Class Description
This course focuses on literary representations of WWI and WWII. We will read novels, memoirs, poetry, and speeches; the authors are from Britain, America, Germany, France, Japan, Poland, Russia, and Italy. Central themes in the course are the concepts of political literature and historical fiction and the contrasting approaches and theoretical premises of classical realism and modernism. Recurring issues will be gender, sexuality, religion, class politics, psychoanalysis, rhetoric, and power. We pay particular attention to the uses of rhetoric, not only in writing and speech but also in images and music. Instead of midterm and final exams and essays, there are several shorter assignments distributed throughout the semester: some will be tests on the readings; others will be more creative projects that allow you to voice your own attitudes to and stories about the wars.

Instructor Details:
Name: Dorothea Barrett.
NYU Global Home email address: dorothea.barrett@nyu.edu
Office hours: Tuesday 9.00 a.m.- 1.00 p.m.
Villa Ulivi office location: at the end of the corridor on the top floor of Villa Ulivi.
Cell phone: 3487295602.

Desired Outcomes:
On completion of this course, you should have:
- improved your ability to think critically, engage in complex reasoning, and express your thoughts clearly in written work.
- improved your understanding of the methodologies of literary criticism.
- learned to analyze rhetorical devices in literature and political speech.
- learned to recognize works by the principal writers on the two World Wars and understand why they are significant for the study of twentieth-century history and literature.

Assessment Components
- Class participation: 10%
- Student focus: 10%
- Two writings in class: 20%
- Four mini-tests: 40%
- Term project: 20%
Failure to submit or fulfill any required course component results in failure of the class.

**Gone green:** all writings should be submitted as Word documents attached to e-mails. The file name should consist of your first name and the assignment name, e.g. the document containing Jon's Ungaretti translations should be called "Jon translations"; the document containing Paloma's author letter should be called "Paloma author letter"; the document containing Wenqi's term project should be called "Wenqi tp."

**Assessment Expectations:**

**A (4.00):** I reserve A-range grades for exceptional work. In the tests, you will get an A if you identified all the passages correctly and your comments were accurate, complex, detailed, aimed at the passages themselves and the issues raised in them, and written in good English. Your term projects can be essays, class presentations, or other more creative projects, so long as they constitute original analytical engagements with the texts of your choice. An essay will receive an A if it is original, ambitious, complex, convincing, and written in good English prose. To receive an A, a class presentation must have all the qualities of an A essay, but the clarity and quality of your presentation will count in place of the quality of your writing.

**B (3.00):** B-range grades are for competent work that lacks one or more of the qualities of A-range work above. For example, in a test, if you got two of the identifications wrong, but your comments were good and the other identifications were perfect, you will receive a B+. An essay that is clear, convincing, and well written but is not sufficiently ambitious, complex, or original to earn an A-range grade will receive a grade in the B range.

**C (2.00):** C-range grades are for mediocre or sub-par work. For example, your class presentation was unclear or added little to what we said in earlier class discussion of that text. In a test, you misidentified four of the passages, and you commented on one you misidentified.

**D (1.00):** In order to earn a D, an essay, test, or presentation must show clear evidence of misunderstanding the material and/or of misunderstanding the assignment. For example, in essays and class presentations, I ask you for an original analytical engagement with the text. If what you produce is in fact entirely derived from our class discussion or online sources or gets the facts wrong, you will get a D-range grade.

**F (0.00):** I reserve this grade for plagiarism, submitting something you have submitted for another course, and non-existence (i.e. you didn't do it).

**Grading Guidelines:**

N.B. The grade scale below is a standard part of the NYU global syllabus. However, I do not use numerical grades. All grades given on assignments in this course are letter-grades (A, A-, B+, etc.), based on a four-point grade scale used on American university transcripts that determine grade point average (GPA). DB.

- A= 94-100
- A-= 90-93
- B+= 87-89
- B= 84-86
- B-= 80-83
Grading Policy:
Please refer to Assessment Expectations and the policy on late submission of work.

