

Europe at War

Course Guide

Second Semester 2006

Level II: Course Code 2009

Level III: Course Code 3009



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Basics

Course Aims

In this course, we will study major military conflicts from the French Revolution to the Great War. Our aim will be not only to understand great battles, but also to place battles and wars in their broader sociopolitical, technological, and cultural contexts. Topics will include theories of warfare, the experience of warfare, the home front, and responses to warfare. We will seek to understand how wars have changed in response to changes in society, culture, and technology; we will also look at the ways in which wars have themselves produced change. In addition, we will look at changes in the norms of war: what is 'legitimate' or 'acceptable' in warfare; who fights (and when); and what constitutes victory and defeat. Our reading will be broad: we will read military theory and history, but will also examine novels, memoirs, poetry, and film.

Lectures

Wednesdays and Friday, 1:10pm - 2:00pm, Hughes 309.

Tutorials

Once a week, including a first-week organization tutorial.

Assessment

Tutorial participation: 30%.

This includes:

- Contribution to discussion (10%)
- Reading journal (15%)
- Presentations (5%)

Essays: 50%. This includes:

- Minor Essay (20%; 1500 words for level II, 2500 words for level III)
- Major Essay (30%; 3000 words for level II, 4000 words for level III)

Final Exam: 20%.

The exam will be based on lectures and on assigned reading. It will include multiple-choice questions, short identifications, and a choice of essay topics. (Essay topics will be handed out in the final lecture.)

Dates and Deadlines

Beginning of each tutorial (except weeks 1, 5, and 9)	Photocopy of journal entries to tutor
4 September 2006	First instalment of reading journal in history box
13 September 2006	Minor essay topics distributed in lecture
5 October 2006	Minor essay due in history office
10–13 October 2006	Tutor's approval of your major essay topic; bring your topic to tutorial for your tutor's review
27 October 2006	Exam questions distributed in lecture
2 November 2006	Major essay
2 November 2006	Second instalment of reading journal (attach this to your major essay).
Exam week	Exam

Expectations

We expect that you will attend lectures and tutorials, prepare for tutorials by reading, thinking, and writing in a tutorial journal (more on this later), participate in discussion, and turn in work on time. A normal load for second-year students is three courses; second-year students should thus expect to spend one-third of their study time, or an average of twelve hours a week, on this course; third-year students, whose load is two courses, should expect to devote eighteen hours a week to this course. (Some weeks you may spend less time, others considerably more.)

This is a university course, and we expect your writing to meet the standards for university writing. This means, at *a minimum*:

- Papers for this course must be written in formal, standard English.
- Your writing must be free of major grammatical errors, such as inconsistent verb tenses, unclear pronoun references, and misplaced modifiers.
- You must punctuate properly.
- Your sentences must be clear, concise, and complete.
- Your word choices must be appropriate. (If you are not certain of a word's precise meaning, look it up in a good dictionary before handing in your paper.)
- Papers should be free of spelling errors.

Papers that do not meet these minimum standards may be returned to you for correction and resubmission, and will be marked down.

You can expect your lecturers and tutors to take an active interest in the course and in your work. If you have questions about any aspect of the course, please do not hesitate to ask your tutor, the relevant lecturer, or the course coordinator.

Your written work will be returned to you as quickly as possible. (Do keep in mind that your tutor has a great many papers to mark, though.) If you have questions about the assessment of your work, again do not hesitate to ask.

Required Textbooks

Three books have been ordered for this course:

Addington, Larry H. *The patterns of war since the eighteenth century*. 2nd ed. Bloomington: Indiana University Press, 1994.

Barbusse, Henri. *Under Fire*. Harmondsworth, UK: Penguin Classic, 2004,.

Walter, Jakob. *The Diary of a Napoleonic Foot Soldier*. New York: Penguin Books, 1993.

These available at **UniBooks**.

In addition, a course reader, or “brick,” containing readings for the course is available for purchase from the **Image and Copy Centre**, Level 1 of the Hughes building.

Some readings are available online. These include Henri Dunant’s *A Memory of Solferino*, which is available online at http://www.icrc.org/WEB/ENG/siteeng0.nsf/htmlall/p0361?OpenDocument&style=Custom_Final.4&View=defaultBody2.

Please note that the readings for this course are only a beginning. You should make use of the **Barr Smith Library** to pursue your own interests.

