

UC 11498 11F

CBM003 ADD/CHANGE FORM

APPROVED FEB 22 2012

Undergraduate Council
 New Course Course Change
 Core Category: Humanities Effective Fall 2012
Core Code 40

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2012

1. Department: MCL College: CLASS
 2. Faculty Contact Person: Hildegard. Glass Telephone: 3-3049 Email: hfglass@uh.edu

3. Course Information on New/Revised course:

- Instructional Area / Course Number / Long Course Title:
GERM ~~WCL~~ / 3369 / World War I in Literature, Visual Arts, and Film
- Instructional Area / Course Number / Short Course Title (30 characters max.)
GERM WCL / 3369 / WORLD WAR I IN LITERATURE
- SCH: 3.00 Level: JR CIP Code: 1601040001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 14 2011

4. Justification for adding/changing course: **To provide for new discipline areas**

5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:
 ___ / ___ / ___
- Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): _____

- Does this course affect major/minor requirements in the College/Department? Yes No
- Does this course affect major/minor requirements in other Colleges/Departments? Yes No
- Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

- ___ / ___ / ___
- Course ID: _____ Effective Date (currently active row): _____

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: ~~ENGL 1304~~. Description (30 words max.): Survey and analysis of representations of World War I in literature, photography, art, and film with focus on the cultural impact of the war experience, avant-garde movements, and social, political and artistic rupture.

10. Dean's Signature: _____ Date: 10/12/11

Print/Type Name: Dr. Sarah Fishman

U N I V E R S I T Y *of* H O U S T O N

CORE CURRICULUM REQUEST FOR COURSES NEW TO THE CORE

Originating Department/College: Modern and Classical Languages

Person making request: Hildegard Glass Telephone: 33049

E-mail: hfglass@uh.edu

Dean's signature:  Date: 10/17/11

I. General Information:

Course number and title: WCL 3369 World War I in Literature, Visual Arts, and Film

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

Please see attached syllabus.

- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Students will receive detailed feedback on their progress (scaffolded writing assignments; required revisions for each writing assignment) prior to taking the final exam. The instructor will identify the strengths and weaknesses of each student's writing abilities, track the progress of each

student's written work, and, if necessary, refer students to the writing center and /or subject librarians for additional assistance.

C. Delineate how these evaluation results will be used to improve the course.

Student feedback as well as effectiveness of current assignments and support provided will be taken into consideration when the course is offered in subsequent semesters. Adjustments will be made if necessary to provide more effective instruction.

SVP. Effective 8/23/10. Replaces all previous forms, which may no longer be used.

WCL 3369: World War I in Literature, Visual Arts, and Film

Dr. Glass

COURSE DESCRIPTION:

Survey and analysis of representations of World War I in memoirs, poetry, novels, photography, art, and film and discussion of the impact of the war experience on European avant-garde movements. Following the notion of World War I as a rupture (cultural, political, and social), we will focus on the Western front, the Russian revolution, and the Ottoman Empire and examine how the Great War shaped modern consciousness. Course materials range from contemporaneous responses to the memorialization of World War I.

COURSE OBJECTIVES:

- To demonstrate awareness of the scope and variety of works in the arts and humanities.
- To understand those works as expressions of individual and human values within an historical and social context.
- To respond critically to works in the arts and humanities.
- To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.
- To demonstrate knowledge of the influence of literature, philosophy, and/or the arts on intercultural experiences.

READINGS:

- Modris Eksteins. *Rites of Spring. The Great War and the Birth of the Modern Age*. (selections)
- Paul Fussell. *The Great War and Modern Memory*. (selections)
- Ernst Jünger. *The Storm of Steel*. (selections)
- Erich Maria Remarque. *All Quiet on the Western Front*.
- Ernest Hemingway. *A Farewell to Arms*.
- Franz Werfel. *The Forty Days of Musa Dagh*.
- Kurt Pinthus. *Dawn of Humanity*. (selections)
- George Grosz. *A Small Yes and a Big No*. (selections)
- Poetry (Brooke, Owen, Rosenberg, and others)
- F. T. Marinetti, "Futurist Manifesto"
- Tristan Tzara, "DADA Manifesto"

FILMS:

- *October: Ten Days That Shook the World*, Eisenstein (1928)
- *All Quiet on the Western Front*, Milestone (1930)
- *Grand Illusion*, Renoir (1937)
- *Parths of Glory*, Kubrick (1957)
- *Galipoli*, Weir (1981)

Blackboard Vista:

All students enrolled in this class have access privileges to the course folder. Please check as soon as possible in case you encounter technical difficulties accessing the course materials.

