

Brian Croxall
Spring 2005, English 181 Syllabus
Mellon Teaching Fellowship

BODIES IN WARFARE
English 181 – 006: Spring 2005
TTh 8:30 – 9:45 am
Callaway, N-204

Instructor: Brian Croxall
Mailbox: English Dept., Callaway N-302
Email: brian.croxall@emory.edu
Office Hours: By Appointment

* I reserve the right to modify this syllabus at any time.

Course Description

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. This course examines the representations of war in the literature of its day, investigating the manner in which violence enacted on the bodies and psyche of men and women is encoded within literary language. By exploring the principles of literary analysis and argumentation, we will also interrogate how the methods of transcribing war and its effect on the body have changed throughout the decades. Students will hone writing and rhetorical skills in individual assignments, discussions, and workshops.

The course has two broad goals:

1. To introduce you to principles of argumentation in exploratory and academic writing about poetry, short stories, and novels
2. To examine literature about war and, specifically, what it has to tell us about bodies that have been subjected to the physical and psychological violence of a war

Texts

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)
Diana Hacker, *A Pocket Style Manual*, 4th edition, (Bedford/St. Martin's; ISBN: 0-312-40684-3)

You are welcome to buy these texts at the Emory Bookstore, another bookstore, or at the online vendor of your choice. However, you are responsible to have your own copy of the text in time to do all readings and to bring to class. You will not have time to buy the Whitman book online.

Additionally, there are a number of shorter readings that will be available through Reserves Direct, a service of the Woodruff Library <<https://ereserves.library.emory.edu/emory/>>. The online readings are required. I have also placed a number of books on reserve at the Woodruff circulation desk.

Grading	Participation:	10%
	Journals	20%
	Paper 1:	10%
	Paper 2:	15%
	Paper 3:	20%
	Paper 4:	25%

Course Requirements

The main focus in class will be on the writing process (including draft workshopping) but class time will also involve discussion of expository and literary texts.

Attendance

1. Coming to class on-time and prepared is expected and imperative. I take attendance in each class.
2. Be punctual! Every excessive tardy will count as a partial absence (1/3). Thus, 3 tardies = 1 unexcused absence.
3. If you exceed **three** unexcused absences, I will drop your final grade **one grade level** (i.e. a “B” will become a “B-”) **per absence**.
4. Missing more than 7 classes will result in an “F” for the course.
5. Missing class for a university-sponsored event requires a letter from the appropriate administrator **before** the absence. Assignments are still due on the original date.
6. Emergency situations will require a conference with me outside of class.
7. Assignments are due at the **beginning** of class. If you are absent the day a paper is due it is still your responsibility to turn in that paper **before** class. Late work will **not** be accepted, except at my discretion (with a grading penalty).

Participation

Your attendance is required in both senses of the word; that means that you must not only be physically but mentally present as well. In addition, you must be prepared for class in order to benefit the rest of us and in order for you to receive the full benefit of the class. If I see evidence that you are unprepared for class or not mentally present, I will count you absent. This includes sleeping, talking, or working on materials for other classes during my class.

You are required to do all reading and/or writing assignments and come to class with all materials. **When we are discussing readings from the Electronic Reserves, I require you to bring printed-out copies of the readings to class.** Additionally, you will be expected to engage actively in class discussion and workshopping exercises. Finally, the class will be much more interesting if you participate and talk. I invite each of you to feel free to disagree with my ideas—and those of your classmates—as long as you do so in a mature manner that provokes thoughtful conversation.

Journals

Journals will be a daily assignment throughout the course. Their purpose is to give you the opportunity to pose questions to yourself about the literature we have been reading and explore possible answers to those questions in a frame that is much less rigid than the longer papers. Your thoughts will then become the starting point for many of our daily discussions and, hopefully, generate the beginnings of each unit’s paper.

