Welcome to our Integrative Core Seminar on the Search for Meaning. For this course, we will focus our efforts on Stories From Wartime. The study of conflict is an important issue for our time, one that calls urgently to us, one that invites careful research and reflection. “There has not been a day since the [twentieth] century began when wars—many wars—were not being fought,” Samuel Hynes argues in the Prologue to The Soldiers’ Tale. If Hynes is right that “war is not an occasional interruption of a normality called peace; it is a climate in which we live,” then we need to critically examine that climate. World War II, for example—a global conflict that killed an estimated 55 million people, both military and civilian—profoundly altered the world during these last sixty-five years. We hope this course encourages you to critically examine this pervasive dimension of modern life, thereby deepening your understanding of the world in which we live.

While such a challenge may appear daunting to anyone, we want you to know that we are here to help. Please make an appointment to see us or call on us during our posted office hours:

Dr. Daniel M. Clayton, Mr. Nathan Matlock,
Professor Associate Director/Adjunct Professor
Office: Carroll Hall 214 Regis Center for the Study of War Experience
Office Hours: Office Hours:
MW 10:00-11:30 am; Office:
2:00-3:30 pm Main Hall #307

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Instructional Staff:

Mr. Rick Crandall, Affiliate Professor Library Research Consultations:
Program Director/Morning Show Host Mr. Martin Garnar, Professor
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Phone: 303-919-0543 Email: mgarnar@regis.edu –
Email: rc1430@comcast.net email to arrange research consultations

Research guide for our course: http://libguides.regis.edu/war
Ms. Rose Campbell,
Program Manager
Regis Center for the Study of War Experience
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Phone: 303-964 6020
**Course Description:** RCC 430M: Stories from Wartime

As one of the most common of all human activities, war-making deserves our serious study. Indeed, the last half of the twentieth century and the first decades of the twenty-first have been defined by conflict—from World War Two, through a series of wars in Asia, to ethnic strife in Bosnia and across Africa, to religious and political conflicts in the Middle East, to the most recent battles in the Global War on Terrorism, which stretch from New York City to Afghanistan and Iraq. Surrounding this march of conflict—and perhaps folly—is an impressive range of stories, accounts from the men, women, and children who have experienced the tragedy of war. This Search for Meaning Seminar is a multidisciplinary inquiry into the all too common human experience of conflict. As students hear, read, and see these stories from wartime, we ask what it means to bear witness to modern conflict—for the participants as well as for ourselves—and where and how one finds meaning through such witness. Specifically, “Stories from Wartime” invites:

- **Integration** through consideration of how multiple disciplines approach the same questions, problems, and issues through different lenses,
- **Integration** by connecting new learning with prior knowledge and personal experiences—in this case, both the personal experience of the students and their vicarious participation with the veterans—thereby encouraging students to become lifelong learners,
- **Ethical Inquiry and Reflection** through consideration and examination of dominant and competing values caught up in the study of war experience,
- **Concern for Social Justice** by examining questions of human dignity and meaning, especially as we study war in the quest for a more just and peaceful world.

**Student Learning Outcomes:** Given the importance of this inquiry, and the vital testimony students hear from dozens of participants across a variety of conflicts, this course will focus directly on stories from wartime, on the narratives that bear witness in a unique and profound way to modern conflict. More specifically, students will:

1. Empathize with conflict as a common human experience through the literature, history, and testimony from modern war that we encounter this semester. As we analyze modern war, with all its contradictions and in all its complexity, students will evaluate and integrate the competing types of witness that emerge from the various primary sources and narratives in their respective searches for meaning.
2. Evaluate these source materials by writing a series of analytical response essays and a final reflection paper.
3. Practice careful listening, critical thinking, and spirited conversation as together we integrate the multiple ways our storytellers use to bear witness to modern conflict.
4. Demonstrate—through speech and writing—both an eloquence in expressing their ideas as well as a force in urging them. To do so, students will engage in meaningful research, drawing upon primary sources, to produce a family history paper that shows cogent analysis, insightful interpretation, and persuasive argument. Students will give a précis of their papers to the class during the final exam period on April 30.
5. Analyze the various narratives in the comparative context of a larger historical and theoretical framework, one attentive to both the war which prompts the particular narrative
(WWII, for example) as well as to the narrative influences and conventions that necessarily shape any story from wartime and the meaning we subsequently invest it with.