Go to: www.uh.edu/webct and follow the instructions to log into Blackboard Vista

For help with technical / log-in problems, please see: <http://www.uh.edu/webct/help/>

COURSE REQUIREMENTS:

GRADE DISTRIBUTION	
Preparation and active class participation, short writing assignments/reading quizzes	30%
3 Essays (First submission and mandatory revision)	45%
Final Exam	25%

Regular attendance is required (more than one absence will result in a lowering of the course grade). Partial attendance (late arrival, early departure) will be considered an absence. This course is a seminar and **demands your active participation in class discussions. Your discussion contributions should demonstrate that you are well prepared, have carefully read the assigned texts, watched the assigned movies, have taken notes, and have marked essential passages in the readings that would serve as textual evidence for your contributions to our discussion.** You should also demonstrate that you have listened to the contributions made by others and that you are willing and able to engage in a meaningful dialogue. Short writing assignments and/or reading quizzes may be assigned in the course of the semester and will be counted toward your participation grade. **Please consult the detailed grading rubric in the Blackboard Vista folder for more specific details regarding our expectations.**

- **Please: no cell phones, laptop computers, MP3 players, or similar devices**

All cell phones and other communication devices will be turned OFF during class time (not just placed in silent mode). No messaging will be allowed. If there is a good reason

why a device must be left on, please secure the instructor's approval before class begins.

No wireless e-mail checking during class time will be allowed.

Failure to comply with these class rules may result in the violating student being instructed to leave the classroom. Students who continue to violate these rules may be sanctioned with disciplinary action, which may affect their course performance and success. In extreme cases, repetitive non-compliance could potentially result in withdrawal from the course.

Students are required to write THREE essays (4-5 pages each) on topics posted on Blackboard Vista. All essays must be **submitted as print-outs and through "Turn-it-in."** Please consult the Essay grading rubric in the Blackboard Vista folder for more specific details regarding our expectations.

ACADEMIC HONESTY / PLAGIARISM

PLEASE NOTE: All essays (and – for graduate students – research papers) have to be submitted through **Turn-it-in** AND as a **print-out** to the instructor. The **UH-Academic Honesty Policy** will be strictly enforced. Please familiarize yourself with the regulations and complete the **Academic Honesty Quiz (Blackboard Vista)** prior to turning in your first written assignment. No assignments (other than first short essay) will be accepted before you have successfully completed the quiz with a score of 100%. We strongly recommend that you do so during the first two weeks of classes.

WEEKLY SYLLABUS

Week 1:

- Course Introduction: World War I and Modernity
- Traditional representations of war in European art
- Trench warfare on the Western Front: Photography

Week 2:

- Eksteins, Chapters 1, 2

Week 3:

- Remarque: *All Quiet on the Western Front*
- Eksteins, Chapter 5

Week 4:

- Milestone, *All Quiet on the Western Front* (selected scenes)
- Jünger: *Storm of Steel*

Week 5

- Discussion of *Grand Illusion* and *Paths of Glory*
- British war poetry
- Fussell, Chapters 4, 8
- Eksteins, *Chapter 3*

Week 6

- Expressionist Poetry and Art
- Grosz, Chapters 6, 7, 8
- Eksteins, Chapter 7

Week 7

- Futurist manifesto; Futurist art
- DADA manifesto

Week 8

- Hemingway: *A Farewell to Arms*.
- Eksteins, Chapter 8

Week 9

- Discussion of *October: Ten Days That Shook the World*
- Lenin: "April Thesis"
- November Revolution (Germany), Spartacus Uprising and Freikorps

Week 10

- Discussion of *Galipoli*
- World War I and the Ottoman Empire
- Cleveland, *A History of the Modern Middle East*, 169-181

Week 11

- Werfel, Musa Dagh
- Jay Winter, "Under Cover of War: The Armenian Genocide in the Context of Total War"

Week 12

- Werfel, Musa Dagh, continued
- Omer Bartov, "The European Imagination in the Age of Total War"

Week 13

- Eksteins, Chapters 9, 10
- Mourning, memory, and memorialization

Week 14

- Mourning, memory, and memorialization, continued