Fall 8-15-2001

ENG 4300-003: English Senior Seminar: War Stories

Kilgore
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_fall2001

Part of the English Language and Literature Commons

Recommended Citation
Kilgore, "ENG 4300-003: English Senior Seminar: War Stories" (2001). Fall 2001. 120.
http://thekeep.eiu.edu/english_syllabi_fall2001/120

This Article is brought to you for free and open access by the 2001 at The Keep. It has been accepted for inclusion in Fall 2001 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
SYLLABUS

Course Description: An interdisciplinary inquiry into the way literature has reflected and shaped the reality of armed conflict. We will begin with a spirited assault on Robert O'Connell's *Of Arms and Men*, a monumental but very readable synthesis of anthropological and historical theories of warfare. Then we will turn to specific war stories and poems, including works by Homer, Shakespeare, H.G. Wells, Remarque, Hemingway, and Michael Shaara, and will find time after hours to screen such classic war films as *Dr. Strangelove* and *Patton*. Is *homo sapiens* fundamentally aggressive, or is war an alien institution into which history has trapped us? How does the evolution of arms affect the social definition of courage and heroism? Why is tactical lucidity so rare among generals? How do various writers resist or endorse the social contract that obliges the soldier to fight? How does the status of the modern sports hero parallel that of the ancient warrior? What are the links between sexuality and violence? Has humanity at last outgrown war, or do we still seem likely to blow up the planet? We will wrestle with these questions throughout the course, but finally your answers will be your own.

Instructor: John Kilgore. Office: 3331 (314K) Coleman Hall. Hours: MWF 2-4, TR 3:30-4. Phone: 581-6313 (office), 345-7395 (home). Also usually available MWF 11-12, TR 12-1. E-mail: cfjdk@eiu.edu. When leaving voice mail at the office, include date and time of call, and do not trust voice mail for urgent messages—try me at home instead. To access an updated version of this syllabus, visit my home page at [http://www.ux1.eiu.edu/~cfjdk/](http://www.ux1.eiu.edu/~cfjdk/).

Required Texts (in order of appearance):

- Schwarz, "The Real War," (handout)
- "War Poems" (handout)
- Robert O'Connell, *Of Arms and Men*
- Lombardo, trans., *The Iliad*
- Shakespeare, *Henry IV, Part I; Henry V*
- Michael Shaara, *The Killer Angels*
- H.G. Wells, *The War of the Worlds*
- Fussell, *The Norton Book of Modern War*
- Ernest Hemingway, *Short Stories*

Movies: *Gallipoli; Patton; Schindler's List; Dr. Strangelove.*

Course requirements: Extensive assigned readings; mid-term (10%); final (25%); research proposal (5%); short paper (15%); long paper (30%); class attendance and participation (15%); possibly some quizzes. I reserve the right to depart slightly from these percentages.

Research Area and Proposal. ASAP, you need to choose a research topic from the list below or invent one of your own based on the themes of this course. Come see me for a preliminary conference and brainstorming session. Then write a proposal of 2-3 pages in which you 1) Define the area, topic, issue, or problem you will investigate; 2) State a preliminary working thesis, or indicate a range of possible theses; 3) Briefly and tentatively elaborate or explain this thesis; 4) Give some indication of what you have so far learned about your topic; 5) Define, as narrowly and exactly as possible, the exact nature of the information you will be seeking in your research; 6) Provide a preliminary working bibliography of no more than a page.

Choose your topic with care, because you will be living with it all semester, using it to generate three assignments: the proposal itself, the short paper, and the long paper. All topics should be anchored in the readings and ongoing concerns of the course, but should go on to undertake significant research beyond what is already required of everyone. The idea is that you will become our in-house expert, especially knowledgeable in

[http://www.ux1.eiu.edu/~cfjdk/warstor/syl300.018.htm](http://www.ux1.eiu.edu/~cfjdk/warstor/syl300.018.htm) 08/18/2001
one or two of the many authors and issues we will be considering, able to guide and inform us when we arrive on your turf. All three written assignments must be distributed to the class via e-mail (recommended) or in hard copy, and we will have fairly intensive discussions (see below, Week 8) of the short paper, with a view to improving the long paper, which should be a thoroughly expanded and reconsidered version.

