

ENGL 348

Literature of the Great War

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Office hours: MF 11:00-12:00

TTh 12:30-1:30

W 1:30-2:30

and by appointment

Fall 2018

Combs 004

01: TR 9:30

02: TR 11:00

Course Description

World War One (1914-1918) was also known as the Great War and, shortsightedly, the War to End All Wars. This class, prompted by the centenary of that conflict, focuses on literary representations of the war and its far-reaching effects not only on individuals but on social hierarchies, beliefs, practices, and institutions.

War literature has been emphatically and narrowly defined as a masculine genre shaped by direct experience of combat and the camaraderie of fighting men, and is marked by a strong belief that those persons not at the front can never understand war authentically or meaningfully. Such assumptions are complicated by women's role in propagandizing and encouraging enlistment, as well as by the ambivalence that met women's entry during the war years into public roles and spaces traditionally occupied by men. Our readings will broaden that convention by including both traditional war texts and literature from the Home Front and of women's experiences of service.

We will gain basic understanding of the war's conflicts, technologies, landscapes, and maladies. Though war is often documented retrospectively and publicly as facts, names, campaigns, geographies, and tallies, the literature shows its penetration into even the most intimate arenas. Our course topics include but are not limited to production of/challenges to values and ideologies such as heroism, honor, and patriotism; representation of trauma, disability, and mental illness; and constructions and depictions of gender, race, sexuality, and identity.

Of course, our most important concern will be the representation of the First World War in *language*, a study which must consider the (in)adequacy of that medium for trauma and horror. How do these writers figure belligerence, militarism, courage, grief...? How do the formal structures and styles of the texts work to convey what is often unspeakable or unthinkable? What tropes or symbols emerge in the literature? In what way do the texts participate in or revise traditional literary genres like the romance or the *bildungsroman*? What is the relationship between trauma, senseless massacre, suffering and aesthetics, narrative, metaphor?

Our course will develop in two spaces: the classroom and our collaborative website, which can be accessed at <http://litgreatwarf18.themanager.net/> . Additionally, we will use Canvas for exchanging assignments and assessments.

Required Texts

Borden, Mary. *The Forbidden Zone* (Hesperus)
Daly, Victor. *Not Only War: A Story of Two Great Conflicts* (Virginia)
Hemingway, Ernest. *A Farewell to Arms* (Scribner)
Kendall, Tim, ed. *Poetry of the First World War: An Anthology* (Oxford)
Lawrence, Dorothy. *Sapper Dorothy*. (Leonaaur)
Remarque, Erich Maria. *All Quiet on the Western Front* (Ballantine)
Smith, Helen Zenna. *Not So Quiet...* (Feminist Press)
Tate, Trudi, ed. *Women, Men, and The Great War: An Anthology of Stories* (Manchester)
Scanned documents (pdf in Canvas Files) or links

Course Requirements

Assigned Readings: This course has a demanding and constant reading load, often from challenging texts. You should have completed assigned readings before class and should bring the necessary works to each meeting, including those in pdf form (printed or on an electronic device). “Completing” the reading does not mean simply skimming your eyes over an assigned number of pages; it means beginning the process of critical engagement with the ideas in those pages, even if you only feel prepared to formulate a few sophisticated questions.

Oral, Written, and Digital Contributions (aka “Participation”--15 pts.): This course asks you to respond thoughtfully in several ways to our readings. A primary way is through class participation, which will be our principal format for class meetings and which may be both oral and written. You needn’t be an “expert” to participate. Remember that asking a good question is as—or sometimes more—valuable than offering a completed thought. Some of the readings we do this semester may evoke strong responses; I should not need to say that I expect respect and civility even in disagreement, and this applies equally to the blog.

The blog will function as a vital second space for our class. In terms of free blogging, it is a place to develop threads we begin in class; to introduce topics of interest we didn’t talk about; to supplement our knowledge with outside materials, links, or information; to respond personally to the literature we read; and more. Original posts and comments on posts are equally valuable; this should emerge as a dialogue, not a series of disconnected monologues. Occasionally I may give a prompt for blog posting, but most of the time the writing will be done on your own initiative. **All class members should be reading the blog on a regular basis, and you should plan on posting and commenting quite regularly.**

An unusual feature of the blog is that it is a site you will share with my other section of Literature of the Great War. I understand that the danger in this is that part of your audience will be students you don’t know intimately, and that may shift the way you frame your writing or develop your voice in complicated, but not necessarily negative, ways. The benefit is that you will have the intellectual power of two times as many students supporting your own learning this semester; since class discussion and interests are somewhat fluid and student-centered, the blog posting done by the other section may expose interesting threads of analysis that never came up in your own class.

