Description of the course: As the “capstone” of your degree, English 4351 assumes two functions. First, it builds upon your reading and writing skills, as well as upon knowledge of literatures, contexts, and genres generated in other courses. Second, it is a site where reading and writing experiences culminate in a meta-examination of language. Using major events of the 20th century as anchor points, we will explore how context, purpose, and audience intersect to produce various written, oral, and visual genres including movies, documentaries, newspapers, journals and magazines, poetry, fiction, essays, editorials, memoirs, interviews, cartoons, and websites.

Objectives of the course: You will be assessed in your ability to
- Explore course readings and issues with your peers in open and engaged discussions;
- Expand and share your knowledge of literature, contexts, and genres in relation to our thematic focus;
- Organize and reflect on a portfolio of your college writings in three different discourse genres;
- Engage in sustained research that you will share with your classmates and use to develop your own independent project.

Student Learning Outcomes: By the end of the semester, you will be able to
1. apply professional standards in argumentation, research, and documentation;
2. evaluate various uses of genre and textuality;
3. create an independent research project by applying the skills of literary/cultural analysis.

Required texts to buy:

Required texts provided on Blackboard:
Bar-On, Dan. “The Physician from Auschwitz and His Son.” in Legacy of Silence:

**Movies scenes viewed from:**
Survivors of the Holocaust. Video cassette. Dir: Steven Spielberg. Turner

**Evaluation and grading:**

- In-class writing/discussions: 20% of final grade
- Short studies (4): 10% each or 40% of final grade
- Group Oral Presentation: 15% of final grade
- Collated Paper: 10% of final grade
- Capstone Portfolio: 15% of final grade

**Daily work:** (20% of your final grade). As a course designed around discussions, your attendance and preparation will play a crucial role in the quality of our class work and in the success of the course. Be prepared to participate in a variety of ways: occasional in-class writing, small group work, taking charge of a portion of discussion, Blackboard posts, etc. You will be awarded points for your work that, at the end of the semester, will be totaled and then curved into a letter grade. The point scale:

- 0 points - you weren't here and we missed you.
- 1 point - you were in class but unprepared.
- 2 points - you wrote or spoke in a way that demonstrated you had read the material.
- 3 points - you wrote or spoke in a way that demonstrated you had read and thought about the material.
- 4 points - you wrote or spoke in a profound way about the material.

Please note: daily work allows me to first keep a record of your attendance in class, and second keep a record of how you contribute to the learning that goes on in class. If you have three absences, I will ask you to meet with me about your engagement with the course. Daily work cannot be made up, so you pay a penalty with each absence.

**The Short Studies:** (40% of final grade). These short, *three- to four-page* reflections will function as avenues to consider, interrogate, and assess our study of genres and language. You will have a short study due after we complete each of our four units, with your reflections grounded in class discussion and your reading journals. You will pursue a single strand throughout the semester. Possible foci include: experience versus memory, authenticity versus creativity, communication versus expression, the gulf and bridge between writer/trauma victim and reader. You might also study the merits and limits of various genres: poetry versus non-fiction, fictionalized narratives versus memoirs, visual versus textual, etc. The scope of your focus will certainly evolve through the semester.

Your grade will reflect
• a thesis or position that informs the essay and helps shape other features like organization, kinds of support/evidence, etc.
• critical and reflective capabilities in analysis and commentary.
• a logical flow to ideas, unified paragraphs, and effective transitions between paragraphs.
• effective incorporation of research materials.
• demonstrated mastery of revision and editing skills (few if any surface errors).
• correct MLA documentation and adequate citation.

Generally, if you complete all requirements of the paper assignment, the grade range is between C and A, with a C representing average but satisfactory execution of the above criteria, a B representing above average execution, and an A representing superior execution. An "A" paper will incorporate a thesis that goes well beyond description, even beyond argument, and succeeds in articulating an explicit, insightful, and sophisticated interpretation. Such an interpretation requires a deeper than average understanding, integrative skills (bringing various pieces together like structure and theme), and personal engagement with the text.

If you use web sources in any of your presentations, research, or writing, be sure that your source is reliable and that you know the current MLA standards for documenting e-sources.

The Independent Project: (15% of final grade). This assignment incorporates a series of stages: research, analysis and interpretation, oral presentation, and a final paper that builds on your previous short studies plus incorporates your research for this project. Working from the meta-perspective of language and genres we have used in class, you will select an event, identify materials that communicate and represent that event, then interpret the meanings assigned to this event. Note: for the oral presentation, you will work in a group, with each student taking responsibility to study one genre related to the event. Members of groups will use materials developed within the group but individually write his/her formal paper.

Selection of Topic: There will be four groups of 5-7 each. Each group will select a topic from the list provided below as your research focus (no duplication).

