

# *The Great War*

Quest University Canada  
2018-2019, Spring Block 2  
Monday-Friday, 1 pm-4 pm  
Classroom: A.309  
Tutor: André Lambelet  
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Office Hours: Tuesday 10 a.m.—12 p.m., Friday 11 a.m. – 12 p.m.

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## General

### Course description

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A century ago, a war that contemporaries almost immediately dubbed the “Great War” roared across Europe and the world. The war—arguable the first total war—marked the defining moment of the twentieth century. Tens of millions of men were mobilized to fight in the bloodiest conflict the world had seen; millions of those died, were wounded, or taken prisoners; untold numbers suffered the lasting physical and psychic traumas of a brutal and brutalizing experience. Great swathes of land in France and Belgium were laid waste. Images of the conflict—the lunar landscape of No Man’s Land, seemingly endless tangled coils of rusting barbed wire, spectral figures of goggle-eyed soldiers in gasmasks, and muddy, rat-infested trenches—haunted the memories of those who had lived through it. But the war affected not just those who engaged in battle, but also those who stayed at home: women, children, the old and the infirm. In this history course, we will examine the Great War, not just through a study of military operations, but also through an examination of the social, artistic, literary and political responses to the conflict.

### General Course Goals:

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- To gain familiarity with one of the pivotal events of the twentieth century
- To understand the Great War from a series of different perspectives
- To think about the connections between war, society, and culture

### Books

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The following required books are available in the QUC bookstore:

- Barthas, Louis. *Poilu: The World War I Notebooks of Corporal Louis Barthas, Barrelnmaker, 1914-1918*. Translated by Edward M. Strauss. Yale University Press, 2015.
- Jankowski, Paul. *Verdun: The Longest Battle of the Great War*. Oxford University Press, 2016.
- Jünger, Ernst. *Storm of Steel*. Penguin Classics, 2004.
- Strachan, Hew. *The First World War*. New York: Penguin, 2013.
- Walter, George, ed. *The Penguin Book of First World War Poetry*. London: Penguin Classics, 2007.

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## Reading Schedule

There is lots to read. The syllabus is likely to change; you may find, in particular, that articles and poems may be shifted around or substituted. Articles *in general* are to be found through the university's databases. If, having made a serious attempt to locate an article, you find that you cannot access it, please let me know and I'll try to sort it out.

While the Strachan book covers the war in its global dimension, much of the other reading focuses on the Western Front. We are reading an account by a highly-decorated German officer, and the account of a French cooper; we are also reading a number of poems from the *Penguin Book of First World War Poetry*. Read alongside each other, they should give us a multifaceted look the experience of war on the Western Front. We will be reading pieces of Barthes and Jünger throughout the block. You may of course read ahead if the impulse grabs you but you should focus on the particular chapters or sections assigned for the day's discussion. Some of the poems are assigned – we will be reading and discussing these during our seminars. But you really ought to leaf through the volume of poems, pick a poem, even haphazardly, and read it out loud, slowly, carefully. Poetry packs a wallop, and richly complements the prose we read. (Always bring your poetry book to class, please.)

We will read Jankowski's *Verdun* in its entirety. It's a dense book, but it circles back on itself, so it's perhaps less daunting that it first seems. In any case, we will discuss the first half of the book on **Tuesday, February 19**, and conclude our discussion the following day – so start reading sooner rather than later.

The schedule for Days 12-18 will be posted on Moodle.

The reading schedule for Day 5 is still in flux.

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### Day 1. And so it begins...: Introduction (Feb. 11)

**FWW: 1: To arms** (pp. 3-31)

Today in class: introduction; expectations; books and authors; the origins of the war; belligerents; military organization.

POEMS TO BE READ IN CLASS TODAY<sup>1</sup>

Thomas Hardy: "Channel Firing"

Rudyard Kipling, "'For All We Have and Are' 1914"

Harold Monro, "The Poets are Waiting"

BACKGROUND (OPTIONAL):

Evera, Stephen Van. "The Cult of the Offensive and the Origins of the First World War." *International Security* 9, no. 1 (July 1, 1984): 58–107. doi:10.2307/2538636.