6. Critically evaluate their personal beliefs—ethical, religious, political, and social—about war and peace, and investigate how such beliefs shape their interpretations about meaning in their lives. Through this course, they will integrate these personal beliefs through a dialogue with other sources—drawn from history, eye witness testimony, and various narratives—as they seek to answer the question “how ought we to live?”

Course Format

The course will be offered in two sections that meet together on Thursday evenings beginning at 6:00pm. On occasion, the sections may meet separately during the last hour, from 8:00pm–8:50pm. In all cases, we will be in session from 6:00–8:50pm each Thursday evening. Please sit in the first three or four rows of the Recital Hall, as we will reserve the remainder of the seats for our guests.

Required Texts

Samuel Hynes, *The Soldiers’ Tale.*
Alex Kershaw, *The Bedford Boys.*
Phil Klay, *redployment.*
Karl Marlantes, *What It Is Like To Go To War*
George Mosse, *Fallen Soldiers*
Terry P. Rizzuti, *The Second Tour.*
Helen Thorpe, *Soldier Girls*

Policy on Academic Dishonesty

We are committed to intellectual integrity in our academic pursuits, and we expect that you are as well. The professors may, therefore, impose sanctions for cheating (defined as using inappropriate sources of information on a test) or plagiarism (defined as presenting as one’s own the ideas, words, or products of another). Such sanctions may include a grade of zero for the relevant assignment, failure in the course, or expulsion of the student from the college. In all cases, any academic integrity issue will follow the appropriate procedures outlined in the Regis College Bulletin.

Late/Missed Assignments: Tardy work is bad form, so please submit your work on time. If you know in advance that you’ll be missing a particular class, please coordinate with us in advance—emails are fine for this purpose. Missing a quiz without such an excuse will result in a grade of 0%. If you do find yourself overcome by events, there is a 10% late penalty for the first week an assignment is late. Once an assignment is more than a week overdue, you will receive a zero for it.

Attendance: Since this is a seminar, we need everyone present for each class. Non-emergency appointments (e.g., forgot to change my work schedule) are not acceptable excuses for missing this class. Even authorized absences are problematic, given the format for this course; quite simply, *it is*
*almost impossible to make-up a missed lesson.* Should authorized absences interfere with a student's learning, the faculty and student will agree to additional work (perhaps another essay or additional written responses after a student has viewed the recorded version of a missed class) in order to help the student meet the stated learning outcomes. Please note the sanctions for missed classes carefully, as the penalties for absences may directly influence the final grade you receive in this course.

*Two (2) unexcused absences from class will cause your final grade to be lowered one (1) full letter grade (e.g., a A- to a B-).*

*Each additional absence beyond two will result in a full letter grade reduction.*

**Equal Access to Classes and Learning Accommodations**

If you have a documented disability requiring academic adjustments for this class, please contact Disability Services (303-458-4941, disability@regis.edu). Disability Services will review your documentation with you and help determine appropriate, reasonable accommodations. Following the meeting with Disability Services personnel, please make an appointment with your instructor to discuss your accommodation request in light of the course requirements.

**Regis Writing Center**

The Writing Center is a free resource for all Regis College students. At the Writing Center, a trained undergraduate writing consultant will work individually with you on anything you’re writing, at any point in your writing process, from brainstorming to organizing to polishing. You will get immediate and personal feedback about your writing as well as answers to your questions. Appointments are recommended. Drop by the Writing Center on the second floor of Clarke Hall, or call (303) 458-4039.

**Course Withdrawal Policy**

Students are expected to know and observe the published deadlines for (a) dropping the course and (b) withdrawing from the course. These deadlines are published on the University’s Academic Calendar, which is available in the Bulletin, the course schedule, and in the Dean’s Office. Please observe the published dates to Drop the Course or to Withdraw from the Course. THESE DEADLINES ARE NOT FLEXIBLE.

**Grading Guide**

“*A*” work in this course responds fully to the assignment, is distinguished by clear and powerful use of language, may introduce an original or highly imaginative interpretation of the topic, and is virtually free from errors in mechanics, usage, facts, and structure. Such work will sound like that of a thoughtful student and not like the work of one of the professors or of the author of a book on the subject. There will be evidence of good control both of language and of course material.

