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Office Hours: By appointment

Course Title: Weimar Modern (3 credits)
01:470:382-01; index 55980
Semester: Spring 2012
Days & times: TTH7/ 6:10-7:30 pm
Course location: German House 102

COURSE DESCRIPTION

This course will survey the artistic, literary and political history of The Weimar Republic. Germany in 1918 was a traumatized and defeated country, yet it was still a young one: as a unified nation, it was less than fifty years old and still searching for its identity. The loss of the war had toppled the country's monarchy and initiated its first experiment in democracy. The Republic, which lasted until 1933, has come to be known as The Weimar Republic, because its first leaders convened in the quiet city of Weimar, which was safer than Berlin, where violent street clashes among disillusioned war veterans, Communist revolutionaries, and right-wing, pro-monarchist militarists often impeded the normal functions of government. Although the Republic experienced severe political and economic instability throughout its relatively brief life, and was ultimately undermined by Adolf Hitler's exploitation of democratic freedoms, it is remembered as a golden age of European cultural life: Wilhelm Furtwängler, Martin Heidegger, Fritz Lang, Mary Wigman, Paul Hindemith, Walter Gropius, Bertolt Brecht, Lotte Lenya, and Marlene Dietrich are but a few of the many creative figures who produced their most significant work in Germany during this period. Extraordinary developments were not confined to the arts but were experienced in social, sexual, technological, scientific and political thought as well. In the realms of film, music, philosophy, theatre, graphic design, dance, fashion, and architecture, the products of the Weimar Republic continue to fascinate and exert influence on creative minds today. As Eric D. Weitz has written recently: "Weimar Germany still speaks to us;" this course will consider why.

Taught in: English

Knowledge of the German language is not required, but students with German are encouraged to read texts in the original. Students with more advanced German writing skills are encouraged to submit their written assignments in German. (A reasonable number of grammatical and orthographic errors in German will be remarked but will not count towards the grade; however, an excessive number of errors will require the student to re-write the assignment in English.)

Learning Goals:

Areas of Inquiry: Arts and the Humanities. Such courses meet either or both of the following:

- Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.
- Understand the nature of human languages and their speakers.

Grading:

Students have a variety of chances and means to ensure a good grade for this course. Grades will be based on the following:

- **participation*:** **30%**
- **midterm paper:** **35%**
- **final paper:** **35%**

(*defined as regular attendance to class, active involvement in class discussions, and evidence of having read assigned texts)

Grade distribution:

A=90-100%; B+=85-89; B=80-84; C+=75-79; C=70-74; D=65-69; F=64 and below

Requirements:

Students are required to:

- write two (minimum five-page) research papers with bibliography;
- read all assigned texts thoroughly;
- attend class in a timely manner: 3 tardy arrivals will equal one absence;
- participate in classroom discussions.

Attendance:

All students must attend regularly and arrive prepared; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Those who miss more than two class sessions without a compelling excuse should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Three late arrivals count as one absence. Note: It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out.

Required Texts:

There is no textbook assigned for this course, but students are expected to read, in their entirety, the following works:

Weimar Culture: The Outsider as Insider by Peter Gay (ISBN-10: 0393322394 ISBN-13: 978-0393322392) *

Death in Venice by Thomas Mann (ISBN-10: 1453875263 ISBN-13: 978-1453875261)*

Storm of Steel by Ernst Jünger

Steppenwolf by Hermann Hesse (ISBN-10: 0312278675 ISBN-13: 978-0312278670)*

Drums in the Night by Bertolt Brecht.

*Available at the Rutgers Bookstore. All other texts will be placed on reserve at the Alexander Library.

Selections from *The Weimar Republic Sourcebook* by Anton Kaes, Martin Jay, and Edward Dimendberg will be on reserve at the library and portions will be assigned periodically. Students will also receive a variety of shorter texts in photocopy form.

