

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

| | | | |
|--------------------|--|--|------------------------|
| College/School | College of Integrative Sciences and Arts | Department/School | Languages and Cultures |
| Prefix: <u>VTS</u> | Number: <u>302</u> | Title: <u>Representations and Self-representations of Veterans in Media and the Arts</u> | Units: <u>3</u> |

Course description: **What is a hero? At what cost do we create them and how do they make a total homecoming after trauma? What do we mean when we use words like sacrifice, warrior queens, war crimes, and just war? Using sources from the Bhagavad Gita through Homer and Shakespeare, course surveys the foundations of history, war, politics and economics as well as the mythology of religious practices of Greeks and Romans to see the change and consistency with contemporary visual arts, theater, fiction, social media, poetry and film.**

Is this a cross-listed course? Yes If yes, please identify course(s): COM 302

Is this a shared course? (Choose one) If so, list all academic units offering this course:

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? No

If yes, each topic requires an individual submission, separate from other topics.

Requested designation: Cultural Diversity in the United States—C **Mandatory Review:** (Choose one)

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Manuel G. Avilés-Santiago E-mail maviless@asu.edu Phone 480-280-8929

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Jacqueline Martínez Date: 9/10/20

Chair/Director (Signature):

Arizona State University Criteria Checklist for
CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

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

| ASU--[C] CRITERIA | | | |
|--|--------------------------|---|---|
| CULTURAL DIVERSITY IN THE UNITED STATES | | | |
| YES | NO | | Identify Documentation Submitted |
| | | 1. A Cultural Diversity course must meet the following general criteria: | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | The course must contribute to an understanding of cultural diversity in contemporary U.S. Society. | See Appendix A |
| | | 2. A Cultural Diversity course must then meet at least one of the following specific criteria: | See Appendix A |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States. | See Appendix A |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc. | See Appendix A |

Cultural Diversity [C]

Page 3

| Course Prefix | Number | Title | General Studies Designation |
|---------------|--------|--|-----------------------------|
| VTS/COM | 302 | Representations and Self-representations of Veterans in Media and the Arts | C |

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

| Criteria (from checklist) | How course meets spirit (contextualize specific examples in next column) | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus) |
|---|--|---|
| Example-See 2b. Compares 2 U.S. cultures | Example-Compares Latino & African American Music | Example-See Syllabus Pg. 5 |
| 1. The course must contribute to an understanding of cultural diversity in contemporary U.S. Society. | This course explores the cultural history of representations of veterans as part of and reflections of our culture and society. | See Syllabus Pg.1-2 |
| 2.A In-depth study of culture-specific elements. | The course analyzes cultural production and mediated representations of veterans through different platforms such as film, TV, music, news media, social media, comics, and documentaries. | See Syllabus Pg.1, 4-9 |
| 2.B The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States. | The course explores the culture of veterans as represented in media and the arts. Within the culture of veterans, the course digs deeper in establishing a comparative analysis of the way subcultural groups within the veteran community at large. These are: women, Latinx, African American, Asian-American, Native American and the disabled. | See Syllabus Pg.1, 4-9 |

Cultural Diversity [C]

Page 4

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|--|---|-----------------------------|
| <p>2.C Explores multiple dimensions between and among racial, ethnic, and linguistic groups within the US.</p> | <p>This class offers students an intersectional insight into the study of the veteran culture through the axis of race, class, gender, and sexuality. It also focuses on case studies of representations, miss-representations, invisibility and silences of different ethnic groups such as African-American, Latinx, Asian-Americans, and Native-American veterans.</p> | <p>See Syllabus Pg. 4-9</p> |
| | | |

VTS 302 Representations and Self-Representations of Veterans in the Media and the Arts

Course Description:

What is a hero? At what cost do we create them and how do they make a total homecoming after trauma? What do we mean when we use words like sacrifice, warrior queens, war crimes, and just war? Using sources from the Bhagavad Gita through Homer and Shakespeare, course surveys the foundations of history, war, politics and economics as well as the mythology of religious practices of Greeks and Romans to see the change and consistency with contemporary visual arts, theater, fiction, social media, poetry and film.

**Representations and Self-representations of Veterans
in Media and the Arts**
VTS/COM 302
College of Integrative Sciences and Arts
Arizona State University

C1: The course must contribute to an understanding of cultural diversity in **contemporary** U.S. Society.

C2A: The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

C2B: The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.

C2C: The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.

