p> <p>Assessment: Journal En-tries.</p>	<p>01/15/20</p> <p>Reading: <i>A Piece of My Heart</i> (selection) and "Reclamation" in <i>Standing Down</i> and <i>The Western Illusion of Human Nature</i>.</p> <p>Film: <i>Stop-Loss</i>.</p> <p>Assessment: Journal En-tries.</p>	<p>01/17/20</p> <p>Reading: "The Boy without a Flag" and <b>You Know When the Men Are Gone</b> (selection) in <i>Standing Down</i> and <b>Small Country: A Novel</b>.</p> <p>Film: <b>Hotel Rwanda</b> or <b>Johnny Mad Dog</b>.</p> <p>Assessment: Journal Entries.</p>		

<p>01/20/20</p> <p>Films: <i>Turtles Can Fly</i> and <i>Girls of the Sun</i>.</p> <p>Assessment: Journal Entries.</p> <p>Discussion of <b>images</b>: Joanna Bourke's <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Rough Drafts: A Rhetorical Approach to the Cross-Cultural Study of Genre</p>	<p>01/22/20</p> <p>Film: <i>Go West</i>.</p> <p>Listening: "Bosnia," "Crv," "Stop the War in Croatia," "The Streets of Sarajevo," "Manhattan-Kaboul," and "All the Young Fascists."</p> <p>Assessment: Journal Entry.</p>	<p>01/24/20</p> <p>Film: <i>Zero Motivation</i>.</p> <p>Discussion of <b>images</b>: Joanna Bourke's <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Assessment: Journal Entry.</p>
<p>01/27/20</p> <p>Film: <i>Men Don't Cry / Muškarci ne plaču</i>.</p> <p>Discussion of <b>images</b>: Joanna Bourke's <i>War and Art: A Visual History of Modern Conflict</i>.</p> <p>Assessment: Journal Entry.</p>	<p>01/29/20</p> <p>Reading: <i>Cyber War</i> (excerpts)</p> <p>Film: <i>The Fifth Estate</i>.</p> <p>Assessment: Journal Entries.</p>	<p>01/31/20</p> <p>Final Drafts: A Rhetorical Approach to the Cross-Cultural Study of Genre</p>

### Attendance Policy

Failure to come to class for three consecutive classes will result in your being withdrawn with a "W" (withdrawn passing). After the half-way point, you will be withdrawn and assigned an "F" for your final grade. The latter scenario will adversely affect your cumulative grade point average. Extenuating circumstances may warrant an exception, but effective communication is key. Don't just disappear. Keep lines of communication open.

### Tardiness

A pattern of tardy arrivals is disruptive and will negatively impact your attendance and participation grade.

### Financial Aid

If you are receiving financial aid of any kind, it is your responsibility to protect your eligibility to receive financial aid by meeting the requirements of this class. Know that more than two withdrawals per academic year may make you ineligible for more aid until the classes are made up.

## **Classroom Civility / Netiquette**

MCCCD prohibits "any conduct which is harmful, obstructive, disruptive to, or interferes with the educational process..." Students, in other words, should conduct themselves in a way that engenders mutual respect and enhances learning. All communication in this course must be respectful. Rude and insulting language will not be tolerated and may form the grounds for dismissal. The same principles apply, whether the activity is taking place in a virtual or actual environment. Consult the peer review guide for appropriate feedback.

Always be cautious with irony, humor, and satire when communicating. Joking and teasing are easily misunderstood. The opportunity for failure is compounded in online exchanges. In such cases the :-) (or smiley) helps in that it substitutes for facial cues online and helps better convey your intended tone. As a rule, remove yourself from any situation in which you are experiencing anger. Give yourself some time and space to address the causes of your discomfiture in an appropriate manner. Don't commit your thoughts to print when you are feeling out of sorts. Avoiding writing in ALL CAPITALS, as this connotes shouting electronically. Above all, be polite and dialogue in a friendly manner.

You are additionally expected to behave in a responsible and cooperative manner. Part of becoming a better student is learning to appreciate the ideas and critiques of others.

In this class we need to come together as a community of learners in which ideas are shared and we learn by doing and explaining, not just by watching.

## **Plagiarism Warning**

Your work should be original and, if done collaboratively, must represent your fair share of the workload. Any student whose work violates these principles will be subject to the MCCCD Academic Misconduct Policy (cheating, plagiarism). Copying phrases, sentences, paragraphs, or entire essays verbatim from the Internet or any other source *without attribution* (citations) constitutes plagiarism. Such behavior will result in a grade of zero on the assignment with no opportunity to resubmit work and may, depending on the severity of the transgression, result in a failing grade for the entire course. Please familiarize yourself with the sanctions against academic misconduct, which encompasses plagiarism, outlined in your student handbook. Be advised that your work may be submitted on a random basis to a plagiarism search engine to check for originality.