Participation is required both in class and on the blog and will be assessed for frequency and quality. To some degree, this portion of your grade is up to you—your engagement with the course material, your commitment to sharing ideas verbally and in writing. If you miss more than three classes (except in extraordinary circumstances), the portion of your grade for participation will be

substantially lowered. Chronically tardy arrivals are not acceptable. It is your responsibility to find out what you have missed when you are absent.

Content quizzes (10 pts.)

Brief, unannounced quizzes will be given to test completion and understanding of reading or assigned videos. Quizzes are given at the start of class and may not be made up if you miss them. At the end of the term these will be curved.

Essays (3 at 20 pts. each)

You will write three short essays this semester, due on September 30, November 11, and December 7. Further directions about these essays will be made available on Canvas. Essays will be 900-1200 words apiece.

- All essays should bear the honor pledge and a word count.
- Unless otherwise specified, your written assignments will be submitted in Canvas and will be due at midnight on the assigned day. Remember that Apple does not play well with Canvas, so submit a Word document or pdf.
- I will use Canvas for returning feedback on graded work.
- **Due dates are not estimates and are not flexible except under extraordinary circumstances (as determined by me).** You should contact me as soon as possible if you anticipate a problem with a due date so we can discuss an extension. Late work will be penalized.

Special Missions (10 pts.)

My commitment to a communal learning experience is sincere and foundational. In addition to sharing our ideas and resources in class and on the blog, these special missions rely on our cooperative time and intellect. Each of you will choose or be assigned to ONE of the following tasks, many of which will be further subdivided into smaller responsibilities.

A note about grading: If a specific assignment says that it should be submitted in Canvas in addition to being posted to the blog, you MUST do so if you wish to earn a grade for it.

- A. Bridge Builders:** Each student in this group will be assigned two days for which s/he must post to the blog a piece containing some follow-up questions, a thought-provoking implication of our discussion, an articulation of underdeveloped ideas or readings that started in class but need more consideration—in other words, **a bridge specifically linking oral class discussion to the blog and designed to prompt further development/discussion** (this is, not just a summary of what we did in class OR a short essay with “What do you think?” appended to the end of it).

Time due: no later than midnight on each assigned day

Post title: [Your Name]’s Bridge to the Blog (e.g., “Wilfred’s Bridge to the Blog”)

Submission: Post to the course blog AND drop the url for your post into the Special Missions assignment in Canvas:

1. Click on the title of your post once it has been published.
2. Copy that url.
3. Drop in Canvas under Bridge 1 or 2, as appropriate.

Length: about 400 words each (may be longer)

- B. Vocabulary Consultants:** In addition to general issues with vocabulary, our reading this semester has some specific difficulties, since it includes soldiers’ slang, military terminology including weapons

and ranks, and foreign languages. To complete this mission, you will work with your partners to keep a running set of definitions that your classmates may consult.

Time due: no later than noon (always a Monday or Wednesday) the day before class for any given reading (e.g., noon on Monday 9/3 for the Tuesday 9/4 readings)

Mechanism: Google doc that feeds into blog

Submission: save a copy of your own contributions as a document or pdf and upload it in Canvas OR work with your team to color code your contributions in the Google doc so I can see individual work.

- C. Historical Support Team:** This group will work together to provide spatial and temporal context for our longer readings. It will provide maps of the locations in the books and brief information on the battles, military decisions, technologies, people, etc. that are referred to.

Time due: no later than noon (always a Monday or Wednesday) the day before class for any given reading (e.g., noon on Monday 9/3 for the Tuesday 9/4 readings)

Mechanism: Google doc that feeds into blog

Submission: save a copy of your own contributions as a document or pdf and upload it in Canvas OR work with your team to color code your contributions in the Google doc so I can see individual work.

- D. Website Reconnaissance.** This group will be responsible for carefully studying, and writing summary-reviews of, the World War I websites that I will identify, articulating strengths and weaknesses for each.

Time due: no later than midnight on Sunday, October 7

Post title: [Your Name]'s report on the website [Site Title] (e.g., "Radclyffe's Report on the website 'Gender Identity and World War I'")

Tag: website

Submission: Post to the course blog AND drop the url for your post into the Special Missions assignment in Canvas:

1. Click on the title of your post once it has been published.
2. Copy that url.
3. Drop in Canvas for the assignment Website Recon.