Mombauer, Annika. "Guilt or Responsibility? The Hundred-Year Debate on the Origins of World War I." *Central European History* 48, no. 4 (2015): 541–64.  
<https://www.jstor.org.ezproxy.questu.ca:2048/stable/43965205>.

Porch, Douglas. "The Marne and After: A Reappraisal of French Strategy in the First World War." *The Journal of Military History* 53, no. 4 (October 1, 1989): 363–86. doi:10.2307/1986106.

Showalter, Dennis. "From Deterrence to Doomsday Machine: The German Way of War, 1890-1914." *The Journal of Military History* 64, no. 3 (July 1, 2000): 679–710. doi:10.2307/120865.

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### Day 2. Chemistry (Feb. 12)

**FWW: 2: Under the eagle** (pp. 33-64)

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<sup>1</sup> Poems are all to be found in the *Penguin Book of First World War Poetry*.

POEMS

Robert Nichols, "Eve of Assault: Infantry Going Down to Trenches"

IN CLASS: THE CHEMISTRY OF MODERN WARFARE (MEET IN LABS, 1<sup>ST</sup> FLOOR); WITH DR. EMMA DAVY

PRIMARY DOCUMENT

"Part II: Explosives," in Westervelt, Captain William I. *Gunnery and Explosives for Field Artillery Officers*. Washington, Govt. Print. Off., 1911. <http://archive.org/details/gunneryexplosive00unitrich>.

See also primary documents on ammunition and artillery on Moodle, bearing in mind that war changed rapidly, and that documents written in 1917 and 1918 were informed by three or four years' worth of wartime experience.

BARTHAS:

1st Notebook, "Garrison Duty," pp. 1-18; "To the Killing Fields," pp. 19-37; 3rd Notebook, "Massacres," pp. 38-50.

JÜNGER:

"In the Chalk Trenches of Champagne," pp. 5-15; "From Bazancourt to Hattonchâtel," pp. 16-22.

Day 3. Attrition and Life in the Trenches (Feb. 13)

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Ashworth, A. E. "The Sociology of Trench Warfare 1914-18." *The British Journal of Sociology* 19, no. 4 (December 1, 1968): 407-23. <https://doi.org/10.2307/588181>.

POEMS:

Charles Hamilton Sorley, "All the hills and vales along"

Rudyard Kipling, "My Boy Jack"

Soldiers' Song, "We're here"

JÜNGER:

"Les Eparges," pp. 23-33; "Douchy and Monchy," pp. 34-50; "Daily Life in the Trenches," pp. 51-66.

BARTHAS:

4th Notebook, "Toward the Lorette Charnel House," pp. 51-71; 5th Notebook, "The Lorette Charnel House," pp. 72-93; 6th Notebook, "The Accursed War, the Charnel House of Lorette, the Slaughter of September 25, 1915," pp. 94-113; "The Bloody and Futile Offensive of September 25, 1915-September," pp. 114-135.

FILM

*Gallipoli*, 6 pm tonight in Room 119 (Media Room)

Day 4. Race, Colonies and War (Feb. 14)

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**FWW:** 3: Global War (pp. 65-94) and 4: Jihad (pp. 95-124)

In class: Discussion of *Gallipoli*

Why Gallipoli? What were the Allies seeking to achieve?

Why is the war a *global* war? (Not what does "global" mean, but... why did a conflict that began with the killing of an Austrian Archduke find its way across the seven seas?)

Then:

Discussion of a selection of the following:

Andrew, C. M., and A. S. Kanya-Forstner. "France, Africa, and the First World War." *The Journal of African History* 19, no. 1 (January 1, 1978): 11–23.

\*Echenberg, Myron J. "Paying the Blood Tax: Military Conscription in French West Africa, 1914- 1929." *Canadian Journal of African Studies / Revue Canadienne des Études Africaines* 9, no. 2 (January 1, 1975): 171–92. doi:10.2307/484079.

Greenhut, Jeffrey. "Race, Sex, and War: The Impact of Race and Sex on Morale and Health Services for the Indian Corps on the Western Front, 1914." *Military Affairs* 45, no. 2 (April 1, 1981): 71–74. <https://doi.org/10.2307/1986964>.