## **Further Guidelines for Academic Success**

For every hour you spend in class, you should spend at least two (2) hours studying the material and completing your assignments.

Be aware that Rome was not built in a day. Quality work requires time, discipline, courage, dedication, and determination. This is no less the case in cooking or athletics than academics. Pace yourself. Find an environment that is conducive to learning and focusing. Plan ahead. Always allot yourself plenty of time in which to finish. Assume that whatever you do will invariably take twice as long as you anticipate.

Just because we are all in the same course, do not assume our familiarity with the material about which you are writing. (Some of your classmates, for instance, will not have viewed the same film.) Always err on the side of excess when it comes to providing background information and context and explaining specialized terminology. Support your observations or claims with ample evidence and examples. Impress your audience with authority gained by way of scholarship and, when appropriate, personal experience.

Here's to hoping, as a result of your having taken this class, that you don't end up feeling in regards to Arts and the Humanities what Beetle Bailey did in regards to his day.

## **Keep Your Records Up to Date**

Please alert the Registrar of any changes in your address or phone number.

## **Statement of Student Responsibilities**

It is your responsibility to understand the policies listed in this syllabus as these are the guidelines that your instructor will follow for grading, attendance, etc. It is also your responsibility to read and understand the college policies included in the [MCC Student Handbook](#) as they may apply to you in the case of an incomplete grade, withdraw for failure to attend, etc.

## **Institutional Learning Outcomes: MCC'S 4 Cs**

Our goal at MCC is to excel in teaching and learning. We are here to empower individuals to succeed in their local and global community. As part of this commitment, Institutional Student Learning Outcomes (iSLOs) have been created with the goal of embedding educational experiences in all MCC courses. ISLOs are skills and knowledge students attain through courses and experiences. Students who complete a degree, program or certificate will know they leave MCC with these skills or knowledge. MCC's iSLOs are known as MCC's 4Cs. They are Critical Thinking, Communication, Civic Engagement, and Cultural and Global Engagement. The iSLO embedded into this course are Critical Thinking, Communication, and Cultural and Global Engagement. Visit the [Student Learning Outcomes](#) web page for more information.

## **Tuition Charges and Refunds**

MCC will charge tuition and fees when a student is dropped from classes after the 100% refund period (whether through the purge process for non-payment or instructor removal for failure to attend). Dates for 100% refund vary based on the class start date. Look under "Refund Policy" in the [Online Policy Manual](#) to determine refund dates.

## **Early Alert Referral System (EARS)**

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears> or locate the "Early Alert" selection at the "MyMCC" link from MCC's home page.

I will require anyone receiving either a D or F on a writing assignment to see a tutor, either online or in person. Drop-in tutoring is available in the [Learning Enhancement Center](#).

## **F-1 Students**

If you are an F-1 student, I'm so glad that you're in my class! You bring diversity and a world perspective to the classroom, and that helps me to fulfill one of MCC's student outcomes: Cultural and Global Engagement. Please know that you must adhere to the attendance policy that is set for this class and is listed in this syllabus. If you are withdrawn by me for the class for non-attendance, I will not place you back into the class. If you earn a W or Y (for non-attendance) and this brings you below the required 12 credits that you need to maintain your F-1 status in the USA, I will not change your grade to an F. You are given the grade that you earn. If you fall out of status, you can go through a process called "F-1 Reinstatement" with the International Education (IE) Office located in Building 36N. IE regularly sends you messages to your MCC email regarding immigration matters. Be sure to check it regularly! They also check attendance reports for all F-1 students on a weekly basis. You are here in the USA to be a student on your F-1 full time study visa, and we'll help you to maintain that status.

## **College-Wide Online Class Student Survey**

Near the end of this course, you may receive an invitation to complete a course survey via Canvas and your MCC email. Your constructive feedback plays an important role in shaping the quality education at MCC. All responses are completely confidential, and your name is not stored with your answers in any way. In addition, instructors will not

see results from the survey until after final grades are submitted. Your participation is greatly appreciated. The course survey is only given in some MCC courses, so you may not receive a survey in all courses.

### **Disability Statement**

Students with documented disabilities who would like to discuss possible accommodations should contact the MCC Disabilities Resources and Services Office at [480-461-7447](tel:480-461-7447) or email [drsfrontdesk@mesacc.edu](mailto:drsfrontdesk@mesacc.edu).

To ensure equal access, all required course materials provided in web links are expected to meet [AA Standard of Compliance with the Web Content Accessibility Guidelines \(WCAG\) 2.0](#). All internal and external course links should be evaluated by the [WAVE Web Accessibility Evaluation Tool](#). Course materials are expected to be in compliance, or an alternative option provided upon the student's request.

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Information for Pregnant or Parenting Students: If you are a pregnant or parenting student you are protected under Title IX regarding classroom accommodations. Please request your accommodations through the MCC Disabilities Resources and Services Office at [480-461-7447](tel:480-461-7447) or email [drsfrontdesk@mesacc.edu](mailto:drsfrontdesk@mesacc.edu).

