

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	Department/School	Languages and Cultures
Prefix: VTS Number: 302 Title: Special Topics: Combat in Film		Units: 3

Course description: Introduces an interdisciplinary approach to and qualitative method for analyzing war movies and military dramas as both historical and cinematic narratives that represent the experiences of infantry Marines and soldiers in twentieth and twenty-first-century U.S. wars.

Is this a cross-listed course? **No** If yes, please identify course(s): **HST 394**

Is this a shared course? **No** 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: H

Mandatory Review:

*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 Anthony Clark E-mail d.anthony.clark@asu.edu Phone 480-965-7432

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Andrew Mara Date: 1/11/21

Chair/Director (Signature):



Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	
<input type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	
<input type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	
<input type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses that are merely organized chronologically.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation

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)

Fall 2020
D Anthony Clark, PhD
(USMC Veteran)

SYLLABUS COMBAT IN FILM



Charter

ASU is a comprehensive public research university, measured not by whom we exclude, but rather by whom we include and how they succeed; advancing research and discovery of public value; and assuming fundamental responsibility for the economic, social, cultural and overall health of the communities it serves (ASU Office of the President, 2019).



Revised on November 10, 2020

COURSE DESCRIPTION

Offered in an historical moment when a deadly novel coronavirus has killed 170,000+ Americans between March and August, this course explores representations of combat in film. To understand what is at stake in "reading" combat in film, compare virus-related fatalities over six months in 2020 with all U.S. combat casualties in World War I, the U.S. wars in Korea and Vietnam, and the Global War on Terror when, according to the U.S. Department of Veterans Affairs (n.d.) and U.S. Department of Defense (in Blum and DeBruyne 2020), a total of 140,098 Marines, sailors, soldiers, and airmen were killed in action.

Both history and film studies offer critical insights into human conditioning and socialization into military life, war, and combat, but the humanities tend to steer clear of what we know from the physiological and psychological sciences about human behavior in combat.

Thus, this course draws together a conceptual literature, empirical research, and testimony from individuals who have experienced combat to assess how celluloid versions of U.S. Marines act during combat.

We open the class with an introduction to a framework and protocol for "reading" combat in film. The frame integrates the work of U.S. Army combat veteran and retired Arkansas State University psychology professor Dave Grossman on killing, combat journalist Sebastian Junger on the military "brotherhood" (e.g., (e.g., 2010; in TED 2014), Tel Aviv University psychiatric epidemiologist Zahava Solomon on combat trauma (e.g., with Levin, Crompton, and Ginzburg 2019; in Falling Walls Foundation 2015), and others to offer a third way of making sense of human behavior during combat. After working together through a number of films (see the "filmography" below) and a multi-part exploration of a made-for-television series through which we

compare a U.S. Marine combat veteran's account (Sledge 1981; reprint 2007) with its cinematic representation (Van Patton et al., 2010), the course closes with a capstone project through which you apply what you've learned to a film we have not yet addressed.

Learning Outcomes

Demonstrating an accurate understanding of subject matter in five quizzes is crucial. Also important is your willingness:

1. To evidence basic professionalism in your behavior (see "Appendix A"), such as taking initiative to get your questions answered, meeting deadlines, actively engaging with course materials, and formatting academic references.
2. To demonstrate both individual involvement and community building in your participation (see "Appendix B").
3. To show your ability to work in a variety of ways with information taken from multiple sources.

Required Course Materials

	Est. Cost
1. ASU email account (you@asu.edu) & high-speed Internet access	Free
2. Microsoft Office 365 & Zoom	Free
3. James Brady's (2008) <i>Why Marines Fight</i>	\$11.99-\$15.99
4. E.B. Sledge's (1981; reprint 2007) <i>With the Old Breed</i>	\$6.80 to \$17
5. Filmography	
a. Nick Broomfield's (2008) <i>Battle for Haditha</i>	\$3.99 to rent
b. Gabriela Cowperthwaite's (2017) <i>Megan Leavey</i>	\$3.99 to rent
c. Clint Eastwood's (2007) <i>Flags of Our Fathers</i>	\$3.99 to rent
d. Mike Lagoze's (2017) <i>Combat Obscura</i>	\$3.99 to rent
e. Jonathan Liebesman's (2011) <i>Battle Los Angeles</i>	\$3.99 to rent
f. Tim Van Patton et al.'s (2010) <i>The Pacific</i>	\$19.96+ to purchase
g. Jack Webb's (1957) <i>The D.I.</i>	\$3.99 to rent

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COURSE OUTLINE AND SCHEDULE

Unit 1.0 Setting the Stage

Thursday, August 20: Introducing Combat in Film

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to, and/or watching:

1. Clark's (2019) "Meet Your Professor" (15 min.).
2. Clark's (2020) "Syllabus" (1.5 hr.).

Class Meeting via ZOOM ONLY from 12-1:15pm (1.25 hrs.).

