# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC)PROPOSAL FORM

## Cover page scroll over blue text to see further important [instructions](#instructions): please read.

**N.B. DO NOT USE HIGHLIGHT, please DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL**

**ALL numbers in section (A) need to be completed, including the impact ones.**

|  |  |  |
| --- | --- | --- |
| A.1. [Course or program](#Proposal) | **HIST 235: Voices of the Great War** |  |
| [Replacing](#Ifapplicable)  |  |
| A.2. [Proposal type](#type) | **Course:** **creation** |
| A.3. [Originator](#Originator) | **Joanne Schneider** | [Home department](#home_dept) | **History** |
| A.4. [Context and Rationale](#Rationale)  | **The History Department needs to have a greater variety of 200 level courses for majors and non-majors alike. This course offers an interdisciplinary approach to the study of World War I, by introducing students to the fiction, non-fiction, and poetry created on that war’s Western Front. Students will also view films based on some of those literary works.**  |
| A.5. [Student impact](#student_impact) | **The student impact will be positive. This course will help bridge an existing gap between our history department general education offerings and our 300 level courses. It will also be a way to show students how a multi-disciplinary approach can be a useful way to learn.** |
| A.6. [Impact on other programs](#impact)  | **None** |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **None** |
| [*Library*:](#library) | **None** |
| [*Technology*](#technology) | **None** |
| [*Facilities*](#facilities): | **None** |
| A.8. [Semester effective](#Semester_effective) | **Fall 2019** | A.9. [Rationale if sooner than next Fall](#Semester_effective) |  |
| A.10. INSTRUCTIONS FOR CATALOG COPY: This single file copy must include ALL relevant pages from the college catalog, and show how the catalog will be revised. (1) Go to the “Forms and Information” page on the UCC website. Scroll down until you see the Word files for the current catalog. (2) Download ALL catalog sections relevant for this proposal, including course descriptions and/or other affected programs. (3) Place ALL relevant catalog copy into a single file. Put page breaks between sections and delete any catalog pages not relevant for this proposal. (4) Using the track changes function, revise the catalog pages to demonstrate what the information should look like in next year’s catalog. (5) Check the revised catalog pages against the proposal form, especially making sure that program totals are correct if adding/deleting course credits. If new copy, indicate where it should go in the catalog. If making related proposals a single catalog copy that includes all is acceptable. Send as a separate file along with this form. |

The course explores the interior world of those who served on the Western Front during World War I. Through novels, memoirs, films and related historical studies people’s “war stories” come alive.B. [NEW OR REVISED COURSES](#delete_if)  **DO NOT use highlight. Delete this whole page if the proposal does not include a new or revised course.**

|  | Old ([for revisions only](#Revisions))Only include information that is being revised, otherwise leave blank (delete provided examples that do not apply) | NewExamples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title)  |  | **HIST 235** |
| B.2. Cross listing number if any |  |  |
| B.3. [Course title](#title)  |  | **Voices of the Great War** |
| B.4. [Course description](#description)  |  | Fiction, non-fiction and poetry written by veterans of the Western Front will be explored in order to understand that unique experience**.** |
| B.5. [Prerequisite(s)](#prereqs) |  | **Completion of one of the following: HIST 101, HIST 102, HIST 103, HIST 104, HIST 105,HIST 106, HIST 107, or HIST 108, or consent of department chair** |
| B.6. [Offered](#Offered) |  | **Alternate years** |
| B.7. [Contact hours](#contacthours)  |  | **3** |
| B.8. [Credit hours](#credits) |  | **3** |
| B.9. [Justify differences if any](#differences) |  |
| B.10. [Grading system](#grading)  |  | **Letter grade** |
| B.11. [Instructional methods](#instr_methods) |  | **Lecture | Small group |** |
| B.12.[Categories](#required) |  | **Required for major/minor Restricted elective for major/minor | Free elective** |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#ge)N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO** |
| B.15. [How will student performance be evaluated?](#performance) |  | **Attendance | Class participation | Exams | Presentations | Papers |** **Class Work**  |
| B.16. [Redundancy statement](#competing) |  |  |
| B. 17. Other changes, if any |  |

| B.18**.** [**Course learning outcomes**](#outcomes)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured**](#measured)**?** |
| --- | --- | --- |
| Written Communication |  | \*informal written analysis of primary documents completed individually z\*informal commentaries on movies \*comparative essays on movies and their paired novels/memoirs\*written assignment based on historical sources and interpretations Critical Book Review Formal Paper \*writing intensive  |
| Critical and Creative Thinking |  | Classroom Assignments such as deriving historical insight from fiction and memoir literature and how commercial films “help” teach history\* Critical Book Review Formal Paper and presentation of its contents\*students interpret and analyze historical argument utilizing multiple perspectives from a wide range of historical interpretations  |
| Research Fluency |  | Classroom Assignments\*students find critical reviews of books read or related scholarly articlesBasic research fluency learned through 200 level WID courses is reinforced in essays that focus on primary and interpretive historical materials. |
| Global Understanding |  | Classroom Assignments \*students read materials related to the World War I stories “not told” i.e. African Americans and Indian troops on the Western Front \*writing intensive  |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
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| **Background to the Great War*** World War I “text book” e.g. William Kelleher Storey’s *The First World War*

