

ENG 232: Studies in World Literature

"Global Conflict: Our World at War"

Johnson C. Smith University

Fall 2015

*"The books we need are the kind that act upon us like a nightmare,
that make us suffer like the death of someone we love more than ourselves. . .
A book should serve as an ax for the frozen sea inside us."
--Franz Kafka (1883-1924)*

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Office Hours: via email/online only (there are no face-to-face office hours for this course)

COURSE DESCRIPTION: 3 credit hours.

An introduction to literature, using poetry, fiction, and drama from around the world (Africa, Asia, Europe, South and North America).

EXTENDED COURSE DESCRIPTION:

CNN correspondent, Anderson Cooper, stated, "only the pictures are a reminder you were there. War is like that. Each day is the first. The past is dead. Forgotten. There is only now. This moment." In this class, we will explore this sentiment as we read, research, and write about the historical and cultural perspectives of the war story and will gain a better understanding of the evolution of global war stories, engage in the discovery and recovery of war writings (such as letters, diaries, blogs and videos written and created by soldiers and citizens during the war and beyond) and examine and critique the narrative and rhetorical strategies of such documents. We will answer the following questions: What becomes of writing when it goes to war? What does writing become when it passes through this violence, a violence which often remains wordless? What does writing become when, years later, it visits an uncertain memory and produces other texts? How does someone "write the war"? As we read, discover, critique, and write about the thematic threads in these documents, we will not only come to a greater understanding of the processes involved in academic writing, but also better understand how a soldier, under the duress of war, mastered a narrative process that moved the writer from passive suffering to active participation in coping and healing.

REQUIRED TEXTS/MATERIALS:

All course materials are available electronically. Please access the assignments for the required materials and texts for this course.

OBJECTIVES AND COMPETENCIES:

In conformity with the Liberal Studies program, Studies in World Literature adheres to a global and multicultural perspective. Successful completion of the course enables Liberal Studies

students to:

1. Analyze poetry, fiction, and drama from different times and cultures
2. Recognize differences in literary representations of human experiences and values
3. Relate literature to a sense of identity, community, and world, and to apply insight from literature to a multi-disciplinary approach to learning
4. Develop critical thinking by utilizing literature as a means of understanding one's sociopolitical position as a reader
5. Anticipate the future enjoyment of experience with literature
6. Write in edited American English with clarity and simplicity
7. Speak in the language and style customary in the university and workplace
8. Listen with understanding.

CONNECTIONS:

Studies in World Literature is a complementary studies course designed to support the stated goals of the Liberal Studies program. Specifically, the course provides an environment for students to develop their intellectual, personal, social, aesthetic, and spiritual potentials. It fosters our students' development of the qualities of generally well-educated persons. It offers opportunities, beyond the freshman year experiences, for students to develop a strong sense of identity and efficacy, to become lovers of learning, and to become adaptable learners. The course significantly supports the ultimate aim of the Liberal Studies program which is to prepare students for living and life-long learning.

PROGRAM LEARNING OUTCOMES AND ASSESSMENT:

Liberal Studies Program Goals

This course contributes to the achievement of general Education Goals.

The focus of the Liberal Studies Program germane to Studies in World Literature is that students will engage in intensive and extensive experiences in:

- listening with understanding and creativity
- developing an awareness of the similarities and differences found in various cultures and of the enduring concerns of all human
- thinking (inquiry, analysis, evaluating, generating new ideas, synthesizing).

REQUIREMENTS AND CRITERIA:

To complete the course with a passing grade, students must satisfactorily complete the tasks listed below. Students will be held accountable and responsible for the following:

- 1 Adhere to all rules and regulations for online courses.
- 2 Conscientiously participate in online activities and/or discussions.
- 3 Complete the schedule reading and/or assignments before they are due.
- 4 Complete various assignments that may include tests, quizzes, major essays and journals.
- 5 Neither assignments nor excuses should be sent through e-mail unless otherwise requested by the professor. Please use the professor's e-mail for emergencies only.

METHODS OF TEACHING:

Methods include online instruction through readings, audio-visual supplements, films and formal papers.

EVALUATION AND WEIGHTS:

Students will produce six (6) essays/assignments to be distributed among the required units including a final assignment. The combined grades for each unit, the final essay and points for online participation will constitute a fixed percentage of the final grade.

