

ENC 1145: Writing About 20th Century War and Conflict

"The purpose of a writer is to keep civilization from destroying itself." - Albert Camus



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Campus Availability: 4335 Turlington Hall
Hours: Tuesday 1:00-3:00 pm or by appointment

Spring 214: Sec7438
Class: CBD0212
T 8-9, R9
(3-4:55) and (4:05-4:55)

Course Description and Objectives:

This course focuses on writing clearly and efficiently within the framework of argumentative writing, and through our theme of war and conflict. We will practice reading critically, analyzing texts and conducting research thoroughly, and writing academically. We will learn how to formulate coherent theses and defend them through logic and persuasion, with evidence drawn from textual analysis and formal research. During this process, we will thus familiarize ourselves with working through the stages of planning, researching, organizing, and revising our writing.

To ground our reading, research, and writing, we will explore the contours of 20th century war and conflict. We will investigate the physical and ideological violence of war as well as relationships between the battlefield and the home-front, humans and technology, trauma and memory, and the rationales for seeking futures of peace or continued belligerence. Our texts will be diverse and will require us to think critically about how medium, genre, format, and style are designed to communicate meaning. Although all writing assignments will be analytic and academic in nature, this course aims to give us a sense of how one's writing style influences the substance of arguments. Seminar discussions and analyzing the texts will encourage you to present and engage with your own ideas as you gradually prepare to explore, in depth, the topic of your final research paper. Through both intensive writing instruction and analyzing texts, then, we will develop our abilities in making thoughtful inquiries of our own.

Required Texts:

Graff, Gerald. *They Say /I Say: The Moves that Matter in Academic Writing*. New York: W. W. Norton & Company, 2007. ISBN-10: 0393065456

Johnston, Jennifer. *How Many Miles to Babylon?* (any edition)

Rabe, David. *The Basic Training of Pavlo Hummel*, (any edition)

Swofford, Anthony. *Jarhead*. (any edition)

Vonnegut, Kurt. *Slaughterhouse-Five*, (any edition)

Assignments and Grade Breakdown: the following assignments and attendance/daily participation factor toward 1,000 total points. **Points**

(4) Response Papers (500-700 words each) **200**

Throughout the semester, choose 4 texts from our syllabus [*each from a different a class meeting and at least one response every 4 weeks*] and respond to those texts in a critical fashion, either through close-reading or situating them in their historical context using secondary sources. Post your responses to our Sakai message board and also bring a copy to class so that we can develop our discussion around them. *The response must be submitted before we have discussed the text in class.*

(1) Essay 1: First Research Paper (1000-1,300 words) **200**

This essay will be a short research paper on any text on our syllabus. (A rubric and detailed instructions will be provided when the assignment is introduced).

(1) Essay 2: Second Research Paper (3,000-3,300 words) **300**

This essay will be a sustained, formally researched critical analysis in which you will make an original argument about one or more texts. It must be on a text not used for Essay 1. (A rubric and detailed instructions will be provided when the assignment is introduced).

(1) In-Class Presentation on Researched Critical Essay (6-8 minutes) **150**

The presentation will allow you to present your Researched Critical Essay to the class in a conference-like setting with your peers. (A rubric and detailed instructions will be provided when the assignment is introduced).

Daily Participation/Discussion Leading/Quizzes **150**

- 1) The majority of class time will be spent reading, analyzing, and discussing the assigned texts and learning in workshops how to write and research. For these reasons, daily and engaged participation is a priority in this course. Your participation will be monitored keenly to ensure that the seminar dynamic characterizes our sessions. All

students should participate every day in some fashion, whether through offering points of view, raising questions, asking for clarification, and of course, writing when it is required.

- 2) At least once this semester, you will be selected to lead the discussion on one of our texts for about 10 minutes.
- 3) There will be a quiz every 8 weeks to ensure that readings are being completed.