Reading for this course

There is assigned reading for each tutorial, made up of articles or chapters from books (usually), primary sources (from time to time), and parts of Addington's *The Patterns of War Since the Eighteenth Century*. In addition to the regular, weekly reading, you must read three larger works: *The Diary of a Napoleonic Foot Soldier*, *A Memory of Solferino*, and *Under Fire*. You must complete these by weeks 5, 8, and 13, respectively. We use these works as a way of framing our discussion of

Reading is a vital part of your university education. It is not a passive activity. You will be expected to understand and assimilate the material in the assigned reading. You will be asked to respond to the readings in a reading journal, discuss the reading in your tutorials, and be required to make full use of assigned materials in your essays.

What follows are some pointers about reading at the university level.

Secondary sources: specialized works

These are often directed at a specialized audience, and may assume either that the reader is already knowledgeable in the field, or that the reader is willing to look up things that he or she does not know. Books and journal articles may mention vocabulary, names, dates, and places with which you are unfamiliar. It is difficult to follow an argument if you do not know who or what is being discussed. When you come across words or ideas you do not already know, you must take the time to **look them up**. You may find this process slow going at first, but it is worth the trouble.

You should feel free to criticize the works you read, and to point out their weaknesses and deficiencies. Remember, though, that works are assigned for a purpose; someone thinks that the pieces you are assigned are worth reading. Read generously: ask not only what the problems with a work might be, but ask also what the virtues of that work are.

When you read a secondary source, you should keep in mind that reading is an active process. Reading an academic source is not the same as reading for pleasure (although you may occasionally find that you do get pleasure from reading such a source). While textbook writers seek to expose their readers to a range of arguments and points of view, writers of specialized works may want to present a more focused argument. When you read such a work, you should ask a number of questions:

- Who wrote it?
- When was it written?
- What does the work say?
- What questions is it attempting to answer?
- What is the author's argument? What are the argument's strengths and weaknesses?
- What kinds of evidence does the author provide for her or his argument? What kinds of sources does the author use?
- To what kinds of historical arguments is the author responding?

To understand a work, pay careful attention to the clues the author gives you:

- Read (and decipher) the title. What does it tell you about the piece you are reading?

- If the piece is a book, read the introduction and conclusion of the book; if the piece is an article or a chapter, read the first and last paragraphs. These should help you figure out what the piece's argument is. Ask yourself what the thesis of the piece is.
- Read the entire work. Try to decide which parts or passages are most important. If you own the work, make notes in the margins next to important or interesting parts. (Do **not** do this in library books!)
- Write down your responses to the work in a notebook. Think of note-taking as a way of organizing your thoughts. You need not write down everything; instead, jot down notes about interesting ideas, problems in the argument, or surprising aspects of the piece.
- Re-read the work. You will find that a second (and often, a third and fourth) reading greatly improve your understanding.
- Finally, summarise the author's argument in a few lines. If you can complete a sentence beginning 'The author of this book/articles argues that . . .', you have read intelligently and productively.

Primary sources

Primary sources are the stuff of which history is made. They are the direct evidence historians use to construct their arguments about the past. Unlike secondary sources, though, primary sources often will not provide much context. You, as a reader, must supply that context. You must try to situate the source you are reading in its historical time and place, and you must decide, based both on the primary source and your other knowledge, what you should make of your source.

Primary sources are often the records left by eyewitnesses. We always prefer first-hand to second-hand accounts. But does that mean they are invariably trustworthy? Do eyewitnesses always tell the truth? Are they always impartial? Should we believe everything our primary sources tell us? If not, what principles should we adopt to decide what we can use from a primary source, and what we should not?

To understand and thus use primary sources, you should ask the following questions whenever you read one:

- Who wrote it?
- When was it written?
- What is its historical context?
- What does it say?
- What does it *not* say?
- Why was it written?
- Who is the intended audience for the source?
- Did the source achieve its author's purpose?
- What does the source indicate about its author's political/economic/social/cultural perspective?
- Is the source reliable?
- Is the source typical, or is it exceptional?

- How can or should an historian use this document to understand the past?

You will find that many of these questions cannot be answered by reading the primary source alone. You may have to refer to secondary sources to fully understand the primary source. This investigation is part and parcel of the historian's investigative process.