Things That Are Due at 11:59pm

Follow the directions for posting in **ABOUT ME!** (1.5 hr.).

Total estimated time: 4 hours and 30 minutes.

Tuesday, August 25: Creating Context

Introducing a Purpose & Rationale for a Class on Combat in Film

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to and/or watching:

1. Council on Foreign Relations' (2020) "Demographics of the U.S. Military" (15 min.).
2. Halvorson's (2010) "Understanding the Military" (30 min.).
3. **Recommended!** Burk's (2008) "Military Culture."

Class Meeting via ZOOM ONLY from 12-1:15pm (1.25 hr.).

Things That Are Due at 11:59pm

Follow the directions for what and how to:

1. Post in **ABOUT ME! REDUX** (30 min.).
2. Complete **Quiz 1.0** (1.5 hr.).

Total estimated time: 4 hours and 30 minutes.

Unit 2.0 Framing the Frames: An Interdisciplinary Approach to "Reading" Combat in Film

Thursday, August 27: Making Film, Making History

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to, and/or watching:

1. Rosenstone's (2013) "History on Film" (1.75 hr.).
2. **Recommended!** Both (a) Braswell's (1999) "War Stories" and (b) Terrell's (2016) "What Should a War Movie Do?"

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Lecture: "Framing the Discourse of War Films in a Crossroads of Culture."

Total estimated time: 3 hours.

Tuesday, September 1: Framing Warfighters on the Big Screen, Part 1

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. Clark's (2020) "Framing the Lifespan of 'Every Marine a Rifleman'" (1.5 hr.).
2. McSorley's (2013) "War and the Body" (3 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow the directions for posting in the **DISPATCHES ON THE BODY!** assignment (1.5 hr.).

Total estimated time: 6 hours.

What to Expect

This class asks you to learn what may be a new language and ways of thinking through reading advanced academic publications, taking notes from information-rich videos, doing "hands-on" assignments, taking quizzes, exchanging ideas, and engaging ideas with colleagues.

Thus, please approach the work one task at a time! Use the estimated times for guidance on how to plan ahead for what work you will tackle at specific times and places. Starting with what you see for Thursday, August 20, your work for this class always will fall into two categories:

1. **Things to do** (i.e., what we will call *lone-wolf exercises*).
2. **Things that are due** (i.e., what we will refer to as *crowdsourcing assignments*).

Best practice is to start with #1 of the "things to do" and complete each task in numerical order before attending class and before doing things that are due.

Thursday, September 3: Framing Warfighters, Part 2 Conditioning Bodies & Minds Before War

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to, and/or watching:

1. Gregg's interview with Grossman (in TVO 1996) (1 hr.).
2. Reyes in Bluemel's (2020) *Once Upon a Time in Iraq* (45 min.).
3. **Recommended!** Kudo's (2015) "How We Learned to Kill."

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Monday, September 7: Observing Labor Day!

University Closed. No Class.

Tuesday, September 8: Framing Warfighters, Part 3 Bodies at War

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. Grossman's (2009) "The Reign of Fear" (45 min.).
2. Both (a) Solomon's "Breaking the Wall of Mass Trauma" (in Falling Walls Foundation 2015) (45 min.) & (b) Solomon et al.'s (2019) "Is Acute Stress Reaction a Risk Factor for Early Mortality?" (1.25 hr.).
3. Kent & Alpert's (2007) *Alive Day Memories* (1.75 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow the directions on what and how to:

1. Post in the **DISPATCHES ON FEAR & TRAUMA!** assignment (1.5 hr.).
2. **Recommended!** Complete a participation self-assessment for a one-time opportunity to bank 200 extra participation points.

Total estimated time: 6 hours.

Thursday, September 10: Framing Warfighters, Part 4 Caring for Bodies & Minds after the Shooting Stops

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to, and/or watching:

1. Broyles' (1984) "Why Men Love War" (1 hr.).
2. Junger's "Why Veterans Miss War" (in TED 2014) (45 min.).
3. **Recommended!** Anderson & de la Torre's (2015) *The November War*.

