

1.) DATE: 3/26/19	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: Prefix: ENH Number: 277AE 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.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:	
Core Areas: Humanities, Arts and Design (HU) Awareness Areas: Select awareness area...	
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: 2019 Fall 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
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</p>	<p>Assigned readings in ENH277AE encompass theories of war as well as representations of it in film, literature, poetry, video games, architecture, and studio and performance arts. Please see the syllabus, assigned readings, and assessments as supporting evidence.</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>ENH277AE considers war narrative as epic, tragic, or satiric in nature, and it does so across a variety of media, namely, film, literature, poetry, video games, architecture, and studio and performance arts. Please see the syllabus, assigned readings, and assessments as supporting evidence.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<p>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</p>	

ASU - [HU] CRITERIA			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>Assigned readings in ENH277AE encompass theories of war as well as representations of it in film, literature, poetry, video games, architecture, and studio and performance arts. These imaginative renderings of armed, organized conflict evolve with the military technology with which destruction is waged. Please see the syllabus, assigned readings, and assessments as supporting evidence.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>Representations of war in film, literature, poetry, video games, architecture, and studio and performance arts are critiqued in terms of their formal elements as well as their historical context. ENH277AE considers the interaction of form, function, and content in creative work. Please see the syllabus, assigned readings, and assessments as supporting evidence.</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>d. Concerns the analysis of literature and the development of literary traditions.</p>	<p>A substantial amount of attention in ENH277AE</p>

ASU - [HU] CRITERIA			
			"concerns the analysis of literature and the development of literary traditions." This is especially true if literature is defined broadly as any text suitable for critical analysis and evaluation.
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
ENH	277AE	Tour of Duty: War Narrative	HU

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)
1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	The ENH277AE course competencies that pertain to and fulfill this criterion are as follows: 1. Compare multiple definitions of the term genre; 2. Explain how genres interact with one another; 3. Analyze how artists employ and complicate genre and medium conventions; 4. Illustrate how genre and medium affect the audience's experience; 5. Distinguish the effects of medium upon genre; 6. Summarize the subject genre's international history; 7. Describe processes that shape genres over time; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.	The sections in the course outline that pertain to "the study of the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience" are: I. Genre Theory; II. Media Theory; and III: Evolution of Subject Genre in Multiple Media. The readings that pertain to this criterion are: John Frow's Genre: The New Critical Idiom; Amy Devitt's "Generalizing about Genre: New Conceptions of an Old Concept"; and Marshall Sahlins' 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. The rough and final drafts of cross-cultural studies of genre assess students' satisfaction of this criterion.
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	The ENH277AE course competencies that pertain to and fulfill this criterion are as follows: 1. Compare multiple definitions of the term genre; 2. Explain how genres interact with one another; 3. Analyze how artists employ and complicate genre and medium conventions; 4. Illustrate how genre and medium affect the audience's experience; 5. Distinguish the effects of medium upon genre; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.	The sections in the course outline that pertain to "the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions" fall under the sub-headings: A. Genre-Defining Texts and B. Genre-Challenging Texts. The readings that pertain to this criterion are any creative works in film, literature, poetry, video games, architecture, and studio and performance arts that require of the student "interpretation" or "analysis." All of the written assessments measure students' fulfillment of this criterion.
4a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	The ENH277AE course competencies that pertain to and fulfill this criterion are as follows: 1. Compare multiple definitions of the term genre; 2. Explain how genres interact with one another; 3. Analyze how artists employ and complicate genre and medium conventions; 4. Illustrate how genre and medium affect the	The use of the term "development" in this criterion implies evolutionary linearity rather than circularity. Theorists on war have been interrogating since the dawn of history whether war is a by-product of aggression innate to humankind or of a disequilibrium in social, economic, and political systems, among other things. The experience of armed, organized conflict is rendered across centuries and media

