

## GM360 GOLDENE ZWANZIGER/ROARING TWENTIES: ART AND CULTURE IN WEIMAR GERMANY

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Location: P24, Seminar Room 5  
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Office hours: W 13-14 and by appointment

Spring Term 2017  
Monday: 09:00 – 10:30  
Wednesday: 10:45 – 12:15

### Course Description

The course centers on Berlin in its heyday as a major world city and meeting place of the cultural avant-garde in Weimar Germany. We will explore this vital period between World War I and the rise of Nazism through literature, art, theater, film, and architecture. These different media of cultural expression share a set of topics and objectives, and we will investigate them by bringing together Dada artist George Grosz' caricatural paintings and Hannah Höch's photomontage with Alfred Döblin's use of montage in *Berlin Alexanderplatz* and Walter Benjamin's critique thereof. We will also look at Fritz Lang's exploration of the themes of mass production and industrialization in *Metropolis*, visit the Berlin Dada collection at *Berlinische Galerie* and see the new exhibition "Bauhaus in Bewegung." We will study the period's major concern with the themes of alienation and authoritarianism in novels by Thomas Mann, Franz Kafka and Irmgard Keun. While the course places a particular emphasis on vocabulary building and pronunciation throughout, emphasis will be on the development of speaking skills through an intensive engagement with poetry and stage productions from the era of the Weimar Republic such as Bertolt Brecht's *Dreigroschenoper* and poems by Kurt Tucholsky and Erich Kästner. The course goal is to introduce students of German to this vibrant interwar period of German culture and to thereby learn how to read, discuss, and write about literary texts, works of art, plays and films in German. Students taking the class should have a C1 proficiency level.

### Course Goals

- You will get to know the period of the **Weimar Republic** (1918 – 1933) and become aware of how literary texts, works of art and films engage with the cultural-historical context they inhabit.
- You will be able to approach **different genres of literature** (Roman, Erzählung, Gedicht, Pamphlet, Manifest) and bring them into conversation with politics and the arts. You will build-up your vocabulary to discuss formal attributes of literary genres within their historical setting and learn how to write analytically and creatively about literature and its relationship to other forms of cultural expression (film, art, architecture).
- You will build up your German **vocabulary** for discussing and writing about literature by working with partners, in groups, and through class discussions. You will advance

your general German language abilities in the areas of writing, reading, listening, and speaking.

### Required Texts

- Georg Kaiser. *Von morgens bis mitternachts*. Reclam, 2005.  
ISBN: 978-3150089378
- Franz Kafka. *Der Prozess* (EinFach Deutsch Textausgabe). Schöningh, 2001.  
ISBN: 978-3140223621
- Irmgard Keun. *Das kunstseidene Mädchen* (Edition für den Literaturunterricht). Klett, 2004. ISBN: 978-3123511417
- Alfred Döblin. *Berlin Alexanderplatz: Die Geschichte vom Franz Biberkopf*. Dtv, 2002.  
ISBN: 978-3423002950

All other texts are in the **Course Reader** and on Google Drive. Readers can be purchased in the library. Please note that you **must** have a hard copy of the text with you in every class meeting.

### Participation

Your active and prepared participation is absolutely crucial and constitutes one quarter of your grade. You are expected to contribute actively in class discussions and group work, and you need to be prepared to answer and turn in small assignments or short reading comprehension quizzes. The purpose of these smaller assignments is to help you test your reading, speaking and listening comprehension skills on a regular basis.

### Attendance

Attendance is mandatory for all seminars. Please note the following regulations: You will be allowed no more than two absences during the semester. Repeated lateness also counts as an absence. Each additional absence will lower your final grade by half a point (i.e. if your final grade is a B, and you have missed three classes and/or been late repeatedly you will be downgraded to a B-).

In case you have any medical issues or other concerns that could impact your compliance with the regulations above, please make sure to inform your instructor during the first week of the semester.

Please be punctual and considerate. Switch off your cell phones before each class (including the vibration setting). If you are texting, emailing, surfing the web, etc., you are considered absent! Also please keep bathroom breaks to a minimum. Interruptions are bad for everybody's concentration and impolite.

### Vocabulary Diary

To further develop and refine your language skills at this level, it is very important that you work on constantly building up your vocabulary. You will therefore keep a vocabulary diary.

## Resources

In preparing for class, you are strongly encouraged to make use of the different German dictionaries listed on the Bard College Foreign Languages, Cultures, and Literatures website: <http://flcl.bard.edu/resources/german/>

To broaden and deepen your studies of the Weimar period, make use of the resources on the BCB library reserve shelf for this course.

## Writing

You will be asked to explore the ideas and texts discussed in class in several writing assignments, each one with an approximate word count of 1200. Please bring a hard-copy of your double-spaced text with margins of ca. 3cm to class on the assignments' due dates (see syllabus). Essays that are up to 24 hours late can be lowered one full grade (from B+ to C+, for example). I am not obliged to accept essays that are more than 24 hours late.

For an essay assignment to be complete, you will always have to hand in two versions. The grade for your first version is based on the essay's content/argument, style/vocabulary and grammar.

Example:

Inhalt/Argumentation: A-  
Ausdruck/Wortschatz: A-  
Grammatik: B  
Gesamt: B+

Based on the comments you receive on your first version, you will need to revise and resubmit your assignment along with the first version. The revised version receives a final grade that is half a point higher than the grade on the first version (i.e., if you received a B+ on your first version the final grade for your essay would be an A-).

## Presentation

You will be asked to present on a topic of your choosing from the syllabus. Two days before your presentation, you are expected to send out a set of questions to the class. The purpose of your questions is to steer your "Kommilitonen" to what you consider important in the assigned readings and to help animate and direct our discussion in class. Your presentation will be evaluated on the quality of your questions, your ability to communicate and your skills to engage the class in a conversation about your topic.