Online course materials:

Please note that our course will have its own website on <https://sakai.rutgers.edu/portal>. You can log on using your Net ID and password. If the course does not appear as one of your tabs, please search and add it or contact me and I will grant you access. Some of the reading will be available via Sakai and you are required to print and bring those readings to class on the scheduled days as part of your class participation grade. Please check Sakai frequently for updates, announcements, and resources. You can also communicate with your classmates via Sakai in the Chat Room or pose questions in the Forum. Online materials may also be available through library online reserves. Please go to http://www.libraries.rutgers.edu/rul/lib_servs/course_reserves.shtml and log in using your Net ID and password. You can then search by Instructor, Course Number, or Course Name.

Disability Support Services:

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu/>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with teachers about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

Academic Integrity:

Violations of academic integrity are an extremely serious matter, and can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or

paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work that you submit for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu/>, and discuss with your instructor any questions you may have about this and related issues.

Cell Phones:

Cell phones and all other technological devices (beepers, iPods, MP3players...) **must be turned off during class out of respect for the instructor and fellow students. Please schedule all important phone communications outside of class time.**

Class meetings for the semester: (*Themes subject to change*)

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| Tuesday, Jan. 17: | Introduction to the Course/ What is "Germany"
/The Old Masters: Dürer , Cranach, Grünewald |
| Thursday, Jan. 19: | The Old Masters, Continued. |
| Tuesday, Jan. 24: | Winckelmann and Italy / Goethe and Italy |
| Thursday, Jan. 26: | Caspar David Friedrich |
| Tuesday, Jan 31: | German Art before World War I: Tradition and
Modernity: Menzel/ Anton von Werner/Berlin
Secession/ Max Liebermann (reading: <i>Death in
Venice</i> by Thomas Mann) |
| Thursday, Feb. 2: | The gathering storm: The Dionysian Spirit:
Nietzsche and Die Brücke |
| Tuesday, Feb. 7: | The Influence of Italian Futurism |
| Thursday, Feb. 9: | Storm of Steel: World War I
(reading: <i>Storm of Steel</i> by Ernst Jünger) |
| Tuesday, Feb. 14: | German Art 1914-1918: The Apocalypse:
Expressionism and Dadaism (also readings of
Expressionist and Dada poetry) |
| Thursday, Feb. 16: | Birth of the Republic/ Novembergruppe/ Arbeitsrat
für Kunst/ The Freikorps |
| Tuesday, Feb. 21: | Return of the Soldiers: George Grosz and
Metaphysical Painting |

Thursday, Feb. 23:	Return of the Soldiers: Max Beckmann
Tuesday, Feb. 28:	Return of the Soldiers: Otto Dix (Reading: <i>Drums in the Night</i> by Bertolt Brecht)
Thursday, March 1:	MIDTERM ESSAY DUE/ Film: Im Westen Nichts Neues
Tuesday, March 6:	Berlin Dada: Grosz, Heartfield. Höch (Reading: <i>Steppenwolf</i>)
Thursday, March 10:	The Soviet Influence: Revolution and Avant-Garde
Tuesday, March 13:	NO CLASS: SPRING BREAK
Thursday, March 15:	NO CLASS: SPRING BREAK
Tuesday, March 20:	Lebensreform
Thursday, March 22:	Birth of the Bauhaus: The Itten Years
Tuesday, March 27:	Bauhaus II: Weimar to Dessau/Moholy-Nagy
Thursday, March 29:	Bauhaus III
Tuesday, April 3:	Sexual Life in the Weimar Republic: Outsider as Insider
Thursday, April 5:	The New Objectivity in Painting: Dix.
Tuesday, April 10:	The New Objectivity in Painting: Christian Schad
Thursday, April 12:	Weimar Film: <i>Berlin, Symphony of a Metropolis/ Menschen am Sonntag</i>
Tuesday, April 17:	Weimar Film: <i>Pandora's Box</i>
Thursday, April 19:	The development of modern dance: Wigman, Joos, Laban.
Tuesday, April 24:	Music in the Weimar Era: Jazz, Atonality, and New Tonalism/ <i>Gebrauchs Musik/ Wilhelm Furtwängler</i>
Thursday, April 26:	National Socialist Art and Modernism/ <i>Olympia</i>

Tuesday, May 1:

FINAL PAPERS DUE