\*Levine, Philippa. "Battle Colors: Race, Sex, and Colonial Soldierly in World War I." *Journal of Women's History* 9, no. 4 (1998): 104–30. <https://doi.org/10.1353/jowh.2010.0213>.

\*Omissi, David. "Europe Through Indian Eyes: Indian Soldiers Encounter England and France, 1914-1918." *The English Historical Review* 122, no. 496 (April 1, 2007): 371–96. <http://www.jstor.org/stable/4493808>.

Ruiz, Mario M. "Manly Spectacles and Imperial Soldiers in Wartime Egypt, 1914–19." *Middle Eastern Studies* 45, no. 3 (May 1, 2009): 351–71.

\*Stovall, Tyler. "The Color Line behind the Lines: Racial Violence in France during the Great War." *The American Historical Review* 103, no. 3 (June 1, 1998): 737–69. <https://doi.org/10.2307/2650570>.

Zehfuss, Nicole M. "From Stereotype to Individual: World War I Experiences with Tirailleurs Senegalais." *French Colonial History* 6, no. 1 (2005): 137–57. <https://doi.org/10.1353/fch.2005.0013>.

Completely optional:

Lambelet, André José. "'Liaison Factice' and 'Schwarze Schande': Black Soldiers, French Officers, and the Ideology of Conscription." *Proceedings of the Annual Meeting of the Western Society for French History* 28 (2002): 271–81.

Day 5. The Eastern Front... (Feb. 15)

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**FWW:** 5: Shackled to a corpse (pp. 125-156)

Robinson, Paul. "The Pre-War Origins of Russia's Defeats in 1914 and 1915: Re-Examining Norman Stone's Eastern Front." *War in History* 22, no. 1 (January 2015): 47–65. <https://doi.org/10.1177/0968344513504523>.

John Schindler. "Steamrolled in Galicia: The Austro-Hungarian Army and the Brusilov Offensive, 1916." *War in History* 10, no. 1 (2003): 27. <http://ezproxy.questu.ca:2048/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.26061940&site=eds-live&scope=site>.

Day 6. Holiday (Feb. 18)

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Yes. Respite.

Day 7. Verdun I (Feb. 19)

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**FWW:** 6: Breaking the Deadlock (pp. 157-192)

Read up through chapter 6 of:

Jankowski, Paul. *Verdun: The Longest Battle of the Great War*. Reprint edition. Oxford etc.: Oxford University Press, 2016.

Discussion questions / a brief guide to the reading will be posted on Moodle.

BARTHAS:

9th Notebook, "Toward the Hell of Verdun," pp. 161-185; 10th Notebook, "The Verdun Charnel House," pp. 186-208.

Day 8. Verdun II (Feb. 20)

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Finish Jankowski.

Day 9. Fear, Cowardice, Heroism and the Battle of the Somme (Feb. 18)

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Lecture / discussion: How do we understand the Battle of the Somme? The strategic challenges and limitations of modern warfare.

POEMS

Gurney, Ivor. "Portrait of a Coward."

Ivor Gurney, "On Somme"

Robert Graves, "A Dead Boche"

ARTILLERY - PRIMARY SOURCES

Prior, Robin. "The Heroic Image of the Warrior in the First World War." *War & Society* 23, no. 1 (2005): 43-51.  
<http://www.maneyonline.com/doi/abs/10.1179/072924705791202166>.

Gullace, Nicoletta F. "White Feathers and Wounded Men: Female Patriotism and the Memory of the Great War." *Journal of British Studies* 36, no. 2 (April 1, 1997): 178-206.

JÜNGER:

"The Beginning of the Battle of the Somme," pp. 67-90.

BARTHAS:

13th Notebook, "The Somme Offensive In the Blood Soaked Mud," pp. 253-273; 14th Notebook, "In the Blood Soaked Mud of the Somme," pp. 274-293.

FILM

*Paths of Glory*, 6 pm tonight in Room 119 (Media Room). (Important for tomorrow's discussion, as well as the discussion of mutinies, discipline, and revolution later on this block.)