Academic Accommodations:
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the Moses Center for further information. Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

Attendance Policy:
Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure. For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week.

Excused Absences:
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. The only excused absences are those approved by the Office of Academic Support; they are as follows:

- Absence Due to Illness
  - If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
  - For absences that last for two or more consecutive days, a doctor’s certificate, “certificato medico” is required. The doctor will indicate in writing the number of days of bed rest required. Please note these certificates can only be obtained on the day you see the doctor and cannot be written for you afterwards.
  - Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online NYU Florence Absence Form.
• OAS will not accept a student email or telephone call regarding an absence due to illness
• OAS will only notify faculty of absences REPORTED on the ABSENCE FORM.
• The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to record your absences properly.

**Due to Religious Observance**
• Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.
• Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form.
• Please note that no excused absences for reasons other than illness can be applied retroactively.

**Due to a class conflict with a program sponsored lecture, event, or activity**
• All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
• Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form.
• Please note that no excused absences for reasons other than illness can be applied retroactively.

**Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu**

**Late Submission of Work**
• All course work must be submitted on time, in class on the date specified on the syllabus.
• To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
• To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

**Plagiarism Policy**
PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.
In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary
from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.

**Writing Center:**
The Writing Center, located in Aula Volterra in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting. Sign up for a consultation at the [Writing Center’s website](#), and submit your working draft or ideas a day in advance to [NYU Florence Writing Center](#). Drop in for a consultation M-Th, but remember that appointments are given priority. Be assured that very rough drafts are welcome. Please note that we do not correct or “fix” your writing; instead we prompt you to think and work. Our aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

**Required Text(s):**
Copies of each required book are available for consultation and short-term loans in the Villa Ulivi Library. Extra copies of some textbooks are also available for semester-long loans. **The shorter required readings are all in the electronic course pack in the “Resources” area of our NYU Classes website.**

**The required books (below) are available at** International bookshop - La Feltrinelli
Via de’ Cerretani 30/32r - 50123 Florence. Tel: 055 2382652 Fax: 055 288482
[firenze.international@lafeltrinelli.it](mailto:firenze.international@lafeltrinelli.it)
Ernest Hemingway, *A Farewell to Arms*
Pat Barker, *Regeneration*
Erich Maria Remarque, *All Quiet on the Western Front*
Primo Levi, *If This is a Man*
Irène Némirovsky, *Suite Française*
Władysław Szpilman, *The Pianist*

All the shorter readings are in the electronic course pack, in the “Resources” area of our NYU Classes website. If you want a hard copy of the course pack, put the pdf on a flash drive, take it to a copy shop (copisteria) in town, and ask them to print and bind it *(stampato fronte/retro e legato).*

**Internet Research Guidelines:**
The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-print media sources in your written work constitutes plagiarism.

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Course Calendar:

Student focus: each week, focus in on some small part of the reading and come to class prepared to say something about it. Student focus counts for 10% of your final course grade.

Session 1
Thursday September 6: Introduction: Today we will introduce ourselves and discuss the syllabus and the NYU Classes website. I will then give a Power Point presentation on the theory of war rhetoric and the use of rhetoric in WWI. We will analyze rhetoric strategies by political leaders and in Siegfried Sassoon's open letter to the British parliament.

Session 2
Thursday September 13: The War Poets of WWI: Power Point presentation and seminar discussion.
Reading: poems in the section of the course pack called "War Poets of WWI." Emmett J. Scott, “Author's Preface.” These will be read aloud in class. Use your reading time this week to start Hemingway.

Session 3
Friday September 14 Visit to Villa La Pietra. We'll meet outside Villa La Pietra at 10.30 for a tour of the villa. Back in the classroom, we'll analyze a passage from Harold Acton's Memoirs of an Aesthete that will be read aloud in class.

Reading: None.