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, September 15: Talking Method An Introduction to the Reading Combat in Film Protocol

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. O'Connell's (2012) "Marine Corps Culture since 1965" (1 hr.).
2. Jack Webb's (1957) *The D.I.* (3.5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Quiz 2.0 (1.5 hr.).

Total estimated time: 6 hours.

Your Professor

Tony Clark, PhD (American Studies,
University of Kansas, 2004)
isearch.asu.edu/profile/2221542.

Contact

1. Office @ 251P Santa Catalina,
ASU Polytechnic campus.
2. Email @
d.anthony.clark@asu.edu.
3. Phone @ 480.965.7432 (no voice
mail).
4. Zoom @
asu.zoom.us/j/9123456789.

Availability &

Location

WITHOUT AN APPOINTMENT on a
first-come, first-served basis via Zoom
on Mondays from 8-10am Arizona
time and Thursdays from 5-7pm.

BY APPOINTMENT via Zoom at other
times, including evenings and
weekends.

Unit 3.0 Reading Representations of Combat in World War II, 1944-45

Thursday, September 17: Clint Eastwood's (2006) *Flags of Our Fathers*, Part 1 Before We Read the Combat

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to, and/or watching:

1. Burrell's (2004) "Breaking the Cycle of Iwo Jima Mythology" (1.5 hr.).
2. Gittelson's 1945 Iwo Jima eulogy (in National WWII Museum 2020) (15 min.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, September 22: *Flags of Our Fathers*, Part 2 Reading Combat in Eastwood

Things to Do Before Doing the Things That Are Due

Follow the directions for "reading" Eastwood's (2006) *Flags of Our Fathers* (4.5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow the directions for what and how to:

1. Post in **DISPATCHES ON EASTWOOD!** (1.5 hr.).
2. **Recommended!** Complete a participation self-assessment for a one-time opportunity to bank 200 extra participation points.

Total estimated time: 6 hours.

Thursday, September 24: *Flags of Our Fathers*, Part 3 After We Read the Combat in Eastwood

Things to Do Before Class at 12 noon

Follow the directions for reading, listening to, and/or watching:

1. Schmidt's (2016) "Author Doubts His Father was in Iwo Jima Photo" (30 min.).
2. Williams' "Second Marine in Photo Misidentified" (in NBC News 2019) (15 min.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 2 hours.

Tuesday, September 29: Reading the Real & Reel E.B. Sledge, Part 1

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. Sledge (1981; reprint 2007, 43-104) (2.5 hr.).
2. "Peleliu Landing" and "Peleliu Airfield," episodes 5-6 of Van Patton et al.'s (2010) *The Pacific* (3 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow the directions for what and how to post in **DISPATCHES ON SLEDGE & 3/5!** (1.5 hr.).

Total estimated time: 7 hours.

Thursday, October 1: Sledge & *The Pacific*, Part 2

Things to Do Before Class at 12 noon

Follow directions for reading, listening to, and/or watching:

1. Sledge (1981; reprint 2007, 105-58) (2 hr.).
2. "Peleliu Hills," episode 7 of *The Pacific* (1.5 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 4 hours and 45 minutes.

Tuesday, October 6: Sledge & *The Pacific*, Part 3

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. Sledge (1981; reprint 2007, 163-315) (3 hr.).
2. "Okinawa," episode 9 of *The Pacific* (1.5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to post in **DISPATCHES ON OKINAWA!** (1.5 hr.).

Total estimated time: 6 hours.

Thursday, October 8: Sledge & *The Pacific*, Part 4

Things to Do Before Class at 12 noon

Follow the directions for what to do with "Home," episode 10 of *The Pacific* (2 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Things That Are Due at 11:59pm

Quiz 3.0 (1.5 hr.).

Total estimated time: 4 hours and 45 minutes.

Unit 4.0 Reading Representations of Combat in the Global War on Terror, 2005-12

Tuesday, October 13: Nick Broomfield's (2008) *Battle for Haditha*, Part 1

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. CFR's (2020) "The Iraq War, 2003-11" (15 min.).
2. Engle's (2015) "The Convoy" & "Collateral Damage" (2 hr.).
3. Ruiz & Bloomfield's interview with Simon (in NPR 2008) (15 min.).
4. Broomfield's (2008) *Battle for Haditha* (3 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to post **DISPATCHES ON BROOMFIELD!** (1.5 hr.).