Day 10. Shell shock (Feb. 22)

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We will be discussing the phenomenon of shell shock today. Everyone must read Winter and Mosse; you should also be prepared to report on and discuss two of the other articles in the collection. (A signup sheet will ensure that we get full coverage.)

POEMS

Siegfried Sassoon, "Repression of War Experience"

Wilfred Owen, "Mental Cases"

SHELL SHOCK

Becker, Annette. "The Avant-Garde, Madness and the Great War." *Journal of Contemporary History* 35, no. 1 (January 1, 2000): 71-84.

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 (January 1, 2000): 57-69.

Leed, Eric. "Fateful Memories: Industrialized War and Traumatic Neuroses." *Journal of Contemporary History* 35, no. 1 (January 1, 2000): 85-100.

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

Merridale, Catherine. "The Collective Mind: Trauma and Shell-Shock in Twentieth-Century Russia." *Journal of Contemporary History* 35, no. 1 (January 1, 2000): 39–55.

\*Mosse, George L. "Shell-Shock as a Social Disease." *Journal of Contemporary History* 35, no. 1 (January 1, 2000): 101–8.

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 (January 1, 2000): 29–38.

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

And from a more medical point of view:

Loughran, Tracey. "Shell Shock, Trauma, and the First World War: The Making of a Diagnosis and Its Histories." *Journal of the History of Medicine and Allied Sciences* 67, no. 1 (December 2, 2011): 94–119.  
<https://muse.jhu.edu/article/458834>.

Day 11. Individual meetings to discuss paper (Feb. 25)

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Please sign up on Calendly (<https://calendly.com/ajl-quc/office-hours>)

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## Assessed work for this course

### Class preparation and participation (25%)

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The tutor's role is to facilitate discussion and to act as a guide when necessary. Your responsibility is to be prepared to engage in serious discussion of the materials. Participation is a crucial part of this course — not only because you can show what you know and how you think, but also because your participation helps other students learn.

We will be working on writing and textual analysis in small groups; an essential part of what we will do is constructive critique. Part of your grade for participation will be based on your willingness to serve as a serious and constructive critic of other people's work.

You should come to class prepared to contribute to the discussion. This means that you must have read and reflected upon the assigned material; it also means that you should have formulated questions about the material. (It is good practice to write these questions down and bring them to tutorial. Your journal is an excellent place to write down these questions.)

### Great War: Group Presentations (15%)

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Your group presentation should be approximately 10-15 minutes long. The aim in the presentation is to provide useful, concrete and verifiable information about the subject. You should produce a brief handout (one or two pages of text) that helps orient your fellow students. That handout should include relevant and significant terms and a brief bibliography. The handout must be carefully proofread and fact-checked.

The bibliography should help your readers if they wish to find out more about the subject. You need not have read everything on your list, but you must have some sense of the value of the sources you place on that list. (Refer *academic* and *scholarly* sources that are available in our library, that you have physical access to, or through the databases to which we have access. You may also refer to works in public repositories such as <http://archive.org>.)

You may wish to present your material with a PowerPoint (or equivalent) presentation. If you do, please send me the presentation after class; I will post it on Moodle.

Your presentation will be judged on clarity, utility, organization, and the quality and range of sources. The handout is an integral part of this. Each member of the group will receive the same grade, so it behooves you to work together effectively.

### The Day's Questions (5%)

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At the end of (most) days, a group of students will gather questions that have been raised (but not necessarily raised or resolved) by the day's discussion, collect and refine those questions, and post them on a Wiki on Moodle. (So, for instance, one might imagine that a discussion of mobilization might lead to questions about communication: how did Russian authorities get the word out to their reservists?)