You should either choose your research topic from the list below, or after reading the list, invent a topic of your own that seems similar in spirit and design. You MUST obtain approval for your project in either case, as no more than two students will be allowed to work on any given topic.

Papers. Though both the long and the short papers should entail spirited and well-conceived research, I invite you to share my reluctance to call them "research papers." That term too often connotes the sort of overcautious discussion that fails to focus, takes no stand, relies too much on its sources, stays too close to common knowledge, and seems to have been written by a committee. Think of your essays, instead, as persuasive papers that happen to be especially well-informed and factually interesting. The key is to take a stand and focus, focus, focus, letting the argument drive the research rather than vice versa. Give information because it is directly relevant and necessary to your argument—not just because you happen to have found it. Get to the point, make decisions, be candid and direct about what you do know and what you don't. Remember that the class itself is your audience and write like a person rather than a machine (though not too informally). We will be very impatient with "data dumps" of materials only loosely related; of long reviews of introductory material that ought to be assumed and omitted; of any vagueness in your thesis or argumentative position; of impersonal, textbook-style prose that conveniently fudges the question of what thoughts are original with you; of "padding" by means of unnecessary or insufficiently edited quotes; and especially, always, of any failure to deal conscientiously with your sources. The key to success is not doing a huge amount of research, but finding the information you need and keeping control of the topic and your sources.

Stay tuned for further guidelines and directives. Did I mention that this paper should be fun?

Mid-term. Will take place on Monday or Wednesday of Week 9. An in-class portion, consisting mainly of brief written replies to various questions, must be handed in at the end of the period. A take-home portion, consisting of one or two longer essays, must be handed in at the next class period. For both this exam and the final, the key to success it to do ALL the reading, do it carefully, and do it on time. Both exams will let you play your strengths to some extent, but both will test for broad, comprehensive knowledge of readings and class discussions. An unread assignment will leave you fatally vulnerable, like Achilles with his undipped heel.

Final exam. Will resemble the mid-term, but with no take-home portion. Be ready to write a large number of mini-essays, proving again and again how well you have done the course readings. Get plenty of sleep the night before, and use the whole period. This is prime time. Some questions will be synoptic, reaching back to the early weeks, but the chief emphasis will be on works covered since the mid-term.

Attendance and participation. Will count approximately 15% of your grade in the course. From the second meeting on, I will be passing around an attendance sheet which you must sign. At the end of the term, I will assign a participation grade according to the following scale: 2 absences—A; 3 absences—B; 4 absences—C; 5 absences—D; 6 absences—F; more than 6—continuing, proportional grade penalties (the participation grade will become a negative number, figured into your course average to devastating effect). I will raise the participation grade a bit if I think your contributions to class discussion have been especially good.

Note that you have two "free" absences. Use these if you have to, but otherwise keep them as insurance. I will listen sympathetically to excuses, but I will not normally award attendance credit for any session which you have missed. In truly exceptional circumstances, however, I may be willing to assign difficult and challenging make-up work for attendance credit. See me if you prefer make-up work to taking the absence. (Hint: It's easier just to be here. Honest.) Note: it is your responsibility to find and sign the attendance sheet at each session and to make sure that make-up work has been duly credited.

Movies. And now the silver lining in the attendance cloud. Gallipoli, Patton, Schindler's List, and Dr. Strangelove will all be discussed in class and covered on exams, but attendance at the screening sessions we will arrange is not required (since you can rent and watch the movies on your own). Ergo, attendance at a session will entitle you to one day's make-up credit for any missed class.

http://www.ux1.eiu.edu/~cfjdk/warstor/syl300.018.htm 08/18/2001
Late Work Policy. Extensions for the take-home portion of the mid-term will be granted only for truly exceptional circumstances, and then I will reserve the right to grade the exercise "Pass/Fail" rather than assigning a letter grade. For the research paper and the proposal, I am willing to be somewhat flexible providing you have been in touch with me before the missed deadline. Otherwise late papers will be penalized one third grade (e.g., from "A" to "A-" or from "A-" to "B+") for each calendar day of lateness, weekends and holidays included; and they will receive no written commentary, but a letter grade only. Pick up the phone, dial my number, and save yourself from this demoralizing fate.

Please be aware that the penalty for plagiarism or cheating, which I trust I will not have to impose, is automatic failure of the course. See me if you have any questions about this policy.

