

Introduction

Welcome to HIST 7633 Readings in European History ONLINE! Yes, that's right, a graduate history course intentionally planned for online synchronous delivery. This course focuses on War & Society in the Great War - World War I. We will look at the various aspects of the World War I experience in Europe - civilians, women, soldiers, propaganda, film, public history, memory, and the like. This is a readings course - meaning, we will read. This is not a research course, meaning we will not do research.

This course is a pilot for a new online concentration for the MA in History in War & Society. As such, the course is designed as a regular graduate course but online, COVID-19 aside! Your preparation and participation in the course, therefore, is key not only to your success in the class but also to our collective success for the semester. So, you need to be committed - do what is asked of you and you'll do well!



A movie poster for 1930's *All Quiet on the Western Front*.

Course Structure - Read Carefully!

This online course utilizes FOLIO for all course content. In addition to the Course Basics modules (Syllabus, Daily Course Schedule, etc.), the Assignments modules include guidance for Book Briefs, the Film Review, and the Historiography Project, as well as a module that includes are required readings (excepting your required books) and any videos to watch before class.



The Tower of London Poppy Installation for the Great War Centennial. *Left:* CameraPress. *Right:* The Londonist.

Getting Started

On the first day of the Spring 2021 semester, you should review each module within the Course Basics section as well as the Assignments modules. Make sure you understand all course requirements, policies, and the Daily Course Schedule. The Daily Course Schedule outlines what we will be doing each week - topics, readings, and assignments. All assignments will be

submitted via DropBox in FOLIO. All course meetings on ZOOM should be accessed via the ZOOM Online Rooms tab in FOLIO. Be sure to set your FOLIO settings to forward News items and FOLIO email to not miss important announcements, reminders of due dates, etc. Also, please make sure you complete First Day Attendance Verification for this and all of your classes!



A British propaganda poster, Special Collections, Georgetown University.

Graded Activities

Graded activities for this course include participation in class, two-page book briefs, a film review, and a historiography project. All assignments are outlined in the Assignments modules as well as in the Course Syllabus.

Snoop Dogg says read the syllabus



Source: Snoop Dogg says to read the Syllabus! (YouTube, 2020).

Course Syllabus - ONLINE HIST 7633 Readings in European History: Europe in World War I

Catalog Course Description: A reading colloquium in which topics will vary with the individual professor. May be repeated as topic/theme varies.

Instructor Name and Contact Information

- Name: Prof. Bill Allison
- Department: History
- Campus Office: Statesboro, IAB 3006 - NOT APPLICABLE FOR SPRING 2021
- Email: billallison@georgiasouthern.edu - please use your georgiasouthern.edu email in all correspondence and include the course number and section in the subject heading - this way, I know who you are and what class you are in. I will NOT respond to emails from addresses I do not recognize.

Office Hours

- Because of the COVID-19 situation, there will be no physical office hours in IAB 3006. DO NOT COME TO MY OFFICE!
- Tuesdays and Thursdays from 10:00 AM to 11:00 AM for “instant” email;
- Virtually via Zoom or Google Hangouts by appointment;
- Email anytime - I will respond as soon as possible.

Course Time and Place

As a synchronous online course, the class has a specified meeting time - Wednesdays, 5:00 PM -7:45 PM. We will meet via ZOOM, so please make sure you have the appropriate camera/microphone and internet capabilities.

Holidays/No Class Days

- Spring Break - March 15-19
- And as scheduled or announced.

Course Themes and Objectives

For this course, you will:

- Explain and understand the World War I experience in Europe from various perspectives appropriate to the study of War and Society.
- Write book briefs, a film review, a documentary review, and a historiography project;
- Contribute to class discussion through participation in class discussion.

Prerequisites

There are no prerequisites for this course.

Required Materials

The following books are required for this course:

- Michael Howard, *The First World War: A Very Short Introduction* (Oxford University Press).
- Tammy M. Proctor, *Civilians in a World War, 1914-1918* (NYU Press).
- Jay Winter, *Sites of Memory, Sites of Mourning: The Great War In European Cultural History* (Cambridge University Press)
- Materials as assigned in FOLIO Modules.