1. Journals are due at the beginning of each class, although I may not collect them until the end of the day.
2. Journals can be hand-written or typed. However, if you choose to write them by hand, please make sure that your handwriting is legible.
3. I may ask you to share what you have written in your journal with the class or to give a summary. Please be prepared to do so at the beginning of each class.
4. The topic for each journal will either be announced at the end of the previous class meeting or it will be posted in our Learnlink conference at least 24 hours before it is due.
5. I will frequently assign one or more students to create the journal topic and to post it on the Learnlink conference. If you are given this assignment, the journal topic must be posted at least 24 hours in advance of our next class meeting. For example, if you are asked to create the journal topic for Tuesday, you should have posted it on Learnlink by Monday at 8:30 AM. Failing to complete this assignment on time will result in a lowering of your Journal grade.

- I will grade journals on a 4-point scale, where an average grade will be a “3.” A “4” will represent outstanding work, and a “1” or a “2” will indicate that you may want to put more thought into your journals. Please bear in mind, however, that these are not formal papers. I will not check for grammar or spelling. Rather, I am interested in seeing you work through different aspects of the texts that interest you.

Papers

- You will write **4 critical essays** during the semester: 1 shorter essay (4-5 pages), 2 longer essays (5-6 pages) and a final research paper (7-10 pages). One page is approximately 250 words. You will bring a rough draft for each paper to an editing workshop.
- Papers are graded on a scale of A-F. See criteria below.
- 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 (see *A Pocket Style Manual*).
- I do not accept assignments via email.** Please submit hard copies to me.
- All** parts of the writing process will be assessed, including outlines, rough drafts, and workshops and these will be factored into the grading of the final product.
- When you turn in Paper 4 (the research paper), you must **submit all the work you’ve done in that unit** – notes, research, outlines, drafts, workshoping notes, response papers, etc. Please use a folder to keep all these materials together.
- You will lose a grade level (i.e. a B will become a B-) on your paper grade if you fail to bring a rough draft on a workshoping day.**
- Assignments are due at the **beginning** of class. If you are absent the day a paper is due it is still your responsibility to turn in that paper before class. Late work will not be accepted, except at my discretion (with a grading penalty). Assignment deadlines are not flexible.
- 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.

Paper Grading Criteria

When reading your papers, I employ the entire scale of letter grades. These are my grading criteria:

- A** The “A” paper makes an original argument and does so persuasively. It is the product of work of consistently high quality and occasional brilliance. It uses this argument to open up new avenues of interpretation, including some avenues that it does not have time to explore. It cites evidence, but does not rely too heavily upon quotation. It anticipates the criticisms and questions that a skeptical reader might have, and it uses those criticisms and questions to make its argument even more complex. The paper does not merely prove an argument; it develops an argument in a provocative and logical manner. Of course, an “A” paper is free of grammatical errors. In addition, it meets the criteria described directly below.
- A-, B+** These grades are awarded to careful and engaged work combining concise and accurate interpretation with analysis. The paper explains its insights carefully and addresses the implications of those insights. The essay states a clear thesis, but does not repeat its own conclusions unnecessarily. The central argument is narrow and well-defined, and the writer has begun to consider the new questions that this argument raises. The essay is written with clarity, style, and grace.
- B** The “B” paper puts forward a persuasive argument and successfully marshals evidence to support it. The paper is largely cohesive and coherent. Each paragraph develops a single point, and the transition from one paragraph to the next makes logical sense. The “B” paper often fails to question its own reasoning in a consistently rigorous manner and sometimes lacks a provocative conclusion. It may also linger too long over points that could be made more concisely — or may move too quickly past points that require further explanation.