I will be more than happy to make reasonable accommodations for any student with a documented disability. Please contact me if you will need such an accommodation; or call the Coordinator of the Office of Disability Services, 581-6583.

SCHEDULE

Overview of Assignments:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Originally Scheduled</th>
<th>Current Status</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserve Research Topic</td>
<td>T 9/4</td>
<td>On time</td>
<td>First come, first served; no more than two to a topic.</td>
</tr>
<tr>
<td>Research Proposal Due</td>
<td>M 9/17</td>
<td>On time</td>
<td>Note Monday hand-in. To be posted on Web, probably—stay tuned.</td>
</tr>
<tr>
<td>Short Paper Due</td>
<td>TH 10/4</td>
<td>On time</td>
<td>Distributed to class or posted on Web. E-copy preferred.</td>
</tr>
<tr>
<td>Mid-term Exam</td>
<td>TH 10/18</td>
<td>On time</td>
<td>Take home plus in-class portions. Have your game face on.</td>
</tr>
<tr>
<td>Long Paper Due</td>
<td>TH 11/15</td>
<td>On time</td>
<td>Hard copy, please. Copies to class via e-mail or Web postings. Congratulations, you're getting there.</td>
</tr>
<tr>
<td>Final Exam</td>
<td>M 12/10 @ 2:45</td>
<td>On time</td>
<td>Comprehensive. Mini-essays plus one or two long ones. Study sheet will be distributed in Week 15.</td>
</tr>
</tbody>
</table>

Reading and Discussion:

1. Please complete the readings for each session before the class meets. As the course gets underway, try hard to READ AHEAD of the schedule.
2. Please make a habit of bringing this syllabus to class with you, as we will need to adjust the schedule from time to time. It’s also a good idea to check for updates on the Web.
3. In addition to the scheduled readings below, please read, as soon as possible, brief histories of the Trojan War, the American Civil War, World War I, World War II, and the Vietnam War. Encyclopedia entries or chapters in textbooks will be fine.

1) August 21, 23

READING: "War Poems" handout. O'Connell, Of Arms and Men, Chapters 1-4.

TOPICS FOR CLASS DISCUSSION: Historical records vs. war myths. The instinctual basis for war. The phalanx, heroic war, and Greek politics.

http://www.ux1.eiu.edu/~cfjdk/warstor/syl1300.018.htm 08/18/2001
2) August 28, 30

READING: O'Connell, Chapters 9-16.

TOPICS FOR CLASS DISCUSSION: Reading Questions on Of Arms and Men. Be sure you get the handout.

3) September 4, 6

TUESDAY: You must reserve your research topic by this date.

READING: Homer, The Iliad, Books 1, 6, 8, and 9.

TOPICS FOR CLASS DISCUSSION: History vs. myth: how accurate are Homer's tactics? Limited war vs. total war. Mass tactics vs. the urge to individualize combat. The bow, the spear, and "the urge to close." Aristocrats as a warrior class.

4) September 11, 13


MOVIE: Patton, time TBA.


5) September 18, 20

MONDAY: RESEARCH PROPOSALS DUE

READING: Shakespeare, Henry IV, Part I.

THURSDAY: Guest speaker: Bill Searle discusses Vietnam.


6) September 25, 27

READING: Shakespeare, Henry V.

TOPICS FOR CLASS DISCUSSION: Battlefield realism—not!—at the Globe and in Hollywood. History and myth in the Henry plays. Tactics and military technology at Shrewsbury and Agincourt; why Shakespeare does not mention the longbow. "Lenity vs. cruelty": atrocities at Agincourt and Harfleur.

7) October 2, 4

READING: Shaara, The Killer Angels

THURSDAY: SHORT PAPER DUE--IN MULTIPLE COPIES OR POSTED TO WEB.

http://www.ux1.eiu.edu/~cfjdk/warstor/syl300.018.htm
TOPICS FOR CLASS DISCUSSION: The heroic ideal: its resurgence in the 1970s; why it seems to survive almost anything.

8) October 9, 11

READING: Papers written by class.

TOPICS FOR CLASS DISCUSSION: Arms development and Gettysburg. Lee’s mistakes. Tactics vs. ideology and the memory of Napoleon. The motivation for Pickett’s charge. Workshop. discussions of papers.

