

READING, WRITING, AND WAR

English 181 – 006: Spring 2005

TTh 8:30 – 9:45 am

Callaway, N-204

Dr. Brian Croxall

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Callaway N313

Office Hours: TTh 1-3 pm

Digital Office Hours: MWF 4-5 pm or whenever I'm shown as available at <http://bit.ly/OfficeHours>

* I reserve the right to modify this syllabus.

Course Description

This course is designed to introduce you to literary analysis and effective, written argumentation. Through continual writing and revising, you will learn how to write college-level papers about literature. Our reading and writing for this class will be focused on the experience of war. The last 150 years have seen an explosion in armed conflict within and without the United States. While millions have firsthand, corporeal experience of these wars, *tens* of millions have relied on the words of others to understand the phenomena of modern warfare and its impact on those in battle. As we read poetry and fiction from the Civil War, World War I, World War II, and Vietnam, we will consider which experiences are represented and which are not. We will consider the effect of war on the body and psyches of soldiers, medics, and others. And we will ask what literary techniques are employed in making these different literary works effective.

Goals

- To introduce you to principles of argumentation in exploratory and academic writing about poetry, short stories, and novels
- To teach you the basic principles and techniques of literary analysis and close reading
- To examine literature about war and how different authors have chosen to represent their experiences

Texts

The following are the **required** texts for this course:

- Walt Whitman, *Civil War Poetry and Prose* (Dover; ISBN: 0-486-28507-3)
- Kurt Vonnegut, *Slaughterhouse-Five* (Delta; ISBN: 0-385-33384-6)
- Tim O'Brien, *The Things They Carried* (Broadway; ISBN: 0-7679-0289-0)
- Janet Gardner, *Writing About Literature* (Bedford/St. Martin's; ISBN: 0-312-41282-7)

Additionally, there are two optional texts for this course:

- Ernest Hemingway, *The Complete Short Stories* (Scribner; ISBN: 0-684-84332-3)
- Diana Hacker, *A Pocket Style Manual*, 4th edition, (Bedford/St. Martin's; ISBN: 0-312-40684-3)

With the Hemingway, we will not read the entire text, but will be reading a significant portion. You can choose to purchase the text **or** to access them through Reserves Direct. **However, you are required to bring a hard copy of these texts to class with you on the day that we will discuss them.**

Finally, there are a number of texts that are only available from Reserves Direct. Again, the reserve readings are required and **must** be printed off.

Course Requirements

Attendance: This is a class based on collaborative discourse. Students should come prepared to discuss assigned readings. Draft workshops and other collaborative work will be essential to this course. Therefore students should come to class ready to work with their peers in a productive and supportive manner. A primary requirement of this course is participation. Therefore not coming to class or not involving yourself actively in the class will lower your grade.

You will be allowed 3 absences without grade reduction; if you must miss a class, you are responsible for obtaining the relevant notes and information from your classmates. If you are absent more than three times your final grade will drop one level (if you have a B, it will become a B-).

Essays

Students will write **4 essays**. Each will go through multiple stages of draft and revision. The first 3 essays will be 2-5 pages in length. The final essay will be longer, 6-8 pages, and research-oriented.

Response Papers

Students will write a **brief (1-2 pages) response paper each week**. These papers will usually be about the weekly readings and **will (usually) be due every Thursday**. If you know you will be absent on a Thursday (or whatever day a paper is due), I will expect you to make arrangements to turn your response paper in another way.

Each week, 2 students will not write a response paper. Those students will divide the class's response papers, take them home over the weekend, and provide feedback. Response papers will be returned to students on the subsequent Tuesday. I expect your feedback to be substantive, thoughtful, and relevant. I will provide the first week's feedback to show you what I mean.

Podcasts

Throughout the semester, students create multiple podcasts, uploading them to iTunes U at Emory (<http://itunes.emory.edu/>). These will be short assignments asking you to do things such as record yourself reading a poem aloud or your thoughts about a short story. The podcasts need not be sound professional (mine certainly won't), and I will teach you how to create, edit, and post the podcasts to the class website.

Many of you already have the tools necessary to create podcasts, since most modern laptops and computers come with microphones built into them. If you do not have access to these tools, you can make use of the computers in ECIT or the Computing Center at Cox Hall. The software we will use to create the podcasts is completely free.

Finally, you will need to listen to some of your classmates' podcasts. To do this, you **do not** need to own an iPod. However, you **will** need to have a copy of iTunes on your computer, which you can download at <http://itunes.com>.