“*B*” work in this course reflects a fairly good understanding of the assignment, is not overly general or abstract, uses language well, expresses the student’s intentions most of the time, is organized and unified,
and is largely free from serious errors in mechanics, usage, facts, and structure. Such work contains evidence of a student’s ability to understand and organize information in an orderly fashion.

“C” work in this course is inconsistent in handling the assignment and in expressing the student’s intentions, provides some details, examples, or evidence which makes the work interesting and persuasive even though these are not fully developed, shows some lack of focus or is disjointed in presentation, and is generally accurate in the use of language even though there are errors in mechanics, usage, facts, and structure. Such work will state major points and support key ideas, but often at a high level of generality.

“D” work in this course shows difficulty managing the assignment, does not develop the student’s intent, has few examples or other supportive evidence, is difficult to read due to problems with organization and transitions, shows an absence of thoughtful preparation, and has a sizable number of errors in mechanics, usage, facts, and structure. Such work generally states ideas with little or no support for them, and/or is illogical and disorderly, and/or is so flawed that it difficult to follow.

“F” work in this course is largely unresponsive to the assignment, lacks focus, is rarely developed with details, examples, or other sorts of evidence, the student’s intention is not clear, ideas are difficult to follow and are generally disorganized, and there are numerous errors in mechanics, usage, facts, and structure. Such work usually has virtually nothing going for it.
# Stories from Wartime Schedule

**Spring Semester, 2015**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic(s)</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>Jan. 15</td>
<td>Memory and Meaning: The Need for Narrative</td>
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<td>Jan. 22</td>
<td>The Gulf War and Voices of Regis Student Veterans</td>
<td>Samuel Hynes: Prologue &amp; Chapter 1</td>
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<td>Jan. 29</td>
<td>War in Afghanistan</td>
<td>Klay, redeployment</td>
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<td>Reading Quiz #1</td>
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<tr>
<td>Feb. 5</td>
<td>The War in Iraq</td>
<td>Karl Marlantes, <em>What It Is Like To Go To War</em></td>
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<td>Feb. 12</td>
<td>The Vietnam War</td>
<td>Samuel Hynes: Chapter 5</td>
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<td>Feb. 19</td>
<td>The Vietnam War</td>
<td>Terry P. Rizzuti: <em>The Second Tour</em></td>
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<td>Feb. 26</td>
<td>The Vietnam War: G.I. Forum</td>
<td>Bao Ninh: <em>The Sorrow of War</em></td>
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<td>Reading Quiz #2</td>
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<tr>
<td>March 5</td>
<td><strong>SPRING BREAK</strong></td>
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<tr>
<td>March 12</td>
<td>Korean War</td>
<td>Family History Draft Due</td>
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<tr>
<td>March 26</td>
<td>WWII in Europe</td>
<td>Alex Kershaw, <em>The Bedford Boys</em></td>
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<td>TBA</td>
<td><strong>Individual Conferences</strong> on your family history paper</td>
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<td>April 2</td>
<td>The Cost of War</td>
<td>George Mosse, Chaps 1,2,3,4</td>
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<td>April 9</td>
<td>War and Media</td>
<td>Mosse, Chaps 5,7,9, 10.</td>
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<td>April 16</td>
<td>War and the Literary Tradition</td>
<td>Final Family History Due</td>
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<tr>
<td>April 23</td>
<td>War and Memory: How We Remember</td>
<td>Helen Thorpe, <em>Soldier Girls</em></td>
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<tr>
<td>April 30</td>
<td>Final Exam: Student Presentations</td>
<td>Reflection Essay Due</td>
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- Each student will be responsible for 5 short (no more than 3 page) response essays to reading assignments. Students will select readings based upon their schedules and will be prepared to share a portion of the essay the night they submit them. [5% each \( \times 5 = 25\% \)]
- Periodically, we will also have reading quizzes—4 over the course of our 11 nights that have reading assigned. Two are announced; two are not. [5% each \( \times 4 = 20\% \)]
- Students will also be responsible for a major family history paper (8-10 pages) that explores your family’s story of wartime, using primary source materials that include oral interviews with family members and other veterans, such as those found in the Regis archives. The draft of the family history counts 15% and the final paper counts 20%. (15% + 20% = 35%)  
- Students will write a final reflection essay of 3-4 pages in which they reflect on the experience of this Stories From Wartime seminar (what, in other words, has this experience with these veterans and their stories meant to you. (10%)  
- Finally, all students will give an oral précis of their family history papers during the final exam period on April 30. (10%)