All books can be purchased through the Georgia Southern University Bookstores but are also available on Amazon new or used and in electronic form. Also, check with the Georgia Southern University Library for availability.

Course Requirements

This is a graduate course in History. As such, students are EXPECTED to attend, participate, and prepare for every class. Students are also expected to complete all readings and other assignments as assigned and scheduled. Graded deliverables will include:

- Briefs on the three books (2 pages each);
- A Film Review (3-4 pages);
- A Historiography Project that includes a 1-page Prospectus, an 8 to 10-page paper, and a 10-minute oral presentation to the class.

Guidelines and rubrics for the above can be found in the appropriate modules.

Students will also be graded on class participation. Rubrics and guidelines, again, can be found in the relevant modules.

Grade Calculations

Your grade for the course will be calculated as follows:

Activity	Number	Percentage of Final Grade
Book Briefs	3	20%
Film Review	1	20%

Class Participation	1	20%
Historiography Paper	1	40%

Final Grade Distribution

Final grades for this will be assigned as follows:

Grade	Score
A	90%-100%
B	80 - 89%
C	70 - 79%
D	60 - 69%
F	Less than 60%

Policies

FOLIO

The syllabus, course materials, grades, assignment submissions, and announcements are posted on FOLIO. Students are responsible for checking FOLIO regularly for this and similar information. **Please make sure that you have FOLIO News items forwarded to your Georgia Southern email address.**

Illness

Please take appropriate precautions for your health as well as the well-being of your classmates. If you become ill during the term, please contact me immediately. We will work through what you will need to do to either continue working in class or make-up work that might have been missed during your absence. If you have an illness that would result in an extended absence, you will need to contact the Dean of Students office. In the event of serious illness, injury, or extenuating circumstances, the DOS office will notify professors at your request.

If you need to self-report either a confirmed or suspected positive COVID-19 diagnosis, have received self-quarantine requirements, or have symptoms with pending test results, please complete the CARES Center COVID-19 self-reporting form (through the MyGeorgiaSouthern portal under "COVID-19 Information & Resources"). You may also reach the CARES Center using the MyGS mobile app, calling 912-478-CARE (M-F 8:00 AM-5:00 PM), or emailing covidsupport@georgiasouthern.edu. The CARES Center should not be used for medical advice. If you need medical advice, you need to call your health provider or 911.

ADA Accommodations

In compliance with the Americans with Disabilities Act (ADA), this course will honor requests for reasonable accommodations made by individuals with disabilities or demonstrating an appropriate need for learning environment adjustments. Students must self-disclose their disability to the Student Accessibility Resource Center (SARC) before academic accommodations can be implemented. Students requesting alternative educational arrangements must submit a completed COVID-19 Alternative Educational Arrangement Request Form to the SARC office. For additional information, please call the SARC office at (912) 478-1566 on the Statesboro campus or at (912) 344-2572 on the Armstrong and Liberty campuses.

Face Coverings

Georgia Southern, along with other University System of Georgia (USG) institutions, requires all faculty, staff, students, and visitors to wear an appropriate face covering while inside campus facilities/buildings where six feet social distancing may not always be possible; this includes classroom spaces. Use of face coverings will be in addition to, rather than a substitute for, social distancing. Anyone not using a face covering when required will be asked to wear one or must leave the area. Repeated refusal to comply with the requirement may result in disciplinary action through the Student Code of Conduct. However, reasonable accommodations may be made for those who are unable to wear a face-covering for documented health reasons.

Late Assignments

Late assignments - papers, briefs, etc. - will not be accepted, and no credit given for the missed assignment.

Grades

Grades are **not** negotiable. Your exam and quiz grades and your grade for the course are final and not subject to discussion. Grades will be posted promptly on FOLIO.

Incomplete Grades

Incompletes are given only in extreme circumstances (medical, family, etc.) per University policy.

Extra-Credit

There is no extra credit for this course.

Withdrawal

The last date to withdraw without penalty from any course in the Spring 2021 semester is March 8. See the Policy for Limiting Individual Course Withdrawals for additional information (<http://em.georgiasouthern.edu/registrar/students/withdrawal/>).