	<p>audience's experience; 5. Distinguish the effects of medium upon genre; 6. Summarize the subject genre's international history; 7. Describe processes that shape genres over time; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.</p>	<p>in tones that are heroic, tragic, or farcical, according to the artist's attitude towards the issue. The nature of war has evolved in keeping with the technology to wage it. As we have increased the potential for and scale of destruction, we have hardly "developed" in any positive way as a species. The assigned readings for the class include, listed in chronological order, 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 (contents) as well as locations. All of the assessments in which students critique representations of war measure students' understanding of "the development of human thought," particularly "philosophical and/or religious systems of thought."</p>
<p>4c. Emphasizes aesthetic experience and creative process in literature, art, and design.</p>	<p>The ENH277AE course competencies that pertain to and fulfill this criterion are as follows: 1. Compare multiple definitions of the term genre; 2. Explain how genres interact with one another; 3. Analyze how artists employ and complicate genre and medium conventions; 4. Illustrate how genre and medium affect the audience's experience; 5. Distinguish the effects of medium upon genre; and 8. Assess the impact of culture on the subject genre and the subject genre's impact on culture.</p>	<p>The sections in the course outline that pertain to this criterion are: I. Genre Theory; II. Media Theory; and III. Evolution of Subject Genre in Multiple Media The readings that help students appreciate and understand "aesthetic experience and creative process in literature, art, and design" are the theoretical works on genre and war that guide critical analyses of texts and the works of cinema, literature, poetry, video games, architecture, and studio and performance arts that are the subject of such study. Both types of readings contribute to teaching and learning about the "aesthetic experience and creative process in literature, art, and design." All written assessments contribute to proving the mastery of this criterion.</p>



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 AND STUDY ABROAD SYLLABUS

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 forwarded to the inbox for my College email account (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), 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), 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*. 2nd 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*. (50th 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:

Cashman, Greg. *What Causes War? An Introduction to Theories of International Conflict*. 2nd 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).

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. 18th Century. [Mongolia]
Megalithic Temples: the Tarxien Temples; Ħal Saflieni Hypogeum; Ħaġar Qim; and It-Telġha 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 7th 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 Video Games (30)	300 Points	Submitted online in Canvas.
Journal Entries on Experiential Learning	200 Points	Submitted online in

in Malta (20)		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 THANKSGIVING HOLIDAY
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: Plato and Aristotle; 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: "Genre and Interpretation" in Frow, John. <i>Gen-</i>	12/04/19 Reading: <i>What Causes War?</i> (Chapters I and II) and <i>The Western Illusion of</i>	12/06/19 Reading: <i>Illiad</i> (excerpt) and <i>The Melian Dialogue</i> in <i>Standing Down</i> and "The

<p>re. (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>Human Nature</i> (excerpt) 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>Clubs" from <i>The Mahabharata</i>.</p> <p>Listening: "The Star-Spangled Banner" and "This Land Is Your Land."</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>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>Assessment: Journal Entry.</p>

**Study Abroad: Experiential Learning in Malta:
Comino, Gozo, Mdina, Msida, Valletta, and Xemxija**

Monday	Tuesday	Wednesday	Thursday	Friday
<p>12/16/19</p> <p>The University of Malta, Valletta Campus: Welcome dinner.</p> <p>Reading: "The Moral Equivalent of War" and "Why War?" in <i>Standing Down</i>.</p>	<p>12/17/19</p> <p>Morning: Fort St. Elmo: The War Museum.</p> <p>Afternoon: Valletta, a UNESCO World Heritage Site: Guest Lecturer and Guide: Dr. Stephen</p>	<p>12/18/19</p> <p>Megalithic Temples, and UNESCO World Heritage Sites.</p> <p>Morning: The Tarxien Temples and the Ħal Saflieni Hypogeum.</p> <p>Afternoon:</p>	<p>12/19/19</p> <p>Morning: Ir-Rabat: Domvs Romana Museum; St. Paul's Catacombs.</p> <p>Afternoon: Mdina.</p> <p>Reading:</p>	<p>12/20/19</p> <p>Morning: Fort St. Michael, Senglea.</p> <p>Afternoon: The Palace Armoury, Grandmaster's Palace, Valletta.</p> <p>Assessment: Journal Entries.</p>

