

## Moodle syllabus English 336: Block 7 2016

**Early Twentieth Century Fiction: World War I from the trenches to the home front—in literature and film. Professor Leslie Kathleen Hankins**

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Office Hours: Wednesday and Friday, 3-3:30 in VEL and by appointment.

**Texts we will read and re-read:** H. D. *Bid Me to Live*, D. H. Lawrence *Lady Chatterley's Lover*, Hemingway *In Our Time* (concentrating on the war vignettes), Rebecca West's *The Return of the Soldier*, Virginia Woolf, *Mrs. Dalloway*. Annotated and with an Introduction by Bonnie Kime Scott. We will also read various short stories, WWI poetry, and newsletters from the front.

**Films:** *The Big Parade*, *J'accuse* by Abel Gance, 1918-9 ; *She Goes to War* with Eleanor Boardman, directed by Henry King. (1929, 50 min); *Shoulder Arms* with Charles Chaplin. Robert Wiene, *The Cabinet of Dr. Caligari* 1919  
Documentary about Abel Gance (1968)

**How to reach me:** I enjoy working with students and encourage you to confer with me. The best way to reach me is by email: [lhankins@cornellcollege.edu](mailto:lhankins@cornellcollege.edu). My office (205 South Hall)

**Check your email twice a day for course information! Required.**

**CLASS EXPECTATIONS: Please know this information:**

***See me immediately if you have any problems keeping up with the course. It is more difficult to repair serious gaps as the block goes on.***

Read the syllabus thoroughly and often.

You must be present in class daily and for all screenings, presentations, conferences and workshops in order to pass the course. All work must be handed in on time unless the professor is willing to make specific arrangements with you for an extension. Your classroom presence contributes to your grade; for workshops and discussions, your absence cannot be made up to your peers. You should not have unexcused absences, but be aware that if you do, you may fail the course with more than 2. Late papers may not be accepted, and if accepted may be penalized by at least a letter grade.

I am eager to help you find topics that will be intriguing for you, and welcome conferences. To use the time most effectively, I expect you to be prepared for conferences, to have read the material and to have thought about the projects. You may not have all the answers, but I expect you to have taken some time to formulate a few questions.

Always cite sources and include a Works Cited if you used any sources—and that includes web finds and other students' papers. Learn what correct MLA form is and use it regularly. Plagiarism may result in failing the course. Using a paper you have handed in for another course, or which someone else has handed in for a course counts as plagiarism. You are in this class to work on your writing; using someone else's writing will not help you.

Please do explore all the research out there and bring in the materials, but cite them fairly and use them as a springboard to your own ideas, not as a replacement for them.

### **Technology, Food, Attention and Attendance:**

\*Food is ok as long as it isn't overwhelming. Aim to eat lunch before class. We'll have cider and occasional treats.

\*Please turn **off** your cell phone when you enter class. It disrupts those around you and the professor to have you distracted by your cellphone; if you do not turn off your cellphone during class you will be counted absent for that day.

No checking email/anti-social media or other alerts.

### **The Writing Studio Resource and Consulting Librarian Resources**

It is a wise practice to use the Writing Studio regularly; make appointments in advance to meet with the Writing Associate often. Tap the resources of our Consulting Librarians! Their expertise is invaluable. Of course, no matter how rushed you are, be considerate of their time and make appointments to allow time for calm work.

**GRADE STANDARDS and Guidelines** It is important to acknowledge that students earn their grades in college. They are not something the professor "gives" you. You may earn an A or an F or something in between; it depends upon your achievements, which often reflect your effort, though you are not graded for effort alone. You are expected to put solid intense effort into every course on the block plan, and to hand in all work at an acceptable level. You may not pass the course if you are missing ANY assignments. You may fail the course with 2 or more absences. You cannot pass without doing all the work at a passing level, and you are expected to challenge yourself.

You may earn an **F** for poor or missing work, failure to carry your share of the load, plagiarism, absences, etc.

You may earn a **D** for slack or poor work that does not come up to the standard expectations.

You may earn a **C** for doing all the work, understanding all the readings, and contributing solid good work that is at the level of basic expectations for a demanding college course.

You may earn a **B** for very good work that exceeds expectations and demonstrates intellectual engagement, thorough understanding of all the readings and materials, and solid, positive contributions to class.

You may earn an **A** for superb work that excels beyond expectations and demonstrates impressive intellectual engagement, outstanding understanding of all readings and materials, and creative and dazzling initiative.