Lectures

Lectures are an integral part of this course. They are a vital complement to the assigned readings. You will be responsible for material covered in the lectures, and **will be tested** on this material in the final exam.

Please remember to be courteous to your fellow students and to your lecturer: arrive on time, do not chat during lecture, and remain for the duration of the lecture. If you have a mobile phone, please be sure to **switch it off** before lecture.

Tutorials

Tutorials are, in part, intended to help you develop your ability to make and defend an argument, but they are also intended to encourage group discussion and the exchange of ideas. Tutorials are a good way for you to take an active part in your education and in the education of others.

Preparation and Reading Journal

Participation in tutorials must be *informed* participation. It should be understood that you must have carefully read the assigned material for each tutorial. You are required to keep a **reading journal** for each tutorial. (No entry is required for weeks 1, 5, and 9.)

You will write a *short* response (generally about three to five sentences) to each set reading. (**Do not include the readings from Addington in your responses.**)

You should pithily summarize the main argument of the reading and provide an assessment. At the beginning of each tutorial, you will turn in a *copy* of that week's journal.

Your journal will be assessed twice during the course. You will turn in your journal covering the first five tutorials for assessment on Monday, September 4, by 12:00 pm, in the History essay box, fourth floor, Napier Building; you will turn in the second part of your journal, along with your major essay, on November 2.

Discussion and attendance

Your assessment for the tutorial portion of the course will be based in part on your **contribution to discussion**. If you are not present, you cannot contribute, and your mark will suffer. Furthermore, if you miss tutorials without a documented medical excuse, you may—in accordance with Faculty regulations—be **precluded from the course**.

The reading schedule includes some questions for discussion, but these questions are *only a beginning*. Lectures and readings should spur you to ask your own questions. Asking questions—not just answering them—is an important part of tutorials.

In addition to the contribution you are expected to make to tutorial discussion each week, you will also be asked to **lead discussion** during the semester. (Weeks

once if you are a **Level II** student

twice if you are a **Level III** student.

When you lead discussion, it is your responsibility to spend four or five minutes introducing the week's topic. Do *not* merely recapitulate the readings for the week; instead, discuss:

what is good/effective/provocative about the week's readings;

what the major interpretive, argumentative, or evidentiary problems with the readings are;

and what the author of the piece might have done to improve his or her argument.

Your goal should not be to provide all the answers, but instead to ask the pertinent questions based on your careful reading of the texts for the week (and additional outside material).

Writing Requirements

Your task is to write a clear and convincing argument. That means that you must read carefully and think critically before you set pen to paper (or fingers to keyboard).

Minor Essay

Your minor topic will be handed out in lecture on 13 September 2006. This essay will not be a research essay—instead, you will be asked to respond critically and analytically to a question about the material you have covered. To do well on this essay, you must have a thorough command of the assigned material.

Major Essay

The research essay will give you the freedom (and responsibility) to pursue your own interests. The topic of your research may cover any aspect of this course, but it should go beyond the works assigned for the course. The research topic must not be limited to material from any single tutorial.

Your tutor must approve your topic. Your topic must be written down, and accompanied by a preliminary (even rudimentary) bibliography. You should ask your tutor to approve your topic by the week of 10–13 October 2006 at the latest; papers whose topics that have not been accepted by your tutor will not be read.

The major essay is due on **November 2**. It should investigate the topic raised in your approved topic. The paper must also discuss the sources in the bibliography: it must explain why they are relevant to the topic, and how they relate to the argument you are making in the essay. Remember that your essay *must* make an argument. A simple narrative will not do. Additional guidelines and details about paper requirements, as well as strategies for writing a successful essay, will be provided in tutorials.

Notes on Writing

The essence of history is communication. Your aim should be to write as clearly and convincingly as possible. The secret to good writing is re-writing; first drafts are rarely good. Use a dictionary, a thesaurus, and a good style guide, even if you are already an accomplished writer. You should also obtain (and read) the History Department's handouts on writing: "Historians and Language," "Tips on Writing History Essays," and the "Essay Style Sheet."

Papers must be typed or word-processed, double-spaced, and paginated. Please use only one side of the paper, and leave a generous margin on the left-hand side. Use a standard 12-point font.

