

**Professor Rebecca W. Boylan**

**M, T, W, H 10:45 am-12:45 pm; Maguire 103**

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**WELCOME! This is simply the most invigorating time to be studying the Great War – 1914-1918.**

Students participating in this timely – and time travel – seminar in summer 2019 will experience some unique opportunities. The first is a visit to the site of the new DC WWI memorial which is under construction. Joe Weishaar, the architect whose design won the rights to construct this memorial, has been a revered and favorite guest lecturer for the past three years to this course. He credits his engagement with GU students as further inspiration to some of the choices he's made in revising his design to get the narrative "right" as well as engage with DC politics! I'm in process of coordinating our meeting Mr. Weishaar on this site remembering the Great War via the U.S. participation. Secondly, this summer's students will meet for one of their classes at the Lib of Congress to enjoy the expertise of research librarians there who have recently newly curated the Library's holdings of this war. You will select which archival artifact you would like to work with to create your paper for the course. You will engage in primary research which is very exciting and also, pragmatically speaking, provides a boon for that cv! Thirdly, the last several years have prompted many historians; literary, visual and performance artists/art and history curators; technology experts; and film makers to re-visit the endless causes, details, and effects of this war. Might you be interested in experiencing what the final moments of the war sounded like? Join us and this experience is yours.

**Required Texts – available in GU's Bookstore or via any purchase site of your choosing**

- Poetry of the First World War: An Anthology.* Tim Kendall, ed. Oxford U Press, 2014. 978-0198703204
- Jean Echenoz. *1914.* The New Press, 2014. 978-1595589118
- Erich Maria Remarque. *All Quiet on the Western Front.* Ballantine, 1987. 978-0449213940
- Virginia Woolf. *Mrs. Dalloway.* Mariner, 2005. 978-0199536580

**Excerpts from the following writers will be available via course reserve; a few are required – see syllabus, but most are posted to support your own interest beyond course requirements: Samuel Hynes** (American; current cultural historian and Woodrow Wilson Professor of Literature Emeritus at Princeton University; soldier in WWII); **Paul Fussell** (recently deceased literary/cultural critic of WWI); **Claire M. Tylee** (British Senior Lecturer in English Literature, Brunel University); and **John Keegan** (recently deceased British military historian, writer, lecturer, and journalist – scholar of warfare and war psychology in wars from the 14<sup>th</sup> to 21<sup>st</sup> Centuries; Delmas Distinguished Professor of History at Vassar College); **Scott Anderson** (contemporary biographer); **Gerard J. DeGroot** (contemporary professor of modern history at St. Andrews); **Inez Hedges** (Professor of Languages, Literatures, and Cultures and Director of Film Studies at Northeastern University); **John D. Erickson** (scholar in Modern and Classical Literatures, Languages, and Cultures – U of Kentucky); **Erik Larson** (American journalist and non-fiction writer); **Max Hastings** (British journalist, historian, editor and author); **Christopher Clark**

(Australian-born; Regius Professor of History at U of Cambridge, UK); **Margaret MacMillan** (historian and Professor at U of Oxford); **Mary Borden** (Chicago-born heiress; writer of and volunteer nurse in the French Red Cross during WWI); **Jessica Meyer** (Yale and U of Cambridge educated; The Wellcome Trust Research Fellow in the Legacies of War at U of Leeds, 2011-2015); **Wyatt Bonikowski** (literature professor—20<sup>th</sup> C, Modernism, Lit of War, Psychoanalysis, Trauma Lit, and Fiction) at Suffolk University in Boston); **Michael Kazin** (history professor at GU; co-editor of the journal, *Dissent*; author of several books, including his 2017 *War Against War: The American Fight for Peace, 1914-1918*); **John M. Cooper** (author of *Woodrow Wilson: A Biography*).