Total estimated time: 7 hours.

Thursday, October 15: *Battle for Haditha*, Part 2

Things to Do Before Class at 12 noon

Follow the directions for reading Mullaney & Regan's (2019) "One Minute in Haditha" (1.25 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, October 20: Gabriela Cowperthwaite's (2017) *Megan Leavey*, Part 1

Things to Do Before Doing the Things That Are Due

Follow directions for reading, listening to, and/or watching:

1. History versus Hollywood's (2020) "Megan Leavey" (1 hr.).
2. Cowperthwaite's (2017) *Megan Leavey* (5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to:

1. Post in **DISPATCHES ON COWPERTHWAIT!** (1.5 hr.).
2. **Recommended!** Complete a participation self-assessment for a one-time opportunity to bank 200 extra participation points.

Total estimated time: 6 hours.

Thursday, October 22: *Megan Leavey*, Part 2

Things to Do Before Class at 12:00 noon

Follow the directions for listening to and watching ABC 7 News' (2012) "Soldier Dog Sgt. Rex Retires" (15 min.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 1 hour and 30 minutes.

Tuesday, October 27: Jonathan Liebesman's (2011) *Battle Los Angeles*, Part 1

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. Eckhart (in Fandom Entertainment, 2011) (30 min.).
2. Liebesman's (2011) *Battle Los Angeles* (4 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to post in **DISPATCHES ON LIEBESMAN!** (1.5 hr.).

Total estimated time: 6 hours.

Thursday, October 29: *Battle Los Angeles*, Part 2

Things to Do Before Class at 12 noon

Follow the directions for reading McSorley's (2012) "Helmetcams" (1.75 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, November 3: Miles Lagoze's (2018) *Combat Obscura*, Part 1

Things to Do Before Doing the Things That Are Due

Follow the directions for reading, listening to, and/or watching:

1. Both (a) Baker's (2019) "A Veteran's War Movie" & (b) NBC News' (2019) "How Vets Feel" (30 min.).
2. Lagoze's (2017) *Combat Obscura* (4 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow the directions for what and how to post in **DISPATCHES ON LAGOZE!** (1.5 hr.).

Total estimated time: 6 hours.

Thursday, November 5: *Combat Obscura*, Part 2

Things to Do Before Class at 12 noon

Follow the directions for reading and/or listening to Lagoze & Pollock's interview with Chakrabarti (in WUBR 2019) (1.75 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, November 10: Celebrating the 245th Marine Corps Birthday

Things to Do Before Doing the Things That Are Due

Follow the directions for reading Brady's (2008) *Why Marines Fight* (4.5 hr.).

Reading, Writing, Watching Day!

No Class Meeting

Things That Are Due at 11:59pm

Quiz 4.0 (1.5 hr.).

Total estimated time: 6 hours.



Wednesday, November 11: Recognizing Veterans Day!

University Closed. No Class.

Unit 5.0 Crafting a Capstone Project

Thursday, November 12: Creating Context, Part 1

Things to Do Before Class at 12 noon

Follow the directions for reading:

1. Schensul's (2008) "Historical Context" (45 min.).
2. Rosenstone's (2013) "History on Film," Redux (1 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, November 17: Creating Context, Part 2

Things to Do Before Doing the Things That Are Due

Consider the guidance offered in Capstone Project (5.5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to post in **HELP! THROW ME A LIFE PRESERVER** (30 min.).

Total estimated time: 6 hours.

Thursday, November 19: Analyzing & Synthesizing, Part 1

Things to Do Before Class at 12 noon

Consider the guidance offered in Capstone Project (1.75 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, November 22: Analyzing & Synthesizing, Part 2

Things to Do Before Doing the Things That Are Due

Consider the guidance offered in Capstone Project (5.5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to post in **HELP! REDUX** (30 min.).

Total estimated time: 6 hours.

Thursday, November 26 & Friday, November 27: Breaking for the Thanks-taking Holiday

Tuesday, December 1: Analyzing & Synthesizing, Part 3

Things to Do Before Doing the Things That Are Due

Consider the guidance offered in Capstone Project (5 hr.).

Reading, Writing, Watching Day! No Class Meeting

Things That Are Due at 11:59pm

Follow directions for what and how to:

1. Complete **Quiz 5.0** (30 min.).
2. Post in **PEER TO PEER** (30 min.).

Total estimated time: 6 hours.