Proper references are a crucial part of historical work. When you cite sources, use footnotes. (Do *not* use parenthetical references!) The first reference to a work in a footnote must be complete with full publication details. Subsequent references should refer to the work by short title. Use the "Chicago" or "Turabian" style of footnote and bibliographic references.*

* These are sample footnotes using the Chicago format:
Book:

Underline or *italicize* titles of books, journals, and newspapers, as well as foreign words. Titles of articles or chapters should be in quotation marks.

If you do not follow these simple rules, your paper will be returned to you unmarked. You will be asked to resubmit the paper using the style above. (The resubmitted paper will be penalized for lateness.)

Please read the attached statement about plagiarism. If you do not understand it, or have questions about plagiarism, please ask your tutor. Ignorance is not a defense against the charge of plagiarism.

You should keep notes that you use to write your essay and rough drafts of your work. You may be called upon to submit this material if any questions arise.

Submit essays in the box next to the History office (4th floor Napier). Use the department's cover sheets when you submit written work. Indicate clearly whether you are a Level II or Level III on these cover sheets.

Keep copies of your essays. You are also advised to keep copies of any notes you make when you write your essays.

If you would like your final essay returned to you, you must attach a self-addressed A4 envelope with \$1.45 postage affixed. (All other written work will be returned in tutorials.)

¹ Alexis de Tocqueville, *Writings on Empire and Slavery*, trans. Jennifer Pitts (Baltimore: Johns Hopkins University Press, 2001), 26.

Journal article:

² Peter Burroughs, "Crime and Punishment in the British Army, 1815-1870," *English Historical Review* 100, no. 396 (1985): 556.

These are sample bibliography entries:

Book:

Forrest, Alan I. *Conscripts and Deserters: The Army and French Society During the Revolution and Empire*. New York: Oxford University Press, 1989.

Article:

Evera, Stephen Van. "The Cult of the Offensive and the Origins of the First World War." *International Security* 9, no. 1 (1984): 58-107.

Reading and Tutorial Schedule

Note that no journal entries will be required for weeks 1, 5 (Walter), and 9 (Dunant).

There are two parts to the reading. The first is the reading you must do to prepare for specific tutorials, laid out week by week on the schedule below. In addition, however, we will be reading three longer works:

Jakob Walter, *The Diary of a Napoleonic Foot Soldier*. Complete by 22 September

Henri Dunant's *A Memory of Solferino*. This is available online at the ICRC website at http://www.icrc.org/WEB/ENG/siteeng0.nsf/htmlall/p0361?OpenDocument&style=Custo_Final.4&View=defaultBody2. Complete by 3 October.

Henri Barbusse's *Under Fire*. Complete by 24 October.

Tutorial 1 – Introduction, Organization, and Background (25-28 July 2006)

Note: you need not hand in a reading journal in this first, organizational meeting. You should, however, examine the readings for this session, and be prepared to discuss the nature of the history of war and of military history. You will sign up for your tutorial presentation; level III students will choose two, level II students will choose one tutorial to present.)

Howard, Michael, Brian Bond, David Chandler, J.C.A. Stagg, John Childs, John Gooch, Geoffrey Best, and John Terraine. "What is military history?" *History Today* 1984, 5-13. [R]

Shy, John. "The Cultural Approach to the History of War." *The Journal of Military History* 57, no. 5, Special Issue: Proceedings of the Symposium on "The History of War as Part of General History" at the Institute for Advanced Studies, Princeton, New Jersey (1993): 13-26. [R]

Addington, Larry H. *The patterns of war since the eighteenth century*. 2nd ed. Bloomington: Indiana University Press, 1994, 1-18. (Henceforth: **Addington**)

Tutorial 2 – Revolutionary War (1–4 August 2006)

This week, you should ask yourself what is revolutionary about the Wars of the French Revolution.

Modern History Sourcebook: The *Levée en Masse*, August 23, 1793. (From the Internet Modern History Sourcebook.) [R]

Blanning, T. C. W. *The origins of the French revolutionary wars*. London; New York: Longman, 1986, pp. 1-36. [O] (http://voyager.library.adelaide.edu.au/cgi-bin/Pwebrecon.cgi?DB=local&Search_Arg=%3FBlaOriPg1&Search_Code=CMD*&CNT=25)

Rothenberg, Gunther E. "The Origins, Causes, and Extension of the Wars of the French Revolution and Napoleon." *Journal of Interdisciplinary History* 18, no. 4, The Origin and Prevention of Major Wars (1988): 771-93. [R]

Addington, 19-26.

Tutorial 3 – Compulsion and Conflict (8–11 August 2006)

This week's reading centers on a crucial theme in European warfare: the obligation of military service. How is that obligation justified? Does that obligation bring with it any rights? How do you think an army's mode of recruitment affect its fighting ability? Its moral legitimacy? Its chances for military success?

Woloch, Isser. "Napoleonic Conscription: State Power and Civil Society." *Past and Present*, no. 111 (1986): 101-29. [R]

Paret, Peter. "Justifying the Obligation of Military Service." *The Journal of Military History* 57, no. 5, Special Issue: Proceedings of the Symposium on "The History of War as Part of General History" at the Institute for Advanced Studies, Princeton, New Jersey (1993): 115-26. [R]

Lynn, John A. "Toward an Army of Honor: The Moral Evolution of the French Army, 1789-1815." *French Historical Studies* 16, no. 1 (1989): 152-73. [R]

Connelly, Owen. "A Critique of John Lynn's "Toward an Army of Honor: The Moral Evolution of the French Army, 1789-1815"." *French Historical Studies* 16, no. 1 (1989): 174-79. [R]

Lynn, John A. "Response to Owen Connelly's Critique." *French Historical Studies* 16, no. 1 (1989): 179-82. [R]

Addington, 27-42

Tutorial 4 – Not just “Behind the Lines”: Women, Warfare, and the Gendering of European States (15–18 August 2006)

The experience—and consequences—of war are not limited to the men about whom most battlefield histories are written. Who fights wars? Why? What role do women play in warfare? How might modern warfare affect conceptions of gender?

Ségur, Count Philippe-Paul de. *Napoleon's Russian campaign*. Translated by J. David Townsend. London: Michael Joseph Ltd, 1959, pp. v-x, 222-251. [R]

Conner, Susan P. "Les *femmes militaires*: women in the French army 1792-1815." *Consortium on Revolutionary Europe 1750-1850: Proceedings* (1982): 290-302. [R]

Hagemann, Karen. "A Valorous Volk Family: The Nation, the Military, and the Gender Order in Prussia in the Time of the Anti-Napoleonic Wars, 1806-1815." In *Gendered Nations: Nationalisms and Gender Order in the Long Nineteenth Century*, edited by Ida Blom, Karen Hagemann and Catherine Hall, 179-203. Oxford: Berg, 2000. [R]

De Pauw, Linda Grant. *Battle cries and lullabies: women in war from prehistory to the present*. Norman: University of Oklahoma Press, 1998, pp. 131-141. [O]

Tutorial 5 – Review and discussion of *Diary of a Napoleonic Foot Soldier* (22–25 August 2006)

Reminder: no journal entry due this week. This week, we will take stock of what we have done so far. You will have finished reading Jacob Walter's *Diary*. We will discuss the ways in which the experience of this particular soldier fits in with what we have read and heard in lecture.

Addington, 43-57

Tutorial 6 – A Theory of War (29 August–September 1 2006)

Nota bene: For this week's reading journal entry, you should write a few sentences about *each* section of Clausewitz.

The order of the reading is deliberate – do not begin with Book 1. Clausewitz is challenging to read and understand. Read these passages with care – and read them more than once.

What role does morality play in war? How, for Clausewitz, is past experience relevant to our present understanding of war? What are the limits of war? What (again) is war?

Clausewitz, Carl von. *On war*. Translated by Peter Paret. Princeton, N.J: Princeton University Press, 1984, pp. 133-150, 156-174, 75-89, 184-193, 479-483.

Addington, 58-67

Tutorial 7 – Civilians and the Rules of War (5–8 September 2006)

What is a civilian? What is a combatant? What difference does a uniform make? Do rules of conduct make a difference? Do the laws of war make war more humane?