### **Working Groups:**

You will be assigned to a working group Week One. Bond with your group and form a collaborative, productive intellectual community so you can work well together and not be just an ineffectual social group; learn each other's intellectual strengths and support each other. Don't tolerate flakes; stay on task; work together.

Work on your group skills. Developing a productive working group is a key skill for good citizenship, encouraging students to collaborate with others and to contribute to the

community. These skills are crucial to future workplace success and to participation as a citizen in the broader culture.

Nevinson art sites:

<http://www.telegraph.co.uk/history/world-war-one/inside-first-world-war/part-ten/10863457/paths-of-glory-crw-nevinson.html>

<http://www.tate.org.uk/art/artists/christopher-richard-wynne-nevinson-1697>

### **Assignments:**

Weekly portfolio with an entry on each major text we read or film we screen that week. Due Saturday noon. 20% each for three portfolio sections. (Portfolio whole = 60%)

**I. Portfolio:** Be prepared to talk about your plans for the portfolio entry during the class period we discuss the novel/film in question, though the polished version is due with the Portfolio section due every Saturday. The portfolio entries will help foster richer discussion in class that way. Students share portfolio entries the DAY we discuss the work—be prepared to contribute to the class discussion by reading your entry!

**Portfolio brainstorming:** These are short, focused papers, so aim at a workable topic, such as a close reading of a scene, or a digital illustration for a scene. Your portfolio should be a mix of approaches. At least a third should be scholarly. Creative options must also include an analytical artist statement that has a critical component.

### **Scholarly Examples**

trauma and aesthetic structure in Septimus' language in a particular scene in *Mrs. Dalloway*,

Reading Between the Lines: Trauma and the unsaid in H. D.'s *Bid Me To Live*

anti-modernism in *Lady Chatterley's Lover*

Fill in the Blanks: Hemingway and the Repression of War Trauma

Psychology and the War: Showing and Telling the untellable in *J'accuse* or *The Big Parade*, or *In Our Time*

male gender role of the soldier in *J'accuse* or *Return of the Soldier*

### **Creative Options**

graphic comic versions of scenes from the novel with artists statement,

digital illustration for a novel with artists statement,

found poetry from a novel with artists statement,

short video of a scene from a novel with artists statement,

filming a scene from a novel in the style of one of the films we screen, etc.

These topics are just to stimulate you; feel free to design your own, but feel free to schedule conferences with me to brainstorm.

### **Portfolio Entries Required:**

*J'accuse*

*Return of the Soldier*

*The Big Parade*

*Mrs. Dalloway*

*Lady Chatterley's Lover*

Hemingway war vignettes from *In Our Time*

H.D. *Bid Me to Live*.

Aldington story and poems

?

**Remember a Cover Letters with each Portfolio section:** In a cover letter, in a letter or email to me you reflect upon your experience with the assignment, what you felt worked well, what challenged you. What parts of your project were most intriguing? If you had it to do again, what would you do differently? If you could expand it (say you had another block on this project alone) what would you do? Or you can reflect & write about whatever seems most pertinent about your process and product on the particular writing. The cover letter does not have to be long, nor polished, nor in a professional scholarly voice (feel free to let that your personal & creative voices out here!)-- but the cover letter should be thoughtful. A cover letter can be a paragraph or a diatribe or tribute of many pages—whatever you feel is appropriate. If you prefer the freeing mode of email, please print it up and attach it to your paper.

**II. Group Creative project:** film or digital media working with Technology Studio—details in conferences. Presented last day of class. 20%

**III. 20% Final** with synthesizing essay and objective sections, the last Monday morning.

### Information on general Cornell College policies & English 336:

1.
  - a. Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."
2.
  - a. Students with disabilities:  
 Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see  
<http://cornellcollege.edu/disabilities/documentation/index.shtml>  
  
 Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.  
  
 At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

### Meeting Cornell College Educational Priorities:

The English 336 course meets these objectives and more:

- *In both written and verbal form, effectively articulate, evaluate and critique various production concepts using professional language, theory and standards. (Communication, Reasoning)*
- *To develop and hone skills for reading and writing about challenging texts. (Inquiry, Communication, Reasoning)*
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- *See below for more information*

Educational Priorities	Students will...
<b>Knowledge</b>	integrate and apply knowledge from a focused area of study as well as a broad general education which includes disciplinary and interdisciplinary perspectives in the arts, humanities, sciences, and social sciences.
	<b>We integrate and apply knowledge from literary and cultural</b>