9) October 16, 18

READING: Wells, War of the Worlds.

THURSDAY: MID-TERM EXAM


10) October 23, 25

MOVIE: Gallipoli


TOPICS FOR CLASS DISCUSSION: Technology vs. humanity. Political causes of World War I; the logic of the offensive as the Great War starts, of the defensive as it continues. Machine guns, trenches, barbed wire, artillery, and the Western Front. The persistence of ancient military ideals in spite of everything.

11) October 30, November 1

READING: Hemingway, Stories, the following: "The Short Happy Life of Francis Macomber," "Old Man at the Bridge," "On the Quai at Smyrna," "Soldier’s Home."

TOPICS FOR CLASS DISCUSSION: Hunting as displaced war, war as displaced hunting. The myth of achieved courage or "coming of age." Wilson the hunter: hero or floozy?

12) November 6, 8

MOVIE: Schindler’s List

READING: Jones, from WW II, NBW 335-52; Gellhorn, from The Face of War, NBW 491-501; Hoss, from Commandant of Auschwitz, NBW 505.

TOPICS FOR CLASS DISCUSSION: Bureaucracy in modern war. Compartmentalization and depersonalization: the psychology of stress.
13) November 13, 15

LONG PAPERS DUE ON THURSDAY

MOVIE: Dr. Strangelove.

READING: Fussell, "Obscenity Without Victory," NBW 649-57; Emerson, from Winners and Losers, NBW 714-19; O'Brien, from If I Die in a Combat Zone, NBW 741.

TOPICS FOR CLASS DISCUSSION: Korea as the "false template" for Vietnam. Containment and the domino theory; the strategic impasse of Vietnam; weapons without glamor.

Thanksgiving Break, November 19-23

14) November 27, 29

READING: Pratt, from Vietnam Voices, NBW 681-691; Ketwig, from And a Hard Rain Fell, NBW 720-36; Hersh, from My Lai 4, NBW 692-714; Truong Nhu Tang, from A Viet Cong Memoir, NBW 799-808.

TOPICS FOR CLASS DISCUSSION: War since World War II: Insurgency, low-intensity conflict, brushfire wars; why the little guys so often win. The changed status of noncombatants. Strategic futility and the psychology of massacre.

15) December 4, 6

REVIEW

Sample Research Topics

The following are samples and suggestions only. Many, many other projects are possible, and you are quite free and welcome to propose your own. No more than two students may work on any one topic from this list; topics will be reserved on a first-come, first-served basis. Remember, you must confer with me before submitting your proposal in Week 5.

Topics below should be substantially redesigned and customized as you work on them during the term. In particular, the reading suggestions below are just that--suggestions.

1. Sport and War. Compare the behavior and status of modern sports heroes to that of military heroes we have observed in various readings, especially Homer. In what ways do modern athletes enjoy privileges similar to those which warriors—the real kind—have traditionally enjoyed? In what ways do they adhere to similar codes of behavior? Take a close look at everything that O'Connell says about the traditional comportment and values of the warrior; then read extensively through modern sports pages and stories for examples of athletes who might invite comparison to a Hector, an Achilles, a Hotspur, a Pistol, etc. You might also take up the question of the reasons for our modern adulation of athletes. To what degree do our attitudes appear atavistic, outmoded, in need of a change?

2. The Shaara Trilogy: Read Gods and Generals, The Last Full Measure. Give a brief history of the writing of the trilogy; then compare and contrast the visions of father and son, especially in regard to their concepts of military strategy and ethics. Which has the more favorable view of war in general,
this war in particular? Do their views of tactics and strategy coincide? Do their characterizations of particular historical figures agree? Relate their accounts of Pickett's charge and Grant's siege of Richmond to O'Connell's idea that during the Civil War arms development began to supercede the motives of war, imposing its own outcomes regardless of the will of the protagonists.

3. Women in War Stories: Read extensively in the critical literature pertaining to the roles played by women in the male-dominated genre of war stories. Develop a working taxonomy of the roles most often assigned to women; then apply these categories to works read in this course.

4. Blaming the Women. Perhaps a subcategory of #3. Starting perhaps with Homer's Helen, notice and trace the tendency of war literature by males to envision women as the source of all the trouble, or at best impossibly demanding of men and fundamentally unable to imagine their hardships? Why do the veterans of modern wars, in particular, seem virtually unanimous in perceiving the women-at-home as fundamentally out of touch? Somewhere in here you might consider Hemingway's Margot Macomber, the ultimate Bitch Goddess; but to complicate things and be fair, you might also consider Catherine Barkley, incarnating woman-as-angel in Farewell to Arms, and Pilar, the woman warrior of For Whom the Bell Tolls. You might also consider the way modern feminism, in some incarnations, has turned the tables, depicting war as a fundamentally male invention and institution.

5. Crusaders and Deserters in Hemingway. Hemingway's work shows a fascinating ambivalence on the whole topic of war. His heroes may find themselves urgently, ideally called to serve, like Robert Jordan in For Whom the Bell Tolls; but the brutality and absurdity and hypocrisy of modern war may then lead them to desert, like Lieutenant Henry in Farewell to Arms. Trace out this reading the two novels just mentioned, a strategic sampling of Hemingway criticism, and other stories to which your research leads you.

6. Arms and Strategy in Shakespeare. The class will touch upon the substantial lack of realism—at least in the narrow sense—in Shakespeare's renderings of the Battles of Shrewsbury and Agincourt. For example, he makes no mention at all of the weapon that was overwhelmingly decisive in both engagements, while assigning central roles to weapons not even used, and we will wonder why this should be. Both in advance of these classes on the History plays and after, make this issue your own. Find out as much as you can about what it was "really" like to fight and be a soldier in the fifteenth century—in the narrowest factual sense—then study and ponder Shakespeare's departures. To what extent does his omission or reinvention of the bald facts of history seem necessary and artistically valid? Is his vision of the way combat unfolds, often "untrue" in the simplest sense, true in some larger artistic sense that justifies his departures? Or is something essential lost? Is part of the problem that he is working from imperfect sources, and writing long after the battles he has dramatized? You may want to pursue your question beyond the bounds of just these two plays, to other of Shakespeare's works that include battles—but there is plenty to work with here, both in terms of fascinating research waiting to be done and important interpretive questions to be wrestled with.

7. Sins of the Cinema. The camera's need to show warfare in personalized, dramatic terms—with close-ups, recognizably heroic gestures, and individual actions that seem to have some kind of impact on the mass outcome—tends to lead to a persistent falsification of the realities of combat. Watch, in addition to the movies required for this class, a ton of other war movies, then select just 2-4 for close scrutiny. Look at the battle scenes and appraise what is (in the most literal sense) realistic and what is not, doing research as needed to support your contentions. You might also to consider a contrary example or two—battle scenes that hold to a comparatively high standard of historical realism—e.g., the opening of Saving Private Ryan or the close of Gallipoli.

8. The Role of Noncombatants. The sufferings of noncombatants tend to be the forgotten, untold story in war literature—or at least an unemphasized sub-plot. The fact is peculiarly salient given that, since 1939, noncombatant casualties have generally outnumbered military deaths in warfare. For this project, start by reading some modern account of the exploits and misfortunes of noncombatants—e.g., The Diary of Anne Frank, John Hersey's Hiroshima, Elie Wesel's Night. Then take a second look at some or all of the readings for this course, examining the fates and roles of the noncombatants, relating these to what seems to be the reigning code of military conduct. Questions you might engage include: Does the modern experience give a new appreciation of what is going on behind the scenes of male-centered heroic literature and military history? Has the
relative importance of the fighter and the non-fighter shifted? Is the fate of the traditional hero, exposed to death in combat, more or less desirable than that of those he protects, who are threatened with execution, rape, and slavery? Who owes gratitude to whom? And what, if anything, constitutes heroism for noncombatants? Are there ways for the nonfighters to achieve a dignity and honor commensurate with those of the traditional hero?

A particular adaptation of this topic would entail writing a paper on, let's say, "Homer's Women," or "Women in War Stories." You might start with secondary works to build a sense of what feminist critics (and their opponents perhaps) have said about the role of women in war stories. Then look at the female characters in our reading—you may have to look pretty darned hard, so many of them are so minor—as a way of testing the critics' ideas. Does an Andromache or a Helen, a Katherine or a Mistress Quickly, seem to give a fair representation, as far as it goes, of the role of women in war? (The question may require you to use O'Connell as an important reality check, establishing your basic sense of what the historical facts were.) Does the complete omission of women from The Killer Angels represent an important distortion of historical truth? If so, is it aesthetically reprehensible as well as factually misleading? Tough questions, and the point will not be so much to settle them as to attack them with spirit and in good order.