### Essay: staged work (55%)

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Your major written work for this course is a history essay. This essay will be based on material covered by this course. If you wish to write about the War of 1812, or the tactical application of artillery in the Vietnam War, or... well. You get it. So:

1. The broad subject of your paper must be the Great War.

2. Your paper must also have a substantial *comparative element*. By this I mean that you must include perspectives from more than one belligerent. So, for instance, if you wish to write the changing role of women in labor and industry during the Great War, you may not simply examine the role of British women; you must make reference to women in another belligerent state.
3. Your paper must make substantial use of at least two of the three major sets of *primary* sources we use:<sup>2</sup>
  - a. Jünger
  - b. Barthas
  - c. Poetry
4. You must make use of scholarly / academic sources. These may include the Strachan and Janowski books, the peer-reviewed journal articles or book chapters assigned for this course, and scholarly material you find in the library or through the library's databases.<sup>3</sup> A word of caution: the study of war and conflict attracts a lot of attention from gamers, hobbyists, genealogists, and other people whose relationship to academic history is sometimes quite distant. That can be problematic. Ask if you are uncertain about the merits of the works you find.
5. Our library now has a decently comprehensive collection of World War One material. Please make use of it. But please also keep in mind that we are reading a great deal of material in this course—and you should draw on that whenever possible.
6. You should aim for an essay of roughly 2500-3000 words (10-12 double-spaced pages in a 12-point font). (Do not count footnotes, bibliography, titles, captions or other ancillary stuff.)
7. Every element in this staged assignment is *required*.

STAGE 1: TOPIC

**Friday, February 15, 2019: topic due.**

Write a thoughtful paragraph (or page—but no more than 250 words) describing your topic. Do *not* merely hand in a phrase, a sentence, or an offhand idea. Instead, you must say what your topic is, note why it is of interest (to you and perhaps to a broader audience), and say a few necessarily tentative words about the direction the essay will take. You may—and indeed are encouraged—to take a questioning stance in this piece; do not think that you need to have a fully formed “position” on your topic. If you already have an idea of some of the sources you will use, append these in the form of a properly-formatted bibliography. **You must submit that paragraph on Moodle *before* class on Friday.**

You will also bring **three printed copies** with you to class; we will spend the last hour in groups discussing (and justifying) these topics. Those discussions should help you think a bit more about what you want to accomplish in your paper. You will take that feedback, speedily revise your paragraph, and **submit it again on Moodle before midnight on Friday**. (That leaves you free not to think too much about the paragraph over the long weekend – and gives me the opportunity to read and comment on your work for Tuesday.)

**Tuesday, February 19.** When you get your commented paragraph back, clean it up as you see fit, and post it on the Moodle assignment designated for that purpose. (Check with me about this – I’m still working on a way to do this on Moodle.)

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<sup>2</sup> Note that fulfilling *this* requirement virtually guarantees that you will fulfill the *first* requirement.

<sup>3</sup> This needs hardly be said, but you may *not* rely on Wikipedia, encyclopedias, or other general-purpose references. They are often excellent places to begin your research (e.g., to find out who General Fayolle was, or what von Falkenhayn’s first name was, or where the Bosphorus is), but any serious scholarship (and your work in this course is, of course, serious) will go well beyond what such material can offer. (Most of the facts you learn from Wikipedia or the like will appear in more robust sources anyway.)

**Wednesday, February 20.** Look over all the topics that have been posted before class. We will take a few minutes in class to form groups of people who are interested in similar topics.

STAGE 2: GATHERING MATERIAL AND REFINING MATERIAL

Once you have received the commented copy of your topic paragraph, it's time to dig in to the sources you will use. At the end of class on Thursday, **Feb. 21**, and Friday, **Feb. 22**, we will take time to discuss progress and obstacles in the writing groups chosen on Wednesday.

On Monday, **Feb. 25**, we will meet individually to discuss your essay. Sign up for a meeting on that day using Calendly: <https://calendly.com/ajl-quc>.

Be prepared to discuss your project! By this point, you should have a clear idea of the general direction of your essay and the sources you will use. This is the time to ask questions about sources, historiographical issues, argumentative strategy, and the like, so formulate those before our meeting. You'll have fifteen minutes – so be prepared. Bring the materials you have gathered and be ready to jot down notes.

STAGE 3: DRAFTING AN ARGUMENT

A finished, *complete* rough draft is due **Monday, March 4**, before class. “Rough” means that you haven't finished polishing your prose. “Complete” means that the entire argument is there: no huge holes left. It should be formatted using the *Chicago Manual of Style* template. Sources *must* be cited. The aim is to have a work that is ready to be revised—not a work that remains to be written.

