

LMC 3112: Evolution& Industrial Age

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COURSE DESCRIPTION: LMC 3112 surveys nineteenth-century social, literary, and political movements in relation to scientific and technological concepts and discoveries. Subjects for this iteration of the course include industrialism; depictions of revolution, war, and Romanticism in literature and art; scientific accounts of evolution by natural selection; and evolutionary themes in naturalist fictions. Students will consider the ways in which these ideas (industrialism, evolution, revolution, naturalism) intersect in representing human responses to social circumstances and the continuing influences of these ideas. Prerequisites: ENGL 1101, ENGL 1102; Attribute: *Humanities*

LEARNING OUTCOMES:

- Science and Technology Knowledge Construction: Students will understand that scientific and technological innovation occurs in a social context, and they will be able to recognize how the social influences scientific and technical discourses.
- Textual/Visual Analysis: Students will learn to read, analyze, and interpret cultural products (cartoons, paintings, fictions) and scientific and technical documents.
- Interpretive Frameworks: Students will become familiar with a variety of social, political, and philosophical theories and apply those theories to creative and scientific texts and to their own cultural observations.
- Historical Analysis: Students will study literary and cultural texts within an historical framework to become familiar with the various forces that shape artistic and commercial production. They will learn to interpret history actively, rather than passively accepting archival information.

BOOKS TO BE PURCHASED (ALSO AVAILABLE ONLINE AT CANVAS):

Charles Dickens, *Hard Times* (1854) Dover Thrift Edition ISBN-13: 978-0486419206 & ISBN-10: 9780486419206 (\$6) (**required**)

Erich Maria Remarque, *All Quiet on the Western Front*. (1929) Trans. A.W. Wheen. Ballantine, 1987 (\$13) ISBN-10: 9780449213940 & ISBN-13: 978-0449213940 (\$6) (**required**)

[pdf from <http://www.myteacherpages.com/webpages/esimpson/files/AQWF%20-%20full%20text.pdf>]
Charles Darwin, *Darwin*. (1859) Norton Critical Edition, 2000 (**\$21, optional purchase**)

[pdf: <http://www.feedbooks.com/book/3015/on-the-origin-of-species-6th-edition>]

READINGS AVAILABLE ONLINE OR AS PDFs VIA GT CANVAS:

Friedrich Engels, “The Condition of the Working Class in England” (1845)

Elizabeth Gaskell, “Libbie Marsh’s Three Eras”(1847)

Ellen Johnston poetry

Samuel Smiles, *Self Help*, Chapter One (1859)

B.T. Harmon, *Catlick* (podcast: <https://podcasts.apple.com/us/podcast/catlick/id1482971025>)

Oliver Bernier, Exhibition Pamphlet for *Words of Blood, Images of Fire: The French Revolution*. NY: Pierpont Morgan Library, 1989.

Thomas Paine, *The Rights of Man*. (1791-92) PDF and online:

<http://www.let.rug.nl/usa/documents/1786-1800/thomas-paine-the-rights-of-man/text.php>

Honoré Daumier: *Selected Works*. Eds. Bruce and Seena Harris. NY: Bounty Books, 1969, selected pages.

Sarah Symmons, *Daumier*. London: Oresko Books, 1979: pp. 1-20, 24-25, 28-29, 37.

Guy de Maupassant, “Ball of Tallow,” (1880) *Ball of Tallow and Other Stories*. NY: Pearson, 1910: 1-58.

Emile Zola, “The Attack on the Mill,” (1880) *The Attack on the Mill and Other Stories of War*. London: William Heineman, 1892: 47-129.

Isak Dinesen [Karen Blixen], “Babette’s Feast,” (1950) *Anecdotes of Destiny*. Random House, 1958: 23- 70.

Hans Wagener, Introduction and chapter 1: “All Quiet,” *Erich Maria Remarque*. Columbia: University of South Carolina Press, 1991: pp. 1-36.

Robert M. Edsel, with Bret Witter, *The Monuments Men*. New York: Center Street, 2009: 164-170, 178-189, 230-249, 400-401.