### Course Description and Objectives

The somberly sonorous voice of Yeats in his 1920 “The Second Coming” perhaps most wondrously confronts both the horror of WWI, the brute itself, and the ensuing madness unleashed upon a new century perceiving its ideals lost but not gone: “Turning and turning in the widening gyre. . . Things fall apart. . . The blood-dimmed tide is loosed, and everywhere [t]he ceremony of innocence is drowned. . . And what rough beast, its hour come round at last, [s]louches toward Bethelhem to be born?” Modernism’s vision ghosts the war’s bitter but resilient afterbirth, offering us a battlefield strewn with individual suffering and resurrection beside the mass shame and redemption. And we, the 2019 readers in English 168.1, enter the surreal fray begun in 1914 of chivalric courage that becomes the sacrificial charge to rescue friend and the barbaric attack to defeat foe. This course invites its participants to read a medley of perspectives and genres of WWI literature in order to ask how and why this war both reflected and catapulted change in the ways we understand and value life, provoking such questions as where is our present or immediate identity, both individual and collective, in light of this war’s influence? How did this particular war cause chivalry to give way to the monstrous? What happens to perception when the beautifully strong becomes the grotesque freak? Did we land in the abyss of the Great War’s aftermath because we leapt from Edwardian extravagance or Victorian hubris or even complacency? How might we justify an idealistic regard (nostalgia) for the past, given our shattered memory? How do we sustain a hope that both trembles before and yearns toward a future in the wake of futility? Why did this world experience (the Great War and its effects), which destroyed the lives of so many, also propel liberation for women? To what degree did it also shift economic class identities? How and to what effect did its technological advances – even with humanitarian aims - participate in moral degradation? Why did so many artists respond NOT with anger or grief but instead with cynical detachment – did they reflect the sympathies of the masses or were they a movement unto themselves? And given the unique (Heroic? Showy? Game-Changing?) role of the U.S. in this war, how has our own nation’s history in global fighting been shaped by this war? How do we, living in the U.S. as both citizens and scholars, remember this war? How does the Great War’s Art of its own time and of our time provoke us to re-view this war and our role within it as well as on its borders? Isn’t it intriguing to consider that the language of the performing arts, such as *theatre* (a space of entertaining audiences and perspectives), resounds in identifying battlegrounds, often referenced as *theatres of war*, and the medical operating room, often marked as the *surgical theatre*. Further, how were entertainment halls – theatres – sites of recruiting soldiers as were propagandist posters appealing to women’s power, the value of family, and an individual’s right and responsibility to enact moral duty?

Participants in this course are encouraged and expected to ponder such questions and to create other queries from the readings for each class. Class discussions are comprised of these critical thinking exchanges – everyone assumes a voice here. This trying out and exchange of ideas – including the arguing between positions – are meant to lead you to the creation and development of dynamic arguments in class conversations, a presentation focused on some aspect of WWI, and your term paper for the course.

## Course Requirements

Attendance and significant participation:	35%
Presentation:	25%
Final argumentative primary research paper (10 pages):	40%

## Details

Attendance and Informed Participation – Please be in class as your direct involvement in our intellectual community is what matters most in your college career. More than 2 absences will hurt this portion of your grade; more than 4 absences and you will not pass the course. Your daily contributions – questions, arguments, addendums, examples, musings offered and exchanged between all others in the course play a significant role in your enjoyment of each class and your colleagues’ (incl your professor’s!) enjoyment of the class. I expect each of you to “own” this time by exchanging thoughtful and interactive responses.

Our class discussions are open-ended opportunities to offer, hear and consider competing readings, interpretations, and evaluations of our authors’ assumptions and ideas through responsive and risk-taking conversation in order that new insights will be gained by all of us. I ask that we collectively cultivate a conversational atmosphere in which room is given for a wide range of voices and perspectives, in which all might be heard and engaged. While I will offer some historical, critical, and theoretical background on many topics or enact close readings of text, I believe that the most satisfying and productive teaching/learning environment is that of the “seminar table” to which we all bring ideas, responses, and questions. As a Georgetown scholar, your voice is expected each class meeting. I ask that individually each one of us works at this exchange which is admittedly more natural for some of us than others. It helps to mark down a few reflections in your texts as you read or to write out a question or two in a notebook *before* coming to class. I ask that you take notes for class and during class in a notebook with a pen or pencil. Very occasionally, I might invite those of you who wish to use your laptops, but I find the freedom from the machine during classroom conversation to liberate productive thinking and effective interacting with one another.