Length: about 500 words (may be longer)

- E. Film Reviewers.** From a list I will provide, members of this group will each do a film review of a movie about World War I. You can find suggestions about writing a good review [here](#).

Time due: no later than midnight on Friday, October 26

Post title: [Your Name]'s review of [Film Title] (e.g., "Siegfried's Review of *My Boy Jack*")

Tag: film

Submission: Post to the course blog AND drop the url for your post into the Special Missions assignment in Canvas:

1. Click on the title of your post once it has been published.
2. Copy that url.
3. Drop in Canvas under Film Review.

Length: about 500 words (may be longer)

- F. Podcast Receivers.** Members of this team will listen to a podcast, choosing from any [here](#) or [here](#), and will write a summary-review of the broadcast (that is, tell us what it is about AND, briefly, what it does or doesn't offer, what you thought of it).

Time due: no later than midnight on Sunday, October 7

Post title: [Your Name]'s report on the podcast [Podcast Title] (e.g., "Dorothy's Report on the podcast 'Conscripted Horses'")

Tag: podcast

Submission: Post to the course blog AND drop the url for your post into the Special Missions assignment in Canvas:

1. Click on the title of your post once it has been published.
2. Copy that url.
3. Drop in Canvas for the Podcast Receivers assignment.

Length: about 500 words (may be longer)

Final Project (5 pts.)

Details are forthcoming about the final project, but it will allow you to engage with our course materials in a medium of your choice, through writing, video, audio, visual art, digital project, experiential event, or music.

The Writing Center and Digital Knowledge Center are both housed on the fourth floor of the ITCC and may be valuable resources for you. Both are staffed by trained peer tutors who can provide targeted feedback on and support for your assignments in this course. You can make an appointment [here](#) for the WC and [here](#) for the DKC.

A note on academic integrity: All work in this course is covered by the UMW Honor Code, and I expect you to adhere to it at all times. This refers to the promise you made to your fellow students and the UMW community not to lie, cheat, or steal. Details of the UMW Honor System are available [here](#).

Plagiarism, like all cheating, is a serious offense. It means presenting another person's work as your own--whether that person is a friend, writing center or speaking center tutor, professional, or published author. Copying passages or paraphrasing ideas belonging to another person without acknowledging the source of those ideas is plagiarism. You can avoid this offense if you simply cite and reference the source you use, if any. I am quite willing to help you understand strategies for quotation and citation but I am not willing to be lenient on plagiarism, so please consult with me if you need to.

Disability services

The Office of Disability Resources has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you have not made contact with ODR (<https://academics.umw.edu/disability/>) and would like to discuss accommodations, they can be reached at 540-654-1266 or in Lee 401.

If you receive services through ODR and require accommodations for this class, please bring your accommodation letter to me as soon as you can. Disability is another factor of our identities that brings diversity to the community, and as much as possible I'd like for it not to hinder access to education or to your high goals.

Title IX Statement

University of Mary Washington faculty are committed to supporting students and upholding the University's *Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence*. Under Title IX and this policy, discrimination based upon sex or gender is prohibited. If you experience an incident of sex or gender-based discrimination, we encourage you to report it. ***While you are always welcome to talk to me, understand that as a "Responsible Employee" of the University, I MUST report to UMW's Title IX Coordinator what you share.*** If you wish to speak to someone confidentially, please contact the below confidential resources. They can connect you with support services and help you explore your options. You may also seek assistance from UMW's Title IX Coordinator. Please visit <http://diversity.umw.edu/title-ix/> to view UMW's *Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence* and to find further information on support and resources.

Resources

Tiffany W. Oldfield, J.D.
Title IX Coordinator
Office of Title IX
Fairfax House
540-654-5656
toldfiel@umw.edu

Myranda Thomson
Title IX Deputy for Students
Area Coordinator
540-654-1184
mthomson@umw.edu

Confidential Resources

On-Campus

Talley Center for Counselling Services
Lee Hall 106

Student Health Center
Lee Hall 112

Off-Campus

Empowerhouse: 540-373-9373

RCASA: 540-371-1666

Provisional Course Schedule

All readings should be done before class on the day they are assigned.

“K” indicates the anthology of poetry edited by Kendall; “T” indicates the anthology of stories edited by Tate. Readings marked “pdf” are loaded into the Files section of our course in Canvas.

