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## ENGL 151-09, First Year Writing Seminar: Fighting Words:Narrating American Wars, Fall 2011

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Authors	Maxwell, Jessica Sheets
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Professor Jessica Sheets Maxwell  
Office: Palmer 309B  
Office Phone: 843.3416  
E-mail: maxwellj@rhodes.edu  
Office Hours: T/TH 9:00-10:00 and by appointment

**FYWS 151: Critical Thinking and Writing**  
***Fighting Words: Narrating American Wars***  
**T/TH 12:30 – 1:45 Barret 216**

**A Brief Course Description**

In this course, we will look closely at both World War II and the Vietnam War, and discuss how these two particular wars have shaped and continue to shape American cultural consciousness. As a class, we will investigate the myriad ways these two wars are represented not only in historical accounts, but also in literary works, pieces of journalism, films, documentaries, photographic images, and memorials. We will ask how an understanding of war is shaped through these mediums and how, in turn, cultural consciousness is shaped through our understanding of a particular war. In other words, what “work” do these representations do? Do they re-write certain wars as part of a nation-building exercise or, conversely, do they work as a piece of protest? How do these texts work to complicate and dismantle previous assumptions regarding a particular war? By addressing these questions and many more, we will begin to form an understanding of how and why wars are scripted and remembered in very particular ways.

This class is designed to develop your ability to write clear and effective argumentative prose. We will approach writing not as a product, but as a process that involves recognizing, developing, and effectively expressing our most interesting questions as compelling arguments. Requiring the analysis of not only assigned readings, but also each other's writing, this class emphasizes revision as an indispensable part of the critical-thinking process.

**Required Texts**

Fussell, Paul. *Wartime: Understanding and Behavior in the Second World War* (1989)  
O'Brien, Tim. *The Things They Carried* (1990)  
Sturken, Marita. *Tangled Memories: The Vietnam War, the AIDS Epidemic and the Politics of Remembering*. (1997)  
Vonnegut, Kurt. *Slaughter House – Five: or the Children's Crusade, A Duty Dance with Death* (1969)

**Grading**

10% - Participation  
10% - Workshop  
10% - Paper 1  
20% - Paper 2  
50% - Final Research Project

## **Course Requirements**

### Attendance

Attendance is required. **You are allowed three absences.** Each absence beyond those three will result in a one-tier grade reduction of your final grade. Hence, a B- becomes a C+. **If you miss eight classes, you will automatically fail the course.** Sorry. In addition, as tardiness is an ever-growing problem, you will be penalized for coming to class late. For every three times you are late to class, I will mark down one absence.

***Note: There is no difference between an excused and an unexcused absence so please plan accordingly.***

### Participation

Each student's participation is vital to the overall disposition and accomplishment of the group. Your participation grade is based on the regularity and quality of your contributions to discussion. Comments that help advance the discussion and that enable all class members to contribute are highly valued. These kinds of comments are only possible when you have come to class fully prepared, and have completed all of the required reading. Thus, over the course of the semester I will randomly give quizzes to make sure that you are keeping up with the reading/viewing requirements. You will receive one absence for each failed quiz.

### Writing Assignments

All writing assignments are due at the beginning of class, whether you are there in person or not. If I do not receive papers by such time, they will be considered late. Brief extensions for good reasons (i.e. illness, family emergency) are permissible with my prior approval; otherwise, late assignments will be penalized, resulting in a one-tier grade reduction for each day the assignment is late. Hence, a B- becomes a C+.

If appropriate, all essays written for this course should follow the MLA rules of style and citation. In addition, all written assignments should be typewritten in 12-point Times New Roman font and double-spaced. Each paper you turn in should also be stapled and numbered.

### Papers

I encourage everyone to visit me during my office hours to discuss his or her papers (or any aspect of the class for that matter). I am always happy to look at and comment on any early drafts. I also recommend meeting with the writing fellow or visiting the Writing Center. For each of these assignments you will be given a handout detailing specific expectations and requirements. ***Note: Unless otherwise stated, final drafts will not be accepted electronically.***

**Paper 1 (5 pages ~ 1500 words): Due 9/20**

**Paper 2 (7 pages ~ 2100 words): Due 10/25**

### Final Research Project (50%)

This is a multi-faceted project, requiring a significant amount of research. Below is a brief description of each aspect of the assignment, but you will be given detailed handouts closer to the due dates of each assignment.

