CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu.

For further information or assistance, contact Associate Dean Joseph Bizup (617-353-2409; jbizup@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: History
CURRENT COURSE NUMBER: HI279
CURRENT COURSE NAME: Intimate Histories of War
CURRENT 40 WORD COURSE DESCRIPTION:
An analysis of the intimate, personal aspects of modern warfare through diaries, letters, songs, material culture, and more. Explores how the twentieth century's unprecedented global conflict penetrated everyday lives, affecting the bodies, vocabularies, and world views of men, women, and children.

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any: NA
TO BE OFFERED NEXT: Sem./Year: _Fall _/2017_
INSTRUCTOR(S): Alexis Peri
DEPARTMENT CONTACT NAME AND POSITION: Alexis Peri, Dept. of History, Assistant Professor
DEPARTMENT CONTACT EMAIL AND PHONE: aiperi@bu.edu; 3-8309

ITEMS PROPOSED FOR REVISION (check all that apply):

- [ ] Course Number
- [x] Title
- [x] Short Title
- [ ] Credits
- [ ] Cross-listing
- [x] 40 Word Description
- [ ] Prerequisites
- [ ] Divisional Studies Credit
- [ ] Other (Explain)

Notes: The “short title” appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The “40 word description” appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.

1. Course Title
   a. Current information: current title is: “Intimate Histories of War”
b. Proposed information: I would like to change the title to “Experiencing Total War”

c. Explanation & impact: I think this new title is a more accurate description of the course content (which includes a discussion of the concept ‘total war’ and emphasizes individual experience and how historians access and analyze it). I believe that the previous title placed too much of an emphasis on intimacy, which may have confused students in its ambivalence.

2. Shortened Title


b. Proposed information: proposed short title is: “War Experience”

c. Explanation & impact: This new title is much more accurate in describing the course content and will offer students a better understanding of the class approach and materials.

3. Course Description

a. Current information: “An analysis of the intimate, personal aspects of modern warfare through diaries, letters, songs, material culture, and more. Explores how the twentieth century’s unprecedented global conflict penetrated everyday lives, affecting the bodies, vocabularies, and worldviews of men, women, and children.”

b. Proposed information: “This course analyzes how soldiers and civilians experienced WWI and WWII, which brutally penetrated their everyday lives and affected their bodies, vocabularies, and worldviews. Major sources include combat accounts, diaries, letters, songs, material culture, food, and more.”

C. Explanation & impact: this description more clearly shows that the class deals with soldiers as well as civilians and specifies that the wars to be studied are WWI and WWII, 2 “total” wars of the 20th century. This description is more precise and specific to the class content.

IMPACT ON OTHER DEPARTMENTS/PROGRAMS: Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools?
Check one: ☐ Yes  ✔  No

If YES, please identify impacts and attach cognate comment from the appropriate department/ program/ school.

RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT: As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)?
Check one: ☐ Yes  ✔  No
If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Teaching & Learning website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Joseph Bizup (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT APPROVAL: ____________________________
Department Chair

_______________
Date

_______________
Other Department Chair(s) (for cross-listed courses)

Date

DEAN'S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved Date: ____________________________
☐ Tabled Date: ____________________________
☐ Not Approved Date: ____________________________

Divisional Studies Credit:

☐ Endorsed
☐ HU
☐ MCS
☐ NS
☐ SS

☐ Not endorsed

Curriculum Committee Chair Signature and Date

Comments:
PROVISIONAL APPROVAL REQUESTED for Semester/Year

Dean of Arts & Sciences Signature and Date

Comments:

CAS FACULTY: Faculty Meeting Date: _________________ □ Approved □ Not Approved

Curriculum Administrator Signature and Date

Comments:
HI279:
Experiencing Total War

Professor Alexis Peri
Office Hours: __________ & by appointment
Office: 226 Bay State Rd. #203
ap@bu.edu

Course Description:
This course grapples with two key concepts that fundamentally shape both history and historiography: total war and historical experience. We will begin by asking the question: what do we mean by total war? Then, we will put the concept of total war to the test, questioning: is this a useful concept, is this phenomenon unique to the 20th century? How is total war distinct from modern war or world war? In order to ascertain whether or not these wars were totalizing, we must get a sense of how they were experienced and what lasting effects they had on the bodies, thoughts, and worldviews of Europe’s men, women, and children. We also will examine the contributions these conflicts have made to a variety of arenas—from strategies and tactics, to our everyday vocabularies, to current trends surrounding international law, political philosophy, and art. Students will think critically across genres and national boundaries, analyzing diaries, memoirs, fiction, poetry, philosophy, and visual sources from a historical perspective in order to understand such vexed concepts as the art of war, genocide and atrocity, historical memory, and historical experience.

Course Goals:
This course is designed to immerse students in the key themes and scholarly debates pertaining to total war in 20th-century Europe. It also aims to help students develop their critical reading, writing, and thinking abilities. By working with a variety of historical documents and artifacts, students will hone their analytical and interpretive skills. Students are urged to develop their own historical arguments and
produce original historical essays and exams.