Bring as many hard copies of your paper to class that day as there are people in your group— we will spend the second half of class or so working on those drafts.

STAGE 4: REVISION AND POLISH

Your final essay, suitable revised, polished, and improved, is due on **Wednesday, March 6, at noon**. You have plenty of time to write this piece – and the stages along the way should help you get going and give you enough feedback to spot problems before the final draft. Please be sure to follow all the proper conventions – which, in this case are set by the *Chicago Manual of Style*.

*A FEW SAMPLE (AND DELIBERATELY TENTATIVE) TOPICS AREAS*

Here are a few quite tentative areas to give you a sense of what kinds of questions might begin to provide a useful topic area.

- In their accounts, Ernst Jünger and Louis Berthas mention their visits home. In neither case are the visits home entirely satisfactory. What is the relationship of combatants to the home front? What is the source of dissatisfaction?
- Louis Barthas mentions African soldiers; Ernst Jünger discusses “Indian Opposition.” Who are these soldiers? What are they doing on the Western Front?
- Curiously enough, few of the accounts we read seem imbued with any great hatred of the enemy. Is that a function of the sources we've been assigned? How do explain four years of carnage and brutality? Why did soldiers fight?
- In the vast ocean of inhumanity of the Great War, there seem to be moments of humanity and even generosity. How do we make sense of these?
- The world of the trenches is almost entirely masculine, but the war could not have been fought without the massive mobilization of women into the labor force, on farms, in medical care. How should we understand and investigate the role of women in the Great War?
- War, it turns out, is more than a merely human endeavor. Animals—horses, dogs, carrier pigeons, cats, rats, moles, and even lice—live and suffer and die alongside the men at the front. How do we make sense of this?
- Both Barthas and Jünger mention some of the notable technological innovations of the Great War: aviation, poison gas, and tanks; Wilfred Owen writes an important poem about poison

gas. How does technology of the war change the experience of war? How does it change the way the war is fought? (War of Movement, trenches, industry, etc.)

- What role does military discipline play in the Great War? (Jünger, Barthas, Kubrick)
- Jünger, wounded countless times, keeps getting returned to the front; Barthas has his own (tense) encounters with doctors. What's the relationship between medicine and war?

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## Course Policies

### Grades and assignments

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Grades will be on a standard A-F scale.

Essays and oral exams are graded on argument, organization, evidence, clarity, and, in the case of essays, style. The table below provides an indication of how papers and exam essays will be graded. To earn a whole grade, paper must fully meet *all* the criteria for that category. Missing any of them drops the grade into the next lower category. Papers that barely meet the criteria for a whole grade will be assigned a minus; papers that generally exceed the criteria without reaching the next whole grade will be given a plus. (There are no plusses for "A" grades; there are no plusses or minuses for "D" grades.)

Grade	Qualities
A	Fully addresses the question or assigned topic. Clear, debatable and interesting thesis. Good organization. Powerful, credible, and persuasive evidence. Shows an appreciation for the complexity of the subject. Informative, engaging.. Written work: Rare (if any) minor typographical errors. Writing not just clear but sophisticated. Provides new insight.
B	Answers the question or topic in most respects. Debatable thesis. Solid organization. Reasonable evidence, but may contain rare factual errors. Informative. Written work: Rare writing mistakes. Clear and comprehensible writing..
C	Generally addresses the question or topic but ignores or omits important aspects. Vague or unclear thesis. Passable organization, but lacks coherence. Some evidence. Oversimplifies. Some distracting writing mistakes. Comprehensible writing.
D	Does not answer the question. Unclear or absent thesis. Rudiments of organization. Scant evidence. Serious factual errors. Little evidence of serious effort.
F	Does not address question. Haphazard or chaotic organization. Little evidence of serious thought. Supplies no (or not pertinent) facts. Does not meet length requirements.

Your work for this course must rest on **evidence**. Every piece of work should demonstrate that you are familiar with the texts we are readings and the events of the period we are studying. You will gain this familiarity by reading the assigned texts and by doing your own research. You are expected to read your sources critically and evaluate them for their reliability and persuasiveness. Factual statements must be accurate and precise.