### **Instructor Caveat**

The instructor reserves the right to make changes to the course calendar and policies as needed. Students will be notified in class or via the course email if this should occur.

### **Additional Learning Resources and Corresponding Contact Information**

<u>Bookstore</u> : Order online at: <a href="http://efollett.com">efollett.com</a> bookstore network and have books shipped to your home. If you prefer to visit, a branch of the MCC bookstore is located on the Red Mountain campus.	
Cashier's Office:	480-461-7400
<u>Computer Lab Helpdesk</u> : Information about the MCC computer labs, located at both the Main and the Red Mountain campuses. The computer labs are open to registered students and have a variety of software available. Computer courses can also be taken from your home or office if you have the appropriate hardware and software.	(480) 461-7217
<u>Counseling</u> : Counseling for personal concerns that are interfering with your academic success, scholarship information, career planning, job	(480) 461-7588

hunting skills, and information or referrals to community services.	
<u>Disability Services</u> : Enlarged text, audio books, note taker, sign language interpreter, classroom accommodations, tape recordings, assistive listening device, tutoring, extended test time, exam proctoring. Each request is handled on an individual basis.	(480) 461-7447
<u>Financial Aid</u> : Grants and scholarships are available to assist eligible students with college expenses. To be eligible for federal financial aid, students must meet application criteria and select a program of study. Applying for financial aid will take at least eight weeks, so begin early!	(480) 461-7441
<u>Honors</u> : Includes the President's Honor Roll, Phi Theta Kappa, and Honors Program classes with award stipends for eligible students.	(480) 461-7583 or (480) 461-7067
<u>Library Services</u> : Library Books, videos, online databases of magazine and newspaper articles, online encyclopedias, image collections, e-books, reference assistance (phone, in-person, or e-mail). Course media materials will be sent automatically from Library Services when tuition is paid in full.	(480) 654-7740
<u>Records and Registration</u> : Assistance regarding general college information; registration and records information; tuition and fee payment information; transcript requests; pre-requisite approvals; basic course selection; waivers. Ask for an advisor for assistance with: your educational goals and objectives; transcript evaluation; advisement issues; and program and admissions information.	(480) 461-7659
<u>Technology Support Helpdesk</u> : Available to help you work through any technological barriers that may come up regarding computer use or access to online course materials.	(480) 461-7217
<u>Learning Enhancement Center</u> : Tutors help MCC students prepare for tests, learn new concepts, improve study techniques, and answer questions about assignments.	(480) 461-7678

## HUM107 Syllabus and Course Policies Acknowledgment and Agreement

Now that you have read this syllabus in its entirety, submit the **Syllabus Acknowledgement Online Quiz** as an indication of your understanding what you need to do to succeed in this course. You will not be allowed to proceed in the course until you have done so.

To wit, you are stating the following:

- I understand that I need access to appropriate technologies for this course, including a computer, printer, internet. I understand how to access Canvas (learning management system) and it is my responsibility to check Canvas on a regular basis.



- I understand the attendance policy for this course, and I am aware of what constitutes “excused” absences under MCC policy.
- I understand that this class meets X times per week and I am expected to be in class for the full time.
- I understand the policy for late work and make-up tests.
- I acknowledge the consequences for academic misconduct and/or dishonesty in this course.
- I understand that I will be expected to be a contributing and participating member of class each day and that I must show all work when completing my assignments.
- I understand the policies regarding cell phone (or other device) usage in class.

You further agree that:

- You are a dedicated learner and will take responsibility for my success in this course.
- You will spend an average of 3 hours per week outside of class completing my assignments and reviewing the course material.
- You will come to class prepared and treat my instructor and classmates with respect.
- You have received a syllabus and agree to abide by the course policies set forth.

**Fin**

## NOTES

As further evidence of the **global** nature of the two-dimension art studied and discussed in class, the description of the contents of Joanna Bourke’s *War and Art: A Visual History of Modern Conflict.*, as taken from the college library electronic catalog, reads as follows:

Covering the last two centuries, **from the Crimean War to the present day**, the book shows how the artistic portrayal of war has changed, from a celebration of heroic exploits to a more modern, troubled, and perhaps truthful depiction of warfare and its consequences. The book investigates broad patterns as well as specific genres and themes of war art, and features more than 400 color illustrations by artists including Paul Nash, Judy Chicago, Pablo Picasso, Melanie Friend, Marc Chagall, Francis Bacon, Käthe Kollwitz, Joseph Beuys, Yves Klein, Robert Rauschenberg, Dora Meeson, Otto Dix, and many others. The volume also highlights the work of often overlooked artists, including children, **non-Europeans**, and prisoners of war. A wide range of subjects, from front-line combat to behind-the-lines wartime experiences are represented in paintings, etchings, photography, film, digital art, comics, and graffiti.