Academic Integrity

The course adheres to University statements on Academic Dishonesty in the Faculty Handbook and the Student Code of Conduct and has a “Zero-Tolerance” approach to Academic Dishonesty. Any student violating Academic Dishonesty provisions will be withdrawn from the course and given a failing grade for the course.

Student Conduct

Please refer to the [Student Code of Conduct](#) for a full list of student conduct expectations.

Civility

All class members are expected to communicate civilly in their professional interaction at all times, both in and out of the online classroom. Academic discourse, including discussion and argumentation, is to be carried out in a polite, courteous, and dignified manner that is respectful of and understanding toward peers and professors. Students are expected to behave

appropriately. The Student Code outlines inappropriate behavior, which will not be tolerated and will result in the offender being removed from the class roll.

Support

Student Support

[Academic and student support services](#) and [Online Learning Resources](#) are available to all students, online or on campus.

Student Accessibility Resource Center

The Student Accessibility Resource Center ([SARC](#)) is committed to providing an equal educational opportunity for all qualified students with disabilities. If you wish to request an accommodation, please contact the SARC as soon as possible.

Technical Support

Your instructor cannot provide technical support for this course. Information about technical support for FOLIO is located in the *Technology Requirements* section of the *Course Basics* module.

Statement of Compliance

Remaining registered in this course indicates your agreement to abide by the policies outlined in the syllabus and your acceptance of responsibility for knowing and following those policies.

Confidentiality

Georgia Southern University asks that you respect the rights of faculty and other students as you participate in the education process, including your use of FOLIO. Accordingly, when accessing FOLIO course materials, please respect the privacy and personal information of faculty, staff, and other students in academic work such as class lists, exams, quizzes, discussion board postings, drafts of papers, and other work produced in the course.

Daily Course Schedule

Below lists by class our weekly topic, readings, and assignment due dates. Your Readings and Videos for the course are also included below. The articles are in pdf format and available via the Georgia Southern Library's Discover search databases. Be prepared to discuss the readings and videos in class. ZOOM meeting links are under the ZOOM Online Rooms tab on the FOLIO toolbar.

January 13 - Introduction to the Course

- ZOOM - 17:00-19:00
- Read: [Course Basics](#)

January 20 - The Great War: An Overview

- ZOOM - 17:00-19:00
- Read: Michael Howard, *The First World War*.
- Read: [John Horne, "End of a Paradigm? The Cultural History of the Great War."](#)
- Watch: Blackadder Goes Forth - How did World War I Begin?

Blackadder How did World War I Begin



- **Due: Howard Brief**, due in DropBox, Tuesday, January 19, at 11:59 PM. See the [Book Briefs Module](#) for directions.

January 27 - Civilians in The Great War

- ZOOM - 17:00-19:00
- Read: Tammy Proctor, *Civilians in a World War*.
- Read: [Nadja Durbach, "Comforts, Clubs, and the Casino: Food and the Perpetuation of the British Class System in First World War Civilian Internment Camps."](#)

- Watch: BBC Home Front: Farewells



- **Due: Proctor Brief**, due in DropBox, Tuesday, January 26, at 11:59 PM. See [Book Briefs Module](#) for directions.

February 3 - Women in the Great War

- ZOOM - 17:00-19:00
- Read [Emmanuel Debruyne, "Girls were Seen Crying When Soldiers Departed." Belgian and French Women and German Soldiers: Transgressive Relationships under the Gaze of the Occupied Population."](#)
- Read: [Sarah Hellowell, "Antimilitarism, Citizenship and Motherhood: The Formation and Early Years of the Women's International League \(WIL\), 1915-1919."](#)
- Read: [Catherine Lee, "'Giddy Girls', 'Scandalous Statements' and a 'Burst Bubble': The War Babies Panic of 1914-1915."](#)
- Read: [Angela Woollacott, "'Khaki Fever' and Its Control: Gender, Class, Age and Sexual Morality on the British Homefront in the First World War."](#)
- Read: [Jonathan Rayner, "The Carer, the Combatant and the Clandestine: Images of Women in the First World War in *War Illustrated Magazine*."](#)

- Watch: BBC The Home Front: Changing Roles of Women

Home Front 3 the changing role of women



February 10 - No Class

- Work on Historiography book list and Film Review choices. See [Historiography Project](#) and [Film Review](#) Modules for directions.

