

## ENC 1145: Writing About War and Identity

**Instructor:** Min Ji Kang

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**Office:** Turlington 4337

**Office Hours:** Wednesday and Friday 9:30AM-10:30 AM, or by appointment

**Class Meeting Times:** MWF Period 2 (8:30-9:20 AM)

**Classroom:** MAT 10

**Section:** 0528

*Note: The fastest way to contact me is via e-mail. Please allow 24 hours for my response.*

### Course Description:

World War II, civil wars in Africa, and the Israeli-Palestinian conflict are just a few examples of war that continue to affect the sociopolitical climate today. This course will cover topics on war from a transatlantic perspective to see how war shapes one's individual identity (gender, racial, social) as well as the broader scope of a nation's identity. Key questions for the course encompass: What are the expected and unexpected consequences or side effects of war? How does perspective work in our understanding of war? Who 'wins' and 'loses?' How are national and personal identities formed/ changed through war? What do we learn from war and how we should live in times of war and conflict around us?

We will examine war from a variety of perspectives, as well as forms (including novels, film, and artwork). Literary texts include *Beasts of No Nation* by Uzodinma Iweala, *Small Island* by Andrea Levy, selections from *A Concordance of Leaves* by Philip Metres, and *Memories of My Ghost Brother* by Heinz Insu Fenkl. Artwork dealing with war include "Soldier" by Jiri Anderle and "Our Watering Places" by Winslow Homer. Looking at war from this multimodal, multi-perspective approach will help improve our understanding of the current sociopolitical environment that surrounds us, as well as critical thinking through reading, writing, and discussion, and research. In addition, students will become critical thinkers and effective communicators through practicing academic conventions of word choice, sentence structure and variation, and paragraph formation.

### General Education Objectives:

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing

intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### **General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Required Texts:**

- *Style: Lessons in Clarity and Grace* (12<sup>th</sup> edition)

Author: Joseph M. Williams

ISBN: 9780134123578

- *Small Island* (2004)

Author: Andrea Levy

ISBN: 9780312429522

- *Memories of My Ghost Brother* (1996)

Author: Heinz Insu Fenkl

ISBN: 9780525941750

### **Recommended Texts:**

- *Beasts of No Nation* (2005)

Author: Uzodinma Iweala  
ISBN: 9780060798680

\*All other assigned readings will be made available via Canvas or as links on the syllabus\*

**Assignments:**

1000 possible points (see below for Grading Rubric):

**Reading Response (500 words/ 160 points total)**

Throughout the term, you will write four short response papers on the secondary readings. These short responses will (1) help strengthen the analytical and rhetorical skills you'll learn throughout the term, and (2) to practice critical writing using various genres, topics, and modes of persuasion. In your responses you need to briefly summarize the reading's main argument AND to provide your own critique or analysis of the argument presented. These papers are not journal entries. They must be well-organized and polished explications of a clearly articulated thesis. These responses let me know that you have done the reading(s) and thought about them. They are also opportunities for you to raise questions you want discussed in class.

**Literary Analysis (900 words/100 points total)**

You will be analyzing a literary text that we covered in class so far, using techniques of close reading and asking critical questions. Through this assignment, you will also be practicing how to effectively create and prove your points, which starts with a thesis statement that is clear and debatable.

**Midterm Research Paper (1500 words/250 points total)**

This paper will consist of practicing critical reading and writing about texts, as well as film and artwork that we covered in class. You will also be practicing how to research and utilize outside sources, as this paper must *effectively* incorporate at least one outside scholarly source.

\*Check guidelines for what constitutes as a scholarly source.

**Presentations (10 minutes/50 points)**

Throughout the semester, you will do a short presentation on a recent issue surrounding war that interests you. This will familiarize you to events concerning war in the world around you, and will also be a chance to practice researching, organizing, and effectively communicating your ideas to an audience. Students are encouraged to use both textual and visual means to showcase their ideas.

**Writing Self-Assessment (500 words/ 40 points total)**

Looking back at the reading response and major papers, students will analyze their progress in the course thus far. Specifically, students will identify areas of their writing that need work and describe a plan for improvement for the upcoming assignment.

### **Final Paper (2000 words/300 points)**

This paper is a culmination of the critical reading and writing skills that we have covered throughout the semester. You will pick two texts and do a comparison of them, having a critical stance and creating a compelling dialogue between different texts. You should have in mind a central thesis/idea that explains why you chose these two texts in particular. You must incorporate at least two outside scholarly sources.