You will receive a letter grade for work in this course. Presently, the weights for various units are:

Unit I assignment:	10%
Unit II assignment:	15%
Unit III assignment:	20%
Unit IV assignment:	20%
Unit V assignment:	15%
Final Assignment:	15%
Participation	5%

UNIVERSITY GRADING SCALE:

A=100-90, B=89-80, C=79-70, D=69-60, F=59-0

RESOURCE MATERIALS:

Materials include the online course materials.

POLICIES:

No Late Work Policy:

- **Turn in all work promptly. Late work will not be tolerated or accepted. You must submit all your work through the CANVAS online module. No work will be accepted via email. Students will have 3-4 days to upload essays.**
- All essay assignments are due at 5:30 PM on the days indicated in your online weekly course calendar.
- Please inform the professor of extenuating circumstances. Computer problems are not an excuse for late work or incomplete assignments.
- Your online professors have limited capabilities when it comes to helping you with technical issues. Your CANVAS Coordinator is Andrea Hylton (ahylton@jcsu.edu or tel:704.378.1131)
- Even though the portal may allow you to upload your assignments after the cutoff and due date, if they are posted LATE, they WILL NOT be graded. Please refer to the NO LATE WORK policy in your syllabus.
- Please read through your scheduled assignments and PUT ALL DUE DATES FOR ASSIGNMENTS ON YOUR CALENDAR, so you will not miss deadlines.
- Uploading your assignments either in DRAFT form or posting them in the WRONG place will cause your assignments not to appear in the correct place in order for me to view and grade them. Please upload assignments in the correct place, contact CANVAS SUPPORT or take the STUDENT TUTORIAL for assistance.

Johnson C. Smith University Honor Code:

The following University approved Honor Code is enforced by the Council of Deans and the University Judiciary Board:

I pledge that this work is my own and I will not cheat, or represent the works, ideas, or projects of others as my own. I further pledge that I will not engage in academic dishonesty, which includes lying, stealing or assisting others in misrepresenting their work. As a member of the student body of Johnson C. Smith, I pledge to report all violation of the Honor Code that I observe in others. I understand that the violations of the Honor Code are subject to disciplinary procedures by the University.

Plagiarism:

Plagiarism is the use of words and ideas of others without giving them credit. (*Student Handbook*). The *Student Handbook* states, “Plagiarism occurs when a student submits a paper that is not the result of his or her own thinking and effort.” In short, plagiarism means stealing the ideas of another or expressing another’s ideas but presenting them as one’s own. For example, copying someone else’s work word-for-word, paraphrasing someone else’s work without acknowledging the original author or without giving the original author credit, and writing a theme solely on the ideas of another, are all forms of plagiarism. Plagiarism is cheating. The penalties for plagiarism and other forms of academic misconduct are serious and may range from receiving a failing grade for the work to dismissal from the University. Additional information about plagiarism and other forms of academic misconduct is available from the Council of Deans. Students caught plagiarizing on any assignment, major or minor, will fail the course.

Disability Services

This course is designed to accommodate the needs of students with diverse abilities and interests; however, if you require specific accommodations, please contact the instructor, and accommodations will be gladly provided. Students requiring special assistance must register with the Disability Services Office and provide official documentation concerning your disability before services will be provided. For more information contact Mr. James Cuthbertson, Disability Officer, Teaching and Learning Center, RM7, 378-1282.

CAVEAT: The above schedule and procedures in this course are subject to change.

Reading and Assignment Schedule:

Unit I: Intro to course:

NC Crossroads “Breaking the Silence: The Unspoken Brotherhood of Vietnam Veterans”

www.theunspokenbrotherhood.org

<http://nchumanities.org/sites/default/files/documents/Summer%202002.pdf>

www.thesilenceofwar.org

"Something He Couldn't Write About: Telling My Daddy's Story of Vietnam"

<http://uknowledge.uky.edu/cgi/viewcontent.cgi?article=1066&context=disclosure>

Professor using letters sent home from soldiers to educate students

<http://myfox8.com/2013/11/26/professor-using-letters-sent-home-from-soldiers-to-educate-students/>

<http://www.gilderlehrman.org/programs-exhibitions/fellowships>

TED Talks:

Chimamanda Ngozi Adichie: The Danger of a Single Story

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?utm_source=email&source=email&utm_medium=social&utm_campaign=ios-share

Unit I: intro essay:

Now that you have learned a little about your professor's personal connection to war, please address in a brief paragraph (300 words): your own personal connection (or disconnection) to war and the "danger" of only understanding (or misunderstanding) war from your own perspective or experience (as a single story...which makes reference to the TED Talk listed in your assignments).