<p>Listening: “L-Innu Malti” (“The Maltese Anthem”).</p> <p>Assessment: Journal Entry.</p>	<p>Spiteri, the University of Malta, Msida Campus. Walking Tour, ending at the National Museum of Archaeology on Republic Street.</p> <p>Assessment: Journal Entries.</p>	<p>Haġar Qim.</p> <p>Evening Film: <i>300</i>.</p> <p>Assessment: Journal Entries.</p>	<p><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>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>Gozo.</p> <p>Morning: The Ġgantija Temples, Xagħra, Gozo.</p> <p>Afternoon: The Citadel, It-Telgħa tal-Belt, Victoria, Gozo. Bethlehem reenactment, Għajnsielem.</p> <p>Evening Film: <i>Breaker Morant</i>.</p> <p>Assessment: Journal Entries.</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: “Butcher’s Tale (Western Front 1914),” “1916,” “And the Band Played Waltzing Matilda,” and “Christ-</p>	<p>12/25/19</p> <p>CHRISTMAS HOLIDAY</p> <p>Optional Activity: Christmas Dinner at the Hal Far, Malta Refugee Camp</p>	<p>12/26/19</p> <p>Tours: Lascares 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 Down</i>.</p> <p>Listening: “Theme from Patton,” “Dämmerung” (“Dawn”), “When the</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>Optional Weekend Activities: Boat Trip to the uninhabited island of Comino.</p> <p>The Mill: Art, Culture, and</p>

	<p>mas in the Trenches.”</p> <p>Evening Film: <i>King of Hearts</i>.</p> <p>Assessment: Journal Entries.</p>		<p>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>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>Evening Film: <i>The Malta Story</i>.</p> <p>Assessment: Journal Entries.</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>

Monday	Wednesday	Friday
<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: <i>Gandhi</i>.</p> <p>Listening: "The Battle Hymn of the Republic, Updated."</p> <p>Assessment: Journal Entries.</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 Entries.</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: <i>The Battle of Algiers</i></p> <p>Assessment: Journal Entries.</p>
<p>01/13/20</p> <p>Reading: <i>Novel without a Name</i>.</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 Entries.</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 Entries.</p>	<p>01/17/20</p> <p>Reading: "The Boy without a Flag" and <i>You Know When the Men Are Gone</i> (selection) in <i>Standing Down</i> and <i>Small Country: A Novel</i>.</p> <p>Film: <i>Hotel Rwanda</i> or <i>Johnny Mad Dog</i>.</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>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</p>	<p>01/24/20</p> <p>Film: <i>Zero Motivation</i>.</p> <p>Assessment: Journal Entry.</p>

Rough Drafts: A Rhetorical Approach to the Cross-Cultural Study of Genre	“All the Young Fascists.” Assessment: Journal Entry.	
01/27/20 Film: <i>Men Don't Cry / Muškarci ne plaču.</i> Assessment: Journal Entry.	01/29/20 Reading: <i>Cyber War</i> (excerpts) Film: <i>The Fifth Estate.</i> Assessment: Journal Entries.	01/31/20 Final Drafts: A Rhetorical Approach to the Cross-Cultural Study of Genre

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 MCCCDC 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 or email 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.

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: efollett.com 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 hunting skills, and information or referrals to community services.	(480) 461-7588
<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-	(480) 654-7740

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.	
<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.

The End

DESCRIPTIONS FROM AMAZON.COM OF TEXTBOOKS REQUIRED AND / OR PUT ON RESERVE FOR ENH277AE: TOUR OF DUTY: WAR NARRATIVE

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

In times of crisis, we often turn to artists for truth-telling and memory-keeping. There is no greater crisis than war, and in this sumptuously illustrated volume, we find a comprehensive visual, cultural, and historical account of the ways in which armed conflict has been represented by artists.

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.

Edited and with an introduction by Joanna Bourke, *War and Art* features essays written by premier experts in the field. This extensive survey is a fitting and timely contribution to our understanding of art, memory, and commemoration of war.

Cashman, Greg. *What Causes War? An Introduction to Theories of International Conflict*.

