

CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

Undergraduate Council  
 New Course  Course Change  
 Core Category: Lang/Phil/Culture Effective Fall 2014

or  
 Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

1. Department: Modern and Classical Languages College: CLASS  
 2. Faculty Contact Person: Dr. Hildegard Glass Telephone: 3-3049 Email: hfglass@uh.edu

3. Course Information on New/Revised course:  
 • Instructional Area / Course Number / Long Course Title:  
GERM / 3369 / World War I in Literature, Visual Arts, and Film  
 • Instructional Area / Course Number / Short Course Title (30 characters max.)  
GERM / 3369 / WORLD WAR I IN LITERATURE  
 • SCH: 3.00 Level: JR CIP Code: 1605010001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements  
 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  
GERM / 3369 / World War I in Literature, Visual Arts, and Film  
 • Course ID: 48180 Effective Date (currently active row): 20123

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (0). Prerequisites: ENGL 1304 Description (30 words max.): Representations of World War I in literature, photography, art, film; focus on the cultural impact of the war experience, avant-garde movements, and social, political and artistic rupture. Taught in English.

10. Dean's Signature: \_\_\_\_\_ Date: 10/9/12  
 Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Modern and Classical Languages / CLASS

Person Making Request: Dr. Hildegard Glass

Telephone: 3-3049

Email: hfglass@uh.edu

Dean's Signature: \_\_\_\_\_

Date: 9-4-12

Course Number and Title: **GERM 3369: World War I in Literature, Visual Arts, and Film**

Please attach in separate documents:

xCompleted CBM003 Add/Change Form with Catalog Description

xSyllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students acquire knowledge about the historical events of World War I and the cultural, social, and political impact of the war

Students demonstrate awareness of the diverse ways in which WWI is represented and memorialized in literature, film, and the visual arts

Students learn to identify and differentiate early-twentieth century avant-garde movements Students will critically analyze and compare representations of World War I in memoirs, poetry, novels, photography, art and film

Students will evaluate the influence of WWI (and war experience in general) on cultural trends and on personal and social identities

Students connect the influences of cultural trends to decision making and identity building as they intellectually engage with and write about literary texts, film, art, and historical information

Students develop critical, analytical writing skills and demonstrate the ability to clearly develop an argument, to identify the implications of that argument, to support claims through textual evidence, and to synthesize ideas

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

#### Critical Thinking:

Students write two 4-5 page short papers (essays) in which they critically examine one or more primary sources (texts or films) and demonstrate the ability to clearly develop an argument, identify and discuss the implications of that argument, support claims through textual evidence, and to synthesize ideas. Students are expected to identify and critically examine how the work relates to cultural, social, and/or political trends of the period. Students select from a list of topics related to the assigned readings. One of the two papers will be used to assess critical thinking.

#### Sample essay topics:

a) Analyze one section of Ernst Jünger's *Storm of Steel*. How does his writing style convey memory or imagery in a unique way? How is your analysis of Jünger's representation of the war experience impacted by the knowledge that his novel was edited and re-released seven times?

b) Modris Eksteins observes that "traditional language and vocabulary were grossly inadequate ... to describe the trench experience" (*Rites of Spring* 218). Choose examples from the readings as well as the art of WWI that would illustrate the discrepancy between conventional means of artistic representation and the experience of the war. Discuss what new forms of artistic expression and strategies of narration / depiction are developed in the examples you selected and how they break with conventions.

c) While Erich Maria Remarque laments the "lost generation" of young men who participated in World War I, Ernst Jünger considers them a "favoured generation." Discuss how these writers come to such a different conclusion. How do they describe and define the "new man" shaped by the war? What transformations / changes take place and how are they evaluated by each writer?

#### Assessment:

Rough drafts of student essays will be assessed (and discussed with) the instructor. Final essays will be evaluated according to the essay rubric (appendix). Students are required to submit their essays through Turn-it-in.

#### Communication Skills:

Students demonstrate their ability to clearly articulate informed opinions about class materials and to present a well-structured argument in the 4-5 page essay described above.

