

Fall 8-15-2011

ENG 4300-001: Senior Seminar

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4300-001/

4390-097

English 4300-001 Senior Seminar

Literature of the Great War: 1914-1918 and Beyond

8:00-9:15 TR CH3159

John David Moore

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COURSE DESCRIPTION

Paul Fussell, in his *The Great War and Modern Memory* (1975), dwells extensively on the perhaps unrivaled role of literature in this "war that will end war" (H.G. Wells). The British soldier, whether the officer out of Sandhurst or Cambridge, or the common soldier from the laboring classes, brought to the trenches of France and Belgium in literary background born of the liberal belief in the powers of education both in the classics and in the canon of English literature. Among other things, we will be examining what happens when a widely shared and nearly sanctified literary tradition meets with the wholesale slaughter of modern industrialized warfare. We will survey the evolution of war poetry (the war produced reams of it) from the pleasantly moving, noble and gallant work of the much worshipped Rupert Brooke to the dark ironies of Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg and others. Other reading for the course will include memoirs by Robert Graves and Henri Barbusse, fiction exploring the war from well behind the lines (Edith Wharton's *A Son at the Front*), an account of the war experienced from the German side (Ernst Junger's *Storm of Steel*), and works showing the continuing literary attraction to a war that in the view of some historians has yet to end. (Pat Barker's *Regeneration Trilogy*, 1991-95, Sebastian Barry's *A Long Long Way*, 2005, and Jacques Tardi's graphic novel, *It Was a War of the Trenches*, 2010). Along the way, we will find occasion to look at literature as propaganda and at some quasi-literary phenomena of the war, such as the postcard and the popular Michelin battlefield tour guides of the early 1920's. Course requirements include brief response papers, oral presentations, a research paper, and final exam.

TEXTS

Walter, ed.: *The Penguin Book of First World War Poetry*

Robert Graves: *Goodbye to All That*

Ernst Junger: *Storm of Steel*

Henri Barbusse: *Under Fire*

Jacque Tardi: *It Was the War of the Trenches*

Jaroslav Hasek: *The Good Soldier Svejk*

Edith Wharton: *A Son at the Front*

Sebastian Barry: *A Long Long Way*

Pat Barker: *Regeneration*

_____ : *The Eye in the Door*

_____ : *The Ghost Road*

COURSE REQUIREMENTS

Reading: There will obviously be quite a bit of reading involved in this seminar and you will be expected to keep up with it. Longer works will be broken up over two or more seminar meetings, but you are strongly recommended to read ahead as much as possible.

Discussion: The success of a seminar rides on active and consistent discussion. You are expected to raise questions, articulate your observations on the material, and to respond to the comments from both me and your fellow students.

Writing: 1) Brief reading response papers (one and a half typed pages minimum) to be turned in at the beginning of each seminar meeting. These should contain observations and questions on the reading which you feel are worthy of class discussion. **2)** A proposal for a final research paper (four typed pages minimum plus a bibliography and works cited page(s)). **This will be due at mid-term.** **3)** A final research paper involving at least one primary source not included in the syllabus.

Presentations: 1) Each seminar member will be responsible for introducing the reading for one class session, supplying background but mainly establishing directions for discussion. (15-20 minutes) **2)** During the final week of the seminar, you each will present your final research paper in an abbreviated form.

Final Exam: A written exam in essay response format.

GRADING

Final seminar grades will be averaged from the following, all grades for which count equally:
Average of the reading response paper grades; Paper proposal grade; Final research paper grade; Seminar introduction; Final paper presentation; Overall contribution to discussion; Final exam

SEMINAR CALENDAR BY THE WEEK

Week I Aug 23-25

Poetry (See attached list)

Week II Aug 30-Sept 1

Poetry (See attached list)

Week III Sept 6-8

Robert Graves, *Goodbye to All That*

Week IV Sept 13-15

Robert Graves, *Goodbye to All That*

Week V Sept 20-22

Ernst Junger, *Storm of Steel*

Week VI Sept 27-29

Henri Barbusse, *Under Fire*

Week VII Oct 4-6

Jacque Tardi, *It Was the War of the Trenches*

Week VIII Oct 11-13

Jaroslav Hasek, *The Good Soldier Svejk*

Week IX Oct 18-20

Jaroslav Hasek, *The Good Soldier Svejk*

Week X Oct 25-27

Edith Wharton, *A Son at the Front*

Week XI Nov 1-3

Sebastian Barry, *A Long Long Way*

Week XII Nov 8-10

Pat Barker, *Regeneration*

Week XIII Nov 15-17

Pat Barker: *The Eye in the Door*

Nov 22-24 Thanksgiving Break

Week XIV Nov 29-Dec 1

Pat Barker: *The Ghost Road*

Week XV Dec 6-8

Poetry Selections

Aug 23: Pre –War Georgian poets and others (See attachment 2)

