

October 13, 2005

Lock Haven University of Pennsylvania
Lock Haven, Pennsylvania

Department of Foreign Languages
Humanities Seminar: German Modernism (LANG359)

I. Introductory Information:

A. Department:	Foreign Languages
B. Departmental Catalogue Number:	LANG359
C. Course Title:	Humanities Seminar: German Modernism
D. Semester Hours of Credit:	3
E. Clock Hours Per Week:	3 hours
F. Overlays:	None
G. Restrictions Upon Student Registration:	60 credits or permission of instructor.

II. Description of the Course:

A. Catalog Description:

This course focuses on the years of the Weimar Republic, one of the most fertile and influential periods in German culture. Exploring the relationship between technology, art, and politics, the course looks at major artistic and intellectual movements such as Dadaism, Expressionism, New Objectivity, and the Bauhaus in their historical, intellectual, and social contexts.

B. Comprehensive Description:

During the years of the Weimar Republic, one of the most fertile and influential periods in German culture, many of the major artistic movements that had already been formed before the outbreak of the First World War became established, mainly thanks to the revolutionary climate in the new Republic. With the availability of new technologies such as photography, film, radio, advertising and the gramophone, artists explored the possibilities of such media, challenging traditional distinctions between high art and mass culture. At the same time, artists and intellectuals confronted the challenges posed by an increasingly complex urban environment, addressing questions of urbanity and modernity, the role of technology, the social vocation of art, and gender and culture. Exploring the relationship between technology, art, and politics, this course looks at major artistic and intellectual movements such as Dadaism, Expressionism, New Objectivity, and the Bauhaus in their historical, intellectual, and social contexts. The lectures, readings and viewings draw on literature, film, music, architecture and art in an effort to illumine connections between the various cultural entities.

III. Exposition:

A. Objectives

Upon completion of this course, students will demonstrate:

1. a knowledge of the history of modernism in Germany and its European context from the late 19th century to the early 1930s.
2. an understanding of modernist literature, film, art and architecture in their relation to the changing political, historical and cultural climate in twentieth century Germany.
3. a critical awareness of the proliferation of literature on the aesthetic, political and social significance of the Weimar period.

B. Activities and Requirements:

Students are expected to attend two seventy-five minute seminar sessions per week. Grades will be based on the following distribution: 20% - regular attendance and active class participation; 20% - two response papers (2 pages each, ca. 500 words) on a topic selected from the reading; 30% - three tests; 30% - final exam.

C. Major Units and Time Allotted: Hours

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| 1. Introduction: Germany before the Second World War
Social, cultural, and intellectual background | 3 |
| 2. Metropolitan Life
Walter Benjamin: "Paris, Capital of the Nineteenth Century"
Georg Simmel: "The Metropolis and Mental Life"
Film (clips): "Berlin, Symphony of a Great City" | 3 |
| 3. Expressionism
Kurt Pinthus: Dawn of Humanity (selected poems) | 3 |
| 4. Images of War: Artistic Responses
Introduction: World War I
Expressionism in the post-war period; Kurt Pinthus: Dawn of Humanity
Images of war and its aftermath: Käthe Kollwitz, Max Beckmann, Otto Dix et al.
Ernst Bloch: "Discussions of Expressionism" | 3 |
| 5. Imagining War: Male Fantasies
Ernst Jünger: "Fire"
Klaus Theweleit: "Battle and the Body" | 3 |
| 6. "Anti-Art": Dada
Bärbel Schrader and Jürgen Schebera: "Help! Here comes Dada!" – The Great Affront" | 3 |
| 7. Form and Function: The Bauhaus
Walter Gropius: "Program of the Staatliches Bauhaus in Weimar"
Walter Gropius and Paul Schultze-Naumburg: "Who Is Right? Traditional Architecture or Building in New Forms"
Bruno Traut: "A Program for Architecture" | 3 |
| 8. New Objectivity: City Poems
Bertolt Brecht: "Ten Poems from a Reader for Those who Live in Cities" | 3 |
| 9. Montage
Alfred Döblin: Berlin Alexanderplatz. The Story of Franz Biberkopf (Book I) | 3 |
| 10. Art and Mechanical Reproduction | |

Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction"	3
11. Show Biz	
Siegfried Kracauer: "The Mass Ornament"	
Bärbel Schrader and Jürgen Schebera: "'It's me, Marie from the Haller Revue ...' – Show biz"	
Adelheid von Saldern: "Popular Culture: An Immense Challenge in the Weimar Republic"	3
12. Cultural Fears: "Metropolis"	
Fritz Lang: "Metropolis"	
Andreas Huyssen: "The Vamp as Machine: Fritz Lang's 'Metropolis'"	
Julia Dover: "The Imitation Game: Paralysis and Response in Fritz Lang's 'Metropolis' and Contemporary Critiques of Technology"	3
13. Caligari	
Robert Wiene: "The Cabinet of Dr. Caligari"	
Siegfried Kracauer: "Caligari"	3
14. Testing	6

D. Materials and Bibliography

1. Readings:

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In: *Illuminations*. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken Books, 1968. 217-251.

Benjamin, Walter. "Paris, Capital of the Nineteenth Century." In: *Reflections: Essays, Aphorisms, Autobiographical Writings*. Ed. Peter Demetz. Trans. Edmund Jephcott. New York: Schocken Books, 1986. 146-162.