### Deadlines

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Assignments must be turned in by the due date. Unless otherwise noted, the deadline for the submission of written work is before the start of class on the day the assignment is due. All written work (including work that must be brought to class in printed form) must be submitted on Moodle by the deadline.

### Academic integrity

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As the Quest University Calendar notes, "Quest is committed to the principle of academic integrity, itself grounded in the fundamental values of honesty, trust, fairness, respect, and responsibility in all

academic work.” We depend on the honesty and responsibility of all of our members—scholars and teachers alike. I’m delighted to say that in my experience, my faith in the integrity of students and scholars is rarely disappointed.

Nevertheless, the principles that guide academic work bear repeating. In keeping with the Quest Honour Principle, you will do your own work, and you will conscientiously and meticulously credit sources. Citing sources is not optional in academic work—it is a fundamental principle. As you should know, plagiarism is, broadly speaking, passing off someone else work or ideas as your own, failing to properly identify and credit the source of material you submit, or using cited material improperly. Please be aware that failure to observe the rules of citation will result in charges of plagiarism or academic dishonesty.

Charges of plagiarism or of academic dishonesty are not taken lightly and may have dire consequences: failure on the assignment, failure of the course, and worse. To avoid this sort of unpleasantness, please be sure to read “University Policies: Quest Honour Principle and Protocol” in the University Calendar. If you have questions about citation, crediting sources, or anything else relating to academic integrity, please ask before you turn in the work. (Information about plagiarism can also be obtained from the Learning Commons.)

If the principle of citation is the same across academic disciplines, the particular format of citation varies from discipline to discipline, and even within disciplines. The practice in this course will be to use the Chicago Manual of Style footnote/bibliography style.

Your tutor expects you to:

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- Have read the syllabus and all handouts and therefore be aware of policies, homework, and due dates.
- Check the Moodle page for this course and your Quest email account frequently; changes to the syllabus and to homework assignments will be posted there.
- Attend every class. (Repeated absences may result in preclusion from the course and the assignment of an “F” for the course.)
- Arrive on time.
- Be prepared.
- Make use of the tutor’s office hours.
- Obtain notes and handouts in the event of an absence.
- Turn in assignments at the beginning of class on the due date given in the syllabus.

Please:

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- Be courteous.
- Turn off your cell phone before class.
- Help keep the classroom neat and tidy.

Please do *not*:

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- Leave during class. Leaving class to get a drink, go to the bathroom, or simply go for a stroll when it is not break time is distracting, unnecessary, and bloody rude. So don’t even think about it unless you have an honest-to-god emergency. Even then, think twice. Not all emergencies are really emergencies.
- Bring food into the classroom. (Beverages are ok; library rules apply for the academic building. If you are not familiar with those rules, it’s time to go to the library and ask.)
- You may, as a general rule, use a laptop to take notes, but please: don’t do things on your laptop that aren’t related to class. It’s distracting, counterproductive – and usually pretty obvious. Your phone should be off for the duration of class.

### Disabilities and special needs

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If you have a disability for which you seek accommodation, please let the tutor know. If you have a physical disability, please Student Affairs; if you have a learning disability, please consult the Directors of the Learning Commons.

### Communicating with the tutor

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Email is a good and useful tool. Please remember, though, that you should treat email to your tutor as a formal means of communication, one that demands courtesy and respect: you must use proper salutations, forms of address, punctuation, grammar, and syntax. Good writing begins with everyday practices.

I check my email regularly. Do *not*, however, expect immediate replies, especially to late-night or weekend emails.

### Absences

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There are—infrequently—valid reasons to miss class: illness, family emergencies, famine, pestilence, and, of course, war. If you have a really good reason for missing class, your case will be stronger if you notify your tutor before you miss class. You are in any event responsible for obtaining notes, handouts, and assignments. Missing class without a valid excuse may result in an “F.”

### Doing the Assignments

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You must complete *all* assignments. Failure to hand in *all* assignments may result in an “F” for the course.