## Academic Honesty

In the written work you do for this course, you are expected to adhere to the rules of academic honesty stated under the paragraph on **plagiarism** in the Student Handbook: The most serious violation of academic integrity is the attempt to pass off the work of others as

one's own. Plagiarism means presenting the exact words of others as one's own, or seeking to disguise borrowings from other sources through paraphrase and/or through the failure to use appropriate means of attribution and citation. Plagiarism also includes the re-use of one's own work for another assignment, whether in the same course or in a different course. If a student is in any uncertainty about what constitutes plagiarism, he or she should consult academic advisors or course instructors.

<http://www.berlin.bard.edu/for-students/student-handbook/academics/#c2599>

**Grade Breakdown:**

Participation:	25%
Presentation:	25%
Homework / Quizzes:	25%
Written assignments:	25%

SYLLABUS

Mo 30. Januar Einführung

Großstadtlyrik, Drama und Kinoästhetik im Expressionismus

Mi 1. Februar	Georg Heym, „Der Gott der Stadt“ (1910)  Paul Boldt, „Auf der Terrasse von Cafe Josty“ (1912)  Alfred Wolfenstein, „Städter“ (1914)
Mo 6. Februar	Georg Kaiser, <i>Von morgens bis mitternachts</i> (1912), Erster Teil
Mi 8. Februar	Georg Kaiser, <i>Von morgens bis mitternachts</i> (1912), Zweiter Teil
Mo 13. Februar	Georg Heym, „Der Krieg“ (1911)  Georg Trakl, „Grodek“ (1914)
Mi 15. Februar	<i>Das Cabinet des Dr. Caligari</i> (1920)  Kompletter Film auf Youtube: <a href="https://www.youtube.com/watch?v=JYi3FBdMt-E">https://www.youtube.com/watch?v=JYi3FBdMt-E</a>  Textauszüge (ENG) <ul style="list-style-type: none"> <li>• Schrader/Schebera, <i>The Golden Twenties: Art and Literature in the Weimar Republic</i></li> <li>• Peter Gay, <i>Weimar Culture: The Outsides as Insider</i></li> </ul>
Mo 20. Februar	<i>Das Cabinet des Dr. Caligari</i> (1920)  Filmauszüge aus <i>Metropolis</i> (1927)  Textauszüge (D oder ENG): <ul style="list-style-type: none"> <li>• Siegfried Kracauer, <i>Von Caligari zu Hitler: Eine psychologische Geschichte des deutschen Films</i> (1947) // Siegfried Kracauer, <i>From Caligari to Hitler: A Psychological History of the German Film</i></li> </ul>

	Aufsatz Nr. 1 fällig
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### Dada: Kunst als Provokation

Mi 22. Februar	Hannah Höch, „Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands“ (1919)  George Grosz, „Ein Opfer der Gesellschaft“ (1919)  Raoul Hausmann, "Dada empört sich, regt sich und stirbt in Berlin" (1970)
Mo 27. Februar	Richard Huelsenbeck, "Dadaistisches Manifest" (1918)  Raoul Hausmann, „Pamphlet gegen die Weimarerische Lebensauffassung“ (1919)
Mi 1. März	Besuch der „Dada Berlin“ – Ausstellung in der Berlinischen Galerie  <a href="https://www.berlinischegalerie.de/sammlung/dada-berlin/">https://www.berlinischegalerie.de/sammlung/dada-berlin/</a>
Mo 6. März	Kurt Schwitters, „An Anna Blume“ (1919)  Gastvortrag: TBC
Mi 8. März	Hugo Ball, „Karawane“ (1917)  Tristan Tzara, „Um ein dadaistisches Gedicht zu machen“ (1920)

### Autoritarismus und Entfremdung im Roman

Mo 13. März	Franz Kafka, <i>Der Prozess</i> (1914)
Mi 15. März	Franz Kafka, <i>Der Prozess</i> (1914)
Mo 20. März	Franz Kafka, <i>Der Prozess</i> (1914)
Mi 22. März	Franz Kafka, <i>Der Prozess</i> (1914)
Mo 27. März	Textauszüge aus: Alfred Döblin, <i>Berlin Alexanderplatz</i> (1929)

Mi 29. März	Textauszüge aus: Alfred Döblin, <i>Berlin Alexanderplatz</i> (1929)
Mo 3. April	Walter Benjamin, „Krisis des Romans. Zu Döblins <i>Berlin Alexanderplatz</i> “ (1930)
Mi 5. April	Film: <i>Berlin Alexanderplatz</i>  <i>Aufsatz Nr. 2 fällig</i>
Mo 10. April – Mo 17. April	<i>Frühlingsferien</i>

### Neue Sachlichkeit in Photographie, Literatur und Architektur

Mi 19. April	Gastseminar von Dr. Mareike Stoll: "ABC der Photographie. Photobücher der Weimarer Republik als Wahrnehmungsfibeln"
Mo 24. April	Irmgard Keun, <i>Das kunstseidene Mädchen</i> (1932)
Mi 26. April	Irmgard Keun, <i>Das kunstseidene Mädchen</i> (1932)
Mo 1. Mai	<i>Feiertag</i>
Mi 3. Mai	Besuch der Ausstellung „Bauhaus in Bewegung“ im Bauhaus-Archiv
Mo 8. Mai	Die <i>Comedian Harmonists</i> : Liedtexte und Film <i>Comedian Harmonists</i> (1997)
Mi 10. Mai	Zusammenfassung und Ausblick  Abends (optional): Film-Screening <i>Cabaret</i> (1972)  <i>Aufsatz Nr. 3 fällig</i>