



SAINT LOUIS UNIVERSITY  
MADRID

**ENGL 3400 M01 War in Literature: Poetry of the World Wars  
Fall 2017**

**Class Days and Time: MW, 14:30-15:45**

**Classroom: PRH 5**

**Prerequisite(s): English 2000-level or equivalent**

**Credit(s): 3**

**Instructor: Anne Dewey**

**Email: adewey@slu.edu**

**Campus Phone: 91 554 58 58, ext. 226**

**Office: SIH 316**

**Office Hours:**

- **Monday and Wednesday 13:00-14:15**
- **Friday 9:00-9:45, 12-12:45**

**Course Description:**

A comparative study that focuses on European poetry of World Wars I and II, as well as some U.S. and Japanese writing. We will study how poetry expresses the individual and collective experience of war, memory, peace, and reconciliation, and how war shapes poetic innovation across the different political, cultural, and technological contexts of warfare during these wars. These influences include: “The Great War,” with its trench, chemical, and aerial warfare; total war, fascism, the Holocaust, and nuclear warfare. Multidisciplinary readings from history of warfare, trauma studies, philosophy, feminism and gender studies, and literary and political theory provide different theoretical views to enhance understanding of the nature of war and its social and psychological impact.

**Required Texts and Materials:**

*First World War Poetry*. Ed. Tim Kendall. Oxford University Press, 2013.

Celan, Paul. *Selected Poems and Prose*. Trans. John Felstiner. (1940-1976).

H. D. *Trilogy*. 1944-46.

Trakl, Georg. *Song of the Departed*. Trans. Robert Firmage.

*Course Reader:*

- Apollinaire, Guillaume. *Calligrammes: Poems of Peace and War (1913-1916)*.
- W. H. Auden, “For the Time Being: A Christmas Oratorio.” 1944.
- Sachs, Nelly. *In the Houses of Death*. 1952.
- Sankichi, Toge. *Poems of the Atomic Bomb*. 1952.
- Critical readings on warfare, trauma, and poetic language and war (list at end of syllabus)

### **Course Goals and Student Learning Outcomes:**

Students will develop the following skills and knowledge, and be able to use them to interpret poetry at an advanced level:

- Read and develop understanding of varied forms and genres of poetry on the two World Wars by diverse European and US authors and their relation to basic outlines of a Classical and European tradition of war poetry since Homer
- Develop understanding of how formal innovations in war poetry relate to the social, historical, political, technological contexts of each World War
- Acquire a critical vocabulary to analyze the construction of individual and collective identity, experience, and memory and other aspects of the experience of war and incorporate these theories into interpretation of the poetry (nationalism, heroism, gender roles and sexuality, combat, technology, trauma, mourning, cultural memory and reconciliation)
- Articulate, share, exchange advanced critical reading, thinking, research and discussion skills through critical papers and class discussion that requires comparative and contextual thinking
- Be able to incorporate perceptions of literary, political, historical, and cultural contexts into their reading of the poetry of World War
- Compare poets' responses to war across national and generational contexts of each World War to each other and to students' own perceptions of war

**Collection of Student Work for Assessment:** Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, the Campus regularly assesses its teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose anonymized representative examples of student work from all courses and programs is kept on file, such as assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. *Thus, copies of student work for this course, including written assignments, in-class exercises, and exams may be kept on file for institutional research, assessment and accreditation purposes.* If students prefer that Saint Louis University - Madrid Campus does not keep their work on file, they need to communicate their decision in writing to the professor.

### **COURSE POLICIES**

**Attendance Policy:** Unexcused absences and lateness will lower a student's grade as follows:

- More than 2 unexcused absences or persistent lateness will result in your **grade being lowered** by one +/- grade for every additional two absences.
- More than 6 unexcused absences results in **automatic failure of the class.**
- Arriving more than 10 minutes late counts as an absence.

“Excused” absences are documented illness and documented residency appointments. **For both excused and unexcused absences, you are still responsible for the material covered and for making up work missed.**

**Class assignments:** Students should read the assigned texts carefully and critically before class. Please come with questions, observations, and ideas to share. All papers are to be typed or printed on a word processor. Thoughtful listening and engagement of ideas discussed in class is essential to our learning community.