Robert O. Paxton, "The Truth About the Resistance." *New York Review of Books*. February 26, 2016.
[Review of Robert Gildea, *Fighters in the Shadows: A New History of the French Resistance* and Olivier Wieviorka, *Histoire de la Résistance, 1940–1945*]
<http://www.nybooks.com/articles/2016/02/25/truth-about-french-resistance/>

Charlie Hebdo readings and links listed in schedule below.

TIPS: Print the syllabus and download pdf files before leaving the US. We will reference texts during class discussions, so having access to print or electronic versions (on laptop, tablet, or phone) of these is helpful. **The two books you should purchase and bring to GTL are Dickens' *Hard Times* and Remarque's *All Quiet on the Western Front* (preferred editions listed above).**

OFFICE OF DISABILITY SERVICES assists students self-identifying as having a disability to obtain reasonable accommodations. Documentation of disability is required to determine appropriate accommodations or modifications that may be helpful on campus. <https://disabilityservices.gatech.edu/>

INCLUSIVE EXCELLENCE: The Ivan Allen College of Liberal Arts supports the Georgia Institute of Technology's commitment to creating a campus free of discrimination on the basis of 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 the broader society.

ACADEMIC HONESTY: If you quote, paraphrase, or summarize information that you originally obtained from a written (print or Internet) or a verbal source in your written assignment, this source should be cited in your text. You should use MLA style in your papers for this course: references should be parenthetically made within your essay and linked to a Works Cited section. Questions about appropriate forms of citation can be asked of the course instructor or the reference staff at the library. You should become familiar with the provisions of the Georgia Tech academic honor code and the policies governing violations of the honor code. See <http://policylibrary.gatech.edu/student-affairs/academic-honor-code>

WRITTEN ASSIGNMENTS AND PARTICIPATION: Due dates and topics for the writing assignments are listed in the syllabus and in each assignment. Your writing assignments will provide opportunities to extend classroom discussions and to meditate more thoughtfully on course topics. Class discussions depend on your analyses of the readings and your contributions to the conversations. Your writing should build on your reading and class discussions. Please come to each class prepared to participate in discussions after having read all required texts assigned for that day, bringing your ideas and questions.

ORAL LEADERSHIP (Weeks 1-3/Dr. Senf) & (Weeks 4-9/Dr. Colatrella): During each class students will take turns leading us through a text; each student will share a short (5-minute) analysis of a text or a topic, summarizing the reading's focus, evaluating its meaning and construction, and providing a question or two for class discussion. Each student should develop one power point slide with name, topic, and 3-5 main points of the presentation. In preparing your presentation, consider what you learned from the reading, how it can apply to other readings and which stylistic features and argumentative aspects of the text deserve consideration. You should consult the instructor if you have questions about your presentation. Remember that your contribution as a presenter should facilitate class conversations as you formulate appropriate questions for the course and your writing assignments, provide a thoughtful way of approaching textual issues related to style and argument, and report on information gleaned from reading primary and critical material. Sign up for an opportunity to present as soon as possible; "R:" indicates an oral leadership report topic.

GRADING: All written assignments and the power point slide for the presentation should be posted in Canvas. Late assignments will not be accepted unless you arrange with the instructor in advance of the due date. Grades will be assessed by the instructor/s noted below and calculated according to the following proportions:

1 Midterm Exam (15% of class grade) *Senf*

Class participation in weeks 1-3 (5% of class grade) *Senf*

1 individual presentation (10% of final grade) *Both*

3 short blog entries (totaling 30% of final grade) *Colatrella*

1 essay (15% of final grade) *Colatrella*

1 group presentation (15% of final grade) *Colatrella*

Class participation in weeks 4-11 (10%) *Colatrella*

GRADING SCALE: 90-100=A, 80-89=B, 70-79=C, 60-69=D, less than 60=F

ATTENDANCE IS REQUIRED IN THIS COURSE: Because class discussion and in-class assignments make up a significant percentage of the final grade, excessive unexcused absences (more than 2) could result in an unsatisfactory mark. Submit the appropriate documents to the instructor for medical, athletic, or other justified absences. Extended absences away from campus for family, medical, or legal reasons should be reported to Dr. Paul Voss at Georgia Tech Lorraine. The Georgia Tech Office of Student Life in Atlanta also has information: <https://studentlife.gatech.edu/content/class-attendance>

SCHEDULE

Carol Senf

Week 1 Industrialism

Engels, *Condition of the Working Class in England* (pdf).