Instructor: Dr. Manu Avilés-Santiago

Contact Info: E-mail - maviless@asu.edu

Office Location - AZCNTR 386C

Office Hours – Wednesdays, 2 – 5:00 PM (or by appointment)

Course Description: What is a hero? At what cost do we create them and how do they make a total homecoming after trauma? What do we mean when we use words like sacrifice, warrior queens, war crimes, and just war? Using sources from the Bhagavad Gita through Homer and Shakespeare, course surveys the foundations of history, war, politics and economics as well as the mythology of religious practices of Greeks and Romans to see the change and consistency with contemporary visual arts, theater, fiction, social media, poetry and film.

Additional Course Information: This course surveys the cultural history of veterans' representations from the early mythical verses about the Trojan War produced by Homer in the Odyssey (800 BC) to contemporary self-representations in social media platforms such as YouTube. Students will examine the various motives societies have for promoting specific kinds of representations of veterans, the veteran culture and their experiences. This course does not presume to offer a singular vision of the veteran experience. Instead, it seeks to expose students to the diversity of ways in which veterans are represented and self-represented. **C1** The readings and assignments that compose this course provides an intersectional understanding of the veteran community, and the veteran and military cultures. By looking at the axis of race, gender, sexuality, and class, students will examine why specific modes of representations persist over time and encourage them to use this course as a starting point for future studies in any number of disciplines.

C1C2A, C2B, C2C

College Contact: This course is offered by the [College of Integrative Sciences and Arts](#) (CISA) and can be used towards the certificate in *Veteran, Society, and Service*. For additional details about the certificate, visit our [website](#). If you have questions or concerns about this course, please

Speak with your Instructor. If your Instructor is unable to address your concerns, please send your inquiry to cisa@asu.edu.

Course Objectives: The main goal of this course is to introduce students to a variety of representations and self-representations of veterans, the veteran community, and the veteran and military culture in general.

Course Learning Outcomes: At the completion of this course, students will be able to:

- Examine what cultural, social, and political factors shape representation as such. C1, C2A
- Develop a sense for how representations and self-representations of veterans and service build upon prior models, archetypes and stereotypes. C2A, C2B, C2C
- Be invited to draw comparisons between representations of veterans from different race, gender, sexuality, ethnic and/or linguistic minorities within the U.S. society. C2A, C2B, C2C
- Develop an understanding of concepts like honor, duty, freedom, and service.
- Develop an understanding of how art, literature and the media can serve to process and contextualize personal, societal trauma and cultural trauma. C2A, C2B, C2C
- Develop an understanding of the ways in which the political reflects and intervenes in mediated representations of veterans, and how those mediated representations reflect and intervene in the political. C2A, C2B, C2C
- Strengthen critical analytical skills and practice applying those skills to works in any medium.
- Hone close reading and critical analytical skills of mediated texts.

Textbooks, Required Readings and Materials: Selected readings available on PDF/HTML format on Canvas

Course Access: Your ASU courses can be accessed by both my.asu.edu and asu.instructure.com; bookmark both in the event that one site is down.

Student Success:

To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your Instructor
- create a study and/or assignment schedule to stay on track
- access [ASU Online Student Resources](#) or [CISA Academic Resources](#)

Grading: Your grade will be determined based on the following grading schema:

| Grade | Percentage |
|-------|------------|
|-------|------------|

| | |
|-----|------------|
| A+ | (97–100%) |
| A | (94 – 97%) |
| A - | (90 – 94%) |
| B+ | (87 – 90%) |
| B | (84 – 87%) |
| B - | (80 – 84%) |
| C+ | (76 – 80%) |
| C | (70 – 76%) |
| D | (60 – 70%) |
| E | (0 – 60%) |

Note: Students are assessed via a point system based on a plus/minus grading scale.

| Criteria | Percentage |
|----------------------|-------------|
| Quizzes | 40% |
| Media Critiques | 40% |
| Online Participation | 20% |
| Total: | 100% |

Assignment Details

Quizzes (40%): Every module contains a quiz that will evaluate your comprehension of the assigned readings (available on Canvas) and any other informative material available on the module (i.e., online lectures, external links, etc.). As each module opens throughout the session, a quiz will be available only for **one week** (from Sunday 11:59 PM to Sunday 11:59 PM). The quiz will open at 11:59PM, and it will close after **seven days** at 11:59 PM. This means that after **seven days**, the quiz will become unavailable. Questions will vary between multiple-choice, true or false, and/or matching. Once completed, you will automatically receive a score for the quiz; that score will be recorded on Canvas. A detailed guideline on technical guidelines for quizzes is included on **Appendix A**.