**Writing Aids:** The English Writing Assistance Center (EWAC) (and the Spanish Assistance Center) provides students with help in writing. They will review TYPED draft material to help you improve any aspect of a paper you wish to work on. You can sign up for an appointment online on the English Department webpage or drop in and wait your turn. Be sure to take a copy of the paper assignment to your tutorial if you have one. The English Department webpage posts the hours of EWAC and a series of links to *online writing resources*, including research resources and style and documentation guides.

**Late Paper Policy:** The assignment schedule states when papers are due. Late papers will drop one half letter grade (for example, from a B+ to a B) per class late. Always contact me before an assignment is due if you anticipate a problem. All written assignments must be complete in order for you to pass the course.

**E-mail:** Campus and course announcements will often be handled by e-mail. Students should check their “@slu.edu” e-mail regularly.

**Academic Honesty and Plagiarism Policy:** Because cheating, falsification, and plagiarism are serious academic offenses, because you cheat yourself of the education and self-development you deserve, and because my experience has taught me that offenders who are not punished often repeat, I am merciless in pursuing plagiarism. Sanctions for violations of academic integrity include an F (grade of 0) on the assignment for a first occurrence and an F for the course in the case of further occurrences, with the possibility of further disciplinary action taken by the University. We will discuss plagiarism and review Saint Louis University’s policies on academic integrity further during our first class meeting and in the class about writing about literature. *Always* cite your sources, and do not hesitate to ask me if you are in doubt about how to cite your sources properly.

**University Statement on Academic Integrity:** Academic integrity is honest, truthful and responsible conduct in all academic endeavors. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy can be accessed on the Provost's Office [website](https://www.slu.edu/the-office-of-the-provost/academic-) at: <https://www.slu.edu/the-office-of-the-provost/academic->

affairs-policies. Additionally, SLU-Madrid has posted its academic integrity policy online: <http://www.slu.edu/madrid/academics>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals.

The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program or the Academic Dean of the Madrid Campus.

**English Department Plagiarism Statement:** In the instance of a suspicion of plagiarism or other form of academic dishonesty it should be remembered that the instructor has the right to require the student to prove (by quiz, interview, or other means) that they are the author of submitted work. Inability to do so will result in a report to the committee for academic dishonesty.

**University Title IX Statement:** Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University. If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 ([mmaruri@slu.edu](mailto:mmaruri@slu.edu); 915-54-5858, ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall ([counselingcenter-madrid@slu.edu](mailto:counselingcenter-madrid@slu.edu); 915-54-5858, ext. 230) or Sinews Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid ([www.sinews.es](http://www.sinews.es); 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address: <http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>.

**Students with Special Needs:** In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to <http://www.slu.edu/madrid/learning-resources>.

Students with a documented disability who wish to request academic accommodations must contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also must notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at [disabilityservices-madrid@slu.edu](mailto:disabilityservices-madrid@slu.edu) or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.

### **Course Requirements and Grading Rationale:**

You will be evaluated based on your progress toward achieving the course objectives in both oral and written expression. While all items listed in the evaluation below provide the occasion for you to achieve the course outcomes, specific assignments focus more on some outcomes than on others: Class participation and work on the group projects help you to deepen critical understanding of your own idea of war. Exams focus on your familiarity with the content of the poetry, historical and cultural context, and theories of war that we discuss, as well as your ability to compare, contrast, and synthesize themes and critical issues the specific works studied. Papers provide the opportunity to apply and integrate these theories to analyze how specific works of literature represent the various aspects of war mentioned in the learning outcomes.

I am especially interested in your ability to think creatively and responsibly, developing your own questions and paths of inquiry in research and constructing careful arguments that critique, synthesize, and build on the knowledge you are acquiring. Your work should show understanding and critical consciousness of the ideas discussed in the readings and in class and should develop from dialogue with classmates, benefitting from their diverse personal and cultural experiences of war.

**Papers:** The papers will focus on different aspects of advanced close reading, comparison between poets/poetic forms, and interpretation in the light of research into context, criticism, and theory. I will provide a list of topic suggestions for each paper. You may pursue your own topic if you clear it with me at least one week before the paper is due.

