



Georgia Tech · Ivan Allen College of Liberal Arts
School of Literature,
Media, and Communication



Syllabus for LMC 3516

ATTENTION! FOR THE SPRING CLASS OF 2025, ALL STUDENTS ARE REQUIRED TO ATTEND AN ALL-DAY FIELD TRIP ON FRIDAY, FEBRUARY 7TH AND FRIDAY MARCH 7TH. THESE ARE MANDATORY TRIPS AND SOME REGULAR CLASSES ARE CANCELED TO MAKE UP FOR THE TIME. DO NOT MAKE TRAVEL PLANS FOR THESE TWO FRIDAYS AS THAT WILL NOT EXCUSE YOU FROM THE CLASS OUTING.

World Wars Here, Now: Western Fronts and Modernism



Hannah Höch, [*Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany, 1919*](#)

Instructor Information

Instructor

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General Information

Description

World War I prepared and perfected the terrain for Modernist art and literature. The war, unprecedented in its scale and brutality, shattered optimism and belief in progress characterizing the pre-war period. The impact of the war on individuals and societies, the disillusionment with traditional values, and the questioning of established norms all found expression in the works of Modernist artists and writers. As such, WWI fostered an environment that inspired innovative artistic expressions seeking to capture the complexities of the modern world. By studying various works of literature, art, and cinema combined with site visits to war-specific memorials, cemeteries, and museums, we will analyze specific ways WWI and WWII shaped the modernist aesthetic. This will also give way to inquiry into current thought on wars ranging from Iraq to Ukraine by interacting with writings by several American and international contemporary war writers.

Content: What to Expect in This Class

We will be actively “reading” texts, multimedia as well as the rhetoric and design in memorials, landscapes, cemeteries, and museums. Classes will have a regular meeting time on the GTE campus, but has also scheduled 2 required outings Fridays during the semester: February 9th- Verdun and Marche 22nd – The Modern and Contemporary Art Museum in Strasbourg + Strasbourg/Natzweiler-

Struthof. We will also aim to visit the exhibition at the Metz Pompidou Center on psychoanalysis and the famous painting “The Origin of the World.” This will happen either during class time or at another time during the week when we can all be available.

You will be evaluated on rigorous class participation, reading quizzes, 2 essays, and a multimedia final group project. The reading quizzes will be held regularly and without announcement. There may be up to 8-10 reading quizzes per semester. You can drop the lowest two quiz grades. The quizzes ask you to identify basic information in the readings regarding plot, characters, main themes, images, etc. If you read the texts assigned, you will excel in this assignment.

These core goals of the class align well with GT’s new strategic plan outlined here:
<https://strategicplan.gatech.edu/focus/global>

Course Goals and Learning Outcomes

- Through course readings and discussions, students will demonstrate knowledge of the origins and types literary and cultural modernism.
- Students will be able to conduct close textual analyses of literary texts.
- Through course readings, site visits, and discussions, students will demonstrate knowledge of the moral and ethical issues in creating an aesthetic about war.
- Through course readings and their own written work, students will show an understanding of narrative structure, as well as the importance of style, voice and ethos in literary and cultural modernism.
- Write lucid, well-constructed arguments analyzing and interpreting texts.
- Synthesize primary and secondary readings to complete short and long written and multimodal assignments
- Students will utilize site visits tools for analyzing cultural and political issues relevant to Metz, Alsace-Lorraine, and France during both world wars.
- Understand basic concepts of intercultural sensitivity, worldview structures and mindful learning
- Situate Metz, France and the Grand Est region and Europe in broad historical, cultural, and geopolitical modernist contexts.
- Through the lens of modernism, develop and sharpen critical thinking skills and apply them to concepts and debates around identity, globalization, and notions of globalism and global citizenship
- Understand and analyze socio-cultural and political developments and current societal debates in France and Europe. Be capable of considering these phenomena in studying modernism in cross-cultural, cross-regional and cross-national contexts.