Wiki

Students will also participate in a course wiki. As you might know from experience reading, using, or writing the Wikipedia, a wiki is a collaborative writing space that anyone can edit. You will annotate some of the short stories that we read within our Blackboard wiki (<http://classes.emory.edu/>), using the experience to help you become more skilled at literary analysis and to help you prepare to write an effective essay about the texts in question.

Grading

Your work in this class will be evaluated in terms of diligence and improvement over the course of the semester. I do not expect you to have mastered the skills we are learning within the first month. Therefore, essays will count more toward your final grade as the semester progresses.

Grades will be calculated on a 1000-point scale:

Participation: 100
Response Papers: 150
Response Paper Feedback: 50
Essay 1: 100
Essay 2: 125
Essay 3: 175
Essay 4: 200
Podcasts: 50
Wiki: 50

Points will translate into grades as follows:

1000-925 A	774-725 C
924-900 A-	724-700 C-
899-875 B+	699-675 D+
874-825 B	674-625 D
824-800 B-	624-600 D-
799-775 C+	<600 F

Assignment Policies

1. **All essays must be submitted electronically via the Digital Dropbox in Blackboard.** Essays must be submitted before the beginning of class (no later than 8:29 am) on the day they are due. At the same time, you **cannot** be late to class on these days.
2. **Late work will not be accepted**, except at my discretion (with a grading penalty). Assignment deadlines are not flexible.
3. Papers must be typed in 12-point Times New Roman font, double-spaced, with **1 inch margins** and must be in MLA standard style format (excerpts from the *MLA Handbook* 6th ed. are available on reserve).
4. You may not turn in work to me that you originally completed for another course. Should you wish to draw on a paper that you have written or are currently writing for another course, please discuss the matter with me.

Plagiarism: For over half a century, academic integrity has been maintained on the Emory Campus through the student initiated and regulated Honor Code. Every student who applies to and is accepted by Emory College, as a condition of acceptance, agrees to abide by the provisions of the Honor Code so long as he or she remains a student at Emory College. By his or her continued attendance at Emory College, a student reaffirms his or her pledge to adhere to the provisions of the Honor Code. Plagiarism is a serious offense and will be treated as such by both the University and myself. While we will be using other people's work in our research papers, there is a fundamental difference between drawing on those sources and documenting them appropriately, and representing them as your own. The Honor Code is also detailed at http://www.college.emory.edu/current/standards/honor_code.html.

Students with Disabilities: Any student who, because of a disability or any other circumstance, may require special arrangements in order to meet course requirements should let the professor know and should register with the Office of Disability Services: <http://www.ods.emory.edu/>.

Counseling Services: Free and confidential counseling services are available from the Emory Counseling Center (404-727-7450): <http://studenthealth.emory.edu/cs/index.php>.

Writing Center: The Writing Center is an excellent resource for writers of all skill levels. It offers assistance with all aspects of writing, including brainstorming, organization, thesis formation, style, wording, and revision. I strongly encourage each of you to schedule a meeting at the Writing Center at least once this semester. It is a good idea to secure appointments as far in advance as possible, especially towards the end of the semester, when the Writing Center is busiest. The Writing Center is located in the Callaway N212, and its website is <http://writingcenter.emory.edu>.

Schedule

Complete all assigned reading before coming to class. Please keep in mind that all reading assignments are **subject to change**. All page numbers refer to the editions/ISBNs that I have ordered. For some readings, you will download and print the text through the Reserves Direct system, indicated by RD.

Aug 28. Th Introductions and Syllabus

Unit One: Vonnegut's World War II

Sep. 2 T Gardner, *Writing About Literature* (WaL), "The Role of Good Reading," 1-13
Vonnegut, *Slaughterhouse-Five* (SH5), Ch. 1-2

Sep. 4 Th Response Paper Due
SH5, Ch. 3-5
Writing Center Presentation

Sep. 5 F *Last day of Add/Drop/Swap*

Sep. 9 T WaL, "Choosing a Topic," 14-15
WaL, "Developing a Thesis," 15-18
SH5, Ch. 6-8

Sep. 11 Th Response Paper Due
Bring Thesis to Class
WaL, "Gathering and Organizing Support for your Thesis," 18-21
WaL, "Tips for Writing about Literature," 30-31
SH5, Ch. 9-10

Sep. 16 T **Rough Draft Due**
Class canceled, Individual conferences

Unit Two: Whitman's Civil War

Sep. 18 Th **Essay 1 Due (2-3 pages)**
WaL, "Writing about Poems," 78-83
WaL, "Manuscript Form," 36-37
Introduction to Unit 2