Outcomes:

By the end of ENC 1145, students will be able to:

- plan, draft, revise, edit, and proofread a research paper
- develop research projects using critical thinking and problem-solving skills
- develop methods of academic research, using the library and research databases
- summarize, analyze, and synthesize academic sources
- participate in groups with emphasis on listening, critical and reflective thinking, and responding to group members' writing and ideas
- accurately cite and incorporate primary and secondary materials
- develop an effective academic writing style

Grading Scale:

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

General Grading Criteria:

I will evaluate and provide feedback on students' written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. I will also evaluate students' use of sources on assignments that require them.

Grade Appeals:

For this course, students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Please note that grade appeals may result in a higher, unchanged, or lower final grade.

General Education Guidelines:

Students must pass this course with a "C" or better to satisfy the CLAS requirement for

Composition (C). To receive the 6,000-word University Writing Requirement credit (E6), papers must meet minimum word requirements totaling 6000 words. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

The instructor will evaluate and provide feedback on students' written assignments regarding the following: 1) the depth of critical inquiry, the execution and sophistication of theses and arguments, and the level of researched evidence supporting arguments made, 2) the content, organization and coherence of this work, 3) and its style, clarity, grammar, punctuation, and mechanics. This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Plagiarism:

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

1) Quoting oral or written materials, whether published or unpublished, without proper attribution.

2) Submitting a document or assignment which in whole or in part is identical or substantially similar to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 15 Aug. 2007

<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Tip: You should never copy and paste something from the Internet without also providing the exact location from which it came.

Attendance and Absences:

For this seminar style course, daily attendance and engaged participation is required. You are allotted up to 3 absences for this semester. But be sure to email me to let me know if you'll be absent. Missing class on a double period counts as two absences. Every absence exceeding the allotted 3 will lower your final grade by a third (Example: A to an A-, B+ to a B, and so on). Exceptions to the allotted 3 absences include severe personal or familial illness (doctor's note may be required), severe weather, court-imposed absences, religious holidays, or university-sponsored events such as athletics, band, or debates. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed.

12-Day Rule for Athletes: Students who participate in athletic or extracurricular activities are permitted to be absent 12 scholastic days per semester without penalty. (A scholastic day is any day on which regular class work is scheduled.)

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

For detailed attendance policies, see the UF Undergrad Catalogue here:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Classroom Behavior:

Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Differences in student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Electronic Devices:

All cell-phone use is strictly prohibited during class; your phones must be set to silent ring. Computers may only be used to view class-related documents if it is necessary; I will let you know when computers are allowed. Students should not be connecting to the internet at any time during class unless instructed.

In-Class Work:

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted.

Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up.

Paper Maintenance Responsibilities:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Mode of Submission:

All papers will be submitted as MS Word (.doc) documents to E-learning/Sakai. Final drafts

should be polished and presented in a professional manner. All papers should conform to the MLA style: papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. Be sure to staple any papers submitted in class.

Students with Disabilities:

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

Schedule of Classes and Assignments

(The following schedule is subject to change.)

Spring: ENC 1145

Complete readings and assignments before class on the day on which they are listed.

Works marked with an asterisk (*) are available on our Sakai course homepage.

Unit 1: The First World War, "The War to End War"

Week 1

T Jan. 7: (Class Introduction and Overview)

Syllabus Overview, Assignments, Course Goals
Introductions: Short In-Class Writing

R Jan. 9: (Imagining and Experiencing War in the 20th Century)

-WWI poetry selections from Fordham Modern History Sourcebook*
-Sharon Ouditt. "Myths Memories, and Monuments: Reimagining the Great War"*

Week 2

T Jan. 14: (The WWI Novel and the "Literariness" of War)

-Johnston. *How Many Miles to Babylon?* (1-50)
-Trotter, David. "The British Novel and the War"*

R Jan. 16:

-*How Many Miles* (51-100)

Week 3

T Jan. 21:

-*How Many Miles* (101-56)

-Fussell, Paul. *The Great War and Modern Memory*: "Arcadian Recourses"*

R Jan. 23: (Propaganda, Monuments, and Commemoration as Texts)