- Wars in Afghanistan.
- Wars in Iraq.
- Israeli-Palestinian Conflict.
- Crisis in Darfur.
- Your suggested option (with approval)?

Stage 1 - Research. The meaning of an event is directly tied to the historical context of that event. Thus you will want to study the "facts," knowing that what is considered to be "fact" may change the further away from the event we are. In dealing with the facts, you must use sources outside the U.S. as part of your research if you are studying current events. Next, make a decision about sources to look at (beginning with the source suggested) and including multiple genres.
(poetry, fiction, non-fiction prose, film, documentaries, visual art, drama). You might to examine electronic genres (like blogs) as a part of your analysis.

**Stage 2 - Analysis and Interpretation.** As a group, interrogate your material. Balance conflicting positions, bias or slant, rhetorical devices, etc. Formulate a working thesis about your subject in terms of genre issues. You may narrow your position to address a particular focus, such as how narrative shifts from genre to genre, how cultural memories are shaped, how context determines what is accepted as "historical fact," how oral, visual or written discourse is best suited to a given situation, etc.

**Stage 3 - Oral Presentation.** Having formulated your thesis, your group will take an entire class period to analyze your sources. Your presentation will, to a certain extent, summarize your research. But more importantly, your group will define and support an interpretive thesis that connects with the issues we have raised in class. Since one of the differences between (for instance) reading a poem and reading an oil painting is the visual nature of the second, it is important to plan creative ways to help your audience not only learn about your subject, but use their senses (hearing, seeing, perhaps even moving) to understand your subject and the genres you have examined.

**Stage 4 - Self-assessment.** This short essay is due the next class period after your presentation and will be factored into that grade. Address what you contributed to your group, what you learned by preparing your research for an oral presentation, what media you used and why (power point, handouts, overheads, excerpts from film, visuals, etc) and the strategies you used to deliver your materials (lecture, interactive lecture, other class participation). Please consider this a reflection as much on genre (oral versus written, visual versus musical, and so on) as much as an evaluation of your success.

**The Capstone Portfolio:** (15% of final grade). See separate sheet for details.

**Collated Paper:** (10% of final grade). Your paper is due at the time and day of the scheduled final exam. It will have two components:

1. A collated version of your previous short studies, combined with  
2. Your research / insights from your group topic.

I will expect you to demonstrate an awareness of genres, and the rhetorical decisions and contextual components that shape those genres, in a “meta-cognitive” way. Remember, this assignment involves research but is not a research paper “reporting” what you discovered about your topic. Rather, you will be extending and applying our discussions about the uses and limits of language to your subject. Your grade will reflect

- a thesis or position that informs the essay and helps shape other features like organization, kinds of support/evidence, etc.
• critical and reflective capabilities in analysis and commentary.
• a logical flow to ideas, unified paragraphs, and effective transitions between paragraphs.
• effective incorporation of research materials.
• demonstrated mastery of revision and editing skills (few if any surface errors).
• correct MLA documentation and adequate citation.

An "A" paper will incorporate a thesis that goes well beyond description, even beyond argument, and succeeds in articulating an explicit, insightful, and sophisticated interpretation. Such an interpretation requires a deeper than average understanding, integrative skills (bringing various pieces together like structure and theme), and personal engagement with the text (15% of final grade).

Policies:

Absences
You are allowed three unexcused absences, free and clear. After that, you will be asked to conference in my office about your status and goals in the course. I will not accept late assignments unless you have made previous arrangements. (Note: being absent on the day a paper is due doesn't get you off the hook!) No work done in class can be made up. If you post on blackboard but don’t make it to class, your points will be cut in half.

Late Assignments
I will not accept late writing assignments unless you have made previous arrangements because of serious, non-preventable reasons (“previous” means before the due date).

Academic Advising
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisors will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

Academic Integrity/Plagiarism
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment will result in the minimum consequence will be an “F” on the assignment with a letter sent to the Dean of Students to be recorded in your student file. In particularly serious cases, students can face expulsion from the class, particularly if he/she has been caught plagiarizing in another course. Note that
plagiarism is only one form of academic dishonesty, which also includes falsification (the intentional alteration of information), fabrication (the intentional invention of information), multiple submission (using the same material for two separate assignments or courses without permission from the instructors), and abuse of academic materials (the intentional destruction of resource materials). Inadequately or incorrectly documented material is an example of plagiarism.

Dropping a Class
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. Friday, November 4th is the last day to drop a class.