Unit II: War Letters

Instructions: For the databases that contain collections of war letters, please read several different letters so you will have a selection of examples to use in your essay.

Digital Texts:

"War Letters: Lost & Found"

<http://postalmuseum.si.edu/warletters/>

"American Experience: War Letters"

<http://www.pbs.org/wgbh/americanexperience/features/general-article/warletters-letters/#elevitch>

A Note to Self" (Iraq Veteran writes a note to younger self)

<http://www.cbsnews.com/news/note-to-self-an-iraq-war-vet-advises-his-21-year-old-self-on-the-eve-of-war/>

Readings:

"Egyptian Soldier's 1,800 year old letter finally decoded"

<http://www.haaretz.com/archaeology/1.581345>

Unit II: 500 Word Essay

Select one question to answer:

- 1)How do war letters become a space that haunts and that heals?
- 2)How do war letters transform and investigate loss?
- 3)How do war letters help the writers order their own thoughts in time of chaos and confusion?

Give specific examples from the letters to help you answer these questions. Answering these questions will require you to think about the audience of each letter, the circumstance under which the letter was written, the context in which the letter was written and the author's purpose for writing. Select letters that are similar in purpose.

Unit III: World Wars and Global Trauma(s)

Instructions: For this unit, you have several reading and viewing selections, please choose carefully as to help you write your upcoming essay. Remember, your essay should cover various examples from this unit.

Readings:

Edgar Allan Poe, "THE MAN THAT WAS USED UP A Tale of the Late Bugaboo and Kickapoo Campaign"

<http://pinkmonkey.com/dl/library1/up.pdf>

Sherwood Anderson, "War"

<http://americanliterature.com/author/sherwood-anderson/short-story/war>

Ambrose Bierce, "An Occurrence at Owl Creek Bridge"

http://www.shortstoryarchive.com/b/occurrence_at_owl_creek_bridge.html

YouTube short film: https://m.youtube.com/watch?v=EHqnSX4SJ_A

John Dos Passos, "Three Soldiers"

<https://rickrozoff.wordpress.com/2011/05/30/john-dos-passos-three-soldiers/>

Poem: Rasual Gamzatov, "For Women War is Never Over" (Russia)

<https://rickrozoff.wordpress.com/2011/09/04/rasul-gamzatov-for-women-war-is-never-over/>

Poem: Stephen Crane, "War is Kind"

<https://rickrozoff.wordpress.com/2011/04/30/stephen-crane-war-is-kind/>

Tim O'Brien, "How to Tell a True War Story" (United States)

http://files.meetup.com/423109/How%20to%20Tell%20A%20True%20War%20Story_Tim%20O'Brien.pdf

Digital Stories:

Behind the Mask: Revealing the Trauma of War

<http://www.nationalgeographic.com/healing-soldiers/index.html>

Rape and the Military

<http://www.cnn.com/2012/04/14/health/military-sexual-assaults-personality-disorder/index.html>

E:60 "The Enemy Within"

<http://espn.go.com/video/clip?id=9861420>

"Bloods of 'Nam/PBS FRONTLINES

YouTube Short Film: <https://m.youtube.com/watch?v=Fa0VMqVeH70>

"An animated film that speaks volumes about war in nine minutes"

<https://www.washingtonpost.com/news/checkpoint/wp/2015/01/27/an-animated-film-that-speaks-volumes-about-war-in-nine-minutes/>

Photojournalism/Photo Essays:

"Refugee Girls: The Invisible Faces of War"

https://womensrefugeecommission.org/images/stories/ref_girls_FINAL.pdf

War on Women: Time for Action to End Sexual Violence in Conflict

http://www.nobelwomensinitiative.org/wp-content/archive/stories/Conference_Ottawa_Women_Forging_a_New_Security/war-on-women-web.pdf

Our World at War

<http://content.time.com/time/photogallery/0,29307,1897965,00.html>

Men of War

<http://content.time.com/time/photogallery/0,29307,1682713,00.html>

Vietnam: 35 Years Later

http://www.boston.com/bigpicture/2010/05/vietnam_35_years_later.html

Movie:

My Lai

<http://www.pbs.org/wgbh/americanexperience/films/mylai/player/>

Unit III: 500 Word Essay

How do war stories reflect experiences of personal and national loss and trauma? Please refer to specific readings and/or digital texts as examples in your essay.