"Convention for the amelioration of the condition of the wounded in armies in the field," [Red Cross Convention]. Geneva, 22 August 1864. Reprinted in Friedman, Leon, ed. *The Law of War: A Documentary History*. Vol. I. New York: Random House, 1972, pp. 187-190. [R]

Hutchinson, John F. "Rethinking the origins of the Red Cross." *Bulletin of the History of Medicine* 63, no. 4 (1989): 557-78. [R]

Summers, Anne. "Pride and prejudice: Ladies and nurses in the Crimean War." *History Workshop*, no. 16 (1983): 33-56.

van Creveld, Martin. "The Clausewitzian Universe and the Law of War." *Journal of Contemporary History* 26, no. 3/4, *The Impact of Western Nationalisms: Essays Dedicated to Walter Z. Laqueur on the Occasion of His 70th Birthday* (1991): 403-29. [R]

Vining, Margaret, and Barton C. Hacker. "From Camp Follower to Lady in Uniform: Women, Social Class and Military Institutions before 1920." *Contemporary European History* 10, no. 3 (2001): 353-373.

Addington, 94-101

Tutorial 8 – Preparing for War (12-15 September 2006)

Our task this week will be to understand what factors influenced military thinkers and planners in the decades leading up to the Great War.

Showalter, Dennis. "From Deterrence to Doomsday Machine: The German Way of War, 1890-1914." *Journal of Military History* 64, no. 3 (2000): 679-710. [R]

Evera, Stephen Van. "The Cult of the Offensive and the Origins of the First World War." *International Security* 9, no. 1 (1984): 58-107. [R]

Travers, T. H. E. "Technology, Tactics, and Morale: Jean de Bloch, the Boer War, and British Military Theory, 1900-1914." *The Journal of Modern History* 51, no. 2, Technology and War (1979): 264-86. [R]

Addington, 102-133

Tutorial 9 – Taking stock: Theories, Rules, and Preparations (3–6 October 2006)

This is again a stock-taking week. You will have completed Henri Dunant's *A Memory of Solferino*. We will ask how theories, rules, and preparations for war of various kinds affect the way we think about wars.

Addington, 134-145

Tutorial 10 – Witnesses to War (10–13 October 2006)

If you have not already done so, bring your major essay topic to tutorial so that your tutor may approve it.

This week, we return to combatants themselves and their experience of war. What is the relationship between the location of war and the way it is experienced? What accounts for the difference between the experience of Fussell's "troglodytes" and the experience of T.E. Lawrence?

Fussell, Paul. *The Great War and modern memory*. New York: Oxford University Press, 1975, pp. 36-74. [R]

Hynes, Samuel Lynn. *The Soldiers' tale: bearing witness to modern war*. New York: Penguin Books, 1997, pp. 74-107. [R]

Addington, 146-157

Tutorial 11 – Kangaroo Courts, White Feathers, and Riots (17–20 October 2006)

How do we account for the endurance of combatants and of civilians alike?

Smith, Leonard V. "The Disciplinary Dilemma of French Military Justice, September 1914-April 1917: The Case of the *5e Division d'Infanterie*." *The Journal of Military History* 55, no. 1 (1991): 47-68. [R]

Gullace, Nicoletta F. "White Feathers and Wounded Men: Female Patriotism and the Memory of the Great War." *Journal of British Studies* 36, no. 2, Twentieth-Century British Studies (1997): 178-206. [R]

Stovall, Tyler. "The Color Line behind the Lines: Racial Violence in France during the Great War." *American Historical Review* 103, no. 3 (1998): 737-69. [R]

Tutorial 12 – Fire and Shell Shock (October 24–27 2006)

By this tutorial, you will have completed Henri Barbusse's *Under Fire*. This week, we will return to the question of the *experience* of war, and discuss the effects of warfare on the combatants themselves. This week's readings are from a special issue of the *Journal of Contemporary History*. They are all available through JSTOR. (If you do

not yet know how to access articles through JSTOR, please complete the library tutorial!)

Winter, Jay. "Shell-Shock and the Cultural History of the Great War." *Journal of Contemporary History* 35, no. 1, Special Issue: Shell-Shock (2000): 7-11.

Lerner, Paul. "Psychiatry and Casualties of War in Germany, 1914-18." *Journal of Contemporary History* 35, no. 1, Special Issue: Shell-Shock (2000): 13-28.

Roudebush, Marc. "A Patient Fights Back: Neurology in the Court of Public Opinion in France during the First World War." *Journal of Contemporary History* 35, no. 1, Special Issue: Shell-Shock (2000): 29-38.

Bourke, Joanna. "Effeminacy, Ethnicity and the End of Trauma: The Sufferings of 'Shell-Shocked' Men in Great Britain and Ireland, 1914-39." *Journal of Contemporary History* 35, no. 1, Special Issue: Shell-Shock (2000): 57-69.