Thomas Hardy, "Channel Firing" p. 2

_____, "Men who March Away" p. 41

A.E. Housman, "On the Idle Hill of Summer" p. 1

Aug 25:

John Masefield, "August, 1914" p. 8

John Freeman, "Happy is England Now" p.12

Rudyard Kipling, "For All We Have and Are, 1914" p.13

_____, " Epitaphs: Common Form" p. 245

Charles Hamilton Sorley, "To Germany" p.16

_____, "All the Hills and Dales Along" p. 33

_____, "When you see millions of the mouthless dead" p. 158

Harold Munro, "The Poets are Waiting" p. 17

_____, "Youth in Arms, I" p.25

E.A. Mackintosh, "Recruiting" p. 22

"I don't want to be a soldier" p.26

Eleanor Farjeon, "Now that you too must shortly go the way" p.

Robert Graves, "The Last Post" p. 38

_____, "It's a Queer Time" p. 127

_____, "A Dead Boche" p. 150

"Bombed last night" p.49

Wilfrid Gibson, "Breakfast" p. 50

"We're here because we're here" p.57

Laurence Binyon, "The Sower (Eastern France)" p.74

Martin Armstrong, "Before the Battle" p. 88

Edward Shillito, "Nameless Men" p. 92

Edgell Rickword, "Trench Poets" p. 98

Alan Seeger, "I have a rendezvous with death" p.105

Gilbert Frankau, "Headquarters" p. 120

D.H. Lawrence, "Bombardment" p. 122

W.N. Hodgson, "Aftermath *Back to Rest*" p. 139

May Sinclair, "Field Ambulance in Retreat" p. 143

Margaret Sackville, "A Memory" p. 145

John McCrae, "In Flanders Fields" p. 155

"I want to go home" p. 166

Geoffrey Faber, "Home Service" p. 170

Pauline Barrington, "Education" p. 187

Jessie Pope, "The Beau Ideal" p. 212

G.A. Studdert Kennedy, "Dead and Buried" p. 232

G.K. Chesterton, "Elegy in a Country Churchyard" p. 245

Ezra Pound, "Hugh Selwyn Mauberley: V" p. 248

Philip Johnstone, "High Wood" p.257

Osbert Sitwell, "The Next War" p. 272

Herbert Read, "To a Conscript of 1940" p. 275

Aug 30-Sept 1:

Major War Poets

Rupert Brooke, "1914: Peace" p. 11

_____, "1914: Safety" p. 29

_____, "Fragment" p. 45

_____, "1914: The Soldier" p. 108

(May Herschel-Clark, "The Mother" p.109)

_____, "1914: The Dead" p. 156

_____, "1914" The Dead" p. 157

Isaac Rosenberg, "Soldier: The Twentieth Century" p. 24

_____, "Break of Day in the Trenches" p.48

_____, "Behind the Lines, *Returning We Hear the Larks*" p.65

_____, "Dead Man's Dump" p. 146

Ivor Gurney, "Sonnets 1917: Servitude" p.36

_____, "In Trenches, *First Time In*" p.46

_____, "The Silent One" p.60

_____, "To His Love" p.97

Edmund Blunden, "Illusions" p.59

_____, "Preparations for Victory" p. 224

_____, "Report on Experience" p. 231

_____, "Festubert, 1916" p. 259

_____, "The Midnight Skaters" p. 270

_____, "Ancre Sunshine" p. 277

Siegfried Sassoon, "In Training, *The Kiss*" p. 31

_____, "Banishment" p.79

_____, "Counter-Attack" p. 135

_____, "Sick Leave" p. 172

_____, "Blighters" p. 181

_____, "They" p. 205

_____, "Repression of War Experience" p. 214

_____, "The Death Bed" p. 220

_____, "Memorial Tablet (Great War)" p. 244

_____, "On Passing the New Menin Gate" p. 247

_____, "Ancient History" p. 271

Wilfrid Owen, "Arms and the Boy" p. 32

_____, "The Send-off" p. 44

_____, "Futility" p. 54

_____, "Apologia pro Poemate Meo" p.81

_____, "Greater Love" p. 93

_____, "Anthem for Doomed Youth" p. 131

_____, "Spring Offensive" p. 133

_____, "*Dulce et Decorum est*" p. 141

_____, "Strange Meeting" p. 159

_____, "Smile, Smile, Smile" p. 211

_____, "Mental Cases" p.218

_____, "Disabled" p. 252