9. Darwin and Wells. Give yourself a basic background in Social Darwinism, often considered a main contributing element in the overall intellectual context that allowed World War I to happen. Explain how Darwin's theories were made to yield a rationale for war, racism, and aggression, quite visibly influencing the thought and actions of (among others) Theodore Roosevelt and Adolf Hitler. At the end of your long excursion, come back to Wells and ask to what extent he has foreseen the fallacies (as nearly everyone nowadays concedes them to be) of Social Darwinism. Overall, what seems to be his response to Darwin and to Social Darwinism?

10. Shaara's interpretation of Gettysburg. Become an expert on the Battle of Gettysburg, reading as many fictional and nonfictional accounts of it as you can. Then evaluate Shaara's account of what happened. Is his thesis that Lee basically failed to understand the nature of warfare in the industrial age shared by others? Does he seem to be correct in his representation of Longstreet as a passionate opponent of Lee's strategy, in particular the attack on the Union Center on the third day? What other interpretations of the battle are extant?

11. War and Animals. O'Connell does not see war as having its own deep instinctual motivation, but as driven by a hybrid of "predatory" and "intraspecific" violence; and hence, after tons of further analysis, he arrives at the fairly sunny view that war is not intrinsic to human nature and may be outgrown in the course of history. His model of intraspecific violence, however, may be based too much on rutting warfare among animals like deer and wolves, while it omits important instances of very warlike behavior among our much nearer relatives, chimpanzees and other primates.

Admitting that zoology is not your field, set out cheerfully nonetheless to answer—for yourself and the rest of us, who likewise know very little—the question, "Do animals, especially apes, make war?" Then as your pace and method permit, address the corollary questions: is there a fundamental human instinct to make war? If so, is it an instinct that can be repressed, or at least accommodated to the vast deadliness of modern armaments? Has O'Connell gotten this right? Finally, you might want to ask how your answers to these questions do or should affect your perception of any of the literary readings in our course. E.g., does Henry's rousing speech on St. Crispian's Day move us in part because there is something in war that is deeply fulfilling to our human natures?

In researching this issue you might want to look at The Nurture Assumption, a brilliant and very readable recent book by Judith Rich Harris. Harris gives a much more skeptical account of human nature than does O'Connell, and sees "groupness" as playing the central role in human motivation and behavior.

12. Strategy and Psychology in Vietnam. Augment our own Vietnam-era readings with others, e.g., Tim O'Brien's The Things They Carried, Michael Herr's Dispatches, Philip Caputo's Rumors of War—till you feel you have a comfortable knowledge of the War itself and fiction and memoirs that came out of it. Then explain, with many vivid and interesting illustrations drawn from your readings, how the strategic context and aim of the war—or lack thereof—led almost inevitably to a collapse of
the morale of the American soldiers, and with that collapse a distintegration of standards of military conduct, making atrocities like the My Lai massacre possible.

"Comfortable" in the last paragraph means "enough to let you make up your mind and to give you all the examples you need." It does not, of course, mean that you should even dream of reading everything that's out there.

15. A number of other, quick suggestions:

- Drawing primarily from poetry anthologies used in K-12, prepare your own short anthology of war poems through the ages, and evaluate their status as classics. This should be in part an effort to evaluate textbooks and the way poetry is taught.
- Relate Hemingway's concept of heroism to Homer's.
- Consider O'Brien's stories in the light of changing military protocols and philosophies, specifically S.L.A. Marshall's study of combat behavior on Iwo Jima and resulting changes in infantry training. Do the notorious differences between Vietnam soldiers and World War II soldiers stem in part from the different training received?
- Weigh the comparative importance of narcissism and of camaraderie as motives for heroic, risk-taking behavior in works we have read.
- Some kind of project centering on Steven Pressfield's wonderful novels Gates of Fire and Tides of War, modern depictions of ancient combat, with the reading of these to constitute the biggest portion of your research.
- Some kind of project centering on Joseph Heller's Catch-22, a great comic (!) novel of World War II.

Top

Home