February 17 - The Homefront

- ZOOM - 17:00-19:00
- Read: [Helen E. M. Brooks, 'Are there any more recruits?' - British Theatre and the Recruitment Drive, 1914-1915."](#)
- Read: [Carol White: "Knitting and Cooking for the War: Home Economics and the Poetry of the First World War."](#)
- Read: [Lucie Whitmore: "'A Matter of Individual Opinion and Feeling': The Changing Culture of Mourning Dress in the First World War."](#)

- Watch: The Home Front in Numbers

The Great War in Numbers S01E04 The Home Front 720p



February 24 - Propaganda, Literature, & Art

- ZOOM - 17:00-19:00
- Read: [Mark Hewitson, "A War of Words: The Cultural Meanings of the First World War in Britain and Germany."](#)
- Read: [David Monger, "Know Your Enemy: Peter Chalmers Mitchell, British Military Intelligence and the Understanding of German Propaganda in the First World War."](#)
- Visit: [Adam Matthew First World War Art Collection](#)
If you cannot access it, try this [link](#), and log-in with your GSU library account log-in. Also, when you get the First World War Art Collection page, the Galleries tab at the top has a great poster collection, so check that out, too.
- Visit: Imperial War Museum [Propaganda Posters](#). You can filter under Themes by country.

- Watch: BBC Home Front: Propaganda

Home Front 4 propaganda in WWI



March 3 - Soldiers

- ZOOM - 17:00-19:00
- Read: [Nicolas Mariot, "Social Encounters in the French Trenches."](#)
- Read: [Brian Feltman, "Tolerance As a Crime? The British Treatment of German Prisoners of War on the Western Front, 1914-1918."](#)
- Read: [Chris Grovesnor, "He Sees Now What He Looked Like": Soldier Spectators, Topical Films, and the Problem of Onscreen Representation during World War I."](#)
- Read: [Cord A. Scott, "Comic Images from "Over There": Soldier Produced Comics of WWI."](#)

- Read: [Sarah-Jane \(Saje\) Mathieu, "L'Union Fait La Force: Black Soldiers in the Great War."](#)
- Watch: The Battle of the Somme (1916)

The Battle of the Somme (1916 film)



- Watch: The Somme - Then and Now

The Somme then and now.. 1916 - 2016



- Watch: Collage of Clips from Black Adder Goes Forth. Individual episodes are also available on YouTube.

Blackadder in The Trenches | Blackadder Goes Fort...



- In class, we will watch Peter Jackson's documentary film "They Shall Not Grow Old."

March 10 - No Class!

- **Due - Shortlist of Films**, due via email by Tuesday, March 9, at 11:59 PM. See the [Film Review Module](#) for directions.

March 17 - SPRING BREAK! (i.e., no class!)

March 24 - The Great War and Commemoration

- ZOOM - 17:00-19:00
- Read: Jay Winter, *Sites of Memory, Sites of Mourning*
- Read: [Jennifer Iles, "In Remembrance: The Flanders Poppy."](#)
- Read: [Jenny Kidd and Joanne Sayner, "Unthinking Remembrance? Blood Swept Lands and Seas of Red and the Significance of Centenaries."](#)
- Watch: Explanation of Poppies

The Poppy Story (First Level & up).



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Why do people wear a red poppy? What is Poppy Day? Rem...



- Watch: The Tower of London Poppy Installation - Great War Centennial

The Tower of London Poppies



- **Due: Winter Brief**, due in DropBox, Tuesday, March 23, at 11:59 PM. See the [Book Briefs Module](#) for directions.
- **Due - Historiography Project Prospectus**, due in DropBox, Tuesday, March 23, at 11:59 PM. See the [Historiography Project](#) for directions.