-Images of Recruiting Posters, Propaganda, and WWI Monuments/Commemoration*

-Hunt, Nigel. *Memory, War, and Trauma*: "Narrative, Social Discourse and Collective Memory"*

-Introduce Research Essay 1

Unit 2: The Second World War as "Return"

Week 4

T Jan. 28: (The WWII novel, Trauma, and Narrative)

-Vonnegut. *Slaughterhouse-Five* (CH. 1-2)

-*They Say, I Say (TSIS)*: "Demystifying Academic Writing" and "Entering the Conversation"

R Jan. 30:

-*Slaughterhouse-Five* (CH. 3-4)

-Conducting Library research (books, e-books, journal articles, and archival material)

-Response 1 due

Week 5

T Feb. 4:

Conferences: Research Essay 1 - come with a proposed thesis, bibliography of at least 3 secondary sources, and a detailed outline.

R Feb. 6:

Conferences: Research Essay 1

Week 6

T Feb. 11:

Slaughterhouse-Five (CH. 5-7)

TSIS "Starting with What Others are Saying"

R Feb. 13:

-*Slaughterhouse-Five* (CH. 8-10)
-TSIS "The Art of Summarizing"

Week 7

T Feb. 18: (Documentary and Visual Representations of WWI)

-*The Second World War in HD: "Episode 10 - End Game"*
-Edkins. *Trauma and the Memory of Politics*. "Intro: Trauma, Violence, and Political Memory"*
-TSIS "The Art of Quoting"

Quiz 1

R Feb. 20:

Peer-Review: Research Essay 1

Unit 3: The Vietnam War and National Protest

Week 8

T Feb. 25: (Vietnam and the "Theater of War")

Research Essay 1 Due

-Rabe. *The Basic Training of Pavlo Hummel* (Act I)
-TSIS "Three Ways to Respond"

R Feb. 27:

-*The Basic Training of Pavlo Hummel* (Act II)
-TSIS "Distinguishing What You Say from What They Say"
-**Response 2 due**

Week 9

T Mar. 4: Spring Break!

R Mar. 6: Spring Break!

Week 10

T Mar. 11: (Advocating or Protesting Vietnam in Popular Culture)

- Braun. *Tour of Duty* (TV Series) (Episodes 1-2)*
- Edkins. *Trauma and the Memory of Politics*. "Intro: Trauma, Violence, and Political Memory - Vietnam"*
- TSIS "Planting a Naysayer in Your Text"
- Introduce Research Essay 2

R Mar. 13:

- Apocalypse Now* (selected scenes)*
- War and Anti-War music: Jimi Hendrix, Bob Dylan, The Ramones, and more*
- TSIS "Saying Why it Matters"

Unit 4: The Gulf War (Desert Storm) and the End of the Cold War

Week 11

T Mar. 18: (Memoir and Historical "Reality")

- Swofford. *Jarhead* (CH. 1-7)
- TSIS "Connecting the Parts"

R Mar. 20:

- Jarhead* (CH. 8-13)
- TSIS "Academic Writing Doesn't Mean Setting Aside Your Own Voice"

Week 12

T Mar. 25:

- Jarhead* (CH. 14-25)
- TSIS "The Art of Metacommentary"

R Mar. 27:

- Jarhead* (CH. 26-34)

Unit 5: The Iraq War and Post-9/11 Response

Week 13

T Apr. 1: (The Iraq War in the Documentary-drama Genre)

- Broomfield. *The Battle for Haditha* (film)
- Quiz 2**

R Apr. 3:

Conferences: Research Essay 2 - come with a proposed thesis, bibliography of at least 6 secondary sources, and a detailed outline

-Response 3 due

Week 14

T Apr. 8:

Conferences: Research Essay 2

R Apr. 10:

Peer-Review: Research Essay 2

Week 15

T Apr. 15:

Student Presentations

R Apr. 17:

Student Presentations

Week 16

T Apr. 22: (Course Evaluations and Last Questions)

Complete Course Evaluations

Meet with Last Questions about the Research Essay

-Response 4 due

Final Draft Research Essay Due - 12 p.m. Noon, Monday, 28 April