\*Students must discuss with instructor once they have the main texts and idea for the paper.

### **Participation (100 points total)**

The participation grade includes homework, in-class activities, and out-of-class activities. These activities include drafts, workshops, and peer reviews. For peer reviews, a completed paper must be submitted; missed peer reviews will lower your participation grade. Also, please come prepared for in-class discussions on assigned readings. Being prepared means being in class, with your books, and ready to take notes, ask and answer questions.

\*To ensure the full points, students must actively participate in class discussion, as well as all assignments in and outside class.

### **Course Policies:**

**You must complete *all assignments* to receive credit for this course.**

#### **1. Attendance**

Attendance is required and will be taken every day. If you miss six (6) classes, you will automatically fail the course. The University of Florida exempts from this policy only those absences involving university-sponsored events, such as athletics and band, religious holidays, military duty, and court-mandated responsibilities (e.g., jury duty or subpoena). Absences related to university-sponsored events must be discussed with the instructor *prior* to the date that will be missed. If you are absent due to a scheduled event, you are still responsible for turning assignments in on time. If you have extenuating circumstances such as a major illness, you must consult with the instructor and provide documentation.

#### **2. Tardiness**

Students who enter class after roll has been taken are late, which disrupts the entire class. *Two instances of tardiness count as one (1) absence.*

### 3. Class Participation

Participation is a crucial part of your success in this class. You will be expected to work in small groups, participate in group discussions, and complete various other activities. Students should bring computers, the texts, paper, and writing utensils to each class meeting. If during classroom discussion it becomes evident that students have not completed the reading assignment for that day, I reserve the right to introduce an in-class activity on the readings or classroom discussion.

### 4. Paper Format & Submission

Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font and double-spaced. Be sure to staple papers before submitting hard copies. Your final drafts should be polished and presented in a professional manner. I will be discussing the format all your papers should be in, and you should follow that format for all your papers. *All drafts should conform to MLA style* and will be submitted as an MS Word (.doc or .docx) to Canvas.

### 5. Late Papers/ Assignments

No late papers or assignments will be accepted. Failure of technology is not an excuse.

### 6. Assignment Maintenance

Students are responsible to 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 students' responsibility to have and to make available this material.

### 7. Plagiarism

Plagiarism is a serious violation of "<http://www.dso.ufl.edu/judicial/honorcode.php>" Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. 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):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) Submitting a document or assignment which in whole or in part is identical or substantially identical 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 "<http://www.dso.ufl.edu/judicial/honorcode.php>" Student Honor Code.

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

## **8. Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified 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.

## **9. Course Evaluations**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

## **10. Writing Studio**

The University Writing Studio is located in Tigert 302 and is available to all UF students.

## **11. 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.

## **12. Grade Appeals**

In 1000- and 2000- level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade. For more information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

## **13. Course Evaluations**

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>.

## **14. Mental Health and Wellness**

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>.

## **15. UF's policy on Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:  
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

### **16. Policy on environmental sustainability**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

### **Schedule of Classes and Assignments**

- This schedule is only a guide and is subject to FREQUENT change.
- Assignments and readings are due the day they are listed on the syllabus, not the following day.

### **Unit 1: War Identity Formation**

#### ***Week 1: January 8-12***

M (1/8): The Course and Syllabus

W (1/10): War: Who wins?  
<http://www.nytimes.com/2008/03/09/opinion/09ohanlon.html>  
Introduce Reading response

F (1/12): Selections from *A Concordance of Leaves* by Philip Metres (Canvas)  
"How to Read Poetry"  
(<https://writing.wisc.edu/Handbook/ReadingPoetry.html>)

#### ***Week 2: January 15-19***

M (1/15): No Class: Holiday

W (1/17): Selections from *A Concordance of Leaves* by Philip Metres (Canvas)

F (1/19): *Small Island*  
Discuss close reading techniques

**Week 3: January 22-26**

M (1/22): *Small Island*

**Reading Response 1 Due**

W (1/24): Discuss *Small Island* and film adaptation

F (1/26): *Style: Lessons in Clarity and Grace* –Ch TBD

Thesis Statements exercise

Style and Mechanics: Topic Sentences, Paragraphs, Essay Structure, Introductions and Conclusions

**Week 4: January 29- February 2**

M (1/29): Excerpts from Cynthia Enloe (Canvas)