Mosse, George L. "Shell-Shock as a Social Disease." *Journal of Contemporary History* 35, no. 1, Special Issue: Shell-Shock (2000): 101-108.

Addington, 158-171

Learning Resources

Writing and Studying at University

The Centre for Learning and Professional Development

(Level 2, Schulz Building) offers a number of services to University of Adelaide students. These include workshops (their brochure are accessible at http://www.adelaide.edu.au/clpd/LLS/download/LLS_workshops.pdf), a daily help-desk, and a series of guides on such topics as plagiarism, editing, and exam preparation. Consult their web site at <http://www.adelaide.edu.au/clpd/students/>.

Information Technology Skills

IT skills are increasingly expected in your work for some courses and may form an important part of your final assessment. The Faculty of Humanities and Social Sciences expects that all students will have at least minimum-level skills to complete courses. These include the use of Word and the ability to undertake bibliographic searching using the Barr Smith Library catalogue, to use appropriate search engines on the Internet, and to save data and files to the university servers.

You will find more information about the services offered by Information Technology Services (ITS) and the specifics of the IT environment at the University of Adelaide detailed in a Welcome Course on MyUni.

MyUni

You can access MyUni by going to <http://myuni.adelaide.edu.au> and logging into the system with your username (a1234567) and your password. The Welcome Course is available from the Community tab once you have logged on. The Welcome Course also includes links to online tutorials for the Microsoft programs Word, Excel, Power-Point and Access.

If you have any questions about courses on MyUni or you need help using a computer or IT equipment, you should call the MyUni helpdesk on 8303 3335 or email them at myuni.help@adelaide.edu.au

This course makes the following use of MyUni:

- Insofar as possible, lecture outlines will be posted online. (These lecture outlines are *not* a substitute for the lectures themselves; students are expected to attend lectures and to take notes themselves.)
- Important course announcements will be posted online.
- Links to additional readings may be posted online from time to time.

The Library

You should explore the library as soon as possible. It is a rich and rewarding source of information, and the library staff are helpful and well-informed. The library hosts a number of excellent web pages, including pages dedicated to history. The most general of these can be found at <http://www.adelaide.edu.au/library/guide/hum/history/> ; another web site, <http://www.adelaide.edu.au/library/guide/hum/history/EuropeatWar.html> , has infor-

mation geared specifically toward this course. When you need help finding reference works, journal articles, bibliographic information, or other material related to this course, turn to this web site first.

Tutorials

To do well at university, you must develop the skills to find information. You will need to use these skills when you write papers. The Library Tutorial for Humanities and Social Sciences will help you gain confidence in using the resources of the Library. **Lecturers, tutors, and library staff will all assume that you have done the tutorial.** Further assistance is always available at the Library, but library staff may suggest that as a first step you look again at the tutorial.

How to do the tutorial

The tutorial is web-based. You may access it at <http://www.adelaide.edu.au/library/guide/hum/tutorial/tutindex.html>.

The earlier you do this tutorial, the better.

Assessment of written work

Essays must be turned in *on time*; late papers will be penalized three percentage points every day they are late. (This includes weekends and holidays.)

Except under unusual circumstances, paper more than a week late will not be accepted.

To obtain an extension for reasons of health or compassion you must submit a written request to your tutor explaining why the extension is necessary and stipulating the amount of extra time you need. Documentation such as a doctor's certificate must accompany the written request. Your tutor may accept or reject your application or give you less time than requested. Your tutor has the final say in the matter.

Written assignments must include a signed departmental cover sheet acknowledging the University's policy on plagiarism. Written assignments turned in without a signed cover sheet may be refused. (Weekly photocopies of your reading journal must be handed in directly to your tutor at the beginning of tutorial, however.)

General Grading Scheme: Pass=50-64%; Credit=65-74%; Distinction =75-84%; High Distinction=85+%. (Detailed criteria may be found at later in this handbook.)

N.B.: No final grade in the course will be given to students who do not complete ALL of the assigned work, including tutorial participation and the assigned written work.

No work will be accepted in lieu of tutorial attendance and participation.

Assessments of written work will be made with the assumption that you have carefully read "Notes on Departmental Policy" and the "Statement on Plagiarism" later in this handbook. If you have any questions about plagiarism or academic integrity, ask them *before* you turn in your written work.