Course Requirements & Grading

Individual assignments and their point values are given below:

- Manifesto Essay Assignment: 20%
- Verdun outing assignment: 10%
- Natzweiler/Strasbourg outing assignment : 10%
- Multimedia Collage/Cut-up Group Project: 25%
- Attendance and participation in group work and class discussion: 25%
- All Quiet on the Western Front Reading Presentation: 10%
- TOTAL: 100%

Grading Scale

Your final grade will be assigned as a letter grade according to the following scale:

A	90-100% Excellent (4 quality points per credit hour)
B	80-89% Good (3 quality points per credit hour)
C	70-79% Satisfactory (2 quality points per credit hour)
D	60-69% Passing (1 quality point per credit hour)
F	0-59% Failure (0 quality points per credit hour)

See <http://registrar.gatech.edu/info/grading-system> for more information about the grading system at Georgia Tech.

Participation and Classroom Conduct

Good participation entails not only speaking and sharing your thoughts on a regular basis, but also being considerate and respecting the views of others. To earn high points in the participation part of the final grade, students will have demonstrated their awareness of the different functions of classroom comments by:

1. varying their discussion strategies,
2. considering what they say before they say it,
3. taking intellectual risks, and
4. always respecting the feelings of peers by not interrupting classmates while speaking and acknowledging interesting ideas.

Rubrics and Detailed Assignment Descriptions

For each assignment, you will receive a detailed assignment description well in advance of the deadline, which will include the grading rubric. I aim to return your assignments graded within one week of the due date. Delays may be longer with long travel weekends.

Course Materials

All materials are posted to Canvas or available as hyperlinks on the syllabus. You do not need to buy books for this class.

Course Website and Other Classroom Management Tools

Course Canvas Site, Group Me or Whatsapp

Course Expectations & Guidelines

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit <http://www.catalog.gatech.edu/policies/honor-code/> or <http://www.catalog.gatech.edu/rules/18/>.

Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations. This includes using unacknowledged AI to complete any portion of your work. Your work is your own.

ChatGPT/AI Policy

This course is about growing in your ability to write, communicate, and think critically. Generative AI agents such as ChatGPT, DALL-E 2, and others present great opportunities for learning and for communicating. However, AI cannot learn or communicate for you, and so cannot meet the course requirements for you.

In this course, using generative AI tools in the work of the course (including assignments, discussions, ungraded work, etc.) is ONLY allowed on designated assignments. We will have a workshop when the first assignment is given to establish the rules for using AI.

As with any technology, generative AI tools need to be used critically and according to academic and professional expectations. Thus, when using generative AI tools in the work of this course for approved assignments, you are expected to adhere to these principles:

- **Responsibility:** You are responsible for the work you submit. In instances in which your instructor allows generative AI tool use, this means that any work you submit should be your own, with any AI assistance appropriately disclosed (see “Transparency” below) and any AI-generated content appropriately cited (see “Documentation” below). This also means you must ensure that any factual statements produced by a generative AI tool are true and that any references or citations produced by the AI tool are correct.
- **Transparency:** Any generative AI tools you use in the work of the course should be clearly acknowledged as indicated by the instructor. This work includes not only when you use content directly produced by a generative AI tool but also when you use a generative AI tool in the process of composition (for example, for brainstorming, outlining, or translation purposes).
- **Documentation:** You should cite any content generated by an AI tool as you would when quoting, paraphrasing, or summarizing ideas, text, images, or other content made by other people.

Using generative AI tools in the course without adhering to these principles may be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity.

Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or <http://disabilityservices.gatech.edu/>, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible to set up a time to discuss your learning needs.

Collaboration & Group Work

Aside from group projects, all work must be your own. Work created by AI is not considered your work. If any portion of a group project is suspected of being completed by someone or something other than your group, all group members will be investigated and reported. Your written work will be checked with plagiarism software. Suspected cases of plagiarism/unauthorized AI use will result in reporting to the Office of Student Integrity.

Attendance Policy

You are required to attend all classes and excursions. You can miss a maximum of 2 days, no questions asked. Each unexcused absence after 2 will result in 1 point deducted from your final grade. You must have approval and justification from the GTE administration in writing for an absence to be excused. If you miss on a group workshop day, you will still be expected to do the work on your own.

Leaving class early or coming more than 15 mins to class late without prior approval will result in an unexcused absence. Travel plans do not count as excused absences. For example, leaving class early to catch a train means that you will be counted absent for that class.

Extensions, Late Assignments, & Re-Scheduled/Missed Exams

All extensions must be pre-approved before the due date by the instructor and, if deemed necessary by the instructor, justified by the Gatech administration. Missing class does not automatically grant you an extension on an assignment due date. If you miss on a portfolio workshop day, you will still be expected to do the work in your peer group.

Student Use of Mobile Devices in the Classroom and on Guided Visits

Use of portable technology (cell phones, laptops, tablets, etc.) during class time is not permitted except for class-specific activities, which must be approved by the instructor. However, please remember that your success in this class will hinge in part on your attention to in-class discussion and content: please refrain from using your device during class except at designated times, and do your best to focus on the task at hand. Otherwise, please leave your laptop in your bag, turn off your cell phone, and resist the urge to text your mom.

During guided visits, cell phone use for texting, surfing the internet, or calling is not permitted. You may take notes and photos, but please refrain from posting them to social media accounts until after the visit is over.

Additional Course Policies

Eating: Eating or drinking anything but water is not permitted in GTE classrooms.

Hats: wearing baseball caps or other hats are not permitted during class in the classroom or on guided visits. Hats are permitted outside during guided visits for protection from sun, rain, snow, or cold.

Contacting the instructor by email: Outside of class excursions, the instructor will respond to all emails within the business workday (9am-6pm). If you send an email after 6pm or over the weekend, do not expect a response until the following business day. Please follow the instructions given to you by the GTE administration for contacting me by phone during travel times.

Campus Resources, Physical and Mental Health Resources for Students

GTE staff and faculty are here to help guide you to the right outlet for your mental health concerns. Remember, mental health is health! The sooner you treat the issue, the sooner you will feel better. Don't hesitate to reach out.

Please refer to guide given by GTE. These will also be posted to Canvas. When in doubt, contact Paul Voss: paul.voss@georgiatech-metz.fr

Information Related to Covid-19

Students are expected to be familiar with and abide by the Institute guidelines, information, and updates related to Covid-19. Please consult your emails from GTE staff and faculty regarding changes and updates.

Recordings of Class Sessions and Required Permissions

Classes may not be recorded by students without the express consent of the instructor unless it is pursuant to an accommodation granted by the Office of Disability services. Class recordings, lectures,

presentations, and other materials posted on Canvas are for the sole purpose of educating the students currently enrolled in the course.

Diversity and Inclusion

GTE and the LMC support the Georgia Institute of Technology's commitment to creating a campus free of discrimination based on race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in broader society.

Teaching philosophy

The belief that learning must be natural, collective, and discussion-based is at the heart of my teaching philosophy. I do not consider myself the autocrat of this experience, but as a fellow traveler who acts as a facilitator and leader rather than a master. My goal is for students to develop, through an inquiry of creative texts, images, and technologies, the capacity for individual expression through a collaborative process. As such, they acquire a greater understanding of both diversity and universality among their peers, in their own communities, and in the world. As a teacher, there is no greater joy for me than to see students become confident individuals in class and in their production of creative materials.

Course Schedule

**You are required to travel with the class on 2 Fridays during the semester. Other class excursions will be held either during class time or at a time that we can agree upon according to various schedules. Class excursions that take longer than the class time will be compensated by canceling classes when needed.*

Course Schedule

**All regular classes take place on Mondays and Wednesdays from 3:30-4:45 p.m. You are required to go on two daytrips with the class on two Friday dates: February 9th to Verdun, and March 22nd to Natzweiler-Struthof concentration camp and then to Strasbourg. The other class excursions will be held either during class time or at a time that we can agree upon according to various schedules. Class excursions that take longer than the class time will be compensated by canceling classes during the regularly scheduled time. Not all excursions have been organized yet, which is why not all the cancellations have been posted. This schedule will be modified throughout the semester if we have interesting class opportunities arise. All modified dates will be announced well ahead of time so you can plan accordingly.*

***The accompanying travel details with specific departure and return times will be provided on a separate document before each trip.*