**Midterm Exam:** The midterm tests your factual knowledge of the historical and theoretical material covered in class, as well as of the literary texts. It also tests your ability to draw on that knowledge to analyze, compare, and draw synthetic conclusions about the themes and forms of war poetry.

**Class presentations:** In pairs (with the exception of the group presentation), prepare one of each kind of presentation below. You need not keep the same partner for both presentations. I will provide a list of suggested topics for the presentations, but you may also pursue your own topics.

- *Passage presentation*: close reading of a passage, interpreting its literary qualities as richly as possible to establish its significance to the work we are reading. 5 minutes.
- *Context presentation*: Use research into relevant information from the author’s biography, some aspect of the war’s historical, political, social, technological, ethical... context, or theory of war’s effect on poetry (e.g., gender roles, trauma, mourning, violence...) to illuminate the text. Your presentation should be 8-10 minutes long and must reference at least three full-length critical articles from the course bibliography or of your own finding.

Class participation, including presentations	10%
2-page response papers (best 3 out of 5)	15%
Paper 1: close reading focus (4-5 pp.)	15%
Paper 2: comparative focus (4-5 pp.)	15%
Paper 3: research (8-10 pp., 5+ secondary sources)	30%
Midterm exam	15%

**Undergraduate Grading Scale** Office of the University Registrar

[https://sites.google.com/a/slu.edu/registrar\\_resources/grades/scale](https://sites.google.com/a/slu.edu/registrar_resources/grades/scale)

A	4.00	C+	2.30
A-	3.70	C	2.00
B+	3.30	C-	1.70
B	3.00	D	1.00
B-	2.70	F/AF	0.00 (AF = Failure due to excessive absence)

FALL 2017 SCHEDULE OF ASSIGNMENTS

**WORLD WAR I**

**War, Heroism, the Trenches, and the Homefront**

**Week 1**

Monday, September 4            Introduction

Wednesday, September 6

*Poetry of the First World War*, poems by Thomas Hardy, Rudyard Kipling, Laurence Binyon, Charlotte Mew, Robert Service  
Paul Fussell, *Great War & Modern Memory*, Ch. 1, “A Satire of Circumstance”

**Week 2**

Monday, September, 11

*Poetry of the First World War*, poems by Edward Thomas, Rupert Brooke, Edmund Blunden  
Paul Fussell, *Great War & Modern Memory*, Ch. 2, “The Troglodyte World”

**First response paper due, 2 pp.**

Wednesday, September 13

*Poetry of the First World War*, poems by Wilfred Wilson Gibson, Mary Borden, Edgell Rickword  
Judith Butler, “Survivability, Vulnerability, Affect” (*Frames of War*)

Sunday, September 17

**Last Day to Drop a Class Without a Grade of W and /or Add a Class, choose Audit (AU) or Satisfactory/Unsatisfactory (S/U) Options**

**Week 3**

Monday, September, 18

*Poetry of the First World War*, poems by Ivor Gurney, Isaac Rosenberg  
*Course Reader*:

- Sigmund Freud, from *Beyond the Pleasure Principle* (shell shock)
- Cathy Caruth, from *Unclaimed Experience* (on trauma)

Wednesday, September 20

*Poetry of the First World War*, poems by Siegfried Sassoon, Wilfred Owen

**Second response paper due, 2 pp.**

**Week 4**

Monday, September 25

Women’s responses to the war: May Sinclair, Charlotte Mew, Mary Borden, Margaret Postgate Cole, May Wedderburn Cannan  
Claire Buck, “First World War English Elegy and the Disavowal of Women’s Sentimental Poetics”

Wednesday, September 27

**Close reading paper due, 4-5 pp.**

**Modernist Aesthetics: Technology, Futurism, Madness**

**Week 5**

Monday, October 2

Guillaume Apollinaire, from *Calligrammes: Étendards / Banners*  
Filippo Marinetti, “The Futurist Manifesto” (1909)  
Mina Loy, “The Feminist Manifesto” (1914)

Wednesday, October 4

Guillaume Apollinaire, from *Calligrammes: Case d’Armons / Flutchel* and other poems

## Week 6

Monday, October 9

Georg Trakl, *Song of the Departed*, pp. 59-119

**Third response paper due, 2 pp.**

Wednesday, October 11

Georg Trakl, *Song of the Departed*, pp. 120-183

Janis Stout, "Weariness and Irony between the Wars"

