

**English 3508: The Literature of World War One
Fall 2014**

Professor Anne E. Fernald
MW 1:00-2:15

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Office hours: W 9-11 & by appointment

This class studies the literature (including film) written in response to World War One (1914-19). In the face of a conflict that surprised many with its brutality, artists and writers wrote in support and in protest, chronicling the many social changes, both good and bad, that the War seemed to accelerate, including technologies of death, women's entrance into the workforce, and changing ideas about race and nation.

- 9/3 Introduction: Rupert Brooke, "The Soldier"; Wilfred Owen, "Anthem for Doomed Youth"
- 9/8 poetry: Your Country Needs You (PP)
- 9/10 poetry: Somewhere in France (PP)
- 9/15 Cicely Hamilton, *William, An Englishman* (1919)
- 9/17 *William, An Englishman*
- 9/22 Rebecca West, *The Return of the Soldier* (1918); **paper 1 due**
- 9/24 *The Return of the Soldier*
- 9/29 Jessie Fauset, *There is Confusion* (1924) (excerpt) (pdf)
- 10/1 Vera Brittain, *Testament of Youth* (1933) (excerpt) (pdf)
- 10/6 **Midterm exam**
- 10/8 FILM: Geoffrey Mains and John McDowell, *The Battle of the Somme* (1916); **arrive at 12:15**
- 10/13 **Columbus Day: NO CLASS**
- 10/15 Francis Marion Beynon, *Aleta Day* (1919)
- 10/20 *Aleta Day*
- 10/22 Ernest Hemingway, "Now I Lay Me"; Hemingway, "In Another Country" (pdf)
- 10/27 Radclyffe Hall, "Miss Ogilvy Finds Herself"; Winifred Holtby, "So Handy for the Fun Fair"
- 10/29 poetry: Action (PP)
- 11/3 W. B. Yeats, "An Irish Airman Foresees His Death"; "In Memory of Major Robert Gregory"; "Easter 1916"; "On a Political Prisoner"; "In Memory of Eva Gore-Booth and Con Markiewicz" (pdf)
- 11/5 poetry: Blighty, Peace (PP)
- 11/6 Michael Neiberg lecture, 12:00**
- 11/10 FILM: Abel Gance, *J'Accuse* (1919); **arrive at 12:15; paper 2 due**
- 11/12 T. S. Eliot, *The Waste Land* (1922)
- 11/17 *The Waste Land*
- 11/19 Virginia Woolf, *Mrs. Dalloway* (1925)
- 11/24 *Mrs. Dalloway*; **map or timeline due**
- 12/1 *Mrs. Dalloway*
- 12/3 Final project workshop
- 12/8 Final project workshop and exam review
- 12/10 Final project: works-in progress presentation **start at 11:30**
- Final exam: as scheduled by registrar; Final project due at time of exam**

Extracurricular Film screenings: Wed. afternoons, TBD

Books available at the Fordham University Bookstore and various online sources

Cicely Hamilton, *William, An Englishman* (1919) 9780953478002 **not in bookstore**; order online

Rebecca West, *The Return of the Soldier* (1918) 978-0141180656

Francis Marion Beynon, *Aleta Day* (1919) 1551113910

The Penguin Book of First World War Poetry, ed. George Walter 978014118905 (PP)

T. S. Eliot, *The Waste Land* (1922) 978-0486400617

Virginia Woolf, *Mrs. Dalloway* (1925) 978-0156030359

Other readings will be distributed as .pdfs (pdf)

Course structure and assignments

Major assignments

Paper 1	10%
Paper 2	15%
Timeline or map	10%
Final Project	15%
Midterm Exam	15%
Final Exam	15%

Shorter assignments: 20%

4 reviews	5%
2 poetry explications	5%
memorize a poem	5%
participation	5%

You will receive more detailed information about the assignments closer to their due dates.

Paper 1: on *William: An Englishman*

Paper 2: comparing two poems

Timeline or map: using analog (paper and ink) or digital tools, create a map *or* a timeline showing the texts in our course: when were they written? where are they set? where was the author while writing? This creative assignment that will also help you see how these texts connect with each other (and synthesize the course *and* study for the exams). You will be graded on the detail of each element in the timeline and the coherence of your selections.