**Required Readings:**
Most readings are excerpted, scanned, and available on Blackboard except for the following books:


**How to Prepare the Readings:**
Student will be asked to show their command of the readings on all assignments. So, read thoroughly and with a pencil (jot down the key points, main arguments, surprising points, and questions). Please **read the texts in the order that they are listed on the syllabus & bring a copy of the reading** to the class period for which it is assigned.

**Course Requirements:**

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<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance &amp; Active Participation</td>
<td>20%</td>
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<tr>
<td>On-line Assessments (to mini video lectures)</td>
<td>3%</td>
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<tr>
<td>Academic Essay (5-7 pages)</td>
<td>20%</td>
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<tr>
<td>Virtual Museum Project (550 words)</td>
<td>12%</td>
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<tr>
<td>Storied Lives Project (5 x ~500-words)</td>
<td>20%</td>
</tr>
<tr>
<td>Take-Home Final Exam</td>
<td>25%</td>
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**Academic Essay:**
For the essay, you will develop a specific academic argument based on their analysis of primary source material presented in class. No outside research is necessary. Topics will be distributed in advance and ask you to take a stance on a historical question (for ex: how did WWI both threaten and strengthen existing notions of femininity? How did the civilian populations reimagine their identities—personal and national—by virtue of their wartime diets? How did the Holocaust create a crisis of artistic creation among Europe’s intelligentsia?, etc.). All essays must be submitted in electronic format as a Microsoft Word file or a PDF to the instructor via email by the date and time specified below. Use Chicago style for footnotes, endnotes, and bibliographies.

**Virtual Museum Project:**
Select an artifact from the class materials (a piece of equipment, a uniform, trench art, a painting, a photograph, a postcard, a poster, etc.) and decide how it should be curated and exhibited in a museum of your choosing and with a specific target audience in mind. You will hand in 1.) a photograph or (if not available), a detailed description of your chosen object 2.) a 50-word caption that would accompany the item displayed, 3.) 500-word exhibit pamphlet available to museum patrons, where you contextualize, interpret, and critique said object, 4.) endnotes of cited materials in Chicago style. Additional instructions will be given in class.
Storied Lives Project:¹
To help you cultivate an empathetic understanding of the intimate past, you will create a historical character. Five times during the semester, you will hand in short (400-600-word) testimonies written from his/her perspective and in the first person. These texts must be structured as one of the following genres, which we are studying in this class: diary, memoir, oral testimony, letter, poem, or song. You are free to change genres over the course of the term. Start by choosing the following about your character:

- Name
- Age
- Gender
- Occupation
- Nationality
- Religion
- Class

But you must adhere to the following rules:

- Your character must be at least age 8 (and able to write) in 1914 and must survive until 1945
- Once chosen, you cannot change the basic criteria about your character (their age, gender, etc.) You may change their attitudes, occupations, countries of residence, etc.
- Your texts must be as historically accurate as possible. You should invent personality traits, attitudes, and experiences for your person, but they must all be factually accurate and historically plausible. Your 5 texts must be internally consistent. Each installment should cite lectures, readings, and slides from which you have drawn information and inspiration.
- Your texts should be submitted in electronic format as a Microsoft Word file or a PDF to the instructor via email by the date and time specified below in order to be considered “on time.” Use Chicago style for footnotes, endnotes, and bibliographies.
- You must write a minimum of 5 installments. 2 must come from the WWI era, 1 from the interwar period, and 2 the from WWII era. The installments are due by the last week of that unit.
  - 2 Entries on WWI must be handed in by: Oct. 14, 9 pm.
  - 1 Entry on the interwar period must be handed in by: Oct. 28, 9 pm
  - 2 Entries on WWII must be handed in by: Dec. 2, 9 pm

Want to write MORE installments? You will have the option to expand your texts into a longer saga and as part of your final exam.

Short On-line Lectures (4th Contact Hour):
Three times during the semester, you will be asked to watch a 20 minute video on-line and to complete a short assessment (taking no more than 5 minutes) about it. These videos are designed to prepare you for that week’s class and readings, so watch them before reading. The assessment must be handed in at the start of the class for which it was assigned. No late assessments will be accepted.

How will you be assessed?
Rubrics for all written assignments and guides for Chicago citation style are posted on Blackboard.

¹This assignment is a modified version of the “Creating Lives Project” created by Kathryn Ciancia of the University of Wisconsin-Madison and Edith Sheffer of Stanford University
**Attendance and Participation:**
Active participation and careful reading of the texts is imperative for success in this course. Students are expected to arrive to every class having thoroughly read the assigned readings and ready to share their questions and insights. Your participation grade will be based on the quality, not just the quantity, of your contributions and on how respectfully you listen to and work with other students. You may miss 2 class meetings without penalty. Additional absences will hurt your grade. Student athletes, musicians, and actors whose extracurriculars conflict with our class must tell me within first 2 weeks (14 days) of the semester what dates they will miss, so arrangements can be made for them to make up all work.