March 31 - The Great War and Commemoration II

- ZOOM 17:00-19:00
- Read: [Laura Tradii, "Their dear remains belong to us alone': Soldiers' Bodies, Commemoration, and Cultural Responses to Exhumations after the Great War."](#)
- Read: [Anna-Maria Hajba, "It's a Long Way to Tipperary': Using an Estate Collection to Develop an Online Presence."](#)
- ["It's a Long Way to Tipperary"](#) Exhibit, Glucksman Library, University of Limerick.
- Read: [Claire Eldridge, "The Forgotten of This Tribute': Settler Soldiers, Colonial Categories and the Centenary of the First World War."](#)
- Read: [Joel Morley, "Dad 'never said much' but. . .: Young Men and Great War Veterans in Day-to-Day-Life in Interwar Britain."](#)
- **Due: Film Review**, in DropBox, Tuesday, March 30, at 11:59 PM. See the [Film Review Module](#) for directions.

April 7 - One-on-One Meetings with Instructor

- Meeting with your instructor via ZOOM for a one-on-one consultation on Historiography Project. By appointment, on April 6 or April 7.

April 14 - No Class!

- Work on Historiography Project paper and presentation. See the [Historiography Project Module](#) for directions.

April 21 - Historiography Project Presentations

- Presentation Order:
 - Kollin
 - Ben

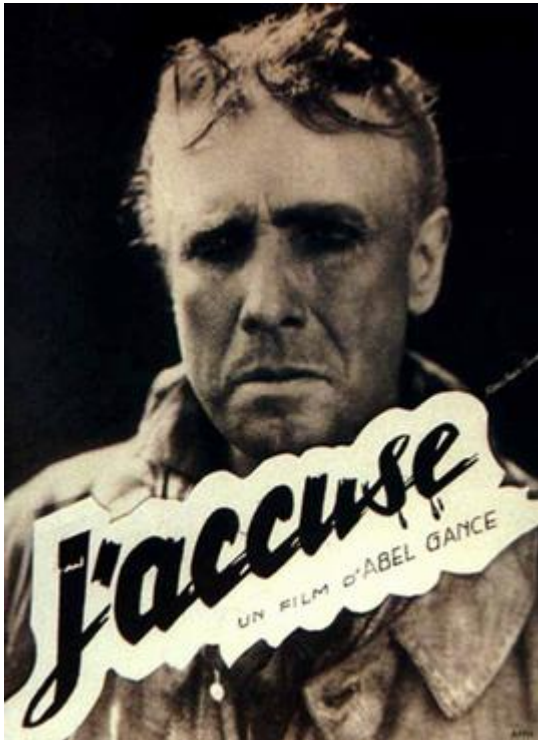
- Noah
- Tyler H.
- Aubrey

April 28 - Historiography Project Presentations & Wrap Up

- Presentation Order:
 - Tyler B.
 - Mark
 - Ron
 - Alyssa
 - Fun
 - **Due - Historiography Project Paper**, in DropBox, Tuesday, April 27, at 11:59 PM. See the [Historiography Project Module](#) for directions.
-

Guidelines for the Film Review

Who doesn't like a good war film? Ever wonder why we like them? After all, they are often glorified and romanticized depictions of various aspects of war that are often disconnected from reality and historical accuracy. War films also usually have a message, be it political, social, or the like. So, what makes a good war film? We all will differ on that to one degree or another. Generally, we want a compelling story, good production value, and an accurate historical setting for the film. With the Great War Centenary of 2014-2018, several films and television productions focused on the homefront, women in the war (especially nurses - *Crimson Fields* and *ANZAC Girls* are good examples), trench culture, and other aspects of the conflict. Films made in the 1920s and 1930s, as well as the 1960s, often had an anti-war bent, especially in depicting the brutality of trench warfare, its impact on soldiers, and the disconnect between homefront and war-front (*All Quiet on the Western Front*, *J'Accuse*, and *Oh What A Lovely War*, for example). Use Google - search "World War One Films," TV series, etc.