***All Quiet on the Western Front*** * Read and discuss novel, and then compare to the film version.

**The Christmas Truce*** Carter, Leslie Stuart. “In December 1914, German and British Soldiers took a Brief Christmas Holiday from World War I.” *Military History* 16 no. (December 1999): 19-21
* Mc Daniel, Kathryn N. “Commemorating the Christmas Truce: A Critical Thinking Approach to Popular History.” *The History Teacher* 49 no. 1 (Nov.2015): 89-100.
* Woodward, David. “Christmas Truce of 1914.” *Phi Kappa Phi Forum* (Spring 2011)18-19.
* View *Joyeau Noel*
* Discussion of movie and how it relays the historical story

**Nurses and the War*** Donner, Henriette. “Under the Cross: Why VADs performed the filthiest task in the Dirtiest war: Red Cross Women Volunteers, 1914-1918.” *Journal of Social History* 30 no. 3 (1997): 687-704.
* Hallett, Christine E. “The Personal Writings of First World War Nurses: A Study of the Interplay of Authorial Intention and Scholarly Interpretation.” *Nursing Inquiry* 17 (2007): 320-329.
* Hallett, Christine. “Portrayals of Suffering: Perceptions of Trauma in the Writings of First World War Nurses and Volunteers.” *Canadian Bulletin Military History* 27 no. 1 (2010): 65-84.
* Vera Brittain, *Chronicle of Youth*
* **Nurses’ Reminiscence**
* Read various selections from *Lines of Fire: Women Writers in World War I* edited by Margaret Higgonet and Vera Brittain, *Chronicle of Youth*

**Vera Brittain: An Overview** * **View *Testament of Youth***
* Read biographical sketches of her from *Oxford Dictionary of National Biography*Return toVera Brittain, *Chronicle of Youth,* continue reading
* discussion of her war diary and the movie

**The Ambulance Drivers*** Read articles on the ambulance service and segments from Janet Lee’s *War Girls: The First Aid Nursing Yeomanry*
* Helen Zenna Smith, *Not so Quiet on the Western Front*,Discussion of the ambulance drivers and women’s service on the front

**The War Poets:** * **Siegfried Sassoon and Wilfred Owen**
* Biographical material *Oxford Dictionary of National Biography*
* Examples of their poetry e. g. from *Penguin Book of First World War Poetry*
* **Siegfried Sassoon and Robert Graves’ as Observers of the War**
* Biographical information on Graves in*Oxford Dictionary of National Biography*
* Presley, John Woodrow, “Neurasthenia and the Cure of Literature: Robert Graves Siegfried Sassoon.**”** *JAC* 30 no. ½ (2010): 269-313
* **Robert Graves as War Poet**
* view two documentaries about Graves where he was interviewed1969 and 1985
	+ Robert Graves, *Good-bye to All That*

**War Memoirs--The German Perspective:** * **Ernst Jünger, the German Officer**
* Read short biographical sketch about Ernst Jünger, Lunn, Joe. “Male Identity and Martial Codes of Honor: A Comparison of the War Memoirs of Robert Graves, Ernst Jünger, and Kande Kamara,” *Journal of Military History*69 No. 3 (July 2005): 713-735
* Ernst Jünger, *Storm of Steel,* begin reading

**Memoirs from the German Side** read various short selections translated from German to English and Ernst Jünger, *Storm of Steel,* continue reading[***102 Years in the Heart of Europe: A Portrait of Ernst Jünger***](https://www.youtube.com/watch?v=0Ju5HFoD20U&t=32s) readErnst Jünger, *Storm of Steel,* continue readingview the video  **Ernst Jünger, *Storm of Steel*** read Ernst Jünger, *Storm of Steel,* complete readingdiscussion of the book and the movie**War Memoirs and Novels—The American and Colonial Perspective  The Hidden Voices of World War I: African Americans and Indians** read Williams, Chad. “African Americans and World War I.” *Africana Age* 2011. Schomburg Center for Research in Black Culture.  http://exhibitions.nypl.org/africanaage/essay-world-war-i.html and Jack, George Morton. “The  Indian Army on the Western Front.” *War in History* 13 no. 3 (2006): 329-362 and George Washington Lee, *River George ,* start reading **Indians and British Officers on the Western Front** read selections from Trevor Dodman, *Shell Shock, Memory and the Novel* and George Washington Lee, *River George ,* continue reading **The African American Story** read George Washington Lee, *River George ,* continue readingdiscussion of George Washington Lee’s novel *River George***Student Reports on World War I and Voices of the Great War-- Select Book Reviews** |
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## D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to curriculum@ric.edu and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary prposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| David Espinosa | Chair, History Dept.  |  |  |
| Earl Simson | Dean, FAS |  |  |
| Gerri August | Interim Co-Dean FSEHD |  |  |
| Julie Horwitz | Interim Co-Dean FSEHD |  |  |

##### D.2. [Acknowledgements](#acknowledge): REQUIRED from OTHER PROGRAMS/DEPARTMENTS IMPACTED BY THE PROPOSAL. SIGNATURE DOES NOT INDICATE APPROVAL, ONLY AWARENESS THAT THE PROPOSAL IS BEING SUBMITTED. CONCERNS SHOULD BE BROUGHT TO THE UCC COMMITTEE MEETING FOR DISCUSSION

| Name | Position/affiliation | [Signature](#Signature_2) | Date |
| --- | --- | --- | --- |
| Lesley Bogad | Chair, Educational Studies |  |  |
|  |  |  |  |