W (1/31): Peer Review-Bring rough draft

F (2/2): *Style: Lessons in Clarity and Grace* –Ch TBD

**Literary Analysis Paper Due 11:59PM**

**Unit 2: Transnational Impacts of War**

**Week 5: February 5-9**

M (2/5): *Memories of My Ghost Brother*

W (2/7): *Memories of My Ghost Brother*

**Reading Response 2 Due**

F (2/9): *Memories of My Ghost Brother*

**Week 6: February 12-16**

M (2/12): Selections from Katharine Moon *Sex Among Allies* (Canvas)

W (2/14): Selections from Katharine Moon *Sex Among Allies* (Canvas)

F (2/16): Artwork presentation- Meet at the Harn Museum

**Week 7: February 19-23**

M (2/19): Selections from Aimee Phan's short stories *We Should Never Meet* (Canvas)

W (2/21): Selections from Aimee Phan's short stories *We Should Never Meet* (Canvas)

F (2/23): Selections from Yen Le Espiritu *Body Counts* (Canvas)

**Reading Response 3 Due**

**Unit 3: Representations of War**

**Week 8: February 26-March 2**

M (2/26): Selections from Yen Le Espiritu *Body Counts* (Canvas)

W (2/28): Peer Review-bring rough draft

F (3/2): *Style: Lessons in Clarity and Grace* –Ch TBD  
**Midterm Research Paper Due 11:59 PM**

**Week 9: March 5-9**

M (3/5): No Class: Spring Break

W (3/7): No Class: Spring Break

F (3/9): No Class: Spring Break

**Week 10: March 12-16**

M (3/12): Discuss artwork "Soldier" by Jiri Anderle "Our Watering Places" by Winslow Homer (Canvas)

W (3/14): War Photography (<http://100photos.time.com/photos/eddie-adams-boat-no-smiles>)  
Harn's *Aftermath* exhibit  
Article about the exhibit on the New York times!

<https://www.nytimes.com/2017/10/22/arts/museums-middle-east-war-photographs.html? r=0>

- F (3/16): "War is Kind" - poem by Stephen Crane (Canvas)  
"Dulce et Decorum Est" - poem by Wilfred Owen (Canvas)  
Assign Writing Self-Assessment

#### **Unit 4: Living in Midst of War**

##### **Week 11: March 19-23**

M (3/19): *Beasts of No Nation*

W (3/21): *Beasts of No Nation*

F (3/23): Discuss *Beasts of No Nation* Film Adaptations  
**Reading Response 4 Due**

##### **Week 12: March 26-30**

M (3/26): Introduce Writing Self Assessment & Brainstorming exercise

W (3/28): War on Terrorism: <http://www.washingtonpost.com/wp-dyn/content/article/2007/03/23/AR2007032301613.html>

F (3/30): Terrorizing Women excerpt (Canvas)  
*Terrorizing Women: Femicide in the Americas*

##### **Week 13: April 2-6**

M (4/2): Final Paper topic exercise  
*Style: Lessons in Clarity and Grace* -Ch TBD

W (4/4): Conferences on Topics (come prepared with outline of paper)

F (4/6): Conferences on Topics (come prepared with outline of paper)

**Writing Self-Assessment Due 11:59 PM**

##### **Week 14: April 9-13**

M (4/9): Graeme Wood. "What ISIS Really Wants." *The Atlantic*.  
<http://www.theatlantic.com/magazine/archive/2015/03/what-isis-really-wants/384980/>  
Assign student presentations

W (4/11): Discuss Caner Dagli. "The Phony Islam of ISIS." *The Atlantic*.  
<http://www.theatlantic.com/international/archive/2015/02/what-muslims-really-want-isis-atlantic/386156/>

F (4/14): Presentation Pitch exercise

**Week 15: April 16-20**

M (4/16): Student presentations

W (4/18): Student presentations

F (4/20): Documentary: *Breaking The Silence: Truth And Lies In The War On Terror (2003)*  
<https://vimeo.com/17632795>

**Week 16: April 23-25**

M (4/23): Editing workshop-bring rough draft

W (4/25): **Final Paper Due 11:59 PM**

**Grading & Course Credit Policies**

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will be failed. Do not rely on your instructor for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled. **Submitted assignments short of the minimum word count will receive zero credit.**

**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

**Assessment Rubric**

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