Bloch, Ernst. "Discussions of Expressionism." In: *Heritage of Our Time*. Trans. Neville Plaice and Stephen Plaice. Berkeley, Los Angeles: University of California Press, 1990. 241-250.

Brecht, Bertolt. *Poems 1913-1956*. Ed. John Willett and Ralph Manheim with the cooperation of Erich Fried. New York: Routledge, 1979. 131-140.

Döblin, Alfred. *Berlin Alexanderplatz. The Story of Franz Biberkopf*. (1929) Trans. Eugene Jolas. New York: Frederick Ungar, 1968. 3-47.

Dover, Julia. "The Imitation Game: Paralysis and Response in Fritz Lang's 'Metropolis' and Contemporary Critiques of Technology." In: Minden, Michael, and Holger Bachmann (eds.). *Fritz Lang's 'Metropolis': Cinematic Visions of Technology and Fear*. Rochester, NY: Camden House, 2000. 270-285.

Gropius, Walter. "Program of the Staatliches Bauhaus in Weimar." In: Kaes, Anton,

Martin Jay, and Edward Dimendberg (eds.). *The Weimar Republic Sourcebook*. Berkeley, Los Angeles, and London: University of California Press, 1994. 435-438.

Gropius, Walter, and Paul Schultze-Naumburg. „Who Is Right? Traditional Architecture or Building in New Forms.“ In: Kaes, Anton, Martin Jay, and Edward Dimendberg (eds.). *The Weimar Republic Sourcebook*. Berkeley, Los Angeles, and London: University of California Press, 1994. 439-445.

Huyssen, Andreas. “The Vamp as Machine: Fritz Lang’s ‘Metropolis.’” In: *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington and Indianapolis: Indiana University Press, 1986. 65-81.

Jünger, Ernst. “Fire.” In: Kaes, Anton, Martin Jay, and Edward Dimendberg (eds.). *The Weimar Republic Sourcebook*. Berkeley, Los Angeles, and London: University of California Press, 1994. 18-20.

Kracauer, Siegfried. “Caligari.” In: *From Caligari to Hitler: A Psychological History of the German Film*. Princeton: Princeton University Press, 1974. 61-76.

Kracauer, Siegfried. “The Mass Ornament.” In: Kaes, Anton, Martin Jay, and Edward Dimendberg (eds.). *The Weimar Republic Sourcebook*. Berkeley, Los Angeles, and London: University of California Press, 1994. 404-407.

Pinthus, Kurt, ed. *Menschheitsdämmerung: Dawn of Humanity. A Document of Expressionism with Biographies and Bibliographies*. Trans. Joanna M. Ratych, Ralph Ley, and Robert C. Conard. New York: Camden House, 1994. 61; 65-66; 68-69; 75; 108; 161-162; 299; 305-306.

Saldern, Adelheid von. “Popular Culture: An Immense Challenge in the Weimar Republic.” In: *The Challenge of Modernity: German Social and Cultural Studies, 1890-1960*. Trans. Bruce Little. Ann Arbor: The University of Michigan Press, 2002. 248-298.

Schrader, Bärbel, and Jürgen Schebera. „Help! Here comes Dada!“ – The Great Affront” and “‘It’s me, Marie from the Haller Revue ...’ – Show biz.” In: *The ‘Golden’ Twenties: Art and Literature in the Weimar Republic*. (1987) Trans. Katherine Vanovitch. New Haven and London: Yale University Press, 1988. 55-73; 135-146.

Simmel, Georg. “Metropolis and Mental Life.” *Rethinking Architecture: A Reader in Cultural Theory*. Ed. Neil Leach. London; New York: Routledge, 1997. 69-79.

Theweleit, Klaus. “Battle and the Body.” In: *Male Fantasies. Volume 2: Male Bodies: Psychoanalyzing the White Terror*. (1978) Trans. Erica Carter and Chris Turner. Minneapolis: University of Minneapolis Press, 1992. 176-206

Traut, Bruno. “A Program for Architecture.” In: Kaes, Anton, Martin Jay, and Edward Dimendberg (eds.). *The Weimar Republic Sourcebook*. Berkeley, Los Angeles, and

London: University of California Press, 1994. 432-434.

2. Other Materials:

Films: Lang, Fritz. "Metropolis." (1927)
Ruttman, Walther. "Berlin, Symphony of a Great City." (1927)
Wiene, Robert. "The Cabinet of Dr. Caligari." (1919)

3. Bibliographic Support:

Same as reading materials.

IV. Standards:

Grades will be awarded in a manner consistent with University policy, and will be based upon student demonstration of a mastery of the course material through such means as active class participation, response papers, tests, and exam.

V. Rationale and Impact:

- A. This course is intended to count as a Humanities Seminar.
- B. This course provides a deep understanding of the history of modernism in Germany and its European context from the late 19th century to the early 1930s. It provides the students with a critical awareness of the proliferation of literature on the aesthetic, political and social significance of the Weimar period.
- C. The faculty member who is to teach this course as part of a normal load has been approved by the dean of Arts and Science.

VI. Cost and Staff Analysis:

- A. This is a new course, but it will be part of the regular load of a temporary full-time faculty. This course will have no additional requirements for financial resources beyond the normal operating costs.
- B. This course will be taught one time only, in the spring semester 2006.

VII. Date Approved by University President: