Fall 8-15-2015

ENG 5006-001: Studies in 20th Century British Lit

John Moore
Eastern Illinois University

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A century ago, what was known as the Great War was about to enter its second year, its devastation already encompassing most of Europe, the Balkans, the Middle East, Africa, and parts of the Asian Pacific. 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 a 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, a phenomenon that in no small part contributed to the rise of literary modernism. 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 and novel/memoirs by Robert Graves, Siegfried Sassoon, Vera Britton, David Jones, Helen Zenna Smith, and Frederic Manning, 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). Along the way, we will find occasion to look at the First World War on the stage (R.C. Sherriff’s Journey’s End, 1928 and Joan Littlewood’s Oh! What a Lovely War, 1963), literature as propaganda and at some quasi-literary ephemera of the war, such as the postcard, period sheet music, and the popular Michelin battlefield tour guides of the early 1920’s.
Texts

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

Siegfried Sassoon, *Memoirs of an Infantry Officer* (1930)

Robert Graves, *Goodbye to All That* (1929, 1957)

Helen Zenna Smith (Evadne Price), *Not So Quiet* (1930)

Vera Brittain, *Testament of Youth* (1933)

Frederic Manning, *Her Privates We* (1929, 1930)

David Jones, *In Parenthesis* (1937)

R.C. Sherriff, *Journey's End* (1928, 1929)


__________, *The Eye in the Door* (1993)

__________, *The Ghost Road* (1995)

Jacque Tardi, *It Was a War of the Trenches* (1993)

Required and Graded Course Work

1. A reading journal consisting of notes, questions, annotations, and observations on the assigned texts. These should serve as guides to weekly seminar discussion. They will be collected and graded twice in the semester.

2. Two 15-20 minute oral introductions to seminar discussion consisting of questions, observations, and background on a given week’s assigned text.

3. A major, researched conference-style paper (10-12 pages exclusive of works cited pages and bibliography) focusing on a text or texts from the syllabus, and/or additional texts applicable to a thesis centered in Great War literature.
4. A 3-4 page proposal for the major paper with an annotated bibliography of variable page length.
5. A 25-20 minute presentation of the conference paper on the final exam day (Thursday, Dec. 17. 5:15??)

Grades

The final course grade will be averaged from the following four grades: 1) the averaged grade for the journal entries and the two seminar introductions, 2) the grade for the conference paper proposal, 3) the conference paper grade, 4) the grade for the final paper presentation.

Seminar Calendar

NOTE: The following schedule involves a very hefty amount of reading. The best strategy perhaps is to plan on reading ahead whenever possible.

8/27  The poetic background. Pre-war Georgian poets and others. (See handout and attachment to the end of syllabus).

9/3  General war poetry and six major war poets. (See attachment).

9/10  Robert Graves, Goodbye to All That

9/17  Siegfried Sassoon, Memoirs of an Infantry Officer
9/24  Frederic Manning, *Her Privates We*

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*Memoir, Modernism, and Myth*

10/1  David Jones, *In Parenthesis*

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*The Nurse's Tale: Feminism and the Great War*

10/8  Vera Brittain, *Testament of Youth*

**Hand in Reading Journals for Mid-term Grading**

10/15 Helen Zenna Smith (Evadne Price), *Not So Quiet*

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*The War on the Stage*

10/22 R.C. Sherriff, *Journey's End*


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**Across the Channel: A French Graphic Treatment**

11/5  Jacque Tardi, *It Was a War of the Trenches*

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*The Great War and Colonialism*

11/12  Sebastion Barry, *A Long, Long Way*
Historical Fiction and recent "Memory"

11/19 Pat Barker, Regeneration

Thanksgiving Recess

12/3 Pat Barker, The Eye in the Door

12/10 Pat Barker, The Ghost Road

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Poetry Selections

8/27: Pre –War Georgian poets and others (See Handout)

Thomas Hardy, “Channel Firing” p. 2

__________, “Men who March Away” p. 41


9/3:

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
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
Siegfried Sassoon, “In Training, The Kiss” p. 31

Siegfried Sassoon, “Banishment” p.79

Siegfried Sassoon, “Counter-Attack” p. 135

Siegfried Sassoon, “Sick Leave” p. 172

Siegfried Sassoon, “‘Blighters’” p. 181

Siegfried Sassoon, “‘They”’ p. 205

Siegfried Sassoon, “Repression of War Experience” p. 214

Siegfried Sassoon, “The Death Bed” p. 220

Siegfried Sassoon, “Memorial Tablet (Great War)” p. 244

Siegfried Sassoon, “On Passing the New Menin Gate” p. 247

Siegfried Sassoon, “Ancient History” p. 271

Wilfrid Owen, “Arms and the Boy” p. 32

Wilfrid Owen, “The Send-off” p. 44

Wilfrid Owen, “Futility” p. 54

Wilfrid Owen, “Apologia pro Poemate Me” p.81

Wilfrid Owen, “Greater Love” p. 93

Wilfrid Owen, “Anthem for Doomed Youth” p. 131

Wilfrid Owen, “Spring Offensive” p. 133

Wilfrid Owen, “Dulce et Decorum est” p. 141

Wilfrid Owen, “Strange Meeting” p. 159

Wilfrid Owen, “Smile, Smile, Smile” p. 211

Wilfrid Owen, “Mental Cases” p.218

Wilfrid Owen, “Disabled” p. 252
Additional Notices

1) **Plagiarism:** English Department Statement of Plagiarism: “Any teacher who discovers an act of plagiarism – ‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work’ (Random House Dictionary of the English Language) – has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the course.” In less severe forms plagiarism may involve problematic citations and paraphrases that, though they suggest honest attempts to satisfy academic standards, will require revision before a grade can be assigned. Until documentation is corrected, the assignment’s grade will remain a zero. NOTE: Consultants at The Writing Center can help you with the mechanics of correct quotation, paraphrase, summary, and citation of primary and secondary sources. They will also be happy to work with you on any other writing difficulties that may be threatening the acceptability of your work. Call for an appointment (581-5929) or drop in (CH3110) and be sure to bring materials—assignment sheet, drafts, copies of sources—with you. The Writing Center’s hours are Monday through Thursday 9 am-3 pm & 6-9 pm, and 9 am-1 pm on Fridays.

2) **MLA Style:** Use MLA (Modern Language Association) style for the format of your paper and for bibliographies, the documentation on your Works Cited page, and for the in-text citations.

3) **Disabilities:** Students with documented disabilities should contact the Office of Disability Services (581-6583) as soon as possible so we can work out appropriate accommodations.
Appendix for Educational Bureaucrats

EIU Learning Goals

(For Eng. 5006)

Critical Thinking

EIU graduates question, examine, evaluate, and respond to problems or arguments by:

1. Asking essential questions and engaging diverse perspectives.
2. Seeking and gathering data, information, and knowledge from experience, texts, graphics, and media.
3. Understanding, interpreting, and critiquing relevant data, information, and knowledge.
4. Synthesizing and integrating data, information, and knowledge to infer and create new insights
5. Anticipating, reflecting upon, and evaluating implications of assumptions, arguments, hypotheses, and conclusions.
6. Creating and presenting defensible expressions, arguments, positions, hypotheses, and proposals.

Writing and Critical Reading

EIU graduates write critically and evaluate varied sources by:

1. Creating documents appropriate for specific audiences, purposes, genres, disciplines, and professions.
2. Crafting cogent and defensible applications, analyses, evaluations, and arguments about problems, ideas, and issues.
3. Producing documents that are well-organized, focused, and cohesive.
4. Using appropriate vocabulary, mechanics, grammar, diction, and sentence structure.
5. Understanding, questioning, analyzing, and synthesizing complex textual, numeric, and graphical sources.
7. Collecting and employing source materials ethically and understanding their strengths and limitations.
**Speaking and Listening**

EIU graduates prepare, deliver, and critically evaluate presentations and other formal speaking activities by:

1. Collecting, comprehending, analyzing, synthesizing and ethically incorporating source material.
2. Adapting formal and impromptu presentations, debates, and discussions to their audience and purpose.
3. Developing and organizing ideas and supporting them with appropriate details and evidence.
4. Using effective language skills adapted for oral delivery, including appropriate vocabulary, grammar, and sentence structure.
5. Using effective vocal delivery skills, including volume, pitch, rate of speech, articulation, pronunciation, and fluency.
6. Employing effective physical delivery skills, including eye contact, gestures, and movement.
7. Using active and critical listening skills to understand and evaluate oral communication.