Now in a thoroughly revised and updated edition, this classic text presents a comprehensive survey of the many alternative theories that attempt to explain the causes of interstate war. For each theory, Greg Cashman examines the arguments and counterarguments, considers the empirical evidence and counterevidence generated by social-science research, looks at historical applications of the theory, and discusses the theory's implications for restraining international violence.

Among the questions he explores are: Are humans aggressive by nature? Do individual differences among leaders matter? How might poor decision making procedures lead to war? Why do leaders engage in seemingly risky and irrational policies that end in war? Why do states with internal conflicts seem to become entangled in wars with their neighbors? What roles do nationalism and ethnicity play in international conflict? What kinds of countries are most likely to become involved in war? Why have certain pairs of countries been particularly war-prone over the centuries? Can strong states deter war? Can we find any patterns in the way that war breaks out? How do balances of power or changes in balances of power make war more likely? Do social scientists currently have an answer to the question of what causes war?

Cashman examines theories of war at the individual, substate, nation-state, dyadic, and international systems level of analysis. Written in a clear and accessible style, this interdisciplinary text will be essential reading for all students of international relations.

Crane, Stephen. *The Red Badge of Courage*.

The Red Badge of Courage is a war novel by American author Stephen Crane (1871–1900). Taking place during the American Civil War, the story is about a young private of the Union Army, Henry Fleming, who flees from the field of battle. Overcome with shame, he longs for a wound, a "red badge

of courage," to counteract his cowardice. When his regiment once again faces the enemy, Henry acts as standard-bearer. Although Crane was born after the war, and had not at the time experienced battle first-hand, the novel is known for its realism. He began writing what would become his second novel in 1893, using various contemporary and written accounts (such as those published previously by Century Magazine) as inspiration. It is believed that he based the fictional battle on that of Chancellorsville; he may also have interviewed veterans of the 124th New York Volunteer Infantry Regiment, commonly known as the Orange Blossoms. Initially shortened and serialized in newspapers in December 1894, the novel was published in full in October 1895. A longer version of the work, based on Crane's original manuscript, was published in 1982. The novel is known for its distinctive style, which includes realistic battle sequences as well as the repeated use of color imagery, and ironic tone. Separating itself from a traditional war narrative, Crane's story reflects the inner experience of its protagonist (a soldier fleeing from combat) rather than the external world around him. Also notable for its use of what Crane called a "psychological portrayal of fear", the novel's allegorical and symbolic qualities are often debated by critics. Several of the themes that the story explores are maturation, heroism, cowardice, and the indifference of nature. The Red Badge of Courage garnered widespread acclaim, what H. G. Wells called "an orgy of praise", shortly after its publication, making Crane an instant celebrity at the age of twenty-four. The novel and its author did have their initial detractors, however, including author and veteran Ambrose Bierce. Adapted several times for the screen, the novel became a bestseller. It has never been out of print and is now thought to be Crane's most important work and a major American text.

Crowley, Roger. *Empires of the Sea: The Siege of Malta, the Battle of Lepanto, and the Contest for the Center of the World*.

In 1521, Suleiman the Magnificent, Muslim ruler of the Ottoman Empire, dispatched an invasion fleet to the Christian island of Rhodes. This would prove to be the opening shot in an epic clash between rival empires and faiths for control of the Mediterranean and the center of the world. In *Empires of the Sea*, acclaimed historian Roger Crowley has written a thrilling account of this brutal decades-long battle between Christendom and Islam for the soul of Europe, a fast-paced tale of spiraling intensity that ranges from Istanbul to the Gates of Gibraltar. Crowley conjures up a wild cast of pirates, crusaders, and religious warriors struggling for supremacy and survival in a tale of slavery and galley warfare, desperate bravery and utter brutality. *Empires of the Sea* is a story of extraordinary color and incident, and provides a crucial context for our own clash of civilizations.

Faye, Gael. (Sarah Ardizzone, translator). *Small Country: A Novel*.

Already an international sensation and prize-winning bestseller in France, this book tells an evocative coming-of-age story of a young boy, a lost childhood and a shattered homeland.