**Research Paper Proposal (5%): Due 11/1**

You are to write a 2 page (approximately 500 words) paper proposal. This proposal should be part introduction to your paper and part summary of the main points you intend to address in order to support your thesis statement. This brief piece of writing should encapsulate your overall goals for the research paper.

**Annotated Bibliography (10%): Due 11/8**

You are required to compile an annotated bibliography to accompany your research paper. This bibliography should include no less than five sources, each of which must be annotated (no less than 250 words per citation).

**Presentation (5%): 11/29 or 12/1**

Each of you will present your research project to the class during the final weeks of the semester. Each student will have roughly 7-9 minutes to present his/her research to the class. You will be graded on your ability to synthesize your extensive writing and research into a brief, easily digestible presentation. Remember too that creativity counts. When designing this presentation think of interesting and inventive ways to hold the class's attention. A sign-up sheet for presentation dates will be posted two weeks before presentations begin.

**Research Paper (30%): 12/12**

This paper should be an extended analysis of the topic of your choosing, related to the subject matter of this course and employing a significant amount of outside research.

**Paper should be 10-12 (3000 – 3600 words) pages in length.**

Workshop

**Submitting drafts:** Your drafts are due via e-mail the class before we workshop them. For example, if we are workshopping drafts in class on a Thursday, then your draft is due by class-time on the preceding Tuesday. **Due to the nature of the workshop process, late drafts will not be accepted.**

**Commenting on drafts:** On the day of workshops, you are expected to come to class prepared to discuss your work and the work of your classmates.

**Grading:** I will not grade your rough drafts, but I will be grading you on your participation in the workshop process. I will take into consideration your contributions, or lack thereof, to this process. For instance, I will note the thoroughness of comments and the timeliness of submissions. I will also note how well developed or how poorly developed your drafts are. Yes, these are rough drafts, but they should also be well thought out pieces of writing that are on their way to becoming clear and articulate essays. Grading will be done using a system of checks (Check plus – Excellent Work; Check – Satisfactory Work; Check minus – Needs Improvement)

### **Paper 1 Workshop: Introduction and Thesis Statement**

Each student will come to class with a working introduction and thesis statement. As a class we will go over these pieces and discuss both their strengths and weaknesses. You will need to turn in a copy of your introduction and thesis statement at the end of class.

### **Paper 2 Workshops: Rough Draft**

You will sign up for one of two workshop dates, which will determine the due date of your draft. As a class, we will discuss the strengths and weakness of a rough draft of your second paper, and offer detailed revision suggestions. Drafts should be a minimum of 3 pages in length.

### **Final Paper Workshop: Rough Draft**

You will sign up for one of three workshop dates, which again will determine the due date of your draft. Drafts should be a minimum of 5 pages in length.

**Workshops and Due Dates:** I will post a sign-up sheet outside my office door several weeks prior to each round of workshops.

#### **Paper 1 Workshop: 9/8**

#### **Paper 2 Workshops**

Workshop on 10/13; Draft Due 10/11

Workshop on 10/20; Draft Due 10/13

#### **Final Paper Workshops**

Workshop on 11/15; Draft Due on 11/10

Workshop on 11/17; Draft Due on 11/15

Workshop on 11/22; Draft Due on 11/17

**Letters:** Along with your drafts, you will also be required to submit a number of letters during the workshops for your second and final paper.

Along with your workshop draft, you will also submit a self-review letter of no less than 150 words. This letter is a chance for you to explain to your reader what your primary goals are for this paper and how well you think you have been able to reach those goals thus far. You will also need to include any concerns or questions you have that you would like the readers to address as they review your work.

You are also required to comment on the drafts of your peers. You will type a letter of no less than 100 words to the author of each of the drafts we are workshoping in class. In this letter, you should address that draft's strengths and weaknesses and offer suggestions for improvement. I also encourage you to make in-text comments on printouts of each paper as well. You should come to class with both letters and printouts of each draft in-hand. Bring two copies of your letters with you to class: one copy for the student whose work you are commenting on and one to turn in at the end of class. Please staple all of the letters you type up for a given workshop day together and hand them in as a packet.

Be **RESPECTFUL** of each student and his or her work. This is a time for you to offer each other helpful criticism, as well as learn more about the writing and revision process.

