

Experience of Literature 104 – Fall 2010

Instructor: Naomi Gal

Office: Hamilton Hall room 204

Phone: 610-625-7763

E-mail: [ngal@moravian.edu](mailto:ngal@moravian.edu)

Office hours: Thursday 4:00-5:00 or by appointment

### ***Experience of Literature: War in the 20<sup>th</sup> and 21<sup>st</sup> centuries***

Let us count some of the many words for “war” in the English language: conflict, combat, altercation, confrontation, quarrel, row, dispute, clash, squabble, fight, hostility, antagonism, aggression. There is only one word for “peace”.

Why is war such a dominant part of our world and especially our literary works? We will discuss this question and look into the painful results of bloody millenniums as reflected in literary works. The course will concentrate on the 20<sup>th</sup> century and the unpromising beginning of the 21<sup>st</sup> century.

The Great War and Second World War left us with larger than life cemeteries and voluminous literature from all continents on our planet. None of these two major wars were meant to be “The War That Will End All Wars”. On the contrary, we have seen multiple regional wars and live in constant threat of escalation. Referring to nuclear weapons, Albert Einstein said: “I don’t know what will a Third World War involve but I am positive that the Forth World War will be fought with sticks and stones”.

The saying “When canons roar muses soar” has never rang truer than during the last hundred years. Every war has been, and still is documented in detail. We will read mainly first person testimonies of men and women who experienced war and its devastating outcomes. Among them are Wilfred Owen, Siegfried Sassoon, Erich Maria Remarque, Primo Levi, Virginia Woolf, Bertolt Brecht, Frederico Garcia Lorca, Albert Camus, Doris Lessing, Jonathan Safran Foer, and others.

The course will depend greatly on your direct involvement and impassioned curiosity. Your own interests will be reflected in the course’s agenda.

Some of the written assignments will be graded. There will be other un-graded assignments relating to reading, writing and researching on line and in the library.

The major assignments in this course will be as follows:

A. A research paper on a topic of your choosing a subject you are passionate about. Here are examples of acceptable topics: The role of women in 20<sup>th</sup> century war, Wilfred Owen symbolic life and death, Can a war be justified and how, The role literature plays in religious wars. You will be asked to submit a first draft at mid-term and your final research paper at the end of the semester, or you can choose 2 different topics.

B. Short creative writing assignments each week (1-2 pages long), reflecting your personal perspective on the literature we will be reading and discussing in class. You will receive feedback from fellow students and the instructor, improving your skills of reflecting and analyzing. By talking in class about your chosen subjects you will improve as well your expressive skills.

C. Informal journal of your reading as well as about the various presentations and interactions taking place in class.

D. A presentation on a topic that is close to your heart, it should be visual (power-point) and raise a question that the class would discuss.

Un-graded assignments will still be submitted to the course instructor and receive feedback. Late assignments are not accepted. Missing, incomplete, or late un-graded assignments will result in a lowering of the “written assignments” part of your grade.

### **Purposes**

War is an important part of our lives. Understanding its literature will enhance your understanding of the society and civilization we belong to. Through this course you will increase your awareness of discrimination, persecution, violence and other forms of antagonism. You might become a better ambassador in the service of understanding and tolerating, and hopefully help to create a more peaceful world.

### **Goals**

1. Learn to identify the different narratives of war in the last and present centuries.
2. Become knowledgeable of the devastating toll war has on all humans involved.
3. Appreciate writers from different countries, cultures and continents.
4. Learn to contrast and compare divers literary works.

## **Expectations**

You are expected to show up to every class, and on time. Unjustified absence and tardiness will interfere with your learning and hence affect your grade. You are permitted one unexcused absence from class. For every unexcused absence beyond that, your attendance grade will be lowered by 5 pts.

Kindly avoid ringing cell-phones, text-messaging and eating during class.

All assignments will be presented in print, and in a timely manner.

## **Academic Honesty**

You are expected to perform your academic work honestly and fairly. Since you can choose your subject and your writing is supposed to be personal, write it on your own. The consequences of failure to meet those expectations are outlined in the current *Student Handbook*.

## **Blackboard**

You are expected to use Blackboard for course information and assignments throughout the course. You will be enrolled in Blackboard and you have to make sure you check Blackboard before each class.

## **Grading**

1. Contribution in class discussion.....	20%
2. Group work in class.....	10%
3. Journals.....	10%
3. Presentations in class.....	15%
4. Written assignments .....	20%
5. Midterm .....	10%
6. Final essay.....	15%

## **Required Texts**

*The Norton Book of Modern War* Paul Fussell editor

*All Quiet on the Western Front* by Erich Maria Remarque

*Survival in Auschwitz* by Primo Levi

## Recommended Texts

1. Adrian Barlow *The Great war in British Literature* (Cambridge Contexts in Literature)
2. John Newman *Annotated Bibliography of Imaginative Works about Americans fighting in Vietnam*
3. *The Oxford Companion to Twentieth Century Poetry in English*
4. *Extremely Loud & Incredibly Close* by Jonathan Safran Foer
5. *Slaughter-House-Five* by Kurt Vonnegut

## Schedule- with possible modifications according to student topic researches

### Week I

Tuesday August 31	Introduction
Thursday September 2	the wake of the 20 <sup>th</sup> century

### Week II

Tuesday September 7	Dulce et Decorum Est
Thursday September 9	Owen and Sassoon

### Week III

Tuesday September 14	Women's role in the Great War
Thursday September 16	German perspective

### Week IV

Tuesday September 21	All quiet on the Western front
Thursday September 23	Muddy trenches on both sides

### Week V

Tuesday September 28	Armistice as seeds for a new war
Thursday September 30	War between the wars

### Week VI

Tuesday October 5	Break of World War II
Thursday October 7	Mid-term paper due

### Week VII

Tuesday October 12	Fall recess
Thursday October 14	Primo Levy's legacy

### Week VIII

Tuesday October 19	is evil banal?
Thursday October 21	forgetting and forgiving?
Week IX	
Tuesday October 26	Coping with testimonies
Thursday October 28	Hiroshima's poems
Week X	
Tuesday November 2	Homecoming and first impressions
Thursday November 4	War and moral
Week XI	
Tuesday November 9	Kristallnacht
Thursday November 11	Lost in translation
Week XII	
Tuesday November 16	Wars of religions
Thursday November 18	engaged literature
Week XIII	
Tuesday November 23	Thanksgiving recess
Thursday November 25	Thanksgiving recess
Week XIV	
Tuesday November 30	Final essay due
Thursday December 2	how modern is modern war?
Week XIV	
Tuesday December 7	conclusions

## Notes

- 1) You can expect to dedicate 5-7 hours per week outside of class, reading and preparing assignments.
- 2) Students with disabilities who believe that they may need accommodation in this class are encouraged to contact the Services Offices as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.
- 3) Do not hesitate to address me with any kind of problem you have during class or after.
- 4) This syllabus is subject to change.