Important: There are no makeup quizzes. You have **seven days [with exception of Module Six that you will have four days]** to complete the quiz, which means that if you fail to complete it, it will automatically record as a zero on Canvas. **No exceptions.**

Media Critiques (40%): A media critique is a brief response to an assigned media text. Examples of media texts that you will explore are full-length movies, movie scenes, short films, music videos, a photo essay, a documentary, a memorial site, a painting, etc. You will have to **observe**, **explore**, and **problematize** the assigned media text using concepts and theories discussed in that module. Based on those observations, you will write a media critique. Even though each media critique will have its prompt question and instructions, it should follow these general criteria:

- 1) The length should be approximately 350 words (a paragraph of around 5-6 sentences). If you need to write more to make your point, it's fine with me.
- 2) You should put the media text that you will be critiquing into conversation with the concepts and/or theories discussed in that learning module.
 - a. You will have to incorporate concepts and theories from the module to build your media critique.

- b. Do not just mention the concept; you have to use it to make your argument. Your argument can be supporting or challenging the ideas of the author vis-à-vis the media text.
- 3) Be creative!
- 4) I have designed a rubric with score-based feedback that will help you realize your strengths and weaknesses. If you need some additional feedback, feel free to e-mail me.
- 5) You should submit your media critique through Canvas before midnight every **Sunday [with exception of Module Six that closes on Wednesday, August 12th]**. Each module will contain a Submission Link for the media critique.
- 6) If you do not submit your media critique by the deadline, Canvas will register it as a zero.
 - a. **Important:** Do not wait until the very last minute. Some media texts are a full-length feature film/documentary that requires you to watch the entire video in order to write your critique.
- 7) A detailed rubric for the media critiques is included on **Appendix B**.

Online Participation (20%): This is an online course; therefore, your presence and active participation online is crucial for your success. Participation online does not mean only exchanging messages with the Instructor, completing the quizzes, and/or completing the assignments. In an online environment, participation means active involvement with the class material. For that reason, we will be using Slack as platform for online participation. Slack is a student engagement tool that can be used within Canvas. It allows students and instructors to easily share articles, web sites, and even videos that relate to the course content. Being part of the Slack workspace is mandatory for this course. On Slack, you will have the opportunity to participate in polls, post comments, share interesting links, and engage in meaningful debates concerning the modules of learning. **Important:** Slack is only for course discussion. Refrain from personal issues concerning grades and other topics only relevant to the Instructor and the student. If you have doubts about your grades or specific questions concerning an assignment, use e-mail.

Submitting Assignments: For your own protection, you should keep a copy of everything you hand in, and you should keep your graded assignments at least until grades are finalized at the end of the session, and in the event, you wish to contest any grades. All assignments, unless otherwise announced by the Instructor, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email. Assignment due dates follow Arizona Standard time. Click the following link to access the [Time Converter](#) to ensure that you are considering the difference in Time Zones. Note: Arizona does not observe daylight savings time.

Course Schedule

Module Zero: Introduction to the Course

- **Overview:** This module will introduce students to the course content, the dynamics and style of assignments, and the expectations for the session.
- **Readings:** *The Syllabus*
- **Sample Quiz:** Reading comprehension of *The Syllabus*.
- **Sample Media Critique:** *As explained in the syllabus, this course explores the cultural history of veterans' representations in media and the arts. For this sample media critique, you will be analyzing a video produced by Arizona State University titled "Transitioning*

to Civilian Life." Based on the course's description and learning outcomes included in the syllabus, in this critique, you are expected to explain: What is the veteran culture according to the videos In which ASU address the gap between civilian cultures and military cultures Explain the ways this class will help you analyze a media text like the video provided You should also tell me if that video reproduces or challenges your idea of what a veteran is. Finally, elaborate on why you enrolled in VTS 302. Media Text: Video - "Transitioning to Civilian Life" (ASU, 2016).

Module One: Understanding Representation C1, C2A, C2B, C2C

- **Overview:** To critically understand and analyze the veteran culture, it is crucial to learn about the evolution of an American icon: the combat soldier between the 1940s and the 1970s. But what were the dynamics of representations of those who served and returned from those wars? This module's reading provides you with an overview of the "warrior image" and its role in veterans' understanding.
- **Readings:** Huebner. *The Warrior Image: Soldiers in American Culture*.
- **Quiz #1:** Reading comprehension of Huebner.
- **Media Critique #1:** *In this critique, you will be analyzing three film trailers (Twelve O'Clock High, 1949; War Hunt, 1962; and Deer Hunter, 1978). These trailers are from the three different socio-cultural and historical contexts (WWII, Korean War, and Vietnam War) explored by the author in this module's readings. You will then compare and contrast these three with two others from contemporary war culture (Gulf War and War on Terror). Based on each trailer's imagery and themes, discuss what has changed between the 1940s and 2010 in the representation of the "warrior image." What are some of the similarities (if any) and differences between each trailer? The author argues that, whether content creators (in this case, film directors) supported a particular war or not, the most salient aspect of war imagery was sympathy and identification with the soldiers, and not necessarily with the war itself. How do you see that argument playing in the trailers?* C1, C2A, C2B, C2C

Module Two: Veterans and the Embodiment of the Nation C1, C2A, C2B, C2C

- **Overview:** In this module, we will discuss the notion of embodiment and the veteran's body as a site of representation. Suppose it's true that a film, a TV show, and a photograph can tell a story. In that case, the juxtaposition of a body (male, female, trans, able, disable, White, Black, Latinx, Afro-Latinx, Asian-American, Native-American, etc.) is also imbued with meanings. What happens when dominant discourses in the media use the veteran's body as a metonym (the use of a linked term to stand in for an object or concept) of the nation and/or the war? What happened if the body was injured? How does that alter the process of representation? What if those injuries are not visible?
- **Readings:** Achter. *Unruly Bodies: The Rhetorical Domestication of Twenty-First-Century Veterans of War*.
- **Quiz #2:** Reading comprehension of Achter.
- **Media Critique #2:** *In the article, the author states that visual discourses surrounding veterans of war are part of a broader architecture of war rhetoric appearing in public culture." In her discussion about injured veteran bodies, she adds that: "In contrast, the primary visual and textual strategies for handling injured bodies discussed here work to*

disrupt the connection between the state and the consequences of war. I have attempted to demonstrate in this essay that such discourse dissociates "unruly" bodies from the state and manages the emotions audiences attribute to the state by countering the interpretations of an amputated limb as a permanent, immutable problem, and by "fixing" amputees by placement in strategic contexts to suggest their physical vitality; by seizing visually unharmed veterans for promotional and recruiting purposes; and by recreating their injuries as necessary to achieve a higher goal in life." In this critique, you will analyze a video produced by CBS about Senator Tammy Duckworth, a 50-year-old double amputee from Illinois. She reflects on some of her life's milestones in a letter to her younger self. The video was aired I the show CBS This Morning. In this critique, I want you to use the reading to analyze the video. Within your analysis, I want you to in include which of the strategies of representations discussed in the reading are implemented: 1) The veterans' bodies as a metonymy of the nation-state at war and that the bodily well-being operates as a metonym for both the nation's health and for the condition of the war. 2) That veterans are domesticated by strategic placement in contexts that regulate their range of movement, especially amputees, who are often framed as having already overcome any limitations imposed by their war injuries. 3) That the dominant visual discourse domesticates veterans' bodies by ascribing a strategic telos to them, shifting the meaning of the injuries away from their origins in state policy and toward wholeness and "normalcy." C1, C2A, C2B, C2C

Module Three: Gendering Service: From heroes to sheroes to LGBTQ+ warriors C1, C2A, C2B, C2C

- **Overview:** This module explores gender and identity in the military and veterans' community, notably how gender representations embody cultural, political, and ideological tensions over men and women's role in the military and society. Who got to be represented, and why? What are some of the archetypes associated with male veterans versus those of female veterans? In which ways the history of underrepresentation of women in narratives of veterans affect the way female veterans are perceived in society? These are some of the questions we will be tackling in this module.
- **Readings:** Tidy. *(Re)Producing an (Anti)Military Masculinity: Popular Culture Representations of Gender and Military Dissent in the Figure of Ron Kovic*; Tasker. *Military Women in Cinema: War Stories and Future Worlds*
- **Quiz #3:** Reading comprehension of Tidy.
- **Media Critique #3:** *In this critique, you will be analyzing promotional material (poster and trailer) for two documentaries about veterans: Served Like a Girl (2017) and Father, Soldier, Son (2020). Your analysis should include three components. First, you will look at the visual representations in the promotional material: what kind of images were used to appeal to the audiences? You will then analyze the story-telling aspect of it: who's telling the story and what is the story about? Finally, I want you to consider the distribution of the documentaries: where were these documentaries (what platforms, networks, festivals) presented and why it matters? I was hoping you could connect your arguments with those offered by the author concerning gender and representations of veterans.* C1, C2A, C2B, C2C