Final project: for your final project, you will choose a more recent (post-1980 at least) representation of World War One and write a paper discussing its version of the war. This project offers you a chance to synthesize what you've learned in the class while continuing to explore the significance of this war a century later. Possible texts include:

- Max Brooks (Canaan White, illus.), *The Harlem Hellfighters*
- Jacqueline Winspear, *Maisie Dobbs*
- David Bowie, *The Next Day*
- Pat Barker, *Regeneration*
- Michael Mopurgo, *War Horse*

Midterm and final exams: a mix of identification, short answer and essays.

4 reviews In conjunction with Professor Bristow, who is teaching the History of World War I this semester, there will be several film screenings and a lecture this fall. Additionally, there are exhibits all around the city commemorating the Centenary. Four times this semester, you will write a two-page review of a film or an event. Two of those may include the in-class screenings, but those should include a summary and assessment of the discussion. The other two can be your choice and may include the Michael Neiberg lecture in November or any of the late-afternoon screenings that Professor Bristow and I arrange. Speak to me about other events that may qualify.

2 poetry explications Choose one of the main poems for the day's reading and write a two-page analysis. You must complete both explications by 11/17.

memorize a poem Choose a poem from the Penguin Anthology that is twelve lines long or longer. Memorize it. Recite it for the class—**any day you are ready**, just let me know. You will be graded on fluency and style. Degree of difficulty counts. You must be done with this assignment by 11/5.

Participation Ask questions. Talk. Be a contributing member to the classroom community. It's ok to be shy, but it's not ok to opt out.

Class policies and other information

Paper due dates: Papers are due in class on the date indicated on the syllabus. Late papers *and drafts* will be marked down 1/3 of a grade (A becomes A-). Do *not* come late to class because of a printer problem. If you are struggling to meet a deadline, speak to one of us well in advance: extensions can occasionally be arranged with less severe penalties.

Attendance and classroom community: You are expected to come to class prepared to discuss the day's assignment. Bring the appropriate texts and assignments. If you are absent, it is your responsibility to keep up with the reading and the assigned homework by speaking with one of us *and* at least one classmate. Participate! We all learn more when everyone contributes; a constant state of distraction, frequent tardiness or breaks during class, silence will all lower your participation grade. If you are shy, speak to us about ways to participate. Attendance and participation affect grades. More than 4 absences will result in a lower grade. Lateness of less than 15 minutes will count as 1/2 an absence as will lack of preparation. This does not mean you will always feel confident you have mastered all of the material; it does mean you made a serious effort to understand it, and present your ideas verbally or in writing, depending on the assignment, and voicing the problems you had with the material. I will provide guides to help you prepare for each class meeting. Individual students, on a rotating basis, will give short presentations. In order to devote your complete attention to presentations and discussion, all electronic devices must be shut off during class sessions except on the occasions when they will directly contribute to the learning experience.

Email: Through email, we can exchange information--from due dates to brainstorm for paper topics--that we are not able to cover in class. Email is the best way to reach us, but please be aware that while we check email several times a day, we also may not be online when you are. DO NOT email in the middle of the night expecting a reply before class the following day.

Academic Honesty: One of the pleasures and responsibilities of writing is learning how to learn from others and to give them the credit for what you have learned. Plagiarism is a betrayal of the uniqueness of your mind. It is also a violation of university policy and is, in some cases, a criminal offense. It and other forms of cheating will not be tolerated. We expect you to do your own work. Please see the *Student Handbook* for a full description of Fordham's Academic Integrity Policy. Some forms of plagiarism are easy to commit unwittingly. For example, it is a form of plagiarism if you borrow a phrase or syntax from a source, even if you cite the source correctly. If in doubt, you can refer to the Rampolla writing guide as well as the *Student Handbook*. Finally, *ask one of us*. We will be happy to clarify.

Students with Disabilities: Under the Americans with Disabilities Act and Section 504 of the Vocational Rehabilitation Act of 1973, all students, with or without disabilities, are entitled to equal access to the programs and activities of Fordham University. If you believe that you have a disabling condition that may interfere with your ability to participate in the activities, coursework, or assessment of the object of this course, you may be entitled to accommodations. Please let us know and schedule an appointment to speak with someone at the Office of Disability Services (Room 207, x6282) at the beginning of the semester.

Daily Assignments: Reading and some film screenings must be done *before* class; remember to bring the assigned reading and notes with you; written assignments are due *in class*.