Classroom/professional behavior
Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Grade Appeals
As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

Disabilities Accommodations
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you
believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Driftwood 101.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**Class Schedule:**

**Week #1 - Genres (Aug 24-26)**

- **Thursday** — Introduction to the course. The concept of genre.
  - World War I (historical background)

**Week #2 - World War I (Aug 29- Sept 2)**

- **Tuesday** — Ward 1-30
- **Thursday** — Ward 31-71

**Week #3 - World War I (Sept 5-9)**

- **Tuesday** — Knightly (“The Last War”); All Quiet on the Western Front and Yankee Doodle Dandy
- **Thursday** — Ong & Langer

**Week #4 - the Depression (Sept 12-16)**

- **Tuesday** — Depression (historical background); The Little Colonel & They Shoot Horses. Read Marquis pp. 1-5
- **Thursday** — Writing due - World War I: issues of narrative and representation

**Week #5 - World War II (Sept 19-23)**

- **Tuesday** — WW II (historical background). Read Shapiro part 1
- **Thursday** — Poetry selections from Shapiro, part 2; Triumph of the Will

**Week #6 - World War II (Sept 26-30)**

- **Tuesday** — Fussell (“The Real War”); Sands of Iwo Jima.
- **Thursday** — Sledge; Saving Private Ryan, & Lest We Forget,

**Week #7 – World War II/Holocaust (Oct 3-7)**

- **Tuesday** — Karski
- **Thursday** — Survivors of the Shoah

**Week #8 - the Holocaust (Oct 10-14)**

- **Tuesday** — Maus II: Life is Beautiful, Schindler's List,
- **Writing due - Depression/World War II**: issues of narrative and representation
- **Thursday** — Maus II; Shoah

**Week #9 – the Holocaust (Oct 17-21)**
Tuesday — Bar-On  
Thursday — Greene & Kumar, Schiff; Interview

Week #10 – Viet Nam War (Oct 24-28)  
Tuesday – Historical background of the Second Viet Nam War; The Deer Hunter, & Apocalypse Now  
* Writing due: the Holocaust: issues of narrative and representation  
Thursday – Loewen; Glasser

Week #11 – Viet Nam War (Oct 31-Nov-4)  
Tuesday – Poetry Selections (Franklin)  
Thursday – Maurer, Santoli; Interview

Week #12 – Viet Nam War (Nov 7-11)  
Tuesday - Fog of War  
Thursday - Fog of War

Week #13 – Presentations (Nov 16-18)  
Tuesday – O’Brien (1-136)  
Individual conferences for portfolios  
Thursday – O’Brien – (140-273)  
Individual conferences for portfolios

Week #14 - Presentations (Nov 21-23)  
Tuesday: Presentation - group 1  
Individual conferences for portfolios

Week #15 – Presentations (Nov 28-Dec 2)  
Thursday: Presentation – group 2  
* Writing due: the Viet Nam War: issues of narrative and representation  
Thursday: Presentation - group 3  
* Course Portfolios due

Week #16 – Course Evaluations and Presentations (Dec 5-6)  
Tuesday: Presentation - group 4

Long Paper due: time and day of final exam
Capstone Portfolio  English 4351/J. Haswell

Since the beginning of the semester we have focused on fiction and non-fiction genres: newspaper narratives, novels, memoirs, short stories, oral histories, poetry, autobiographies, graphic novels, essays. In addition, you have written in different genres (literary analysis, formal papers, and your research project). Your task for the capstone portfolio is to choose four pieces you have written over the course of your career as an English major and write a critical reflection of them. Your portfolio is due on Thursday, December 3rd. Whatever portfolio binding you use, make it simple and flat (so when stacked the portfolios won’t topple over).

Your portfolio must contain:
1. Four writings that you have done for any university class. The copies may or may not reproduce teacher commentary/grade. Each piece should display or exemplify a different discourse genre (drama, poetry, prose fiction, non-fiction, etc.), with one a literary analysis and one research paper that requires documentation. Each submission should come from a different course. Choices can include lab reports, technical writing samples, historical research papers, creative writing, a course design/syllabus, electronic media, oral presentations, interviews, and so on. In at least one document you are expected to demonstrate your knowledge of literary terms.

2. Introductory essay or letter, between three and four pages long, discussing and analyzing your use and understanding of genre as illustrated by the pieces in your portfolio. Your discussion might include characteristics and purposes of each genre, and how choices of genres depend upon context, purpose, and audience. Note: the bulk of your portfolio grade in this class will be based on this essay.

3. Data sheet—submit this page with information below filled out.

These portfolios will comprise 15% of your grade for this course. But you should also know that English faculty will be using your portfolio to assess the “outcomes” of the English program. That is, you are producing this for an audience outside of our classroom. Thus the purpose of your introductory essay is to demonstrate for those readers your understanding of the differences, functions, and purposes of “discourse genres”--types and categories of works in language form.

Name__________________________________ Banner# _________________________

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