**Read and Reflect before class. Respond during class. I extend to you what I consider a very important pedagogical baton or torch – a set of reading and discussion questions that I post for every assignment/class discussion. I offer these questions to encourage you to focus on certain sections of our texts in order to begin those mental wrestles that lead to articulating questions and ideas. You are expected to create your own questions to enhance our discussions as I neither expect nor desire my questions to be the only or even primary framework for our class exchanges.** Some class sessions will begin with 5-10 minute break-out small group summits to rev up mental engines. Office hours are great venues to extend the discussions begun. Find working ways to contribute your voice and give it an opportunity to be heard and to interact. **For collegial courtesy, please silence cells and take care of texting before and after class; barring emergencies, please arrive and leave according to scheduled class time as departures during class become distracting.**

Presentation – Each panel will be comprised of a few students who will create an **argumentative** response to a particular topic of WWI scholarship (see syllabus). You may select which aspects of the topic noted on the syllabus you will address of those that, for the most part, will come out of class readings and discussions. Each panel presenter is invited to respond individually to the panel argument, directing several voices of thought to your particular universal claim/argument ; you may also consider presenting your topic as a debate – with as many different “sides” to an argument represented as you wish. Each group should prepare a two-page (front/back) handout (xeroxed for all class participants) that includes highlights of your research (go beyond the class readings, incl those on elec reserve); connections between your research and the literature we are reading at time of your presentation; critical

thinking questions to provoke class discussion on the day of your presentation (1 per student); annotated bibliography of your outside sources (2 per student, including ONE source that is NOT included assigned to the class). Each student panel should present via power point and each participant should find a way to incorporate visuals (film clips, performance art, visual art, news items, etc) for the full class time on the date designated for your panel (this includes your discussion questions).

Final Paper – Final papers (**argumentative field research papers**) are due Sunday, July 8 by midnight via e-mail. You will be asked to begin your work on this paper in June when we meet to explore the fabulous Library of Congress holdings of documents, visuals, books, and objects of the Great War (details forthcoming) You will have lots of time to think about the materials from this exhibit and which one(s) you will select around which to shape a final study. You may enhance your final project's reference to primary materials by visiting in person and/or online mind-blowing WWI wonders at the Library of Congress: "Echoes of the Great War." Here is a link to more details: <https://blogs.loc.gov/loc/2017/04/world-war-i-library-opens-major-new-exhibit-echoes-of-the-great-war/>. Your final project will afford you the dynamic opportunity to create a very original review of the war via these primary sources that allow you to bring to new life the literature and history we will explore together this semester. In essence, you will be framing an **argument** on a riveting topic or heady question that intrigues you about this war and the many avenues of response – historical, artistic, cultural, and ethical it has prompted. Your paper's focus might draw from any of the questions and conundrums probed in anything we read, reference, and discuss in class (including panel presentation discoveries/polemics) throughout the semester. Very likely, some of these topics will be addressed by class presentations. You are invited to research a final paper topic that is offered by a colleague's presentation, but you are asked not to re-use your own presentation topic as the main focus of your final paper. The questions exploring the complexities and intrigues of WWI posed in the Course Description above offer good starting places for the bigger question you are asked to consider in creating this paper. Length = 10 pages; 12 pt and double space.

### **Georgetown Honor Code**

At Georgetown, every member of the community is expected to behave responsibly and to exercise academic integrity. All work that you should submit for this course should be your own and should be written for this course.

### **Accommodations for Students with Disabilities**

If you have a documented disability, I will make accommodations for you in this class. Please see me early in the semester to discuss what accommodations you need. If you think that you have a disability that will influence your performance in the class, but do not have documentation, please contact the Academic Resource Center ([arc@georgetown.edu](mailto:arc@georgetown.edu)) for more information.

### **Title IX**

Georgetown University and its faculty are committed to supporting survivors of sexual misconduct, including relationship violence, sexual harassment and sexual assault. University policy requires faculty members to report any disclosures about sexual misconduct to the Title IX Coordinator, whose role is to coordinate the University's response to sexual misconduct. Georgetown has a number of fully confidential professional resources who can provide support and assistance to survivors of sexual assault and other forms of sexual misconduct. These resources include Jen Schweer, MA, LPC, Associate Director of Health Education Services for Sexual Assault Response and Prevention, (202) 687-0323 ([jls242@georgetown.edu](mailto:jls242@georgetown.edu)) and Erica

Shirley, Trauma Specialist Counseling and Psychiatric Services (CAPS), (202) 687-6985 (els54@georgetown.edu). More information about campus resources and reporting sexual misconduct can be found at <http://sexualassault.georgetown.edu>.

## **Course Calendar**

### **Week 1**

M 6.3 Course Overview and Introductions, including explanation of presentations  
View in class first part of film, *Birdsong*

#### **THE STORY OF THE GREAT WAR ~ ETHICS AND SUFFERING**

T 6.4 Have completed watching *Birdsong*; discussion per posted questions  
Sign up for presentations  
Introduction of four historians – Clark, MacMillan, Hastings, Fussell, and Keegan

#### **ORIGINS OF WAR and THE SOLDIER~Humans and Heros**

W 6.5 a) Have read poems in *Poetry of the First World War*, pp 3-62 (Hardy THROUGH Thomas, paying attention to endnotes) AND b) in Clark (*Sleepwalkers*), “Serbian Ghosts” – pp 3-64 [electronic reserve]

H 6.6 a) Have read poems in *Poetry of the First World War*, pp 63-149 (Sassoon THROUGH A. G. West) AND b) in MacMillan (*The War that Ended Peace*), “Assassination at Sarajevo” – pp 544-574

### **Week 2**

M 6.10 a) Have read poems in *POTFWW*, pp 150-232 (Owen THROUGH “Music Hall and Trench Songs” AND b) Hastings (*Catastrophe 1914*), “A Feeling that Events Are in the Air” (pp 1-40) AND c) Fussell (*The Great War and Modern Memory*), “A Satire of Circumstance” (pp 3-35) [all on electronic reserve]

#### **THE GREAT WAR'S TECHNOLOGY~The Things They Carried, Fired, Drove and Flew**

T 6.11 Have read Echenoz's *1914*.

W 6.12 Have read Keegan (*The Face of Battle*), “The Somme, July 1<sup>st</sup>, 1916” (pp 204-284) [electronic reserve]

#### **PRESENTATION: Military Choices and Innovations of WWI**

H 6.13 Have read *All Quiet on the Western Front*, Chaps 1-7

### **Week 3**

M 6.17 Have read *All Quiet on the Western Front*, Chaps 9-12

T 6.18 *Meet in Lib of Congress* – 11:15-12:15 with WWI research librarians to review Collections – you will select an artifact from the archives for focus of final paper

Have prepared proposal for how to explore some idea of the war exposed in the lit, art, and film of the course via an artifact – poster, drawing, painting, print, etc.  
*Details forthcoming*

W 6.19 Have read Mary Borden, excerpts from *The Forbidden Zone* [electronic reserve]  
**PRESENTATION: WWI Photography & Painting~ Muddy Realism & Heroic Myth**

H 6.20 **THE U.S. IN THE GREAT WAR**  
Everyone read Kazin and Cooper Debate in *New Republic* July 6, 2014 – available from professor – DEBATE!  
Have viewed the film *Sergeant York* via course canvas.  
**PRESENTATION: The U.S. and the Great War in Headline and Film**

#### **Week 4**

M 6.24 Have viewed Peter Jackson's documentary, *They Shall Not Grow Old*

T 6.25 Have studied the website of Joe Weishaar, architect of new WWI Memorial in DC. Possible meeting Pershing Park with architect to view progress on construction of the memorial.

#### **MODERNISM, MEMORY, MASCULINITY AND THE GREAT WAR'S WOUNDED**

W 6.26 Have read *Mrs. Dalloway*, pp 3-63

H 6.27 Have read *Mrs. Dalloway*, pp 63-119

#### **Week 5**

M 7.1 Have read *Mrs. Dalloway*, pp 119-190  
**PRESENTATION: Feminine and Masculine Inversions in the Great War**

#### **INTERNATIONAL RELATIONS AND WAR**

T 7.2 Have viewed film *Lawrence of Arabia*

W 7.3 Required paper conferences for final paper

H 7.4 Holiday

FINAL PAPERS DUE Monday, 7.8 by midnight via email.

**REQUIRED FINAL PAPER CONFERENCES – Wed, July 3 per appointments**

**FINAL PAPERS DUE – Sunday, July 8 by midnight via e-mail**

#### **STANDARDS FOR EVALUATION**

The following standards identify the objectives you will seek to meet in lucid and rigorous scholarly writing and vigorous participation; they also explain the difference between outstanding, excellent,

average, weak and non-passing work. Note that + and – grades will also be used to fine tune evaluations. This allows you to understand very exactly the assessment of your work – and I have found, encourages students to take active steps toward progress as a scholarly writer. Often this fine-tuning is further detailed in a “divided” grade in order to inform a student that she or he is above one grade, but not quite yet at the next. For example, A-/B+ says to the student that the level of reasoning (argument) is quite strong, but that something about the presentation still needs more work in order to be recognized in the A range. This required ‘more work’ most often means that the paper contains too many grammatical errors or awkward sentence structures that distract the reader from clear and fluent understanding of writer’s meaning/intent/purpose. It might also reflect that the student has not developed the argumentative ideas in trenchant discussion, answering the questions, how, why, to what effect, for what significance? It might also reflect a need for more coherent (logical) organization. Ultimately, you want to persuade your reader that your argument bears truth and is significant – therefore, you want to show both your ideas and your audience respect – be both very clear and exact AND provocative. Papers are expected on time (at the beginning of class on the day due). All essays will lose 1/3 grade (e.g. B+ to B) for each day (not class) late. No final papers will be accepted late.

- |   |                |   |
|---|----------------|---|
| A | Writing:       | clear and ambitious thesis, excellent analysis (logical and extended) and use of evidence (quoted/paraphrased/identified content from source material); outstanding selection/employment of language; exceptionally thorough proofreading and editing |
|   | Participation: | consistent, exceptional, insightful contributions reflecting careful preparation and active engagement with readings; contributes several times to each class meeting   |
| B | Writing:       | clear and relevant thesis, good analysis, effective use of evidence; excellent selection/employment of language; generally effective proofreading and editing   |
|   | Participation: | regular and constructive contributions; good preparation and engagement with readings; contributes more than once within each class meeting   |
| C | Writing:       | clear but weak thesis (timid and/or less significant as argument), adequate analysis, adequate use of evidence; uneven in effective selection/employment of language;adequate but inconsistent proofreading and editing                               |
|   | Participation: | irregular contributions and comments that fail to reflect adequate preparation and engagements with readings (relying on invitation rather than initiating involvement)   |
| D | Writing:       | confused and weak thesis, minimally adequate analysis, minimally adequate use of evidence; weak and inconsistent in effective selection/employment of language; weak and inconsistent proofreading and editing  |
|   | Participation: | infrequent contributions evidencing minimal preparation/engagement  |
| F | Writing:       | indiscernible thesis (argument), weak or nonexistent analysis, inadequate use of evidence; misleading, careless, and inaccurate selection/employment of language; obvious lack of proofreading and editing  |
|   | Participation: | contributions (frequent or not) that reflect inadequate preparation or engagement   |

**Writing Objectives and Learning Strategies:** Writing is a process. All writers who care about their ideas wish to effectively persuade their readers of the truth and importance of their writing’s claim. Learning how to write lucidly and coherently, as you dynamically, trenchantly and significantly argue a point of view in your own unique voice is a process that takes time to learn and practice to excel. I encourage you to make wise use of office hours to brainstorm ideas, go over drafts (or draft portions), and

to discuss evaluations of your work. I also encourage you to make use of the invaluable resource, GU's Writing Center, located on the 2nd floor of Lauinger Library. You might make appnts online for this center. The Writing Center appnts are usually scheduled in 20 min blocks of time. Some of you are already outstanding writers, and I invite you to continue your own commendable progress this semester (including undergraduate publishing and conference opportunities). Some of you are on the threshold of excellent writing and will find that this course and its writing opportunities will advance the rhetorical effectiveness of those willing to put in the time and thought to this end. Every student is invited to rewrite either or both of the two short papers for a new (and supposedly higher) grade. It is expected that progress made on paper one will carry over to paper two.

**Learning strategies in the study and practice of reading, thinking, and writing in this course enable you to:**

Articulate, in conversation and written work, your own dynamic questions as well as lucid and sound responses to others' questions as we seek to understand the causes, significances, and effects of WWI. Our questions and responses will be prompted especially by the literature written at the time of or immediately following the war, in addition to literary texts written in the post war years through the current day. In observing these artistic engagements with the Great War in light of some academic thinkers, you will be engaged in analysis and synthesis (and able to discern the difference); critical and creative thinking. You will learn to listen to the views of others and to respond with question and idea to those views. You will learn to prepare carefully for each class questions, observations, and responses to reading questions.

Recognize and differentiate the form, purpose and effect of the poetry and novel of the war years (or immediately following) within Modernism from WWI fictional and academic texts written well after the war. You will be asked to articulate how you recognize and differentiate such in class discussion, class presentation, and written argument. Additionally, in examining the other Arts, such as painting, photography, music and film, our goal will be to understand the distinctions and overlaps in the various artistic genres. Encountering first-hand the interstices in genesis and effects of architecture, sculpture, and memory/remembrance in WWI memorials, you will gain new knowledge in how selection and design shape perception and understanding of an experience not our own and of a self-conscious distance in both time and place.

Recognize and apply some of the key rhetorical principles and stylistic conventions of the short and medium-length argumentative essay dependent both on close read of the primary text (literature) and careful research that appropriately illustrates and affirms your own arguments or provides compelling ideas against which you soundly argue. Successfully demonstrate how to write lucidly (clearly), coherently (logically), in-depth (ideas fully developed with reason and illustration to prove original significant argument in conversation with other scholarly writers in this field), and eloquently (engaging and beautiful prose).

Create your own writer's voice as you respond to a variety of WWI literature and scholarship in conversation with other intellectual voices whom you invite to affirm, illustrate, and in some cases counter/resist your own ideas. (Remember that development of argument – logical proof of an idea – is sometimes most effectively produced by explaining why another theory is faulty or incomplete.)

Construct sound, probing questions and hypotheses appropriate to scholarly work in your written intellectual conversations centered on the historical, cultural, scientific/technological, aesthetic, moral/religious, and psychological aspects of/responses to WWI. These questions and hypotheses will be proposed in each class meeting and in each of your individual written assignments as well as in your presentation.



Experience a scholar's thrill as a detective of original WWI resources and artifacts in both the Library of Congress (special exhibit) and GU's Special Collections as you create your own collaboration of texts reviewing the Great War in your final project for the course.

Develop critical analytic and evaluative thinking in your own writing, through drafting, revising, and otherwise editing, collaborating with mentors in a variety of ways.

**A Sampling of Other Recommended WWI Writers and Texts (Students are encouraged to add to this list at any time throughout the semester as I will as well. Occasionally, I include excerpts from these and other appropriate texts within a lecture to kick off a class conversation):** Vera Brittain (British WWI nurse and poet; amongst the first women to matriculate from Oxford); **T. S. Eliot** (American/British Modernist poet); **Peter Englund** (current Swedish historian; permanent secretary of Nobel Prize in Literature Committee); **Hermione Lee** (British biographer of Virginia Woolf; current literature professor at Oxford); **Robert Graves** (Irish-German WWI poet and prose writer); **David Jones** (Welsh-English WWI poet and prose writer); **Brian Bond** (British military historian; Emeritus Professor, King's College, London); **W. H. Auden** (British Post-Modernist poet); **May Wedderburn Cannan** (British, Oxford-educated WWI poet); **Bernard Bergonzi** (British Emeritus Professor of English, U of Warwick; literary critic of WWI literature); **Kate Atkinson** (contemporary literary novelist); **Louis de Bernières** (contemporary novelist); **Michael Morpurgo** (of *War Horse* fame); **Dennis Lehane** (contemporary novelist of Boston thrillers often made into film, such as *Mystic River*, *Gone*, *Baby Gone*, *Shutter Island* and *The Drop* – *The Given Day* is a historical police procedural thriller set at the end of the Great War – an intriguing comparison/contrast to Woolf's *Mrs. Dalloway*); a shell-shocked WWI detective at work in the 2018 novel, *The Gatekeeper* by **Charles Todd**. **WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath** (brilliant catalogue of brilliant touring exhibit recently at The Corcoran of the photography of wars throughout time; Anne Wilkes Tucker et al, curator at The Houston Museum of Fine Arts); *The Great Gatsby* by **F. Scott Fitzgerald**; *And So We Read On* (**Maureen Corrigan**); *Postcards from the Trenches: Germans and Americans Visualize the Great War* – **Irene Guenther and Marion Deshmukh** (exhibit in Pepco Edison Place Gallery, Washington, DC, 8.19-9.27 2014); *The First World War Galleries* – **Paul Cornish** – **Imperial War Museums, London**; *Virginia Woolf and the Great War* – **Karen Levenback**; *Female Intelligence: Women and Espionage in the First World War* – **Tammy M. Proctor**; *Virginia Woolf and War: Fiction, Reality and Myth* by **Mark Hussey**; *The Three Guineas* by **Virginia Woolf**; **Terrence Zuber**, *Inventing the Schlieffen Plan* (Oxford, 2002); *In the Company of Nurses: The History of the British Army Nursing Service in the Great War* – **Yvonne McEwen**; *War and Turpentine* – **Stefan Hertmans**; *Grand Illusions: American Art and the First World War* – **David M. Lubin**. Also note via internet Lubin's 2016-17 curated exhibition at Pennsylvania Academy of the Fine Arts on World War I and American art. Additionally, see below for further information (and encouragement to visit!) on the current exhibit on the Great War at the Library of Congress. An intriguing exhibit, "Legend, Memory and the Great War in the Air" at the Air and Space Museum. More info here: <https://airandspace.si.edu/exhibitions/legend-memory-and-great-war-air>. Another exhibit on Spanish Flu victims during WWI was at Smithsonian's National Museum of Natural History in fall 2018 and can be viewed online: "Outbreak: Epidemics in a Connected World." A new museum, the National Museum of the U.S. Army, under construction near Fort Belvoir, Virginia includes many things they carried – including a gas mask for a WWI horse (sobering fact - average life span of WWI horse on the Western Front in 1918 – ten days). Did you know that Princess Anne (daughter of current Queen Elizabeth) visited **Arlington Cemetery in 2014 to unveil a plaque in honor of An American doctor and four other recipients of the Great War's Victoria Cross?** Read about it in Metro section of *The Washington Post* on 11.7.14. I have ordered for LAU – *Forgotten Soldiers of WWI; America's Immigrant Doughboys* by **Alexander F. Barnes and Peter L. Belmonte** (pub. July 28, 2018), *A Lab of One's Own: Science and Suffrage in the First World War* by **Patricia Fara** (2018), and **Elaine Weiss's 2018 *The Woman's Hour: The Great***

***Fight to Win the Vote.*** Current scholarship on legacy of WWI abounds in many fine contemporary texts, such as ***The Vanquished: Why the First World War Failed to End (2018)*** by Robert Gewarth or the imaginatively empathetic memoir of today's wars paying heed to the poets of the Great War's trench experiences as evidenced in Benjamin Busch's 2012 ***Dust to Dust: A Memoir.*** Available for check out or to read as e-book via LAU: ***Loyalty in Time of Trial: The African American Experience During WWI*** by Nina Mjagkij and Jacqueline M. Moore (2011). Available now at LAU: Ray Costello's ***Black Tommies: British Soldiers of African Descent in the First World War (2015)***, Barbara Tuchman's Pulitzer Prize winning (1963) ***The Guns of August***, and Adam P Wilson's ***African American Army Officers of WWI: A Vanguard of Equality in War and Beyond (2015)***. We are viewing some rich contemporary films focused on the Great War, but don't overlook classics such as ***Sergeant York*** (conscientious objector) or the German anti-war film, ***Westfront 1918, (1930)*** "overshadowed" by ***All Quiet on the Western Front.*** There are many classic WWI films whose titles you might access from a number of sites; two additional contemporary films are ***Frantz (2016)*** focused on deceit and forgiveness and ***The Guardians (2018)*** about women farm laborers who took charge of feeding the soldiers. Special centennial exhibits in France on the war – see *Washington Post*, "Travel", 8.26.18.

## STATEMENT OF PRINCIPLES FROM THE FACULTY OF ENGLISH, GEORGETOWN UNIVERSITY

*The Department of English at Georgetown University stands united in its commitment to the fundamental equality and inherent dignity of all human beings. These values are the foundation of our work in the humanities and transcend political affiliation. They are also embedded in our University's mission and the Jesuit tradition of seeking social justice.*

*As humanists we are committed to the practices of principled argumentation, free inquiry, careful consideration of evidence and fact, and sustained, contemplative engagement. A prerequisite for those practices is respect.*

*We join together in opposition to those who would ignore, reject, or recast as debatable the principles of equality and justice that are the foundation of our work as educators.*

*We affirm this shared commitment publicly because the values of equality and human dignity continue to be under threat. Instances of racist, misogynist, Islamophobic, anti-immigrant, homophobic, and anti-Semitic harassment, coupled with hate crimes and acts of racial terrorism, are on the rise nationally. They also occur at Georgetown.*

*The climate for these acts has been substantively shaped by a rhetoric of divisive bigotry that has come to dominate our political discourse, even at the highest levels of our government. As teachers of English we know that words are powerful. We reject the language of division and affirm publicly our shared commitment to justice.*

*To our students: we stand in solidarity with you. We acknowledge your fears and affirm your right to pursue knowledge regardless of your identity or origin. Our task is to support, to encourage, and to challenge all of you. We commit to that task now and always.*

\*I would add to the final paragraph above that in this stand of solidarity, I acknowledge my own fears to which I respond with increased attention and vigilance to the important study of identity, including how we perceive identity in ourselves and others. I also regard our classroom as a space of sanctuary of human dignity and respect. We will intellectually explore events and ideas that will unsettle and disturb us, and so I invite you to join me in enjoying our community as one of vivacious curiosity and knowledge gathering, reflecting, and expressing –guided *always* by intentional and genuine care and respect for one another and for ourselves.