Session 4
Thursday September 20: Rejecting Rhetoric -- Hemingway and Montale; Women and War -- Vera Brittain and Virginia Woolf: student focus, Power Point, and seminar discussion.
TEST 1 on the war poets of WWI, Hemingway, and Virginia Woolf.
Reading for class: Hemingway's A Farewell to Arms. Excerpts from Virginia Woolf's Mrs Dalloway.
Reading in class: Montale, selected poems; Vera Brittain, introduction to Testament of Youth.

Session 5
Thursday September 27: Shellshock and Poetry -- Regeneration: student focus, Power Point, and seminar discussion. Writing in class: imagine you are a soldier in WWI, a nurse in a field hospital, or a
family member of a soldier who died in battle. Write a letter expressing your thoughts and feelings about the war. Your letter is due by midnight tomorrow.

Reading: Pat Barker, *Regeneration*.

Session 6
Thursday October 4: *All Quiet on the Western Front*. Student focus, Power Point, and seminar discussion.

Reading: Erich Maria Remarque, *All Quiet on the Western Front*.

Session 7
Thursday October 11: Between the Wars 1: Power Point followed by student focus and class discussion of two short stories by Christopher Isherwood and Graham Greene.

Reading for class: "The Landauers" by Christopher Isherwood and "The Destructors" by Graham Greene.

There are few pages of reading for these three weeks. Use the time to start reading the three books we will discuss in the second half of semester.

Session 8
Thursday October 18: Poets of WWII and a short story by Bernard Malamud. Student focus, seminar discussion, and group work. TEST 2 on Barker, Remarque, Isherwood, and Greene.

Reading: The section on poets of WWII and Malamud’s “Armistice.”

Session 9
Thursday October 25: Between the Wars 2: student focus, Power Point, and seminar discussion of poems by Eliot, Pound, and Montale.


Enjoy your midterm break!

Session 10
Thursday November 8: Primo Levi: group work. Power Point, and seminar discussion.

Reading for class: "If This is a Man," pp. 15-179 and "Afterword," 381-398.
Session 11
Reading: "Storm in June" in Suite Française, pp. 3-192 and appendices pp. 347-402.

Session 12
Thursday November 22: Suite Francaise 2: Dolce; student focus, Power Point, and class discussion.
Reading: "Dolce" in Suite Française, pp. 195-344.

Session 13
Thursday November 29: COURSE EVALUATIONS.
The Pianist: student focus, Power Point, and class discussion. Supplementary viewing: the Polanski film of The Pianist is in the Villa Ulivi library. It's a great film and an interesting interpretation of Szpilman's memoir.
Reading: Wladyslaw Szpilman, The Pianist, including Postscript, and Extracts from the diary of Wilm Hosenfeld.

Session 14
Thursday December 6: Haruki Murakami; Don Delillo: student focus; group work and seminar discussion. Writing in class: are there any stories from your family about either of the world wars? If so, write them down. If not, make one up. We will read our war stories aloud next week.
Reading: Haruki Murakami "The Zoo Attack"; Don Delillo “Human Moments in World War III.” (Murakami is in the course pack; the Delillo story is posted as a separate pdf in the “Resources” area of our NYU Classes website.) TERM PROJECTS DUE BEFORE CLASS TODAY.

Session 15
Thursday December 13: MINI-TEST 4 on Nemirovsky, Szpilman, Murakami, and DeLillo. SHOWING OF TERM PROJECTS.

Classroom Etiquette
- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.
Required Co-curricular Activities N/A
Suggested Co-curricular Activities
Suggested optional co-curricular activities may be announced in class and/or via email during the semester.

Your Instructor
Dorothea Barrett (Ph.D. Cambridge University) has taught at Beijing Normal University (China), Glasgow University (Scotland), and the University of Florence. She is the author of *Vocation and Desire: George Eliot's Heroines* (a feminist analysis of the works of the great nineteenth-century British woman writer) and various articles. She has edited works by Eliot, Wilde, Forster, Joyce, and others. *Vocation and Desire* was reissued online in 2016 as part of *Routledge Historical Sources: History of Feminism.*