Elizabeth Gaskell, “Libbie Marsh’s Three Eras” (pdf); *Catlick*, Episodes 1, 14, 15, 16.

R: *Catlick*, Episode 1

R: *Catlick*, Episode 14

R: *Catlick*, Episode 15

R: *Catlick*, Episode 16

Week 2 Industrialism

Gaskell, “Libbie Marsh’s Three Eras”; *Catlick*, Episodes 17, 18, 19.

R: *Catlick*, Episode 17

R: *Catlick*, Episode 18

R: *Catlick*, Episode 19

Charles Dickens, *Hard Times*

Weeks 3 Industrialism

Hard Times; *Catlick*, Episodes 20, 21, 22.

R: *Catlick*, Episode 20

R: *Catlick*, Episode 21

R: *Catlick*, Episode 22

Johnston poetry pdf; **Midterm.**

Carol Colatrella

Week 4 Political Manifestos and Images of Revolution

The French Revolution

R: Pamphlet *Words of Blood, Images of Fire: The French Revolution* (pdf)

R: Declaration of the Rights of Man (1789) http://avalon.law.yale.edu/18th_century/rightsof.asp

R: "La Marseillaise" (1792, written by Claude Joseph Rouget de Lisle)

<http://www.marseillaise.org/english/english.html>

[Recent article: <http://www.bbc.com/news/magazine-34843770>]

English support for liberty, followed by conservative retreat to nature, response

R: William Wordsworth, "The French Revolution as It Appeared to Enthusiasts at Its Commencement" <http://www.poetryfoundation.org/poem/174787>

R: *Prelude* commentary <http://www.marxist.com/british-poets-french-revolution-2.htm>

R: Thomas Paine, *The Rights of Man* (1791-1792) (read pages 1-12 of pdf)
<http://www.let.rug.nl/usa/documents/1786-1800/thomas-paine-the-rights-of-man/text.php>

Representing Liberty: Eugène Delacroix's *Liberty Leading the People*

Dr. Bryan Zygmont's commentary on Delacroix's painting *Liberty Leading the People* (1830)
<https://www.khanacademy.org/test-prep/ap-art-history/later-europe-and-americas/enlightenment-revolution/v/delacroix-liberty-leading-the-people-1830>

Honoré Daumier: *Selected Works*. Eds. Bruce and Seena Harris, pp. ix-xii, 2, 70, 71, 75;
Symmons, *Daumier*, pp. 1-20, 24-25, 28-29, 37; Brian Cronin, "Stars of Political Cartooning:
Daumier," *CSBG Archive*. October 2, 2008.

<http://goodcomics.comicbookresources.com/2008/10/02/stars-of-political-cartooning-honore-daumier/>

R: Zygmont's commentary on *Liberty Leading the People*

R: Daumier's early life (from Harris & Symmons)

R: Objections to Daumier's work in his own time (from Harris & Symmons)

R: Cronin's view of Daumier

Note: Before class look at the National Gallery of Art site (search Honoré Daumier and caricature)

<http://www.nga.gov/content/ngaweb.html>

Post 1 due by TBD: Political expression in art: reference Delacroix, Daumier & related criticism

Week 5 Contemporary Political Commentary

Charlie Hebdo, Part 1: Read Cole's, Mankoff's, Heer's essays

R: Teju Cole, "Unmournable Bodies," *The New Yorker*. January 7, 2015.

<http://www.newyorker.com/culture/cultural-comment/unmournable-bodies>

R: Robert Mankoff, "Pour Charlie." *New Yorker*. January 15, 2015.

<http://www.newyorker.com/cartoons/bob-mankoff/pour-charlie-hebdo?intcid=mod-latest>

R: Jeet Heer, "The Charlie Hebdo attack underscores the visceral power of political cartoons."