With this in mind, you will do the following:

- Pick a film or TV series on any aspect of the Great War in Europe (but avoid straight-up war films, like *1917*). There are dozens, many of which are available on YouTube, on DVD in the GSU Library, or via Netflix or Amazon Prime if you have access. If you need an

idea, let your instructor know. **Your choice must be approved, so email me with your top two or three options, and I'll help you decide. Please do so by Tuesday, March 9, at 11:59 PM.**

- Watch your film - take good notes as you do so with the Assignment questions below in mind.
- Assignment: Film Review - In not more than 5 pages, answer the following:
 - What is the main storyline of the film? Is it based on a true story, or is the storyline fiction?
 - What is the film's purpose?
 - Do you think the film is an accurate depiction? Its production value?
 - What do others say about the film? Use the GSU Library's Discover search to look up film reviews and scholarly articles on your movie. Be sure to cite what you use with footnotes.
 - Lastly, what is your opinion of the film? Was it plausible or believable? Would you recommend it?

Make sure you review the Rubric for Film Reviews under the Assessments tab before you write the brief. Submit your brief as a Word document into the appropriate Drop-Box folder according to the Course Schedule's due date and time.



Some helpful suggestions:

- After your name at the top of the first page, use as your title the film's title, year of release, and director's name.
- Make sure your paper is double-spaced.
- Be clear that you are addressing each question: "The film's purpose is"; "The main storyline is"; etc. You must address each of the five questions.
- Do not begin your paper with "This paper is about" That is poor writing.
- Do not use first-person: i.e., do not say "I think the film is" (this, too, is poor writing). Say instead, "The film is"
- Be sure to cite any other source you use in the review with a footnote or endnote, such as a scholarly article about the film or a review of the film.
- Make sure you also set Word NOT to add the extra space between paragraphs.
- Make sure you review the Rubric for the Film Review under the Assessments tab before writing the review.
- And proofread, proofread, proofread - sloppy and poorly written papers will hurt your grade. Share papers to proofread each other's work - that's a good habit to get into for graduate study.

Assignment Due Date

- Shortlist of films due via email by Tuesday, March 9, at 11:59 PM.
- Film Review is due by Tuesday, March 30, at 11:59 PM.

Assignment Submission Instructions

Save and name your file

1. Save your assignment in the appropriate file format.
2. Include your name inside the document.
3. Name the file: *Module#_LastName*. For example, *Module1_Smith*.

How to Submit the File

1. From the *Assessments* dropdown menu, choose *Dropbox*.
2. Select the DropBox for this assignment.
3. Submit your assignment. Double-check your submission to be certain you submitted the correct file

Submit your brief as a Word document into the Film Review folder in DropBox by Tuesday, March 30 at 11:59 PM. Make sure that you review the Turn-It-In report on your review and adjust as necessary.

Questions?

As your Professor!

Historiography Project

Historiography is essentially the body of work written on a particular topic. Interpretations and conclusions can vary among historians because of a range of factors, including the individual's ideology, the period in which the work was written, historical approach and method, and any prejudices the individual allows to influence the work. Your task in this assignment, then, is to compare books and/or articles on a particular topic. You are NOT writing a research paper on the subject; RATHER, you ARE writing a comparative analysis of the scholarship on your topic. What are the big questions the authors' address about the topic? How do they approach these questions? What are their conclusions? Do their findings vary? If so, why? So, for example, do not waste time telling about food in World War I; instead, use your time analyzing how the authors deal with the big questions about food in World War I.

Specifically, you will:

- In the appropriate DropBox folder, submit your Prospectus on Tuesday, March 23, by 11:59 PM. This brief prospectus (one page) on your topic, including:
 - The topic you have chosen;
 - A list of scholarship on the topic;
 - We will use a ratio of 1:3 - 1 book or 3 articles.
 - Using that 1:3 ratio, you must choose the equivalent of 3 books.
 - And a list of 3 primary questions you will address in your comparison of the books.
- In the appropriate DropBox folder, submit your Historiography Paper on Tuesday, April 27, at 11:59 PM. Your paper must adhere to the following format - failure to do so will result in loss of points. Your paper must be typed, double spaced, using a 12 point font (Times New Roman), with 1-inch margins all around. Your name must be at the top of the page, and the paper must have a title. Your paper must use endnotes, following the Turabian as used by the historical profession, and must be at least eight and no more than ten pages in length.
- On the date assigned (either Wednesday, April 21 or Wednesday, April 28), give a 10-minute presentation to the class on your Historiography Paper.