Burundi, 1992. For ten-year-old Gabriel, life in his comfortable expatriate neighborhood of Bujumbura with his French father, Rwandan mother and little sister Ana, is something close to paradise.

These are carefree days of laughter and adventure – sneaking Supermatch cigarettes and gorging on stolen mangoes – as he and his mischievous gang of friends transform their tiny cul-de-sac into their kingdom.

But dark clouds are gathering over this small country, and soon their peaceful existence will shatter when Burundi, and neighboring Rwanda, are brutally hit by civil war and genocide.

A novel of extraordinary power and beauty, *Small Country* describes an end of innocence as seen through the eyes of a child caught in the maelstrom of history. Shot through with shadows and light, tragedy and humor, it is a stirring tribute not only to a dark chapter in Africa's past, but also to the bright days that preceded it.

Longlisted for the Aspen Words Literary Prize

Longlisted for the 2019 Andrew Carnegie Medals for Excellence in Fiction

Frow, John. *Genre: The New Critical Idiom*. 2nd Edition.

This second edition of John Frow's *Genre* offers a comprehensive and accessible introduction to the area. Genre is a key means by which we categorize the many forms of literature and culture, but it is also much more than that: in talk and writing, in music and images, in film and television, genres actively generate and shape our knowledge of the world. Understanding genre as a dynamic process rather than a set of stable rules, this book explores:

- the relation of simple to complex genres
- the history of literary genre in theory
- the generic organisation of implied meanings
- the structuring of interpretation by genre
- the uses of genre in teaching.

John Frow's lucid exploration of this fascinating concept has become essential reading for students of literary and cultural studies, and the second edition expands on the original to take account of recent debates in genre theory and the emergence of digital genres.

Huong, Duong Thu. Phan Huy Duong and Nina McPherson (translators). *Novel without a Name*.

Twenty-eight-year-old Quan has been fighting for the Communist cause in North Vietnam for a decade. Filled with idealism and hope when he first left his village, he now spends his days and nights dodging stray bullets and bombs, foraging scraps of food to feed himself and his men. Quan seeks comfort in childhood memories as he tries to sort out his conflicting feelings of patriotism and disillusionment. Then, given the chance to return to his home, Quan undertakes a physical and mental journey that brings him face to face with figures from his past—his angry father, his childhood sweetheart, his childhood friends now maimed or dead—and ultimately to the shattering reality that his innocence has been irretrievably lost in the wake of the war. In a voice both lyrical and stark, Duong Thu Huong, one of Vietnam's most beloved writers, powerfully conveys the conflict that spiritually destroyed her generation.

"Reminiscent of *All Quiet on Western Front* and *The Red Badge of Courage*. . . . A breathtakingly original work."—*San Francisco Chronicle*

"If it is a crime to take an unflinching look at the reality of war and life under a totalitarian regime, and to do it with great art and mastery, then Duong Thu Huong, is gloriously guilty."—*The New York Times Book Review*

Remarque, Erich Maria. *All Quiet on the Western Front*.

Paul Baumer enlisted with his classmates in the German army of World War I. Youthful, enthusiastic, they become soldiers. But despite what they have learned, they break into pieces under the first bombardment in the trenches. And as horrible war plods on year after year, Paul holds fast to a single vow: to fight against the principles of hate that meaninglessly pits young men of the same generation but different uniforms against each other--if only he can come out of the war alive.

"The world has a great writer in Erich Maria Remarque. He is a craftsman of unquestionably first rank, a man who can bend language to his will. Whether he writes of men or of inanimate nature, his touch is sensitive, firm, and sure." —*The New York Times Book Review*