Week 1

T Aug 28

Introduction

R Aug 30

Grayzel, “Introduction: The First World War and the Making of a Modern, Global Conflict” (pdf); view the animated map [“Europe Plunges into War”](#)

mns lecture: **A Grossly Reductive Introduction to the Great War**

Everyone should choose a special mission by today [HERE](#)

Week 2

T Sept 4

Remarque chapters 1-5 (1-98); view [Trench Warfare](#) and [Gas Warfare](#)

R Sept 6

Remarque chapters 6-8 (99-198)

Week 3

T Sept 11

Remarque chapters 9-12 (199-296); view [Shell Shock](#)

R Sept 13

Smith chapters I-III (1-74); view [Women in World War One](#)

Week 4

T Sept 18

Smith chapters IV-VII (75-161)

R Sept 20

Smith chapters VIII-XII (162-239)

Week 5

T Sept 25

Sassoon, all selections (K 85-101)

R Sept 27

Aldington, “The Case of Lieutenant Hall” (T 77-91); **Barrie**, “The New Word” (T 225-240);

Lewis, “The French Poodle” (T 167-173); **Machen**, “The Bowmen” (T 252-54)

Sunday, September 30: essay #1 due at midnight

Week 6

T Oct 2

Hemingway Part I (1-78)

R Oct 4

Hemingway Part II (79-159)

Sunday, October 7: website and podcast special missions due at midnight

Week 7

T Oct 9
R Oct 11

Hemingway Part III (160-233)
Hemingway Parts IV and V (234-332)

Week 8

T Oct 16
R Oct 18

Fall Break

Poetry by non-combatants: **Hardy**, “On the Belgian Expatriation” (K 6-7), “I Looked Up from My Writing” (K 10-11); **Kipling**, “For All We Have and Are” (K 25-26), “My Boy Jack” (K 29), “Justice” (K 39-40); **Binyon**, “For the Fallen” (K 43-44); **Mew**, “May, 1915” (K 46), “The Cenotaph” (K 46-47); **Service**, “Tipperary Days” (K 48-50), “Tri-Colour” (K 52-53); **Gibson**, “The Messages” (K 64-65), “Breakfast” (K 65), “Between the Lines” (K 66-70), “Air-Raid” (K 73-74); **Cannan**, “August 1914” (K 179), “For a Girl” (K 184-85)

Week 9

T Oct 23
R Oct 25

Borden 1-32
Borden 33-61 and **Rickword**, “Moonrise Over Battlefield” (K 220)

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**Friday, October 26: film special missions due at midnight**  
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Week 10

T Oct 30
R Nov 1

Borden 63-90
Borden 91-112

Week 11

T Nov 6

Poetry by combatants: **Brooke**, “1914” (K 104-106); **Rosenberg**, “Break of Day in the Trenches” (K 137-38), “Louse Hunting” (K 138-39), “Returning, we hear the larks” (K 139-140), “Dead Man’s Dump” (K 140-42); **Gurney**, “To the Prussians of England” (K 121), “First Time In” (K 123-124), “The Stokes Gunners” (K 127); **Graves**, “A Dead Boche” (K 194), “A Child’s Nightmare” (K 195-97); **Jones**, “from *In Parenthesis*” (K 201-206); **Blunden**, “1916 Seen from 1921” (K 209-10)

R Nov 8

TBA

11/11/2018 at 11:00 a.m.: 100 Year Anniversary of Armistice

11/11/1918:

**approximately 9 million military and 6 million civilians dead,
21 million wounded, 8 million missing or POW**

Sunday, November 11: essay #2 due by midnight

Week 12

T Nov 13

Bennett, “Wedding Day” (T 141-47); **Daly** chapters I-IX (1-38)

Recommended: explore [photos of African American soldiers at the LOC](#) and [here](#).

R Nov 15

Daly chapters X-XV (38-70)

Week 13

T Nov 20

Miller, “Stragglers in the Dust” (pdf); **Hall**, “Miss Ogilvy Finds Herself” (T 125-140)

R Nov 22

Thanksgiving Break

Week 14

T Nov 27

Lawrence Author’s Note + chapters 1-3 (1-47)

R Nov 29

Lawrence chapters 4-8 (48-92)

Week 15

T Dec 4

Owen, all selections (K 150-74)

R Dec 6

Owen and wrap-up

Friday, December 7: essay #3 due by midnight

FINALS WEEK

Section 01: Thursday, December 13, 8:30-11:00

Section 02: Tuesday, December 11, 12:00-2:30