Module Four: Covering Veterans: News Media

- **Overview:** This module will look at the narratives produced by news media regarding veterans, the veteran community, and the veteran/military cultures. Students will analyze media coverage of issues affecting veterans at the local, regional, and national levels.
- **Readings:** Parrott, et. al. *The U.S. Military Veteran in News Photographs: Representation and Stereotypes*; Willsey. *"Fake Vets" and Viral Lies: Personal Narrative in a Post-Truth Era*.
- **Quiz #4:** Reading comprehension of Parrott.
- **Media Critique #4:** *For this critique, you will be replicating a quantitative analysis of two weeks of photographs shared by news organizations during the last two weeks (July 12 - 26) on Google News. You would go to regular Google, <https://google.com>, enter your search term, and do the search. Then click on the 'news' tab to get news. Then click on the 'tools' button, and there where it says 'recent,' you can change that and select a specific date range. You will use the keyword "veteran" to search. Based on the search results, you will be coding the images used in each of the news entries using the following criteria: How prevalent are the different conflict cohorts in the photographs shared by news organizations on Google News? How does this compare to the real world? How prevalent are stereotypes about veterans (homelessness, physical trauma, charity) in the news publications' photos? How prevalent are gender stereotypes about female veterans in the pictures shared by the news publications? When you are done with the quantitative part, write your critique based on your analysis of the results while bringing into conversation the weeks' readings.* C1, C2A, C2B, C2C

Module Five: Digitizing Service: Self-representations of Veterans in Social Media C1, C2A, C2B, C2C

- **Overview:** Digital social media has played a significant role in veterans' self-representations, particularly as a site for sharing the untold stories. This module analyzes several case studies on which social networking sites and user-generated content websites served as a preferred platform for the veteran community's self-representations.
- **Readings:** Silvestri. *Surprise homecomings and vicarious sacrifices*. Silvestri. *Shiny Happy People Holding Guns: 21st-Century Images of War*.
- **Quiz #4:** Reading comprehension of Silvestri.
- **Media Critique #5:** *Hashtags (i.e., the # symbol) are gaining increased popularity among social media users. However, despite their increasing use, little is known about their functionality. In this critique, you will be using #veterans as a practical means to explore self-representation content about veterans and military life on Instagram and/or TikTok. Based on the readings, many of the digital self-representations that occur on social media have served as a way to close the military-civilian gap through shared codes (memes, songs, etc.) and meanings, but simultaneously, to present the specificities of the context of war. What kind of visual discourses can be found by using the #veterans? In which ways they relate to the arguments presented in the readings.* C1, C2A, C2B, C2C

Module Six: Memories, Memorials and Memorialization C1, C2A, C2B, C2C

- **Overview:** This module focuses on the memorialization of veterans. Students will explore the impact of memorial sites upon retrieval of memory and the creation of memory. It will pay special attention to issues of diversity, inclusion and exclusion in the design process.
- **Readings:** Callaghan. *Reflections on the Wall: Artefacts and Valediction at the Vietnam Veterans' Memorial. What Happened?* Eyerman. *Cultural Trauma, Collective Memory, and the Vietnam War.*
- **Quiz #6:** Reading comprehension of Callaghan.
- **Media Critique #6:** *Imagine the possible scenario: You've been invited to build a memorial for the new generation of millennial veterans who served in the war on terror. In this critique, you will assume an architect/designer's role and propose a written rationale for a memorial. Be sure to answer the following questions: What message do you want the memorial to convey? Who is the audience for the memorial? How will the memorial communicate your ideas? What specific materials, forms, imagery, or words will it include? Taking into consideration the critiques (positives and negatives) offered to the Vietnam Wall Memorial and the Korean War Memorial in this module's reading, what would your memorial include? What would you avoid? Note: This is not an architecture/engineer class; hence, I'm not expecting you to develop a sophisticated design. However, I do hope you to be as creative as you can when producing your written proposals.* C1, C2A, C2B, C2C

Module Seven: Nuestras Voces: Oral History and the Representations of Latinx Veterans C1, C2A, C2B, C2C

- **Overview:** Latinxs have been overrepresented in the battlefield but silenced in history and media representations of war. In this module, students will study a case study of media advocacy. The media campaign's role Defend the Honor in the representation of Latinxs in the World War II documentary, *The War*.
- **Readings:** Rivas-Rodriguez, Maggie, and Olguín B. V. *Latina/Os and World War II: Mobility, Agency, and Ideology.*
- **Quiz #7:** Reading comprehension of Rivas-Rodríguez.
- **Media Critique #7:** *The Defend the Honor campaign was a grassroots effort representing thousands of individuals and members of dozens of organizations working for a more fair and accurate inclusion of Latinxs in our nation's consciousness. The campaign critiques, among other things that PBS excluded Latinos from their World War II documentary. Right after the campaign, PBS edited *The War* and added a documentary about Puerto Rican soldiers to their lineup. In this critique, you will compare and contrast both documentaries and explore the Latinx soldiers' articulation in each documentary—media – *The War* (PBS, documentary); *The Borinqueneers* (PBS, documentary).* C1, C2A, C2B, C2C

Module Eight: They Were There: African American Veterans and Spike Lee's Films C1, C2A, C2B, C2C

- **Overview:** Hollywood has mostly ignored the role played by African American soldiers during World War Two and Vietnam, but director Spike Lee's work aimed at setting the record straight. This module analyzes Spike Lee's effort to visually represent how Black soldiers were treated as second-class citizenships in two of his film: *Miracle at St. Anne* (2007) and *Da 5 Bloods* (2020).