- B-, C+** These are the highest grades that a paper relying extensively on summarization or quotation will receive; these are also the highest grades that I will award any paper with serious grammatical errors, such as run-on sentences or sentence fragments. This grade is often awarded to papers that address too broad a topic and/or that contain a major organizational flaw. These papers often look at problems too superficially and try to solve them too simplistically; a paper in this range usually fails to engage questions that naturally follow from its own argument.
- C** The “C” paper puts forward a cogent thesis but usually fails to argue its merits in a persuasive manner. It too heavily relies on quotation and summarization, and it stretches out points that do not require so much attention. It often fails to notice important objections to its argument and/or the important implications of its argument. Its logic is not as coherent as it could be, and the writer often fails to make his or her argument as clear as it needs to be. Its structure is generally clear, though perhaps rigidly mechanical: there is an introduction, body, and conclusion (the dreaded “five-paragraph theme”); points are arranged in a perceptible way; and paragraphs are adequately structured, though there may be irrelevant points or nonfunctional digressions, an unsteady sense of “movement,” or lapses in the writer/reader contract. Improvement is desirable, but you should remember that a “C” grade does indicate average college work.
- D** The “D” paper rarely articulates a clear and defensible thesis and usually suffers from either a lack of supporting evidence and/or serious organizational problems. It may also be an argument whose intelligibility is seriously flawed—it may read as a mere “collection of thoughts” or as a rant. The writer has not been able to make his or her ideas accessible to the reader, and the paper does not adequately support its argument. The paper does not engage the issues that are most important to its focus. The paper may also suffer from important grammatical and syntactical problems.
- F** The “F” paper does not meet the requirements of the assignment: the paper is not completed or not handed in; or it falls significantly short of the minimum length requirement; or it addresses no topic under discussion; or it seriously violates common standards of civility and argumentation; or it is plagiarized or involves self-plagiarism (modification of a paper used for a different class).

Honor Code

The Emory Honor Code is in effect in this class and will be strictly enforced. The student bears primary responsibility for understanding the nature of academic honesty and avoiding plagiarism. The plagiarism statement is available online at <<http://www.emory.edu/COLLEGE/students/honor.html>>. A student found guilty of plagiarism will receive at least an “F” for the paper in question, and may be liable for an “F” in the course, and disciplinary action by the University. Our class will use the MLA method of citation. Please familiarize yourself with this format as outlined in *A Pocket Style Manual*.

Writing Center

The Writing Center (WC) 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 WC 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 WC is busiest. The WC is located in Callaway North 205A. Make an appointment in person, or call them at 404-727-0886. The WC’s website is <www.emory.edu/ENGLISH/WC>.

Miscellaneous info

1. If you require special arrangements to meet course requirements, because of a disability or any other circumstance, you must let me know *before the end of the Add/Drop period*.
2. If you join the class late in Add/Drop, you are responsible for making up all missed assignments.
3. Our class will make extensive use of our Learnlink conference. You should be prepared to check it several times a day. Let me know if the class does not appear on your desktop.

Detailed 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 editions that I have ordered. For some readings, you will download and print the text through the electronic reserves system, indicated by *ER*.

Unit One: Walt Whitman's Civil War

Jan. 20: Th Introductions, Syllabus

Jan. 25: T Gardner, *Writing about Literature (WaL)*, ch.1: "The Role of Good Reading" (*ER*)
 Walt Whitman poems
 "First O Songs for a Prelude"
 "Eighteen Sixty-One"
 "Beat! Beat! Drums!"
 "Song of the Banner at Daybreak"
 "Cavalry Crossing a Ford"
 "Come up from the Fields Father"
 "Vigil Strange I Kept on the Field One Night"
 "A March in the Ranks Hard-Prest, and the Road Unknown"
 "A Sight in the Camp in the Daybreak Gray and Dim"
 "Year that Trembled and Reel'd Beneath Me"

Jan. 27: Th Whitman poems
 "The Wound-Dresser"
 "Long, Too Long America"
 "The Artilleryman's Vision"
 "Look down Fair Moon"
 "Reconciliation"
 "To a Certain Civilian"
 "Spirit Whose Work is Done"
 "Old War-Dreams"
 "Ashes of Soldiers"
 "Camps of Green"

Feb. 1: T *WaL*, ch. 2: excerpt "Choosing a Topic and Developing a Thesis" (*ER*)
WaL, ch. 2: excerpt "How To Use Quotes Effectively" (*ER*)
WaL, ch. 5: "Writing About Poems" (*ER*)
 Thesis and argument workshop
Bring thesis to class

