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## COURSE OUTLINE

<b>Course Number</b> <b>ENG 239</b>	<b>Course Title</b> <b>Literature of War and Conflict</b>	<b>Credits</b> <b>3</b>
<b>Hours: 3/0/0</b> <b>Lecture/Lab/Other</b>	<b>Co- or Pre-requisite</b> <b>Grade of C or better in ENG102</b>	<b>Implementation</b> <b>Semester &amp; Year</b> <b>Spring 2023</b>

### **Catalog description:**

Surveys literary responses to war and conflict with particular focus on the psychological effects of warfare. Examines multiple genres, cultures, eras, and viewpoints, but primary focus may rest on a particular era or conflict.

**General Education Category:**  
**Not GenEd**

**Course coordinator:**

**Laura Knight, x. 3309, knightl@mccc.edu**

### **Required texts & Other materials:**

Sampling of required texts/other materials:

*The Roots of War & Terror* by Anthony Stevens, 2004. Continuum International Publishing Group.  
*The Iliad* by Homer  
*The Art of War* by Sun Tzu  
*Antigone* by Sophocles  
*Henry V* by William Shakespeare  
*All Quiet on the Western Front.* by Erich Maria Remarque  
*Band of Brothers* by Stephen Ambrose  
*Catch-22* by Joseph Heller  
*First they Killed My Father: A Daughter of Cambodia Remembers* by Loung Ung  
*Jarhead* by Anthony Swofford  
*Night* by Elie Wiesel, 1982 reissue. Bantam.  
*A Farewell to Arms* by Ernest Hemingway, 1995 reprint. Scribner.  
*Slaughterhouse Five*, by Kurt Vonnegut  
*The Vietnam Reader* edited by Stuart O'Nan, 1998. Anchor.  
*The Red Badge of Courage* by Stephen Crane, 2000 Modern Edition. Modern Library.  
*Maus: A Survivor's Tale* by Art Spiegelman, 1996 reprint. Pantheon.  
*No-No Boy* by John Okada  
*9 Circles* by Bill Cain  
Various short stories and poems.

### **Course Student Learning Outcomes (SLO):**

***Upon successful completion of this course the student will be able to:***

1. Close Reading: interpret complex texts which may include images, poetry, fiction, memoir, and drama through close reading [Supports ILG #1, 6, 8; PLO #1,3]

2. Literary Strategies: demonstrate knowledge of the distinctive ways writers and translators use words and different literary structures to shape a reader's response to their work [Supports ILG #1, 6, 8, 9; PLO #1]
3. Synthesis of Texts: create original essays using course texts and scholarly research, synthesizing readings to create original interpretations [Supports ILG #1, 4, 6, 10, 11; PLO #2-4]
4. Critical Analysis: analyze a piece of literature using the most appropriate critical framework(s) for that particular work (psychological, historical, philosophical, feminist, Marxist, etc.) [Supports ILG #1, 6, 8, 9, 10, 11; PLO #3]
5. Literary Context: evaluate literature's dual role as both product of and producer of culture using textual evidence of major historical and social shifts (economic, political, or religious change, social justice movements). [Supports ILG #1, 6, 7, 8, 9, 10, 11; PLO# 1]
6. Documentation of Sources: use correct MLA documentation format for citing literature in essays [Supports ILG #1, 4, 10; PLO #2]

### **Course-specific Institutional Learning Goals (ILG)**

**Institutional Learning Goal 1. Written and Oral Communication in English.** Students will communicate effectively in both speech and writing.

**Institutional Learning Goal 4. Technology.** Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.

**Institutional Learning Goal 6. Humanities.** Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.

**Institutional Learning Goal 7. History.** Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

**Institutional Learning Goal 8. Diversity and Global Perspective:** Students will understand the importance of a global perspective and culturally diverse peoples

**Institutional Learning Goal 9. Ethical Reasoning and Action.** Students will understand ethical frameworks, issues, and situations.

**Institutional Learning Goal 10. Information Literacy:** Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

**Institutional Learning Goal 11. Critical Thinking:** Students will use critical thinking skills understand, analyze, or apply information or solve problems.

### **Program Learning Outcomes for Liberal Arts (PLO)**

1. Concept Knowledge. Understand the vocabulary, methods, and major concepts presented in the humanities, social sciences, and the natural sciences.
2. Communication. Articulate complex ideas clearly and effectively, both verbally and in writing.
3. Critical Thinking. Perform a series of thinking tasks including speculation, analysis, and synthesis [i.e., abstract reasoning.
4. Research Methods. Utilize research materials and methodologies.

### **Units of study in detail:**

**Unit 1: Theories of Aggression and Warfare** [Supports Course SLOs #1-6]

- An examination several schools of thought regarding the origins and nature of human's tendency for group violence, tracking common themes for and against war
- Explore difference between individual and group violence.
- Identify and place sociological and psychological theories of war into literary context.
- Defining what is war, its myths, its justification, and its consequences.

**Unit 2: Conflicts in Literature** [Supports Course SLOs #1-6]

- Explore the mythic status of warfare.
- Analyze the cycle of warfare.
- Discuss how different means and reasons of warfare align to literary responses.

**Unit 3: Civil Wars** [Supports Course SLOs #1-6]

- Investigate the literature terms and history concepts of various civil wars.
- Compare and contrast civil wars: American, Irish, and Spanish, for example, looking for overlaps and dichotomies.
- Examine the specific effects and aftermath of a war that pit citizen against citizen.

**Unit 4: World War I** [Supports Course SLOs #1-6]

- Compare the early poems that extoll the old virtues of honor, duty and heroism with the later poems of realism and irony.
- Define and discuss "The Lost Generation."
- Explore how Modernism grew away from the Victorian era to Modernism.

**Unit 5: World War II and Genocide** [Supports Course SLOs #1-6]

- Address in the literature the factors which make democracies fragile.
- Examine the Jewish experience in Poland, the British experience during the Blitz, the Japanese experience in Hiroshima, and/or the German experience of those in Germany who opposed Hitler's plans.
- Explore how the literature captures the enormity, horror, and moral judgment of the newly coined termed "genocide."

**Unit 6: Soldiers and Civilians** [Supports Course SLOs #1-6]

- Explore the interactions of soldiers and civilians.
- Examine the experiences and long- and short-term effects of soldiers before, during, and after war.
- Examine the experiences and long- and short-term effects of civilians before, during, and after war.

**Unit 7: Beyond Warfare: Forgiveness and Transformation** [Supports Course SLOs #1-6]

- Discuss and analyze theories for reducing warfare as described in literature read.

**Evaluation of student learning:**

Achievement of the course objectives will be evaluated by the following tools. The options for evaluation and weighted percentage of these means of assessing student learning will vary among different instructors, but the greatest emphasis should be on formal written work.

Quizzes, attendance, participation (30%): Actively participating in discussion, quizzes, group workshops, attendance, and draft workshops.

Essays, Examinations (55%) Students will submit a total of 15 pages of peer-reviewed, final draft essay, split into individual essays; the total may include an essay final examination. Research essays should demonstrate careful text-based analysis, use of an appropriate critical lens, location of the text within a

social and historical context, analysis of the characters or speakers in a variety of socially-defined categories, and integration of scholarly sources.

Presentation/Performance/Discussion-Leading (15%). Students work individually, in pairs, or a group to present creatively an aspect of a work and then lead class discussion for the day with open-ended questions.