Assignment Expectations and Grading Criteria

Your paper should address all components of the assignment, be clearly written and without proofreading errors, and cite properly according to Turabian. Review the History Paper Rubric before writing your paper. The History Paper Rubric can be found under the Assessments - Rubrics tab. The grade for this Historiography Project is as follows:

- 10% - Prospectus
- 15% - Oral Presentation
- 75% - Historiography Paper

Assignment Due Dates

Your Prospectus is due in the appropriate DropBox folder on Tuesday, March 23, at 11:59 PM.

Your final Historiography Project paper is due in the appropriate DropBox folder on Tuesday, April 27, at 11:59 PM.

Oral presentations will be on ZOOM on Wednesday, April 21, and Wednesday, April 28. The Presentation Order will be determined at a later date.

Assignment Submission Instructions

Save and name your file

1. Save your assignment in the appropriate file format.
2. Include your name inside the document.
3. Name the file: *Prospectus_LastName* and *Historiography_LastName*. For example, *Prospectus_Smith*.

How to Submit the File

1. From the *Assessments* dropdown menu, choose *Dropbox*.
2. Select the appropriate dropbox for this assignment.
3. Submit your assignment. Double-check your submission to be certain you submitted the correct file.
4. Be sure to review your TurnItIn score and adjust accordingly.

Guidelines for Book Briefs

The book/article brief exercise gets you into the habit of writing a two-page "brief" on every book you read for a history course or any course!

The assignment is straightforward. Read SMART - read the introduction and concluding parts first, then go back and read the first and last bits of each chapter, then go back and fill in as you think necessary to give you a good gist of the work. Take notes concerning the questions below as you read. Then, in two double-spaced pages (anything past two pages will not be graded), answer four questions:

- What are the author's purpose and primary argument? Think of "purpose" as why is the author writing this piece? Think of "argument" as making a claim or conclusion that is supported by evidence.
- What are the three main supporting points of the main argument? Does the author make the case?
- What are the strengths and weaknesses?
- And So What? What is the significance of the work to understanding the topic under consideration?

Some helpful suggestions:

- Be clear that you are addressing each question: "The author's purpose is"; "The three main supporting points are"; etc. You must address each of the four questions.
- Do not begin your paper with "This paper is about" That is poor writing.
- Do not use first-person: i.e., do not say "I think the author claims" (this, too, is poor writing). Say instead, "The author claims"
- Be sure to cite any information you use from the book or article - direct quotes, ideas, etc. You may use a parenthetical reference (Howard, p. 2) for Book Briefs.
- Make sure you also set Word NOT to add the extra space between paragraphs.
- Make sure you review the Rubric for Book Briefs under the Assessments tab before you write the brief.
- Make sure you review the TurnItIn report and correct your brief accordingly.

Submit your brief as a Word document into the appropriate Drop-Box folder according to the due date and time on the Course Schedule. Make sure that you review the Turn-It-In report on

your brief and adjust as necessary.

Assignment Expectations and Grading Criteria

Overall, your brief should be clearly written, clearly answer the questions of the assignment, and devoid of any proofreading errors. You can find the Book/Article Brief grading rubric under the Assessments - Rubrics.

You will complete briefs on the assigned readings as listed below.

Assignment Due Dates

Please note the due dates and times:

- Howard Brief - Tuesday, January 19, at 11:59 PM.
- Proctor Brief - Tuesday, January 26, at 11:59 PM.
- Winter Brief - Tuesday, March 23, at 11:59 PM.

Assignment Submission Instructions

Save and name your file

1. Save your assignment in the appropriate file format.
2. Include your name inside the document.
3. Name the file: *Brief Name_LastName*. For example, *Proctor_Smith*.

How to Submit the File

1. From the *Assessments* dropdown menu, choose *Dropbox*.
2. Select the appropriate dropdown.
3. Submit your assignment. Double-check your submission to be certain you submitted the correct file.