

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	
CROSS LISTED WITH: Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            .	
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.	
MANDATORY REVIEW:  <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).  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.	
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> <u>Core Areas:</u> <b>Literacy and Critical Inquiry (L)</b> <u>Awareness Areas:</u> <b>Select awareness area...</b>	
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**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

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

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

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

Notes:

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

Revised April 2014

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

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	<p>This is a writing-intensive course. 100 percent of the grade for the course depends on writing assignments. 50 percent qualifies as "substantial in depth, quality, and quantity." Please consult the attached syllabus for more specific supporting evidence.</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information <b>"C-1"</b>.</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>50 percent of the grade is based on the final drafts of two fifteen-page documented research papers. This work requires critical inquiry on the part of the student. The journal entries require 30 minutes of free writing in response to readings of texts, whether in written form or some other. These activities produce informal written work. Please consult the attached syllabus and writing assignment grading rubric for more specific supporting evidence.</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information <b>"C-2"</b>.</p> </div> <p>C-2</p>			

## ASU - [L] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>50 percent of the grade is based on the final drafts of two fifteen-page documented research papers that count as "substantial in depth, quality, and quantity." This work also requires critical inquiry and original insight on the part of the student. See the attached rubric for teacher expectations and grading standards.</p>
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1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. **Also:**

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information **"C-3"**.

C-3

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>As per the syllabus, any student "receiving either a D or F on a writing assignment early in the semester" will be required "to see a tutor, either online or in person, for the duration of the semester." All MCC students, as a matter of course, are entitled to 10 hours of free, individualized tutoring every semester for which they are enrolled. Additionally, a rough draft for each of the two "substantial" writing assignments is due one week before the final draft to allow some time for feedback and improvement.</p>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "C-4".

C-4

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

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. At least 50 percent of the grade depends on writing assignments.	100 percent of the grade depends on informal and formal writing assignments submitted through the Canvas Learning Management System.	Over the course of the semester students submit a total of 50 journal entries on assigned films, readings, video games, and immersive "experiential learning" on site in Malta. These constitute "informal" writing activities intended as brainstorming on ideas for topics for further research. In the last four weeks of class, students draw from this teaching and learning for material in two "formal" writing projects, namely, "substantial" writing assignments in the form of 15-page documented research papers. See the syllabus for the writing prompts.
2. The writing assignments involve gathering, interpreting, and evaluating evidence. They reflect critical inquiry, extending beyond opinion and/or reflection.	Writing assignments that entail gathering, interpreting, and evaluating evidence enable greater critical inquiry.	Fifty thirty-minute "free-writing" activities in response to short stories, essays, poems, excerpts from longer written works, films, documentaries, songs, paintings, sculpture, and architecture, theory, video games, and immersive learning experiences provide cumulative source material for the two "substantial" writing assignments, both 15-page documented research papers, that follow. The informal journal entries require considerable gathering, interpreting, and evaluating evidence as a prelude to the formal writing assignments.
3. The syllabus includes a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained engagement with the material.	Writing assignments that require a "sustained engagement with the material" tend to produce work that is "substantial in depth, quality, and quantity." In so doing, they enable the higher orders of thinking in Bloom's taxonomy. Students move from the superficial intellectual processes of identification, definition, and application to the more complex and sophisticated ones of analysis, synthesis, and evaluation.	Fifty journal entries over several weeks require a sustained engagement on the part of students with the war narrative genre. These disparate assignments explore patterns that start to cohere into a more encompassing vision and theory. This greater understanding culminates in two 15-page documented research papers, the outgrowths of the preparatory and cumulative reading and writing activities that preceded them.

<p>4. These substantial writing or speaking assignments are arranged so that students get timely feedback to help them do better on subsequent assignments.</p>	<p>The guiding principle is that formative assessment is a necessary prerequisite to successful summative assessment.</p>	<p>As per the syllabus, any student "receiving either a D or F on a writing assignment early in the semester" will be required "to see a tutor, either online or in person, for the duration of the semester." All MCC students, as a matter of course, are entitled to 10 hours of free, individualized tutoring every semester for which they are enrolled. Additionally, a rough draft for each of the two "substantial" writing assignments is required one week before the final draft to allow some time for students to get feedback and undergo improvement in their work.</p>
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### 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](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 thirty 30-minute sessions of free-writing in response to writing prompts intended to help students discern patterns and brainstorm topics and ideas for further elaboration in the two documented research papers assigned in the last half of the class. These are written in response to visual and literary texts and the immersive experience of video games. Each entry counts for ten points for a total of three hundred points out of a total one thousand possible.