Assessment: Essay grading rubric (appendix)

Empirical & Quantitative Skills:

N/A

Teamwork:

N/A

Social Responsibility:

In the same 4-5 page essay, students demonstrate the ability to engage in intercultural communication as they analyze primary sources (narratives, films, art) from different cultural and historical contexts, taking into consideration multiple perspectives and points-of-view.

Assessment:

Social responsibility will be assessed with the following rubric:

introduced	in progress	demonstrated
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Personal Responsibility:

By examining and engaging with topics relating to the cultural, political, and social ruptures embodied by WWI as well as considering the effects of war on society and culture, students will “connect choices, actions and consequences to ethical decision-making”. This competency will be assessed through the same essay described above.

Assessment:

Personal responsibility will be assessed with the following rubric:

introduced	in progress	demonstrated
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Appendix:

Essay Rubric

	Weak	Fair	Good	Excellent
Clear, nuanced, and precise writing without mechanical				

problems (grammar, spelling mistakes) using appropriate vocabulary				
The argument is clearly structured and appropriate transitional language is used				
Major claim of the essay is complex, insightful, and well developed				
Implications of major claim are addressed				
Claims are based on a careful analysis of primary source(s) and are supported with suitable evidence from the primary source(s); clear explanation of how textual evidence supports the argument				
Quotes and paraphrases are well integrated and source attribution follows acceptable academic standards				


Will the syllabus vary across multiple section of the course?     Yes            xNo

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature 

## **GERM 3369: World War I in Literature, Visual Arts, and Film**

Instructor:

Contact:

Office Hours:

### **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.

Taught in English. All readings in English translation.

### **Learning Outcomes / Course Objectives:**

- Students acquire knowledge about the historical events of World War I and the cultural, social, and political impact of the war
- Students demonstrate awareness of the diverse ways in which WWI is represented and memorialized in literature, film, and the visual arts
- Students learn to identify and differentiate early-twentieth century avant-garde movements
- Students will critically analyze and compare representations of World War I in memoirs, poetry, novels, photography, art and film
- Students will evaluate the influence of WWI (and war experience in general) on cultural trends and on personal and social identities
- Students connect the influences of cultural trends to decision making and identity building as they intellectually engage with and write about literary texts, film, art, and historical information
- Students develop critical, analytical writing skills and demonstrate the ability to clearly develop an argument, to identify the implications of that argument, to support claims through textual evidence, and to synthesize ideas

### **Readings:**

- Keegan, *The First World War*, (selections)
- Stephen Kern, *The Culture of Time and Space* (selections)
- Paul Fussell, *The Great War and Modern Memory* (selections)

- Ernst Jünger, *The Storm of Steel*
- Ernst Jünger. *Total Mobilization*
- Erich Maria Remarque, *All Quiet on the Western Front*
- Ernst 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)
- Selected poetry
- F.T. Marinetti, "Futurist Manifesto"
- Tristan Tzara, "DADA Manifesto"

**Films:**

- The Cabinet of Dr. Caligari, Wiene (1919/1920)
- All Quiet on the Western Front, Milestone (1930)
- Grand Illusion, Renoir (1937)
- Paths of Glory, Kubrick (1957)
- Galipoli, Weir (1981)

**Course Requirements:**

Participation/Attendance/Discussion Boards	25%
2 essays (first submission and mandatory revision)	40%
Presentation	10%
Final exam	25%

**Attendance/participation/readings:**

Your attendance and participation in class discussion is essential. Each student is allowed one unexcused absence. Two unexcused absences will bring the participation grade down significantly. Student with more than two unexcused absences will receive a "0" for their participation grade (which means the highest grade they can possibly receive in the course is a "C"). For absences due to illness, a doctor's note is required, in order for the absence to be excused. Please note that 2 unexcused tardies will be equivalent to an unexcused absence, and that an unexcused tardy of more than 20 minutes automatically constitutes an unexcused absence.

Participation in the class should consist of active involvement in discussion and activities—this naturally requires that reading assignments be completed before the class period. Please bring a copy of the day's reading and your syllabus to class. During discussion, students will be evaluated on their ability to:

- Recognize and discuss issues or themes raised by literary texts
- Ask relevant and productive questions
- Express emotional and intellectual reactions to elements of a text and to the issues the text raises

- Recognize a text's place text within larger social, historical, and cultural contexts
- Engage with and respectfully respond to the comments/opinions of other students

**\*\*\*Laptops, cell phones, and pagers should be turned off and put away before the start of class. Students should NOT bring their laptop, in order to view on-line readings during class. BRING A HARD COPY. Students can print copies of reading in the LAC in Agnes Arnold Hall, at the library, or at other locations on campus.**

#### **Discussion Boards:**

Beginning the second week of class, students are required to respond to a discussion board question, which will be posted each week on Blackboard.

#### **Essays:**

Students will write 2 essays due at stated times during the semester. Each paper should be 4-5 pages in length, and should express reflection on the topic/work *beyond* what has been addressed in class discussion. More details and suggested topics will be addressed in class before the first due date. Students are required to turn in a rough draft. Papers should be typed using Times New Roman 12-point font (double-spaced) and include page numbers. Final papers should be turned in *at the beginning of class* on the due date noted on the syllabus AND submitted electronically via *Turn-it-In*.

#### **Presentation:**

Students are responsible for one 15 minute presentation in the course of the semester. They may choose from a variety of topics, including (but not limited to) analyzing a historical or cultural event that impacted the work in question, presenting detailed information about an artist or visual artwork relevant to the historical period in question, or "leading" discussion about a particular section of a literary work (presenting background information about the work, constructing discussion questions, etc.). Presentation topics must be approved by and discussed with the instructor before the day of presentation. Other details will be addressed in class.

#### **Exam:**

Students will take a final exam. Details will be given in class.

#### Academic Integrity

Plagiarism of any kind WILL NOT BE TOLERATED. Be sure to cite sources of summaries, paraphrases, or adaptations in addition to direct quotations. Internet sources should be cited in addition to more traditionally published material. The UH Academic Honesty Policy is available here: [http://www.uh.edu/provost/policies/uhhonesty\\_policy.html](http://www.uh.edu/provost/policies/uhhonesty_policy.html) If you have any doubts or questions about an assignment or about citing sources, ask your instructor! Better safe than sorry.

\*The University of Houston is committed to providing equal education opportunities for all students, and will make reasonable academic accommodations for students identified as



disabled under the law. For more information, contact the Center for Students with Disabilities at 713-743-5400, or see their online explanation of policies and procedures at <http://www.uh.edu/csd/>.

Semester schedule

- Week 1 - Course introduction  
Traditional representations of war in European art  
Kern: The Culture of Time and Space
  
- Week 2 - Keegan (selections)  
Eksteins, Chapters 1 and 2  
Photography and Trench Warfare
  
- Week 3 - Remarque: All Quiet on the Western Front  
Eksteins, Chapter 5
  
- Week 4 – Film, All quiet on the Western Front
  
- Week 5 - Jünger, Total Mobilization  
Jünger, Storm of Steel  
**Essay #1 due**
  
- Week 5 - Discussion: Grand Illusion and Paths of Glory  
Poetry (selections)
  
- Week 6 - Fussel chapters 4 and 8  
Eksteins Chapter 3 and 7
  
- Week 7 – Futurist manifesto; Futurist art  
DAD manifesto
  
- Week 8 - Expressionist Poetry and Art  
Grosz, Chapters 6-8  
Discussion: Cabinet of Dr. Caligari
  
- Week 9 - Hemingway: A Farewell to Arms  
Eksteins, Chapter 8
  
- Week 10 - Presentations

- Week 11 – Discussion: October: Ten Days that Shook the World  
Lenin: “April Thesis”  
November Revolution, Spartacus Uprising and Freikorps  
Essay #2 due
- Week 12- Galipoli  
World War I and the Ottoman Empire  
Cleveland, A History of the Modern Middle East, 169-181
- Week 13 - World War I and the Ottoman Empire  
The Armenian Genocide, Werfel *The forty Days of Musa Dagh*(selections)