**Late Work:**
All assignments must be completed and submitted on time. Exceptions will be made only in dire circumstances. Formal assignments will be penalized by one third of a letter grade for each day (including weekends) that your work is late (e.g., a B becomes a B-, a C+ becomes a C, etc., for each late day). Work that is 5 or more days late will not be accepted. Small assignments on the on-line videos are due by the start of the class for which they are assigned and will not be accepted late.

**Laptops and Mobile Devices:**
Laptops maybe used to take notes and consult the assigned readings. Cell phones and other mobile devices must be silenced and cannot be used at any time. If students are using laptops or other devices for purposes other than taking notes (i.e. surfing the web, texting, instant messaging, etc.), this privilege will be revoked by the instructor.

**Academic Honesty:**
The act of presenting someone else’s ideas, research, or writings as one’s own is taken very seriously in this course. All suspected academic misconduct will be reported to the Dean’s Office. As students, you are bound by the regulations set down by the [Boston University Academic Conduct Code](http://www.bu.edu/academics/policies/academic-conduct-code/). As you take notes, be careful to distinguish between your words and thoughts and those of others, and be sure to properly acknowledge information you paraphrase by citing the source of that information.

**Accommodations:**
Students with documented disabilities who may need accommodations should contact the Disability Services office as early in the semester as possible. [http://www.bu.edu/disability/](http://www.bu.edu/disability/). All discussions and accommodations will remain confidential.
SCHEDULE OF LECTURES, READINGS & ASSIGNMENTS

UNIT 1: WWI 1914-1918

WEEK 1
Lecture:  What is Total War?
Lecture:  "This Splendid War!" Begins
  • On-line video & Assessment

WEEK 2
Lecture:  Combat Experience
  • Selected Poems & Songs
Discussion:
  • A.F. Wedd, German Students' War Letters, ed. Philipp Wiktor (New York: E.P.
    Dutton & Co. Inc., 1929), 13, 23-24, 30-38, 104-113
  • War Letters of Fallen Englishmen, ed. Laurence Housman (Philadelphia: E.P. Dutton
    & Co., 2002).

WEEK 3
Lecture:  War Inscribed: Mangled Bodies, Shattered Minds
  • Selected Poems
Lecture:  Children at War
  • Diary of Piete Kuhr in: Stolen Voices: Young People's Diaries, from World War I to
WEEK 4
Lecture: Women, Femininities, and Masculinities under Fire
Discussion:

WEEK 5
Lecture: Taste of War, I: Food Politics
Discussion: “A Crime without a Name”
- On-line video & Assessment

ESSAY DUE
(email your essay in Microsoft Word or pdf format. Put your first initial & last name in the file name)

WEEK 6
Lecture: Life in Captivity, I: POWs
Lecture: Artists and Intellectuals Respond, I

WEEK 7
Discussion:
- Paul Valery, “First Letter,” *Crisis of the Mind* (1919)
- T.S. Eliot, “The Hollow Men” (1925)
- Bertrand Russell, *On Modern Uncertainty* (1932)

Lecture: A Broken World: The Road to WWII
UNIT 2: WWII, 1939-1945

WEEK 8
Lecture: Combat by Land, Sea, and Air
- Selected Poems & Songs
Lecture: "Good War" in the West

LAST CHANCE TO TURN IN 1 INSTALLMENT (ON INTERWAR PERIOD) FOR STORIED LIVES PROJECT

WEEK 9
Lecture: "War of Annihilation" in the East
Discussion:
- Jochen Hellbeck, Stalingrad: The City that Defeated the Third Reich (New York: Public Affairs, 2015).
- Optional: Jonathan Bate, Voices From Stalingrad: Nemesis on the Volga (Cincinnati: David and Charles, 2006).

MUSEUM PROJECT DUE
(email your essay in Microsoft Word or pdf format with your 1st initial & last name in the file name)
WEEK 10
Discussion: **Spies, Partisans, & Special Operations**
- On-line video & Assessment

Lecture: **Women on the Frontlines**

WEEK 11
Lecture: ** Civilians under Siege**
Discussion:

WEEK 12
Lecture: **Taste of War, II**
Discussion:

WEEK 13
Lecture: **Life in Captivity, II: POWs**
Lecture: **A Crime with a Name: Genocide, II**

LAST CHANCE TO TURN IN 2 INSTALLMENTS FOR STORIED LIVES PROJECT

WEEK 14
Discussion:
- Elvira Bauer, *Trau keinem Fuchs auf grüner Heid und keinem Jud auf seinem Eid (Do Not trust a Fox on the Green Heath)* (Nuremberg: Stürmer Verlag, 1936) http://research.calvin.edu/german-propaganda-archive/fuchs.htm

Lecture: **Artists and Intellectuals Respond, II**
WEEK 15
Discussion:


Wrap Up: **How viable is the concept of Total War?**


FINAL EXAM, date and time TBA