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

These consist of twenty 30-minute sessions of free-writing in response to the people, places, culture, and immersive learning experienced in Malta. This documentation serves as a potential resource in generated topics and ideas for the 15-page document-

ed research papers assigned in the last half of the class. Each entry counts for ten points for a total of two hundred points out of a total one thousand possible.

## **C-2. Gathering, Interpreting, and Evaluating Evidence and C-3. Two Writing Assignments that Are Substantial in Depth, Quality, and Quantity**

### 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.

Your documented research papers should follow the **Modern Languages Association format** for citations. The title page and bibliography **do not** count towards the required number of pages. More detailed stipulations will be provided in class. See the attached "Writing Assignment Rubric" for the general grading criteria.

### 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:**

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).  
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 Grafitti. 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> Cavalry 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

## C-1: At Least 50 Percent of the Grade Depends upon Writing Assignments

### 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 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**

<p>11/18/19</p> <p>Syllabus Review. Ice-breaking Activities. Key concepts.</p>	<p>11/20/19</p> <p>Reading: Devitt, Amy. "Generalizing about Genre: New Conceptions of an Old Concept."</p> <p>Assessment: Journal Entry.</p>	<p>11/22/19</p> <p><b>THANKSGIVING HOLIDAY</b></p>
<p>11/25/19</p> <p>Reading: Chapter I: "Approaching Genre" in Frow, John. <i>Genre</i>. (Preliminary questions; The situation of genre; The performance of genre; Classes and members.)</p> <p>Assessment: Journal Entry.</p>	<p>11/27/19</p> <p>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.)</p> <p>Assessment: Journal Entry.</p>	<p>11/29/19</p> <p>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.)</p> <p>Assessment: Journal Entry.</p>
<p>12/02/19</p> <p>Reading: Chapter V: "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>12/04/19</p> <p>Reading: <i>What Causes 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>12/06/19</p> <p>Reading: <i>Illiad</i> (excerpt) and <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>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</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>12/13/19</p> <p>Reading: <i>The Red Badge of Courage</i>.</p> <p>Listening: "Dixie" and "The</p>

Death” in <i>Standing Down</i> . Assessment: Journal Entry.	Assessment: Journal Entry.	Night They Drove Old Dixie Down.” Assessment: Journal Entry.
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**Study Abroad: Experiential Learning in Malta:  
Comino, Gozo, Mdina, Msida, Valletta, and Xemxija**

<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>	<b>Friday</b>
12/16/19	12/17/19	12/18/19	12/19/19	12/20/19
<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>Listening: “L-Innu Malti” (“The Maltese Anthem”).</p> <p>Assessment: Journal Entry.</p>	<p>Morning: Fort St. Elmo: The War Museum.</p> <p>Afternoon: Valletta, a UNESCO World Heritage Site: Guest Lecturer and Guide: Dr. Stephen 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>Megalithic Temples, and UNESCO World Heritage Sites.</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>Morning: Ir-Rabat: Domvs Romana Museum; St. 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>Morning: Fort St. Michael, Senglea.</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>

12/23/19	12/24/19	12/25/19	12/26/19	12/27/19
<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, Għajnsielem.</p> <p>Evening Film: <i>Breaker Morant</i>.</p> <p>Assessment: Journal Entries.</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 "Christmas in the Trenches."</p> <p>Evening Film: <i>King of Hearts</i>.</p> <p>Assessment: Journal Entries.</p>	<p><b>CHRISTMAS HOLIDAY</b></p> <p>Optional Activity: Christmas Dinner at the Hal Far, Malta Refugee Camp</p>	<p>Tours: Lascaaris 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 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:</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 Crafts Centre, Birkirkara.</p>

			Journal Entries.	
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**C-4: Timely Feedback to Help Students Do Better on Subsequent Assignments: Feedback on Rough Drafts before the Submission of Final Drafts**

12/30/19	12/31/19	01/01/20	01/02/20	01/03/20
<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>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>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>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 Citizenship's</i> "Introduction."</p> <p>Evening Film: <i>The Malta Story</i>.</p> <p>Assessment: Journal Entries.</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><b>Final Drafts: A Structural Approach to the Cross-Cultural Study of Genre</b></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>



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

## **C-4: Timely Feedback to Help Students Do Better on Subsequent Assignments: Feedback on Rough Drafts before the Submission of Final Drafts**

This is a writing intensive course. I will require anyone receiving either a D or F on a writing assignment early in the semester to see a tutor, either online or in person, for the duration of the semester, so that you may succeed in this class. 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](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 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-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.

**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*. 2<sup>nd</sup> 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 sweet-

heart, his boyhood 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.

Student Name: \_\_\_\_\_

Class and Section Number: \_\_\_\_\_

Grader: Highlight or circle all comments that apply. Enter comments on the second page.

## Writing Assignment Rubric

All final draft essay scores are based on a percentage distribution. "Average" work on an assignment worth 200 points, for instance, would earn approximately 18/25 of the total points possible, or 144/200 points.

Writing Component	A: Exemplary	B: Excellent	C: Average	D: Poor	F: Unacceptable
<p><b>CONTENT:</b> Pertains to your ability to fulfill the requirements of the assignment, as well as your ability to elaborate, apply terms correctly, provide supporting evidence, and document resources according to the appropriate format and when necessary.</p> <p style="text-align: right;"><b>25 percent</b></p>	The work not only fulfills but surpasses the expectations of the instructor. It demonstrates the ability not only to process information but to recombine and synthesize it from diverse sources in insightful ways.	The topic is significant and handled in a thorough manner. The supporting evidence is not only adequate but pertinent. If required, the documentation provides evidence of serious engagement with the assignment.	The topic is ordinary and handled in such a way as to suggest limited engagement with the assignment. Sometimes elaboration is lacking, terms are used incorrectly, and documentation, when required, is inadequate.	The topic is handled in too general, vague, or confused a manner and is supported with insufficiently specific details or inappropriate examples. Documentation, when required, is altogether lacking in places.	No discernible idea governs the selection of material. As a result, paragraphs are disjointed; details, random; terminology, misused; and documentation, non-existent, even when required.
<p><b>ORGANIZATION:</b> Pertains to the effective use of such structural components as paragraphing, transitions, and emphasis that convey the relationship between ideas. Ideas are presented logically, chronologically, or spatially, where appropriate.</p> <p style="text-align: right;"><b>25 percent</b></p>	The essay is ordered overall in such a way as to reveal a sense of symmetry and appropriate emphasis. The paragraphs are unified and coherent, and the transitions contained therein reveal the relationships and connections between thoughts.	The essay is ordered in the necessary steps; the paragraphs are unified and coherent; and the transitions aid the reader. Overall, the organization is handled in a competent, familiar manner, but may tend toward the formulaic.	The order of essay is, more often than not, apparent; the paragraphs, for the most part, are unified and coherent; the transitions are functional.	The order of the essay is inappropriate; the emphasis is sometimes skewed; the paragraphs are jumbled or underdeveloped; the transitions, if even attempted, are unclear, mechanical, or tedious.	Order and emphasis of essay indiscernible; paragraphing lacking or wholly arbitrary; transitions lacking.
<p><b>EXPRESSION:</b> Pertains to the effective use of language—primarily at the sentence level—and the maintenance of a consistent and appropriate tone.</p> <p style="text-align: right;"><b>25 percent</b></p>	The diction is fresh, precise, and idiomatic; the sentences are varied and forceful; and the tone, complements the subject, distinguishes the writer, and defines the audience.	The sentences are correct and varied; the diction is clear and idiomatic; the tone suits the subject, persona, and audience.	The sentences, while generally correct, are ordinary; the diction sometimes deviates from correct and idiomatic expression; and the tone is awry, given the subject.	The sentences lack the necessary subordination, often trace tedious patterns; the diction vague, uninspired, or unidiomatic; and the tone is totally inconsistent.	The sentences are incoherent; the diction is non-standard; and the tone indiscernible.
<p><b>USAGE &amp; MECHANICS:</b> Pertains to knowing and correctly applying the basic rules of grammar, spelling, and punctuation.</p> <p style="text-align: right;"><b>25 percent</b></p>	The writing is in total accordance with standard usage. If deviations occur, these are intentional and not due to ignorance of the rules.	Any deviations from standard usage are minor, accidental, and very intermittent.	Several deviations from standard usage, punctuation, and spelling occur, some of them severe in nature.	The writing exhibits multiple difficulties: fragments, comma splices, agreement, or other distracting features in usage, punctuation, or spelling.	The writing exhibits such serious problems with fragments, comma splices, usage, punctuation, and/or spelling as to render the work incomprehensible.
Total points:	23-25/25 percent	20-22/25 percent	17.5-19/25 percent	15-16/25 percent	0-14/25 percent

**Student Name:** \_\_\_\_\_

**Class and Section Number:** \_\_\_\_\_

Grader: Highlight or circle all comments that apply. Enter comments on the second page.

Notes and Specific Feedback on **Content**:

Notes and Specific Feedback on **Organization**:

Notes and Specific Feedback on **Expression**:

Notes and Specific Feedback on **Usage and Mechanics**: