Eric Oakley

BA UNC 1999 ★ MA Duke University 2006 ★ MA UNCG 2009 ★ PhD UNCG 2017

Office: MHRA 2108 (HOURS: MW, 12:00-2:00 and by appointment)

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Course Description ★ Political controversies, nationalism, ethnic unrest, class conflict, and terrorism—the “Great War” that erupted a century ago still resonates today. This interdisciplinary course examines the assumptions, decisions, and failures that fueled a “war to end all wars” and transformed the modern world. Students will discover fascinating individuals such as Gavrilo Princip, Vladimir Lenin, Alice Paul, and Mustafa Kemal. The course will also investigate how a European war expanded to become a global conflagration, engulfing Africa, Asia, and the Middle East. Our exploration will emphasize close attention to primary artifacts, and students will complete a semester-length research paper on a subtopic of choice. Finally, the course will alternate between chronological and thematic topics including military technologies, woman suffrage, espionage, colonized peoples, and genocide.

Course Materials ★ The following materials are required for reading, participation, and assignments in this course. There is no textbook for this course. All materials are available on Canvas.

- Articles and Book Chapters
- Assignment Sheets
- Films Depicting the First World War (forthcoming list)

Student Learning Goals ★ In addition to the thematic concerns above, the course trains students in historical thinking, assessment, and research. Upon completion, students will be able to:

- HISTORICAL COMPREHENSION: Evaluate the human decisions and cultural developments bearing upon the outbreak, progress, and implications of the Great War.
- HISTORICAL ANALYSIS: Contextualize and assess primary artifacts and secondary scholarship in order to characterize the history of the Great War.
- HISTORICAL RESEARCH: Conduct original research concerning the Great War by investigating and interpreting cultural artifacts and secondary scholarship.
- HISTORICAL INTERPRETATION: Use evidence-based reasoning to develop an original argument that interprets the Great War in a coherent manner, both orally and in writing.
Assignments and Evaluation ★ This course evaluates students on the successful integration of lecture content, primary sources, and secondary sources. Broad categories of assessment are weighted in the following manner:

- **PARTICIPATION**: Classroom participation (discussion of primary sources, secondary sources, and artifacts) is crucial to a meaningful student experience. Students are warmly encouraged to express intellectual curiosity and to propose creative interpretations. Students will lead discussion of daily readings on a rotating basis (10%). Furthermore, each student is expected to contribute in a substantive manner during every class meeting (30%). The professor will assess student participation on a range from 1 (poor) to 5 (excellent), during each class meeting.

- **FILM ANALYSIS PAPER**: Students will complete one analytical paper during the semester. The paper requires students to situate a film depicting the First World War with respect to historical themes and events. Instructions and a list of approved films will be distributed several weeks before the assignment is due. Students are responsible for obtaining the film of choice.

- **RESEARCH PAPER**: Each student will complete an original research paper during the semester. The research paper must pertain to the First World War (causes, events, personalities, culture, outcomes, etc.). Each student must deliver a topic proposal detailing research question, primary sources, and secondary sources in order to receive approval of the professor (10%). Two versions of the research paper—a first draft (provisional grade) and a final draft (20%)—are required. Furthermore, each student will participate in peer-reviews (10%) during the process.

### Grading Scale

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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A+</td>
<td>99-100</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<td>D+</td>
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<td>C</td>
<td>73-76</td>
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<td>D</td>
<td>63-66</td>
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<td>A-</td>
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<td>B-</td>
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<td>D-</td>
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<td>F</td>
<td>59 and lower</td>
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Course Policies

**Attendance Policy** ★ Students each receive two “free” absences (no documentation or other excuses are required or desired). For each additional absence, your final grade in this course will be reduced by 5 points, on 100-point scale. The professor may grant a “free” absence for legitimate academic or athletic activities, but scheduled work must still be completed on time.

**Late Assignments & Make-Up Examinations** ★ Late assignments will not be accepted—no exceptions. If for any reason you cannot submit an assignment on the scheduled date, you must contact the professor more than 48 hours prior to the due date in order to request an alternate date. Requests for a make-up examination must be submitted to the professor one week prior to the regular exam date. All requests must be submitted by email.

**Incomplete Grades** ★ Incompletes will not be granted as final grades for this course, except in the most dire, unavoidable, and tragic circumstances. Consideration will furthermore be based upon the future schedule or availability of the professor, and student documentation of the situation is required.

**Accommodations for Americans with Disabilities Act** ★ UNCG complies with the Americans with Disabilities Act by providing a process for disclosing disabilities and arranging for reasonable accommodations (examples: tutors, service animals, testing accommodations, interpreters, testing, devices, etc.). In order to register for accommodations, please visit the Office of Disability Services (http://ods.uncg.edu/).

**Courtesy** ★ Students are expected to maintain a high level of courtesy toward the instructor and other students. Cell phones or other devices that make noise must be silenced before entering the classroom. During discussion, positive and respectful discourse with all individuals is expected. Students are allowed to use computers during class for purposes of taking notes, accessing Canvas, and other appropriate academic purposes. Persons using computers are asked to sit in the rear third of the classroom in order to avoid distracting other students. The professor will occasionally request that the entire class activate or deactivate electronic devices, according to course activities.

**Writing and Citations** ★ Your assignments should be always based on your own ideas and written in your own words. When referencing or quoting from a source, you must properly cite that source using Chicago Style (http://www.chicagomanualofstyle.org/tools_citationguide.html). Failure to properly attribute your work is ALWAYS considered plagiarism.

**Class Notes and Materials** ★ Selling class notes for commercial gain, or purchasing such class notes in this or any other course at UNCG, is a violation of the university’s copyright policy and of the Student Code of Conduct. Sharing notes for studying purposes, or borrowing notes to make up for absences, without commercial gain, are not violations.

**Academic Integrity** ★ Students are expected to read, understand and adhere to the UNCG Student Code of Conduct (http://academicintegrity.uncg.edu/complete/). The standards address cheating, plagiarism, falsification, and other forms of academic dishonesty. IGNORANCE IS NO EXCUSE! The professor will report all violations of the Student Code of Conduct to the Dean of Students. Furthermore, violations will result in penalties up to, and including, an automatic grade of “F” for the course.
Course Schedule

Topics marked with asterisk (*) will be removed in the event of cancellation of classes due to weather or other unforeseen circumstances: A Terrible Beauty (9 Mar) and Flying Circus (13 Apr). The professor will announce changes to the course schedule by email.

17 JAN: COURSE INTRODUCTION
Looking Backward to the Great War

19 JAN: THE PLOT
Serbia and the Twentieth Century
Christopher Clark, “Murder in Sarajevo”

24 JAN: THE RAMSHACKLE REALM
Austria-Hungary before the Great War
Charles Emmerson, “Vienna: Shadows and Light”

26 JAN: AN ARMY WITH A STATE
Germany before the Great War
Charles Emmerson, “Berlin: Powerhouse”

31 JAN: BELLE EPOQUE
France before the Great War
Charles Emmerson, “Paris: The Eternal, the Universal”

2 FEB: 10,000 CLERKS
Russia before the Great War
Charles Emmerson, “St. Petersburg: Eastern Colossus”
7 FEB: A DULL, DECENT PEOPLE
Great Britain before the Great War
Charles Emmerson, “London: World City”

9 FEB: DOOM! DOOM!
The July Crisis and Descent into War
Paul Kennedy, “The First World War and the International Power System”
★ Research Paper: Topic Proposal

14 FEB: THE PLAN
Schlieffen and the War of Movement
Modris Eksteins, “In Flanders’ Fields”

16 FEB: THE RAPE OF BELGIUM
Occupation and the Resort to Trenches
Paul Fussell, “The Troglydote World”

21 FEB: SHACKLED TO A CORPSE
Combat on the Eastern Fronts
Melissa Stockdale, “‘My Death for the Motherland is Happiness’: Women, Patriotism, and Soldiering in Russia’s Great War, 1914-1917”

23 FEB: THE SICK MAN OF EUROPE
Ottoman Entrance and Gallipoli
Peter Hoffenberg, “Landscape, Memory and the Australian War Experience, 1915-18”

28 FEB: DIVINE DUTY TO ACT
The Asian Pacific in the Great War
Timothy Weston, “China, Professional Journalism, and Liberal Internationalism in the Era of the First World War”

2 MAR: LINES IN THE SAND
Contesting the Middle East
Irving Howe, “T.E. Lawrence: The Problem of Heroism”
★ Film Analysis Paper
7 MAR: DULCE ET DECORUM EST
*Verdun and the Somme*
Mancy Marie Ott, “J.R.R. Tolkien and World War I”

9 MAR: A TERRIBLE BEAUTY*
*Dissent and Repression*

11 MAR–20 MAR: Spring Break

21 MAR: MACHINES OF DEATH
*Military Technology*
Modris Eksteins, “Rites of War”

23 MAR: JEWEL IN THE CROWN
*Recruitment and Control in British India*
Research Paper: First Draft (3 Copies)

28 MAR: KULTURKAMPF
*Wartime Aesthetics*
Thomas Row, “Mobilizing the Nation: Italian Propaganda in the Great War”

30 MAR: A PLACE IN THE SUN
*Colonial Conflict in Africa*
Joe Lunn, “‘Bons Soldats’ and ‘Sales Nègres’: Changing French Perceptions of West African Soldiers”

4 APR: NEEDLESS DESTRUCTION
*Commerce and the Naval War*
Bernadotte Schmitt and Harold Vedeler, “Crisis at Sea and American Involvement”
Research Paper: Peer Reviews

6 APR: WAR TO END WAR
*United States Entrance and the Fourteen Points*
Richard Faulkner, “Up in the Argonne’: The Tragedy of Lieutenant Justus Owens and the 82nd Division in the First World War”
11 APR: RED OCTOBER  
*Russia and the Bolshevik Revolution*  

13 APR: FLYING CIRCUS*  
*Aeronautics and the Air War*  
Andrew Barros, “Strategic Bombing and Restraint in ‘Total War’,

18 APR: THE STARK, BLANK SKY  
*The Spring Offensives of 1918*  
Yves Pourcher and Trevor Cribben Merrill, “Trains in World War I”

20 APR: A MONSTROUS POSSIBILITY  
*Collapse and Armistice*  
Paul Fussell, “Myth, Ritual, and Romance”

25 APR: PEACE WITHOUT VICTORY  
*Peace Conferences and Treaties*  
Sally Marks, “Mistakes and Myths: The Allies, Germany, and the Versailles Treaty, 1918-1921”

27 APR: GREAT AND SMALL STATES  
*The League of Nations*  
★ Research Paper: Final Draft

2 MAY: ALL QUIET  
*Looking Forward from the Great War*  