- **Readings:** Latty, Yvonne, and Ron Tarver. *We Were There: Voices of African American Veterans from World War II to the War in Iraq*.
- **Quiz #8:** Reading comprehension of Latty & Tarver.
- **Media Critique #8:** *In this critique, you will produce a film review of one of the two suggested media texts: Miracle at St. Anne (2007), and Da 5 Bloods (2020). Please read about the film (whether it is based on real-life events, on a well-known novel, or the personal experience of the director, etc.). Include any interesting and peculiar facts about the production process, the basis for the story, the cast and the crew, the budget, and the shooting location. Your goal is to put the selected film piece into conversation with the current socio-cultural atmosphere, particularly discussions about race, racism, and police brutality. Media Text: Miracle at St. Anne (2007) Da 5 Bloods (2020).* C1, C2A, C2B, C2C

Module Nine: Beyond the Code Talkers: Native American Veterans and Service C1, C2A, C2B, C2C

- **Overview:** Throughout history, Native American warriors have given a broad mix of motives for joining the U.S. military. Those include patriotism, pride, rage, courage, practicality, and spirituality, all mingling with an abiding respect for tribal, familial, and national traditions. This module explores the limited repertoire of images representing Native American Veterans.
- **Readings:** Holm, Tom. *Strong Hearts, Wounded Souls: Native American Veterans of the Vietnam War*.
- **Quiz #9:** Reading comprehension of Holm.
- **Media Critique #9:** *Some of the values attached to the veteran community and the veteran culture, in general, are service and pain, courage, and fear. In this critique, you will conduct a discourse and textual analysis of the documentary The Warrior Tradition. Your commentary should elaborate on how the documentary narrates these values visually and discursively. Be sure to include in your critique a discussion on spirituality and culture. Media Text – The Warrior Tradition (PBS, documentary).* C1, C2A, C2B, C2C

Module Ten: A Different Battle: Asian American Veterans from WWII to the WOT C1, C2A, C2B, C2C

- **Overview:** Asian Americans made up 3.7 percent of active duty service members, mostly in the Army and Navy, and 3.9 percent of the officers; yet, they are invisible in representations, not only of military soldiers but also in articulations of the veteran culture. In this module, we will problematize the silence and invisibility of Asian American veterans and an over-representation of "Asians" as the enemy in the media.
- **Readings:** Moy, Victoria. *Fighting for the Dream Voices of Chinese American Veterans from World War II to Afghanistan*.
- **Quiz #10:** Reading comprehension of Moy.
- **Media Critique #10:** *In this media critique you will analyzing to disparate media texts. Firstly, you will observe an hour of newsreels about World War II. These archival materials include tackled six crucial aspects of the conflict: the issues of the war, the enemy's goals and characteristics, the concept of the Allied coalition, the importance of domestic production, the role of civilians on the home front, and the realities faced by the*

fighting men. Then, you will compare Asia's construction in those newsreels with the coverage of Chinese American WWII Veterans recognition with the Congressional Gold Medal Act. In which ways the socio-historical contexts affected the cultural history of representation of these veterans? C1, C2A, C2B, C2C

Module Eleven: Super-heroes, comics and the military culture

- **Overview:** This module departs from the cultural history of superheroes that were military veterans (from the Epic of Gilgamesh to the Odyssey to comic books to Captain America) as the most popular archetype of human storytelling.
- **Readings:** Di Paolo, M. *War, Politics and Superheroes: Ethics and Propaganda in Comics and Film*.
- **Quiz #11:** Reading comprehension of Di Paolo.
- **Media Critique #11:** *In this critique, you will produce a textual analysis of some of the comics produced by The Cartoonist Veteran Project. The 260-page graphic novel anthology will feature 15 true stories created in partnership between veterans from nearly every military and comic book creators, including Peter Krause, Sam Hart, P.J. Holden, and Paul Williams.*

Module Twelve: Music, Military Culture and the Sounds of Veteran's Identity C1, C2A, C2B, C2C

- **Overview:** US wars have been narrated many times in hundreds of books, movies, and documentaries. For many veterans, the story of the action is also told through popular music it inspired. Students will explore music, music artists, and music videos in the representations and self-representations of veterans and military culture in this module.
- **Readings:** Pieslak. *Sound Targets: American Soldiers and Music in the Iraq War*.
- **Quiz #12:** Reading comprehension of Pieslak.
- **Media Critique #12:** *Students will curate a Spotify playlist of 15 songs, highlighting one or more of the central themes associated with the broader veteran culture studied throughout the semester. As part of this project, students will display their curated playlist by maintaining a personal blog through Canvas. Blog entries will include an embedded Spotify playlist and a final summary reflecting on the curation process. The playlist should represent each War era and consider the cross-cultural demographics of the U.S. veteran community.* C1, C2A, C2B, C2C

Selected Readings

Achter, P. (2010). Unruly Bodies: The Rhetorical Domestication of Twenty-First-Century Veterans of War. *Quarterly Journal of Speech*, 96(1), 46-68.

doi:10.1080/00335630903512697

Avilés-Santiago, M. (2014). *Puerto Rican Soldiers and Second-Class Citizenship: Representations in Media*. Pagrave.

Callaghan, M. (2018). Reflections on the Wall: Artefacts and Valediction at the Vietnam Veterans' Memorial. What Happened? *Re-presenting Traumas, Uncovering Recoveries*, 1-18. doi:10.1163/9789004385931_002

- Di Paolo, M. (2011). *War, Politics and Superheroes: Ethics and Propaganda in Comics and Film*. McFarland.
- Early, E. (2014). *The alienated war veteran in film and literature*. Jefferson, NC: McFarland & Company.
- Eyerman, R. (2019). Cultural Trauma, Collective Memory, and the Vietnam War. *Memory, Trauma, and Identity*, 143-165. doi:10.1007/978-3-030-13507-2_7
- Hagopian, P. (2012). The Korean War Veterans Memorial and Problems of Representation. *Public Art Dialogue*, 2(2), 215-253. doi:10.1080/21502552.2012.719757
- Hall, S. (2013). *Representation*. Thousand Oaks, CA: Sage Publications.
- Holm, Tom. *Strong Hearts, Wounded Souls: Native American Veterans of the Vietnam War*. Univ. of Texas Press, 2000.
- Homerus, & Pope, A. (1754). *The Illiad*. Dublin: Leathley.
- Huebner, A. J. (2011). *The Warrior Image Soldiers in American Culture from the Second World War to the Vietnam Era*. Chapel Hill: The University of North Carolina Press.
- Latty, Yvonne, and Ron Tarver. *We Were There: Voices of African American Veterans from World War II to the War in Iraq*. Amistad, 2005.
- Parrott, S., Albright, D. L., Steele, H. G., & Dyche, C. (2019). The U.S. Military Veteran in News Photographs: Representation and Stereotypes. *Visual Communication Quarterly*, 26(2), 79-90. doi:10.1080/15551393.2019.1593171
- Pieslak, Jonathan R. *Sound Targets: American Soldiers and Music in the Iraq War*. Indiana University Press, 2009.
- Rivas-Rodriguez, Maggie, and Olguín B. V. *Latina/Os and World War II: Mobility, Agency, and Ideology*. University of Texas Press, 2015.
- Shay, J. (2003). *Achilles in Vietnam combat trauma and the undoing of character*. New York: Scribner.
- Silvestri, L. (2013). Surprise homecomings and vicarious sacrifices. *Media, War & Conflict*, 6(2), 101-115. doi:10.1177/1750635213476407
- Silvestri, L. (2014). Shiny Happy People Holding Guns: 21st-Century Images of War. *Visual Communication Quarterly*, 21(2), 106-118. doi:10.1080/15551393.2014.928159
- Woodward, R., & Duncanson, C. (2017). *The Palgrave International Handbook of Gender and the Military*. London, United Kingdom: Palgrave Macmillan.
- Willsey, K. (2018). "Fake Vets" and Viral Lies: Personal Narrative in a Post-Truth Era. *The Journal of American Folklore*, 131(522), 500. doi:10.5406/jamerfolk.131.522.0500

Appendix A: Technical Guidelines for Quizzes

1. Know your DUE date and time. If your Instructor gives you a time block of one, two, or several days to complete an exam/quiz/test, DO NOT wait until the last minute to do it. Should any technical problems arise, you're less likely to get them solved at the end of the quiz time block.
2. Browser check: Do a browser check for Canvas. I recommend Firefox or Google Chrome browsers for the best user experience.
3. Disable pop-up blockers: Pop-up blockers may interfere with the normal functioning of Canvas. If you have pop-up blockers, you must disable them.