The Globe and Mail. January 15, 2015. <http://www.theglobeandmail.com/arts/books-and-media/the-charlie-hebdo-attack-underscores-the-visceral-power-of-political-cartoons/article22346511/>

R: Katha Pollitt, "Charlie Hebdo Deserves Its Award for Free Expression. Here's Why." *The Nation*. 4-30-15. <http://www.thenation.com/article/charlie-hebdo-deserves-its-award-courage-free-expression-heres-why/>

R: Jeffrey Goldberg, "The Dangerous Myths About Charlie Hebdo," *The Atlantic*. May 15, 2015.

<http://www.theatlantic.com/international/archive/2015/05/charlie-hebdo-trudeau-pen-garland/392255/>

Post 2 due by TBD-- In 250 words or fewer, discuss or compare/contrast one or two writers' ideas of freedom of speech, revolutionary ideals, and threats or acts of violence

Weeks 6-7: Darwin's Theory of Evolution by Natural Selection

Note: Page numbers refer to page numbers of print 6th edition on Canvas.

Darwin, *Origin of Species*, Introduction & Chapter 1: Variation under Domestication: 13-16, 17-48 and Chapter 2: Variation under Nature: 49-68

- R: How species vary under domestication
- R: Darwin's style, tone
- R: Darwin's audience
- R: How species vary under nature
(short video on Darwin/evolution)

Origin of Species, Chapter 3: Struggle for Existence: 69-84; Chapter 4: Natural Selection: 85-100, 111-116, 125-134; and Chapter 15: Recapitulation and Conclusion—470-485

- R: Analyzing what the metaphor “Struggle for Existence” means
- R: How the metaphor of “struggle” is employed in Chapters 1-3
- R: Natural Selection in *Origin*
- R: War of Nature in *Origin*

General Discussion of Darwin's Ideas

2-page (450-500) word Essay due by TBD: Describe one persuasive feature of Darwin's style related to his arguments concerning the theory of evolution by natural selection, survival of the fittest, war of nature and evaluate its effectiveness by examining the evidence he supplies in the text to support his argument.

Weeks 7-9 Naturalism & Realism

Emile Zola, “The Attack on the Mill” (pdf)

- R: Description of mill and surroundings
- R: Characterizations of father and daughter
- R: Dominique's nationality and decisions
- R: Costs of war

Guy de Maupassant, “Ball of Tallow” (pdf)

- R: Social classes of characters
- R: Gender and sexuality in the story
- R: Patriotism of characters
- R: Resistance of characters to enemy

Isak Dinesen [Karen Blixen], “Babette’s Feast” (1958) (pdf)

- R: Setting
- R: Characters
- R: Costs of war
- R: Elements of community

Begin screening *Babette's Feast* (Dir. Gabriel Axel, 1987)

Choose group and DAY for Remarque AQWF presentation (see below)

Continue screening *Babette's Feast*

Post 3 due TBD: Referencing fictions by Maupassant, Zola, and Dinesen, consider their treatments of sentiment, gender, community, politics, technologies of war in one or more of the fictions.

Week 9 Poetry [pdf's]

Discuss poems by Rimbaud, Verlaine, McRae, and Owen.

R: Arthur Rimbaud, "Eighteen Seventy," "Rage of the Caesars," "The Famous Victory of Saarbrucken" (1870) http://www.poetryintranslation.com/PITBR/French/Rimbaud1.htm#_Toc196916301
<http://www.mag4.net/Rimbaud/Poesie.html>

R: Paul Verlaine, "Autumn Song" (1866) <http://www.aestheticrealism.net/poetry/Autumn-Verlaine.htm>

R: John McRae, "In Flanders Field" (May 1915)
<http://www.greatwar.co.uk/poems/john-mccrae-in-flanders-fields.htm>

R: Wilfred Owen, "Dulce et Decorum Est" (1917-18)
<http://www.warpoetry.co.uk/owen1.html>

Meet in groups, choose group presentation chapters and date, meet group during class.

Weeks 10-11 World War I

Read Remarque's *All Quiet on the Western Front* before class.

In class with group members prepare presentation. Bring short list of issues/ideas about presentation to share with teammates. Recommended: Wagener, Introduction and Chapter 1 of *Erich Maria Remarque*

Group presentations on Remarque, *All Quiet on the Western Front* (Chapters One-Four)

<http://www.myteacherpages.com/webpages/esimpson/files/AQWF%20-%20full%20text.pdf>
Narrative voice, representation of personal conflicts

Group presentations on Remarque, *All Quiet on the Western Front* (Five & Six)
Representation of conflicts (political, economic), technologies in war

Group presentations on Remarque, *All Quiet on the Western Front* (Seven & Eight)
Pacifism during war, friendship during war, different experiences of officers & men

Group presentations on Remarque, *All Quiet on the Western Front* (Nine-Twelve)
Resolution of the novel, social messages in the novel

Week 12: FINAL EXAMS

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In-class Individual Presentation (10 points):

During each class students will take turns leading us through a text; each student will share a short (5-minute) analysis of a text or a topic, summarizing the reading's focus, evaluating its meaning and construction, and providing a question or two for class discussion. Because most people learn better when they both see something and hear something, each student presenter should develop one power point slide with name, topic, and 3-5 main points of the presentation. The slide should be projected during the class presentation and uploaded into the class Canvas site.

In preparing your presentation, consider what you learned from the reading, how it can apply to other readings and which stylistic features and argumentative aspects of the text deserve consideration. You should consult the instructor if you have questions about your presentation. Remember that your contribution as a presenter should facilitate class conversations as you formulate appropriate questions for the course and your writing assignments, provide a thoughtful way of approaching textual issues related to style and argument, and report on information gleaned from reading primary and critical material. Sign up for an opportunity to present as soon as possible; "R:" indicates an oral leadership report topic.

Pay particular attention to organization. Begin your discussion with an overview or introduction that prepares your audience for what you will cover in the presentation. And conclude your presentation with a wrap-up or summary that lets the audience know what they should remember about your presentation and the discussion that results from your presentation. Avoid the temptation to say, "That's all I have to say."

Treat your audience with respect. Speak clearly and directly and look at the rest of the class instead of reading from the slides or notes. You may stand and walk around the classroom, but it's also fine to sit in front of the class.

Sign up for a report as soon as possible; "R:" indicates report topic.

Post 1 (due TBD): In a post of about 200-250 words, consider issues of freedom of speech, revolutionary ideals, and/or violence as these are represented in one or more of the works by Delacroix or Daumier and/or that are raised in the criticism of Symmons, the Harrises, Cronin. (10 points)

Post 2 (due TBD): Considering the texts about the Charlie Hebdo attack by Cole, Mankoff, Heer, Pollitt, Goldberg, write a 200-250-word response to one or more of these questions: Why or why not should there be limits to public political expression? What values concerning freedom of speech and social good should govern such expressions, whether visual or verbal, so that public good and individual rights are maintained? (10 points)

Essay (due TBD): In an essay of 400-500 words, describe one feature of Darwin's writing style (tone, metaphor, analogy, repetition, organization of argument, word choice, etc.) that helps to persuade readers of his argument concerning his theory of evolution by natural selection, survival of the fittest, and/or the war of nature. Reference or briefly paraphrase textual examples to provide evidence for your argument explaining the effectiveness of the stylistic feature. (15 points)

Post 3 (due TBD): In an essay of 250-300 words, analyze one or two fictional representations of war and revolution in society that appear in works by Zola, Maupassant, and/or Dinesen. Discuss how characterization, plot, setting, or language contribute to the political message/s of the fictions. What connections between Darwin's ideas and the fictional representations do you discern? What should contemporary readers of these stories think about war and its consequences after reading the fiction/s? (10 points)

Keep in mind:

For posts and essays, you should respond to the question/s noted or develop your own focused question related to the text/s that your thesis will respond to. The one-paragraph posts should have a general topic sentence followed by supporting evidence.

Before writing your essay, consult the thesis statement handout posted in Resources on the class Canvas site. The 2-page essay should be written along the lines of a standard 5-paragraph essay with a short introduction, including a thesis statement presenting your argument in a sentence or two. In the following paragraphs, provide evidence supporting your argument and a short conclusion. It's ok to have fewer or more paragraphs, but your essay should make an argumentative claim that you support with examples from the text/s you are writing about. Resist the temptation to summarize the text or to quote extensively (more than a phrase or two) from it.

Use 11- or 12-point font and double-space the essay. Submit your work to the Canvas site by the dates/times indicated.

Ask questions during class about the assignments email questions or concerns to the instructor.