**** The day you see a required assignment or reading/viewing is the date that it is due for that class. For example, watch the Diaghilev clips for the January 12th class. Unless specified, all readings come from the course reader on the Canvas site. Sometimes, I will only assign parts of the listed readings if we are short on time. I will let you know at least at the class beforehand what pages I've selected.*

Date	Themes and In-class Work	Assignments, Reading/Viewing, and Excursions
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January 10 (Wednesday) Class 1	Course Introduction	
January 12 (Friday) Class 2	Module 1: Pre-WWI Grace and brutality: art as means of liberation and regeneration for people and nations	Read “Rite That Caused Riots: Celebrating 100 Years of The Rite of Spring” Watch clips from different Sergei Diaghilev interpretations of <i>The Rite of Spring</i> by Igor Stravinsky #1 , #2 , and <i>L’Après-midi d’un faune</i> de Claude Debussy #3 Listen to full The Rite of Spring by Igor Stravinsky Watch Interview with Stravinsky Watch Clip about Diaghilev and les Ballets Russes Read “Brest-Litovsk: Eastern Europe’s Forgotten Father” Adrian Bonenberger – PDF on Canvas
January 15 (Monday) Class 3	Module 1: Pre-WWI Grace and brutality: art as means of liberation and regeneration for people and nations	Read The Futurist Manifesto by Filippo Marinetti Read “Preface to Some Imagist Poets” by Amy Lowell Read “A Few Don’ts by an Imagist” by Ezra Pound Read “The Feminist Manifesto” by Mina Loy
January 17	CLASS CANCELED DUE TO SNOW	
January 22 Class 4	Module 1: Pre-WWI Grace and brutality: art as means of liberation and regeneration for people and nations Presentation of Assignment #1 Modernist Manifesto	Read from Elias Canetti <i>Crowds and Power</i> , p. 19-24: “Destructiveness,” “Eruption,” “Persecution” - PDF on Canvas Read “Blast” by Wyndham Lewis – PDF on Canvas Skim through/watch Parsifal by Richard Wagner Read “Deciphering the Wagner Group’s Love for Wagner”
January 24 Class 5	Module 2: WWI and the Western Front Chat GPT workshop The History of WWI Video and in-class lecture	Work on Manifesto assignment Read “How do Wars Begin?” by Donald Anderson – PDF on Canvas
January 29 Class 6	Module 2: WWI and the Western Front	Work on Manifesto Assignment Read “Wounded Visionaries” by Ana Carden-Coyne Wilfred Owen “Arms and the Boy” Wilfred Owen “The Send-Off” Wilfred Owen “Dulce e Decorum Est” Isaac Rosenberg “Break of Day in the Trenches” Isaac Rosenberg “Louise Hunting”

		Seth Brady Tucker "Dulce e Decorum Est: Discovering WWI Poetry in an Iraqi Foxhole" – PDF on Canvas
January 31 Class 7	Module 2: WWI and the Western Front	Work on Manifesto Assignment Robert Graves "A Child's Nightmare" Siegfried Sassoon "Aftermath" Sarah Teasedale "There Will Come Soft Rains" Joseph Seaman Cotter Jr. "O Little David, Play on Your Harp" Constance Ruzich "Their Only Crime: African American WWI Poet James Seamon Cotter, Jr." - PDF on Canvas Brian Caster and Matti Friedman "Echoes of Sassoon: Brian Castner Interviews Matti Friedman" - PDF on Canvas
February 5 Class 8	Manifesto Assignment due on Canvas Module 2: WWI and the Western Front	Manifesto Assignment Due on Canvas Read Henry Barbusse "Le Feu" – PDF on Canvas Read Roland Dorgelès from <i>Wooden Crosses</i> , Chapter VIII "Mount Calvary" Browse: "The Infantry Soldier's Handbook" – PDF on Canvas
February 7 Class 9	Presentation of Assignment #2 Module 2: WWI and the Western Front	Read "The Backwash of War" by Ellen La Motte – PDF on Canvas Read "Ellen La Motte's The Backwash of War: Did a Censored Female Writer Inspire Hemingway's Famous Style" by Cynthia Wachtell – PDF on Canvas Read "To My Brother" "Roundel" "To My Ward-Sister" by Vera Brittain Verdun Assignment Given
February 9th Friday	All day excursion to Verdun-Thiaucourt	All day excursion to Verdun-Thiaucourt Read "The Enemy You Killed" by Ruth Edgett – PDF on Canvas Read "Blessed are Those Who Have the Home Longing..." by Mark Facknitz Read "Jay Winter" – PDF on Canvas
February 12	No regular class meeting	No regular class meeting
February 14 Class 10	Module 2: Interwar and Memory	Read "Big Two-Hearted River" by Ernest Hemingway – PDF on Canvas Read "A Story of Regeneration: Ernest Hemingway's "Big Two-Hearted River" by Brandon Caro – PDF on Canvas Read "Male Hysteria" by Elaine Showalter – PDF on Canvas