Thursday, December 3: Analyzing & Synthesizing, Part 4

Things to Do Before Class at 12 noon

Consider the guidance offered in Capstone Project (1.75 hr.).

Class Meeting from 12-1:15pm in Agribusiness Center 160 (1.25 hr.).

Total estimated time: 3 hours.

Tuesday, December 8: Wrapping Up

Things That Are Due at 11:59pm

Capstone Project

COURSE REQUIREMENTS

Overview

Learning is a process that unfolds through ongoing, purposeful interactions with new ideas, new people, and new ways of doing things. Thus, this participation-intensive course calls you to collaborate, compose, and create. It asks you to read, listen and watch, keep a written record of your work, circle back through your earlier work, and reflect on what you are learning.

This course is 15 weeks. Each week will consume at least 9 hours of your time for a total workload of 135 hours.

Preparation Points (1000 points)

Quizzes

Preparation is a measure of basic professionalism. The effort you put into task-specific activities that call you to analyze, interpret, read, or watch and listen (those "things to do" in the course schedule) set the stage for doing five quizzes worth 200 points each. Each quiz includes around 10 true/false, multiple-choice, and multiple answer recall and comprehension problems and/or 2 short answer and/or essay questions.

Presence Points (2000 points)

Crowdsourcing Assignments

Your presence matters in Canvas®, ASU's learning management system. "Presence" links preparation (i.e., "things to do") to participation (see "Appendix B" and "Appendix D"). You acquire points for presence by doing work from the beginning to end of the course in 14 Canvas-based crowdsourcing assignments.

Each Canvas-based crowdsourcing assignment is worth 200 presence points

(see "Appendix C"). Total presence points over 2000 count as extra-credit.

You'll know with 100% certainty you bank 150 of the 200 presence points in each crowdsourcing assignment when your work in them shows you:

1. Followed directions.
2. Met the 11:59pm deadline.

The other 50 presence points is tied to three additional criteria that gauge the academic quality of your work (see "Appendix C").

Should your work not evidence the requirements for picking up all 200 points, you may revise and resubmit it for another opportunity at doing so (see "Appendix E" for directions on how).

At the moment you bank 1500 presence points, you automatically will bank 2800 of the 4000 participation points (see "Appendix D").

For more information on the relationship between presence and participation, see "Appendix D."

Participation Points (4000 points)

Crowdsourcing Assignments

A sense of belonging is key to happiness and optimal job effectiveness in professional settings. Empirical research shows that students in online courses who engage their peers and professors learn more and earn higher grades than those who do not.

Thus, through its 14 crowdsourcing assignments, you will publish your work for informal peer review (i.e., meaning we all informally will judge its quality) and build your case for participation in those assignments.

Your goals, over the entire course, should be focused on sharpening skills employers say they want, such as leading by example, managing your time, keeping calm while under stress, having confidence in your colleagues, and taking initiative to solve problems (Hart Research Associates 2015; National Association of Colleges & Employers 2019, 30). See "Appendix A" for guidance on the behaviors necessary to achieve these things in this class.

You are responsible for making an affirmative case for your participation (a) in each crowdsourcing assignment (see items 1-5 in "Appendix B") and (b) over time (see items 6-10) through the end of the course. At course's end, Professor Clark will use the stuff published in all crowdsourcing assignments as "raw" data and all 10 items in "Appendix B" as an analytical framework to grade your participation (worth 1200 participation points).

Along the way in the course, you will have a total of 3 different opportunities to pick up 200 extra-credit participation points one time by completing a participation self-assessment (see "Participation Self-Assessment Form" for directions).

Proficiency Points (3000 points)

Capstone Project

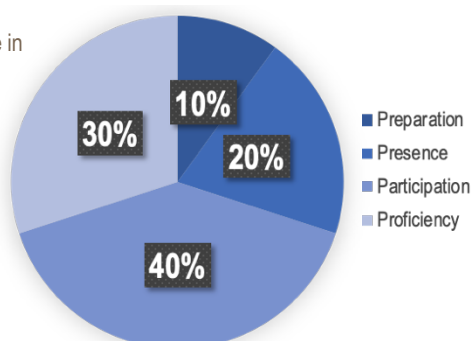
A capstone project is due at course's end, which may take form as a mock feature newspaper or magazine article, podcast, or weblog aimed at communicating with an educated non-academic audience. This project will provide you with the opportunity to showcase your creative skills in a way that synthesizes course materials and applies them to "reading" combat in a film you select from a list of options.

GRADES

There is a total of 10,000 points available in this course that break down as follows:

Breakdown

Preparation	
Quizzes (x5)	1000 points
Presence	2000
Participation	4000
Proficiency	3000
TOTAL 10000 points	



Grading Scale

A+	9900 or more points
A	9500
A-	9000
B+	8800
B	8000
C	7000
D	6000
F	5999 or less points

COURSE POLICES AND CAMPUS RESOURCES

Policy on Attendance

See "Appendix G" for direction on (a) when you may attend class in person and (b) when you will need to attend remotely.

Attendance from 12-1:15pm is required. If you are unable to attend an entire class meeting, regardless of reason, you will lose 200 presence points unless you work out a make-up assignment with the professor in advance of missing class.

Policy on Late Work

"Late" means you (a) don't meet a published 11:59pm deadline for "things that are due" and (b) fail to exercise your right to a conflict.

Policy on Conflicts & Sufficient Notice¹

"Conflict" means you need more time to finish "things that are due" so that you're not late turning them in. No "excuse" is necessary. One conflict covers everything due at the 11:59pm deadline for which it is exercised.

With sufficient notice, no questions asked, you may exercise 10 conflicts.

To exercise this right and avoid being "late" with your work for quizzes and/or crowdsourcing assignments, you must notify Professor Clark by email before the deadline in question with the word **Conflict** in the subject line. Because conflicts are a right, exercising them automatically extends 11:59pm deadlines an additional 24 hours.

Policy on Plagiarism & Academic Integrity

Make certain you are familiar with the Student Obligations section of [ASU's Student Academic Integrity Policy](#). Ignorance is neither an explanation nor an excuse.

¹Reasons for exercising your right to conflicts does not require the professor's approval; thus, you may use them for any reason including for religious observances/practices (see [ACD 304-04 Accommodation for Religious Practices](#)) and university-sanctioned events/activities that are in accord with [ACD 304-02. Missed Classes Due to University-Sanctioned Activities](#).

Policy on Using Chicago Style

To appropriately and correctly credit sources of information and other people's ideas as well as make clear for Professor Clark where your ideas are coming from, you must use the Chicago author-date style (Turabian 2018, 223-89) in all written work for this class.

Please don't rely only on free or pay-for services like BibMe, Citation Machine, and Easy Bib for help. They may steer you wrong.

Policies on Misbehavior & Criminality

Don't misbehave! And definitely don't behave criminally. ASU "expressly prohibits discrimination, harassment, and retaliation...based on any protected status" (see [ACD 401](#)). You should know that professors are required to report to ASU's Office of Equity and Inclusion when "informed of or ha[ving] a reasonable basis to believe that sexual harassment has occurred."

University policy directs both professors and students alike to report threatening or disruptive activity (for direction, see the [Student Services Manual, SSM 104-02 Handling Disruptive, Threatening, or Violent Individuals on Campus](#)).

Don't violate copyright laws or make yourself vulnerable to claims you did (see [ACD 304-06](#) for direction).

Face coverings and six-feet social distancing are required in all physical classrooms.

Campus Assets

Each of us learns in different ways. For instance, you might process information best by speaking and listening, which may make written materials difficult to absorb on your own. Because your success in this course is important to me, we can tailor the requirements of the course to your needs (e.g., negotiate different deadlines). Should you need assistance beyond what I can offer, please work through ASU's [Student Accessibility & Inclusive Learning Services](#).

ASU provides various professional services. For instance, [ASU Library](#) employs information professionals. The [University Student Success Programs](#) make writing tutors available. [ASU Health Services](#) offer mental and physical health and wellness resources, including 24/7 confidential counseling and crisis services. [ASU College of Integrative Sciences & Arts' Counselor Training Center](#) also offers counseling services "at a significantly reduced cost."



ASU's learning management system, Canvas, is the primary information hub and site for submitting work for this class. You will find detailed directions at Canvas for (a) things to do before doing the things that are due and (b) things that are due at 11:59pm. You will be able to download most readings (with the exceptions of the required materials) and find options for streaming the films/videos.

You also can keep track in Canvas of the points you've banked from individual assignments and your total points earned.

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The course is offered by the College of Integrative Sciences and Arts. For more information about the college, visit its website: <https://cisa.asu.edu>. If you have questions or concerns, please send your inquiry to cisa@asu.edu.

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Appendix F

Qualitative Method for Reading Combat in Film

October 15, 2020



Preliminaries

Gathering basic information is the purpose for preparing to make and then making a first run through a war movie.

Guiding Questions

1. Who is the film's director? Who wrote the screenplay? Who provided military technical advice? Who are the actors? What ties to the U.S. military do these key players have?
2. Who is the principal character and who is playing them? Who are the key supporting characters and who is playing them?
3. When in actual time and where in real life are the filmmakers asking us to think we are looking in each of these scenes?
4. From where to where in movie time does each scene open and close?
5. Where in movie time does the action or drama:
 - a. address the conditioning-bodies-before war moment?
 - b. show the bodies-in-war moment?
 - c. depict bodies that likely will need attention after the fighting ends and/or depict the healing-bodies-after-war moment?

Reading Through the Literature

Conducting an investigation of the life-altering effects of combat on the war movie's principal character is the purpose of reading past the surface.

Guiding Questions

1. What happens during combat scenes that determines the fate of the film's principal character?
 - a. What does killing have to do with it?
 - b. What role do combat-related stressors play in it?
 - c. What does love have to do with it?
2. What makes the war movie feel or appear real to you? not real? And why?
3. In what ways does ____ [fill in the blank with the name of the motion picture under analysis] bear witness to combat?

Continued on the next page.

Reading the BIG Picture

Making connections from the principal character in the war movie under analysis to other war movies and to real life is the purpose for reading the big picture.

Guiding Questions

1. How does the experience in combat change the principal character?
2. How does the principal character in the war movie under analysis compare to other principal characters in the broader war movie genre?
3. In what manner does this principal character offer an ideal version of an American?
4. What happens to the principal character that could...
 - a. assist 18-25-year-olds who support sending someone else to war but are unwilling to go themselves with thinking more responsibly before taking a stand?
 - b. compel Congress to reclaim its Section 1, Article 8 authority to declare war?
 - c. make a case for a universal military draft?

Sample Assignment

Combat in Film



This is a graded discussion: 200 points possible due Sep 22 at 11:58pm

Dispatches on Eastwood!

Sep 18 at 3:56pm

Modified on September 17, 2020

Estimated time to complete assignment
1 hour and 30 minutes.

Need more time?
No problem. Exercise your rights under the Policy on Conflicts & Sufficient Notice (Clark 2020, 9).

Directions on What to Do
Guided by your responsibilities to **presence** and **participation** , scroll down to Reply and, in the box that opens:

- Use the following three-part format to organize in narrative form your reading of Bradley or Hayes in Eastwood's *Flags of Our Fathers*.
 - In an opening paragraph, identify (a) which principal character, Bradley or Hayes, you focused your reading of Eastwood's *Flags* on and (b) which scenes (and their time points) you used to do your reading past the surface of bodies-in-war and healing bodies after war.
 - In the body of your publication, share what you found were the life-altering effects of combat on your guy. Describe the healing bodies scenes where these effects became increasingly clear and the bodies-in war scenes where the original trauma(s) occurred, taking care to cite specific course materials that frame the trauma you see. Citing specific course materials, explain what killing and/or love in the bodies-in-war scenes had to do with it.
 - In a concluding paragraph, use your reading of Bradley or Hayes in Eastwood's *Flags* to address the method's reading the BIG picture guiding question #3.
- Ask your participation partners whatever questions you have about using the method, their reading of Bradley or Hayes in Eastwood's *Flags*, or anything else that is on your mind.

Bibliography
Clark, D Anthony. "Syllabus: Combat in Film." Course materials. Mesa, AZ. 2020.

Modified on September 17, 2020

Estimated time to complete assignment
1 hour and 30 minutes.

Need more time?

No problem. Exercise your rights under the Policy on Conflicts & Sufficient Notice (Clark 2020, 9).

Directions on What to Do

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 - In the body of your publication, share what you found were the life-altering effects of combat on your guy. Describe the healing bodies scenes where these effects became increasingly clear and the bodies-in war scenes where the original trauma(s) occurred, taking care to cite specific course materials that frame the trauma you see. Citing specific course materials, explain what killing and/or love in the bodies-in-war scenes had to do with it.
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- Ask your participation partners whatever questions you have about using the method, their reading of Bradley or Hayes in Eastwood's *Flags*, or anything else that is on your mind.

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