4. Use the right device: While Canvas is functional on mobile devices, using them does not offer the same level of reliability or security as provided by a desktop or a laptop computer. We strongly recommend that you complete an assignment, test, or quiz on a more stable internet connection with a desktop or laptop.
5. Close all windows and applications: Only open the Canvas quiz browser window. Do not have any other browser windows or programs open while taking quizzes. Other programs and browsers can interfere with your Canvas quiz. Do not leave the quiz page while taking the quiz (for example, to view course materials or another Web site). Do not close the browser window while taking the quiz.
6. Mind the "Available Until" date! The available until date is the point when you can be longer be taking a quiz. Some quizzes may not have availability dates, but if they do and you're in the middle of a quiz when the availability date arrives, the quiz will force-submit and you won't get to finish. (This is different from the due date—if you submit a quiz after the due date, your submission will be marked late). Make sure you leave yourself enough time to finish and submit your quiz before the "available until" date (and preferably also before the due date!).
7. Open quiz: Open the quiz by clicking on the quiz name. Take note of the Due Date, Points, Questions, Time Limit, and Instructions. Start quiz: Click the Take the Quiz button to start the quiz.
8. Take quiz: DO NOT navigate away from or close the quiz window. Do not use any browser navigation buttons (i.e., Back, Forward, Home, etc). Select your answers and click Next if one question at a time is displayed. The question list on the sidebar is your friend: If you get bumped out in the middle of the quiz, you can go back in and resume it, but it will send you back to the beginning. However, you can find your way back to the question you were on by checking the question list above the timer on the sidebar. If you remember the question number, simply scroll down to it and click on it. If you don't, no worries! A checkmark next to the question means you answered it, so simply scroll down to the first question without a checkmark.
9. Submit quiz: Click Submit Quiz only when you are done to save and submit answers. Do not click Submit Quiz until you have completed the quiz.
10. Contact Your Instructor: If you accidentally quit the quiz, lose power, or close your browser – or something else causes you to stop taking the quiz before you submit it – contact your Instructor immediately to get instructions. Make sure to include details as to what caused the problem.

Communicating with your Instructor and Classmates

Netiquette: If you are engaging in online course interactions, use [netiquette](#): a social code that defines appropriate online behavior. Writing may be the only means of communication you have with classmates and instructors, so it is especially important to communicate as a scholarly, respectful, professional, and polite learner.

Classroom Community: In order to build a course climate that is comfortable for all, it is important that students (1) display respect for all members of the class – including the Instructor

and students; (2) pay attention to and participate in all interactive student partner/instructor sessions and activities; and (3) observe the rules of appropriate online behavior (also known as netiquette). This term is defined by the Instructor and includes keeping course discussion posts and oral communication with other students (or the Instructor) focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion; in addition, they must avoid racist, sexist, homophobic, or other negative language that may unnecessarily exclude course members. This is not an exhaustive list of behaviors; rather, it represents examples of the types of things that can have a dramatic impact on the course environment. Your final grade may be reduced each time you engage in the types of negative behaviors indicated above.

Drop and Add Dates/Withdrawals: If you are unable to take this course for any reason, be aware that there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your Instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Withdrawing as a Financial Aid Recipient](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Grade Appeals: Students must first speak with the Instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved students may proceed with the appeal process. Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [CISA Grade Appeals policy](#).

Academic Integrity: Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see provost.asu.edu/academicintegrity.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the Instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the Instructor for permission to do so.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your Instructor, teaching assistant, or your college Academic Integrity Officer in advance of submitting an assignment. Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: [ASU](#)

[Student Resources for Academic Integrity](#) or provost.asu.edu/academicintegrity for more information.

Harassment Prohibited: ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Students are encouraged to report harassment to instructors and the Dean of Students Office.

Student Conduct: ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), [ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions. [Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#). The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Title IX: Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Disability Resource Center (eooss.asu.edu/drc)

Email: DRC@asu.edu

DRC Phone: 480-965-1234

DRC FAX: 480-965-0441

Statement on Inclusion: Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access and have an impact on our community, state, nation and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality and intellectual perspective.

Mental Health: As a student, like anyone else, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same day or future appointment to discuss any personal concern. Here is the Web site: eooss.asu.edu/counseling. After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

Establishing a Safe Environment: Learning takes place best when a safe environment is established in the classroom. In accordance with SSM 104-02 of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Prohibition of Commercial Notetaking Services: In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official Instructor of the class

in order to sell the Instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the Instructor's name, the course number, and the date.

Course Evaluation: Students are expected to complete the course evaluation. The feedback provides valuable information to the Instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available. The results are always anonymous and cannot be reviewed by the instructor/department until after final grades have been posted.

Trigger Warning: Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at maviless@asu.edu.

Academic Affairs Manual: For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

Syllabus Disclaimer: The syllabus is a statement of intent and serves as an implicit agreement between the Instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Remember to check your ASU email and the course site often.