Educational Priorities	Students will...
	studies of WWI, shellshock, changing roles for women, etc.
<b>Inquiry</b>	respond to the complexities of contemporary and enduring problems using information literacy tools, research skills, creative thinking, and analysis.
	We use information literacy tools in collaboration with the Consulting Librarian as we research and write about our chosen topics concerning WWI and literature and film.
<b>Reasoning</b>	evaluate evidence; interpret data; and use logical, mathematical, and statistical problem-solving tools.
	We interpret textual data and use logical analysis through close reading strategies that turn a microscope onto the literary text.
<b>Communication</b>	speak and write clearly, listen and read actively, and engage with others in productive dialogue.
	Through group projects and oral presentations of papers, we hone skills of speaking and writing clearly, listening and reading actively, and engaging with others in productive dialogue.
<b>Intercultural Literacy</b>	connect with diverse ideas and with people whose experiences differ from their own and that may be separated from them by time, space, or culture.
	Through engaging with texts and contexts from England and France in WW1, we explore the social milieu of that era, including war, industrial exploitation, psychoanalysis, the horrors in the trenches and on the home front.
<b>Ethical Behavior</b>	recognize personal, academic, and professional standards and act with integrity.
	Through our immersion in writings about shell-shock and war which probe the ethics of medical care and grapple with issues of integrity and suffering, we deepen our awareness of profession standards and complex ethical issues.
<b>Citizenship</b>	collaborate with others and contribute in their communities and the larger world. Engage with issues of social responsibility for war and its fallout.

Educational Priorities	Students will...
	Group projects build skills in collaboration that will bear fruit in future workplaces and roles as citizens
<b>Vocation</b>	discover and prepare for the range of opportunities and challenges that await them beyond their college experience.
	Forging an intellectual community and working with others in productive ways build key skills. Likewise, using independent problem-solving and task-management to design and focus papers prepares students to take charge of their education and will be useful in the work future.
<b>Well-Being</b>	respect the ways physical, emotional, spiritual, and intellectual well-being may contribute to a balanced life.

## **SCHEDULING FOR THE BLOCK**

If unspecified, class meets 12:30-3.

Group meeting times are built into Mondays. In addition, keep 10-11 open for Group Meeting scheduling daily.

Specific additional readings will be noted by email or on Moodle.

### **Week ONE:**

Monday March 14: Introduction.

Assign Norton Introduction to Early 20<sup>th</sup> c Literature.

Read background materials from back of *Return of the Soldier* volume.  
(not reviews)

Tuesday March 15: Screen *J'accuse* by Abel Gance

Read *Return of the Soldier* by Rebecca West.

Wednesday March 16: Discuss *J'accuse*. Begin discussion of *Return of the Soldier*

Thursday March 17: *Return of the Soldier*, Hemingway and Aldington, poems and story.

Friday March 18: Hemingway and Aldington, *Cabinet of Dr. Caligari* by Robert Wiene; *She Goes to War* with Eleanor Boardman

### **Weekend March 19-20**

**Portfolio due Saturday 5 p.m.**

Read *Mrs. Dalloway* by Virginia Woolf

### **Week TWO:**

Monday March 21: Work day for Group Projects / Reading Day for *Mrs. Dalloway*. Arrange to meet with your group for at least an hour to plan or learn skills from Tech Studio.

Tuesday March 22: *Mrs Dalloway*

Wednesday March 23: screen and discuss THE BIG PARADE by Vidor

Thursday March 24: *Mrs Dalloway*

Friday March 25: *Mrs. Dalloway* . Group Conferences about Group Projects.

### **Weekend March 26-27**

**Portfolio section 2 due Saturday 5 p.m.**



### WEEK THREE

Monday March 28: Work day for Group Projects/Reading Day for *Lady Chatterley's Lover*.  
Schedule at least a two hour meeting for your group at Technology Studio or in VEL house  
to plan your group project.

Tuesday March 29: *Lady Chatterley's Lover*

Wednesday March 30: *Lady Chatterley's Lover*  
Read *Bid me to Live* by H. D.

Thursday March 31: H.D. *Bid Me to Live*.

Friday April 1: *Bid Me to Live*. Screen *Borderline*.

Weekend April 2-3 Study! Work!

### WEEK FOUR

Monday April 4: FINAL EXAM MORNING. Afternoon workday for Group Project.

Tuesday April 5: Share portfolio entries. Screen Chaplin *Shoulder Arms* film

Wednesday April 6: Share Group Projects. Party.