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.*

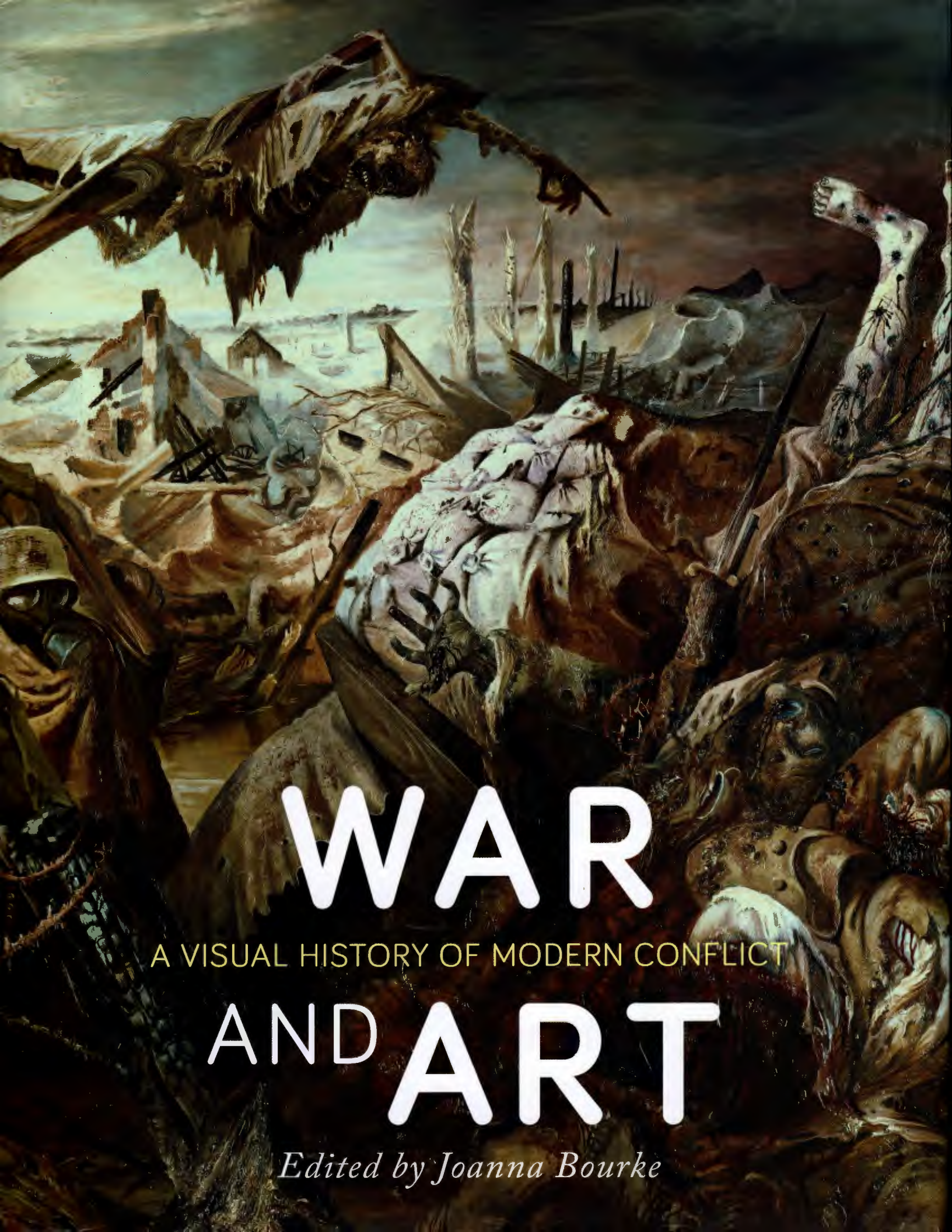
Reflecting the decline in college courses on Western Civilization, Marshall Sahlins aims to accelerate the trend by reducing "Western Civ" to about two hours. He cites Nietzsche to the effect that deep issues are like cold baths; one should get into and out of them as quickly as possible. The deep issue here is the ancient Western specter of a presocial and antisocial human nature: a supposedly innate self-interest that is represented in our native folklore as the basis or nemesis of cultural order. Yet these Western notions of nature and culture ignore the one truly universal character of human sociality: namely, symbolically constructed kinship relations. Kinsmen are members of one another: they live each other's lives and die each other's deaths. But where the existence of the other is thus incorporated in the being of the self, neither interest, nor agency or even experience is an individual fact, let alone an egoistic disposition. "Sorry, beg your pardon," Sahlins concludes, Western society has been built on a perverse and mistaken idea of human nature.