Unit IV: A Personal Look at War: The Tales We Tell

Instructions: For this unit, you have several reading and viewing selections, please choose carefully as to help you write your upcoming essay. Remember, your essay should cover various examples from this unit.

Readings:

'The rockets' red glare, the bombs bursting in air'

<http://magazine.wfu.edu/2014/05/09/ed-wilson-43-remembers-the-rockets-red-glare-the-bombs-bursting-in-air/>

"The Things He Carried"

<http://magazine.wfu.edu/2014/09/22/the-thing-he-carried/>

"An Off the Court Reunion in Vietnam"

<http://blog.magazine.wfu.edu/2014/08/an-off-the-court-reunion-in-vietnam/>

"It's Not Rude: These Portraits Of Wounded Vets Are Meant To Be Stared At"

http://www.npr.org/2015/05/25/408505821/its-not-rude-these-portraits-of-wounded-vets-are-meant-to-be-stared-at?utm_source=facebook.com&utm_medium=social&utm_campaign=morningedition&utm_term=nprnews&utm_content=20150525

Digital Stories:

TED Talks:

Aaron Huey: America's Native Prisoners of War

http://www.ted.com/talks/aaron_huey

Giles Duley: When a reporter becomes the story

http://www.ted.com/talks/giles_duley_when_a_reporter_becomes_the_story.html?utm_medium=social&source=email&utm_source=email&utm_campaign=ios-share.html

Deborah Scranton on her "War Tapes"

http://www.ted.com/talks/deborah_scranton_on_her_war_tapes.html??utm_medium=social&source=email&utm_source=email&utm_campaign=ios-share

James Nachtwey: My Wish: Let My Photographs Bear Witness

http://www.ted.com/talks/james_nachtwey_s_searing_pictures_of_war

Zainab Salbi: Women, wartime and the dream of peace

http://www.ted.com/talks/zainab_salbi.html??utm_medium=social&source=email&utm_source=email&utm_campaign=ios-share

Ryan Lobo: Photographing the Hidden Story

http://www.ted.com/talks/ryan_lobo_through_the_lens_of_compassion

Lisa Kristine: Modern

Slavery http://www.ted.com/talks/lisa_kristine_glimpses_of_modern_day_slavery.html?utm_medium=social&source=email&utm_source=email&utm_campaign=ios-share

Kevin Bales: How to Combat Modern

Slavery http://www.ted.com/talks/lang/en/kevin_bales_how_to_combat_modern_slavery.html

James Nachtwey: My Wish: Let My Photographs Bear Witness

http://www.ted.com/talks/james_nachtwey_s_searing_pictures_of_war

Sharmeen Obaid-Chinoy: Inside a school for suicide bombers

http://www.ted.com/talks/sharmeen_obaid_chinoy_inside_a_school_for_suicide_bombers.html?utm_medium=social&source=email&utm_source=email&utm_campaign=ios-share

Unit IV: 750 Word Essay

How do war stories reflect on personal experience but also to serve a more complicated function by reinforcing an author's understanding that the personal is political and that the political is the personal care of each citizen? Please use specific examples from your readings and digital texts in your essay.

Unit V: Our World After War

Instructions: For this unit, you have several reading and viewing selections, please choose carefully as to help you write your upcoming essay. Remember, your essay should cover various examples from this unit.

Readings:

VIET THANH NGUYEN, "Our Vietnam War Never Ended"

<http://www.nytimes.com/2015/04/26/opinion/sunday/our-vietnam-war-never-ended.html?smid=tw-share&r=2>

Photojournalism/Photo Essays:

"Survivors: Stories of War and Perseverance" (Uganda)

http://www.enoughproject.org/files/pdf/lra_survivors.pdf

TED Talks:

Janine di Giovanni: What I saw in the war

http://www.ted.com/talks/janine_di_giovanni_what_i_saw_in_the_war

Wes Moore: How to Talk to a Veteran About the War

http://www.ted.com/talks/wes_moore_how_to_talk_to_veterans_about_the_war

Ziyah Gafic: Everyday Objects, Tragic Histories

http://www.ted.com/talks/ziyah_gafic_everyday_objects_tragic_histories

Anastasia Taylor: Fighters and Mourners of the Ukrainian Revolution

http://www.ted.com/talks/anastasia_taylor_lind_fighters_and_mourners_of_the_ukrainian_revolution

The Mothers Who Found Forgiveness and Friendship

http://www.ted.com/talks/9_11_healing_the_mothers_who_found_forgiveness_friendship