- Sep. 23 T Response Paper Due
 WaL, "Explication and Close Reading," 38-39
 WaL, "Analysis," 39
 Walt Whitman *Civil War Poetry* (CWP)
 "First O Songs for a Prelude" * 12
 "Eighteen Sixty-One" m12
 "Beat! Beat! Drums!" m 12
 "Song of the Banner at Daybreak" **
 "Cavalry Crossing a Ford" s
 "Come up from the Fields Father" m12
 "Vigil Strange I Kept on the Field One Night" m12
 "A March in the Ranks Hard-Prest, and the Road Unknown" m12
 "A Sight in the Camp in the Daybreak Gray and Dim" m-12
 "Year that Trembled and Reel'd Beneath Me" s1
- Sep. 25 Th Response Paper Due
 WaL, "Using Quotations Effectively," 32-36
 CWP
 "The Wound-Dresser" *12
 "Long, Too Long America" s1
 "The Artilleryman's Vision" m12
 "Look down Fair Moon" s
 "Reconciliation" s12
 "To a Certain Civilian" s
 "Spirit Whose Work is Done" m12
 "Old War-Dreams" s12
 "Ashes of Soldiers" m12
 "Camps of Green" m12
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- Sep. 30 T WaL, "Trouble Spots: Introductions, Conclusions, and Transitions," 29-30
 CWP
 "When Lilacs Last in the Dooryard Bloom'd" ***
 "O Captain! My Captain!" m
 "Hush'd Be the Camps To-Day" s12
 "This Dust Was Once the Man" s12
 "From Paumanok Starting I Fly Like a Bird" s123
 "Virginia – The West" s12
 "Bivouac on a Mountain Side" s12
 "As Toilsome I Wander'd Virginia's Woods" s12
 "Over the Carnage Rose a Prophetic Voice" m12
- Oct. 2 Th Response Paper Due
Bring in detailed outline
 WaL, "Drafting, Revising, and Editing," 21-26
 WaL, "Peer Editing and Workshops," 26-29
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- Oct. 7 T **Rough Draft Paper 2 Due**
 Rough Draft Workshop

Unit Three: Hemingway's World War One

Oct. 9 Th **Paper 2 Due (4-5 pages)**
WaL, "Writing about Stories," 54-57 (Consider reading through 77)
Introduction to Unit 3

Oct. 14 T Fall break

Oct. 16 Th Response Paper Due
Ernest Hemingway Stories
"A Very Short Story," 107-108
"A Simple Enquiry," 250-252
"Big Two-Hearted River: Part I," 163-169
"Big Two-Hearted River: Part II," 173-180

Oct. 21 T Cathy Caruth, "Trauma and Experience" (RD)
Hemingway Stories (*ER*)
"In Another Country," 206-210
"Soldier's Home," 111-116
"Now I Lay Me," 276-282

Oct. 23 Th Response Paper Due
Malcolm Cowley, "Nightmare and Ritual in Hemingway" (RD)
Hemingway Stories (*ER*)
Interchapters from *In Our Time*, 65, 71, 77, 83, 95, 105, 109, 181
"A Natural History of the Dead," 335-341
"A Way You'll Never Be," 306-315

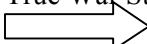
Oct. 28 T Invention Workshop
Catch-up

Oct. 30 Th **Rough Draft Due**
Draft Workshop

Unit Four: O'Brien's Vietnam

Nov. 4 T **Paper 3 Due (4-5 pages)**
Library Instruction Day
Election Day! Go vote!

Nov. 6 Th Response Paper Due
WaL, "Writing a Literary Research Paper," 102-103
Tim O'Brien, *The Things They Carried (TTC)*, 1-61

Nov. 11 T WaL, "Finding and Evaluating Sources," 103-107
TTC
"Enemies"
"Friends"
"How To Tell a True War Story"
"The Dentist" 

“The Man I Killed”
“Ambush”

Nov. 13 Th Response Paper Due
WaL, “Taking Notes,” 107-109
TTC
“Sweetheart of the Song Tra Bong”
“Stockings”
“Church”
“Style”
Invention Workshop

Nov. 18 T **Paper 4 Topics Due**
TTC, 137-188

Nov. 20 Th Response Paper Due
WaL, “Writing the Paper: Integrating Sources,” 109-110
WaL, “Understanding and Avoiding Plagiarism,” 110-113
TTC, 189-246

Nov. 25 T **Preliminary Bibliography Due**
WaL, “Documenting Sources: MLA Format,” 113-128
Catch-up

Nov. 27 Th Thanksgiving Break

Dec. 2 T **Rough Draft 4 Due**
Rough Draft Workshop

Dec. 4 Th Revision Workshop

Dec. 9 T **Paper 4 Due (6-8 pages)**
Class Presentations