Feb. 3: Th **Rough Draft Due**
Class Cancelled, Meetings with Instructor

Feb. 4: F Meetings with Instructor

****Meet with Writing Center tutor after instructor conference and before Monday at 4 PM**

Feb. 8: T **Paper 1 Final Draft Due**
 Meet in Woodruff Library (Room _____)

Unit Two: Hemingway's World War One

Feb. 10: Th Keith Hjortshoj, ch. 2, "Breaking out of Five-Paragraph Forms"
Ernest Hemingway Stories (*ER*)
"A Very Short Story"
"A Simple Enquiry"
"Now I Lay Me"

Feb. 15: T Hemingway Stories (*ER*)
"In Another Country"
"Soldier's Home"
"A Way You'll Never Be"
"Hemingway Titles"

Feb. 17: Th *WaL*, ch.4 "Writing about Stories" (*ER*)
Hemingway Stories (*ER*)
"Big Two-Hearted River: Part I"
"Big Two-Hearted River: Part II"
"A Natural History of the Dead"

Feb. 22: T TBA

Feb. 23: W Carl Eby's Lecture at 4:00 PM in Kemp Malone Library (Callaway N-301)

Feb. 24 Th **Bring in sample introduction and outline**
WaL, ch. 2: excerpt "Drafting, Revising, and Editing" (*ER*)

Mar. 1: T **Rough Draft Paper 2 Due**
Rough Draft Workshop
Bring *Pocket Style Manual* (PSM) to class

Unit Three: Vonnegut's World War Two

Mar. 3: Th **Final Draft Paper 2 Due**
Cathy Caruth, *Trauma Explorations in Memory*, "Introduction I" (*ER*)

Mar. 8: T Kurt Vonnegut, *Slaughterhouse-Five* (*SF*), chaps. 1-3

Mar. 10: Th *SF*, chaps. 4-5

Mar. 15: T Class Cancelled: Spring Break
Hjortshoj, ch.3 "How Writing Gets Done" *not* required but *highly recommended?*

Mar. 17: Th Class Cancelled: Spring Break

Mar. 22: T *SF*, chaps. 6-8

Mar. 24 Th *SF*, chaps. 9-10
Richard Lanham, *Revising Prose* ch.1 (*ER*)
Bring in sample introduction and paper outline

Mar. 29: T **Rough Draft Paper 3 Due**
Rough Draft Workshop
Bring PSM to class

Unit Four: O'Brien's Vietnam

Mar. 31: Th **Final Draft Paper 3 Due**
Cathy Caruth, *Trauma Explorations in Memory*, "Introduction II" (ER)
WaL, ch. 7 excerpt: "Understanding and Avoiding Plagiarism" (ER)
PSM pp.115-119

Apr. 5: T Tim O'Brien, *The Things They Carried* (TTC)
 "The Things They Carried"
 "Love"
 "Spin"
 "On the Rainy River"

Apr. 7: Th *WaL*, ch.7 excerpt: "Writing a Literary Research Paper" (ER)
TTC
 "How To Tell a True War Story"
 "The Dentist"
 "The Man I Killed"
 "Ambush"

Apr. 12: T *TTC*
 "Sweetheart of the Song Tra Bong"
 "Speaking of Courage"
 "Notes"
 "In the Field"

Apr. 14: Th **Paper 4 Topics Due**
TTC
 "Good Form"
 "Field Trip"
 "The Lives of the Dead"

Apr. 19: T **TBA**

Apr. 21: Th *PSM* 119-127
Bring in first two pages of your paper and an outline of the rest

Apr. 26: T **Rough Draft 4 Due**
Rough Draft Workshop
Bring PSM to class

Apr. 28: Th **Paper 4 Due**
Class Presentations

ASSIGNMENT DUE DATES

Feb. 3: Th	Rough Draft 1
Feb. 8: T	Final Draft Paper 1
Mar. 1: T	Rough Draft 2
Mar. 3: Th	Final Draft Paper 2
Mar. 29: T	Rough Draft 2
Mar. 31: Th	Final Draft Paper 2
Apr. 14: Th	Paper 4 Topic
Apr. 26: T	Rough Draft 4
Apr. 28: Th	Final Draft Paper 4 Class Presentations