Fredy Peccetelli: A Forensic Anthropologist Who Brings Closure for the Disappeared

http://www.ted.com/talks/fredy_peccerelli_a_forensic_anthropologist_who_brings_closure_for_the_disappeared

Sebastian Junger: Why Veterans Miss War

http://www.ted.com/talks/sebastian_junger_why_veterans_miss_war

Digital Stories:

Journeying home to tell the truth

<http://www.cnn.com/2012/12/08/us/ptsd-vietnam-journey-home/index.html>

Coming Back with Wes Moore

<http://video.pbs.org/program/coming-back-wes-moore/episodes/>

100 Faces of War Experience

<http://www.100facesofwarexperience.org/portrait-gallery/>

Reflections of Valor Photos - Veterans Vision Project

<http://www.cbsnews.com/videos/reflections-of-valor-photos-show-dichotomy-in-veterans-lives/>

<http://www.cbsnews.com/news/veteran-vision-project-photographs-dichotomy-of-veterans-lives/>

<https://instagram.com/veteranvisionproject/>

"War Torn: An Iraq War Veteran's Story"

YouTube Short Film: <https://m.youtube.com/watch?v=y5CldcnKKB>

"Homeless Veterans"

YouTube Short Film: https://m.youtube.com/watch?feature=related&v=7R_o8Bs0sZ8

"The Wounded Platoon"

<http://video.pbs.org/video/1497566525/>

Unit V: 750 Word Essay

What other 'wars' are the soldiers, families/friends and citizens also fighting during this time? In other words, during the time of war, what are other major concerns of soldiers, families/friends and citizens that they struggle(d) with during their deployment?

Unit VI: World Wars and Oral History

Instructions: In order to complete the final assignment, which is an Oral History Analysis, please select an oral history interview from one of the databases listed below. Use the "oral history analysis tools" to help you answer specific questions about the interview and to navigate the analysis. Your analytic essay should be at least 750 words in length and written in a narrative format with paragraph structure.

Witness to War

<http://www.witnesstowar.org>

In Country

<http://www.sdvietnamwarmemorial.com/incountry.htm>

StoryCorps

<http://storycorps.org/themes/military/>

VOCES

<http://www.lib.utexas.edu/voces/index.html>

Veterans History Project

<http://www.loc.gov/vets/>

From Combat to Kentucky: Interviews with Student Veterans

<http://www.nunncenter.org/c2ky/>

Essay Questions:

Instructions: Use the questions below to: 1) help you navigate and carefully listen to the oral history interview that you selected and 2) to write your analysis in a narrative structure that helps you answer the following question.

What did you learn from this oral history interview about the war? What did you learn about the person telling the story? What questions does this oral history raise for you? Refer to specific references and examples from the selected interview.

Oral History Analysis Tools:

OBSERVE: Identify and note details

What type of oral history is this (audio recording, video, written transcript)?

Where is the recording taking place?

Is the content easy or difficult to understand because of vocabulary or accent? If this is an audio or video recording, describe any background sounds or special effects you hear in addition to the voice.

What is the topic or theme of the oral history?

Who helped make this oral history? Does it seem like an interview or a conversation? Is there any evidence of a personal relationship between the person providing the oral history and the person(s) capturing the history?

Are there details that suggest the time period this oral history relates to? Is the creation date listed in the bibliographic record? If the creation date is listed, was this oral history created at or around the same time period the content relates to?

What other details do you notice when reading, listening to or viewing this oral history?

REFLECT: Generate and test hypotheses

What tone does/do the speaker/speakers have? How does the tone affect the feeling or mood of the oral history?

If background noises or special effects are present, how do they affect the feeling or mood of the oral history?

Why do you think this oral history was captured? What might have been the purpose of capturing this history? What evidence supports your theory?

Who do you think was the audience for this oral history?

What do you think the person providing and the person(s) capturing the history might have wanted the audience to think or feel?

How did you feel during and after reading, listening to or viewing this oral history?

What bias does the person providing the oral history show? Do you detect bias in presentation of this oral history? If so, towards whom or what?

What was happening during the time period this oral history represents? If someone were talking about this topic or theme today, what would be different/the same?

What did you learn from this oral history? Does any new information you learned contradict or support your prior knowledge about this topic?

QUESTION:

What didn't you learn that you would like to know about? What questions does this oral history raise? What do you wonder about . . .

Who?

What?

When?

Where?

Why?

How?

What sources might you consult to learn more?