February 19 Class 11	Module 3: Interwar and Memory Psychoanalysis Dada and Surrealism	Read/Browse Chapter 2 “The Method of Dream Interpretation” from <i>The Interpretation of Dreams</i> by Sigmund Freud – PDF on Canvas Read/Browse <i>Dada Manifesto</i> by Tristan Tzara – PDF on Canvas Read/Browse The Surrealist Manifesto by André Breton
February 21 Class 12	Module 3: Interwar and Memory	The Wasteland by T.S. Eliot + “Poem Guide” OR MUSEE GRAVELOTTE
February 26 Class 13	Module 3: Interwar and Memory	The Wasteland by T.S. Eliot + “Poem Guide”
February 28 Class 14	Module 3: Interwar and Memory	<i>All Quiet on the Western Front</i> by Erich Marie Remarque – PDF on Canvas, chaps 1-4 Student Presentation: 2 students
March 4 Class 15	Spring Break – no class	Spring Break – no class Read <i>All Quiet on the Western Front</i> by Erich Marie Remarque – PDF on Canvas
March 6 Class 16	Spring Break – no class	Spring Break – no class Read <i>All Quiet on the Western Front</i> by Erich Marie Remarque – PDF on Canvas
March 11 Class 17	Module 3: Interwar and Memory	Read <i>All Quiet on the Western Front</i> by Erich Marie Remarque – PDF on Canvas, chaps 4-8 Student Presentation: 3 students
March 13 Class 18	Module 3: Interwar and Memory	Read <i>All Quiet on the Western Front</i> by Erich Marie Remarque – PDF on Canvas, chaps 8-12 Student Presentation: 3 students
March 18 Class 19	Module 4: WWII	Read “The Great Dictator: The Film That Dared to Laugh at Hitler” Read “Film and Modernist Literature” Film: Charlie Chaplin, <i>The Great Dictator</i> (125 mins)
March 20 Class 20	Module 4: WWII	Film: Charlie Chaplin, <i>The Great Dictator</i> (125 mins)
March 22 Friday	All day excursion to Natzweiler-Struthof and Strasbourg, Modern and Contemporary Art Museum	All day excursion to Natzweiler-Struthof and Strasbourg, Modern and Contemporary Art Museum
March 25	Module 4: WWII	Read “Cultural Criticism and Society” (p.17 in online text) from <i>Prisms</i> by Theodor Adorno – PDF on Canvas Read “Todesfuge” by Paul Celan Read Part One “None of Us Will Return” from <i>Auschwitz and After</i> by Charlotte Delbo – PDF on Canvas
March 27	No regular class meeting	No regular class meeting
April 1	Easter Monday – no class	Easter Monday – no class
April 3 Wednesday Class 22	Module 4: WWII Final Presentation Assigned	Read “Kurt Vonnegut: So It Goes” Read Kurt Vonnegut “Atrocity Story”
April 5 Friday Class 23	Montage Final Presentation Class Workshop	Montage Final Presentation Class Workshop

April 8	Montage Final Presentation Class Workshop	Montage Final Presentation Class Workshop
Class 24		
April 10	Montage Final Group Presentations	Montage Final Group Presentations
Class 25		
April 15	Montage Final Group Presentations	Montage Final Group Presentations
Class 26		
April 17	Class Conclusion	Class conclusion
Class 27		
April 22 – last day –	No regular class meeting	No regular class meeting