Vonnegut, Kurt. *Slaughterhouse-Five.*

Slaughterhouse-Five, an American classic, is one of the world's great antiwar books. Centering on the infamous firebombing of Dresden, Billy Pilgrim's odyssey through time reflects the mythic journey of our own fractured lives as we search for meaning in what we fear most.

Whitfield, Donald H., ed. *Standing Down: From Warrior to Civilian.*

Standing Down: From Warrior to Civilian was created for Talking Service, the Great Books Foundation's initiative to develop reading and discussion programs for veterans, as well as their families, friends, service providers, and caregivers. *Standing Down* includes: Forty-four selections, from Homer's *Iliad* to personal accounts of members of the service who have served in Iraq and Afghanistan. Fiction, nonfiction, poetry, essays, and memoirs that speak to past experiences, concerns, and aspirations of those who have served in the military and made the often-difficult transition back into civilian life.



WAR

A VISUAL HISTORY OF MODERN CONFLICT

AND ART

Edited by Joanna Bourke

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WHAT CAUSES WAR?

SECOND EDITION

*An Introduction to Theories of
International Conflict*

GREG CASHMAN

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NEW YORK TIMES BESTSELLER

EMPIRES *of the* SEA

THE SIEGE OF MALTA, THE BATTLE
OF LEPANTO, AND THE CONTEST
FOR THE CENTER OF THE WORLD

ROGER CROWLEY

Author of *1453*

"Crowley has an astonishing gift for narration; his account is as exciting as any thriller." —JOHN JULIUS NORWICH, *The Wall Street Journal*

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GENRE

John Frow



2nd
edition

ROUTLEDGE

the NEW CRITICAL IDIOM




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MARSHALL SAHLINS

THE WESTERN ILLUSION OF HUMAN NATURE

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The Western Illusion of Human Nature:

**With Reflections on the Long History of
Hierarchy, Equality, and the Sublimation of
Anarchy in the West, and Comparative Notes
on Other Conceptions of the Human Condition**

Marshall Sahlins

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Notice:

Over the past decade or two, courses on "Western Civilization" have been occupying a progressively smaller place in the curricula of American colleges. Here I attempt to accelerate the trend by reducing "Western Civ" to approximately three hours. My justification is the Nietzschean principle that big issues are like cold baths: one should get into and out of them as quickly as possible.

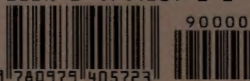
The Western Illusion of Human Nature by Marshall Sahlins has no Table of Contents. It does have sub-sections, though, titled as follows:

1. Introduction
2. Hobbes and Adams as Thucydideans
3. Ancient Greece
4. Alternative Concepts of the Human Condition
5. Medieval Monarchy
6. Renaissance Republics
7. Founding Fathers
8. The Moral Recuperation of Self-Interest
9. Other Human Worlds
10. Now Is the Whimper of Our Self-Contempt
11. Culture Is the Human Nature

Now is the whimper of our self-contempt. Indeed time and again for more than two millennia we in the West have been haunted by the specter of our own inner being: an apparition of human nature so avaricious and contentious that, unless it is somehow governed, it will reduce society to anarchy. I claim this is a specifically Western hangup, for it supposes an opposition of nature and culture that is distinctive of our own folklore (as well as our native Social Science) and contrastive to the many peoples who consider beasts are basically human rather than humans basically beasts. They have a point inasmuch as the modern human species, *Homo sapiens*, emerged relatively recently under the aegis of a much older human culture. By the paleontological evidence, we too are animal creatures of culture, endowed with the biology of our symbology. The idea that we are involuntary servants of our animal dispositions is an illusion—also originating in the culture.

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A silhouette of a man in a military uniform, including a cap, standing with his hands on his hips. He is positioned in front of a wall with a grid pattern, possibly a window or a partition. The lighting is dramatic, with the man's figure in deep shadow against the lighter background. The overall mood is somber and reflective.

STANDING DOWN

FROM WARRIOR TO CIVILIAN

The Great Books Foundation

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