### Intellectual Honesty

Cases of suspected plagiarism will be referred to the Honor Council, and the student, if found in violation, will receive a grade of F in the course in addition to sanctions assigned by the Council. Clear evidence of plagiarism (failure to use quotation marks around verbatim or copied language, failure to adequately paraphrase, and failure to cite the source of quoted, paraphrased, or borrowed text and ideas), regardless of the hearing outcome, may likewise result in a failure of the course. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as I deem appropriate and may result in failure of the assignment. If you are uncertain about how or whether to document sources, consult me or the writing fellow.

## **Department of English: Expectations and Policies**

A college course is more than simply a set of assignments; it is an intellectual process, one which requires active engagement from beginning to end in order to achieve its intended results. With this in mind, the Department of English has formulated a number of expectations and the policies that support them. If you have questions about how these policies relate to the syllabus for a particular course, you should address them to the instructor.

**Attendance:** The success of a course depends to a significant extent upon the presence of students alert and prepared to address the subject under discussion. Unavoidable absences should be discussed with the instructor, ideally before they occur. Excessive absences will result in a lowering of grade, in some cases to an F.

**Deadlines:** Writing assignments, test, etc., are carefully scheduled as stages toward the fulfillment of the course's goals and cannot be indefinitely deferred without frustrating those goals. Brief extensions for good reasons may be permissible with the instructor's prior approval; otherwise, late assignments will be penalized and may result in their not being accepted for credit.

**Submission of all work:** All major assignments are integral to the goals of the course. Failure to complete any major assignment will result in a grade of F for the course.

**Intellectual honesty:** All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted will receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult your teacher.

## Schedule of Assignments

The following schedule is subject to change; however, sufficient notice will be given before any changes are made. Always bring the appropriate books and/or handouts to class.

### Week 1

**8/25:** Introduction; Visualizing War

### Week 2

**8/30:** Visualizing War (continued); *Tangled Memories: The Vietnam War, the AIDS epidemic, and the Politics of Remembering*, Introduction and Chapter 1

**9/1:** *The Greatest Generation* (handout); *Wartime: Understanding and Behavior in the Second World War*, pages 1-51

### Week 3

**9/6:** *Wartime*, pages 115-129, 143-164, and 267-297

**9/8: Paper 1 Workshop** (Introduction and Thesis statement due)

### Week 4

**9/13:** *Slaughterhouse-Five*, Chapters 1-3; **Paper 1 draft due**

**9/15:** *Slaughterhouse-Five*, Chapters 4-5

### Week 5

**9/20: Paper 1 due;** *Slaughterhouse-Five*, Chapters 6-end

**9/22:** *Saving Private Ryan*

### Week 6

**9/27:** *Saving Private Ryan* (continued); film reviews

**9/29:** Memorializing War; *Tangled Memories*, Chapter 2

### Week 7

**10/4:** *The Things They Carried*, pages 1-61

**10/6:** *The Things They Carried*, pages 67-85, 89-116, 124-130, and 135-136

### Week 8

**10/11:** *The Things They Carried*, pages 137-180, and 225-end

**10/13: Paper 2 Workshop**

### Week 9

**10/18: Fall Break**

**10/20: Paper 2 Workshop**

### Week 10

**10/25: Paper 2 due;** War's Soundtrack

**10/27:** *Full Metal Jacket*; *Tangled Memories*, Chapter 3

**Week 11**

**11/1: Proposal due;** *Worlds of Hurt: Reading the Literatures of Trauma* (handout)

**11/3:** Library Class

**Week 12**

**11/8: Annotated Bibliography due**

**11/10:** *Restrepo*

**Week 13**

**11/15: Final Paper Workshop**

**11/17: Final Paper Workshop**

**Week 14**

**11/22: Final Paper Workshop**

**11/24: Thanksgiving Recess**

**Week 15**

**11/29: Presentations**

**12/1: Presentations**

**Week 16**

**12/6:** Concluding thoughts; *The New Greatest Generation* (handout)

**12/12: Final Paper due (noon)**

**A Few Notes:**

1. Assignments should be completed by the date listed.
2. Films should be watched prior to the days we discuss them in class.
3. Not all reading assignments and handouts are included in this schedule. Periodically, you will be required to read selections that accompany these assignments.
4. Handouts and reading assignments not included in the texts you purchased for this course will either be passed out in class or posted online. Reading assignments posted online should be printed out and brought to class for discussion.