## Week 7

Monday, October 16

Georg Trakl, *Song of the Departed*, pp. 186-211

**Fourth response paper due, 2 pp.**

## WORLD WAR II

### Poetry against Fascism

Wednesday, October 18

W. H. Auden, "For the Time Being: A Christmas Oratorio"

Hannah Arendt, from *The Origins of Totalitarianism*

Thursday, October 19

**Midterm grades due**

## Week 8

Monday, October 23

Guest lecture, Julia Salmerón, women's homefront literature

**Comparative paper due, 4-5 pp.**

Wednesday, October 25

H.D. *Trilogy*, "The Walls Do Not Fall" (1944)

George Steiner, "Postscript," from *Language & Silence*

## Week 9

Monday, October 30

**Midterm exam**

**Last day to drop a class and receive grade of W**

Wednesday, November 1

**Holiday – no class**

Thursday, November 2

Spring registration opens!

## Week 10

Monday, November 6

Guest Lecture – Laura Hartman, “Your Children Will Be Next:  
Representations and Threats of Total War in Interwar Literature and  
Visual Culture from Spain

Wednesday, November 8

H.D. *Trilogy*, “Tribute to the Angels” (1945)  
Virginia Woolf, from *Three Guineas*

## Week 11

Monday, November 13

H.D. *Trilogy*, “The Flowering of the Rod” (1946)  
**Fifth response paper due**

### Poetry of the Holocaust

Wednesday, November 15

Poetry of the concentration camp:

- Charlotte Delbo, “Voices”
- Miklós Radnóti, poems

Giorgio Agamben, “What is a Camp?”

Dori Laub, “Bearing Witness or the Vicissitudes of Listening”

## Week 12

Monday, November 20

Nelly Sachs, *In the Houses of Death*, pp. 1-77

**Proposal for final paper due, 2-3 pp. + 4-source bibliography**

Wednesday, November 22

Nelly Sachs, *In the Houses of Death*, pp. 78-end

Susan Gubar, “The Long and the Short of Holocaust Poetry”

### Witnessing Nuclear War

## Week 13

Monday, November 27

Toge Sankichi, *Poems of the Atomic Bomb*, pp. 1-46

William Carlos Williams, from *Paterson*

### Rebuilding, Remembering, Imagining Peace

Wednesday, November 29

Toge Sankichi, *Poems of the Atomic Bomb*, pp. 47-end and Afterword

## Week 14

Monday, December 4

Paul Celan, early poems, *Poppy and Memory*, *Speech-Grille*, "Speech on Occasion of Receiving the Literature Prize of the Free Hanseatic City of Bremen" (pp. 395-414)  
*Speech-Grille* and  
Theodor Adorno, "Cultural Criticism and Society"

Wednesday, December 6

**Holiday – no class**

## Week 15

Monday, December 11

Paul Celan, "*The No-One's-Rose*" and "*Breathturn*"

Wednesday, December 13

Paul Celan, "*Homestead of Time*"

**Thursday, December 14, 15:30**

**Research paper due, 8-10 pp., minimum 5 secondary sources**

**Bring one best idea from your paper and one question for discussion**

## Critical Readings

Adorno, Theodor. "Cultural Criticism and Society." From *Prisms*.

Agamben, Giorgio. "What is a Camp?"

Arendt, Hannah. "Ideology and Terror." from *The Origins of Totalitarianism*.

Butler, Judith. "Survivability, Vulnerability, Affect." *Frames of War*.

Buck, Claire. "First World War English Elegy and the Disavowal of Women's Sentimental Poetics."

Caruth, Cathy. "Introduction: The wound and the Voice." from *Unclaimed Experience*.

Freud, Sigmund. From *Beyond the Pleasure Principle*.

Fussell, Paul. *The Great War & Modern Memory*:

Ch. 1, "A Satire of Circumstance."

Ch. 2, "The Troglodyte World."

Gubar, Susan. "The Long and the Short of Holocaust Poetry."

Laub, Dori Laub. "Bearing Witness or the Vicissitudes of Listening."

Steiner, George. "Postscript," from *Language & Silence*.

Stout, Janis. "Weariness and Irony between the Wars."