

Prof. Nicola Behrmann

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Office Hrs.: Mondays, 11:30am–1:30pm



Avant-Garde: Dada to Punk Rock

Spring 2019

German 01:470:277:01 [index 18868] cross-listed Comparative Literature 01:195:277:01 [index 18812]

MW5, 2:50-4:10pm

Frelinghuysen Hall B5

(3 credits)

This interdisciplinary course introduces students to the European avant-garde movements at the beginning of the 20th century. We will consider innovations in art, music, film, and literature, beginning with German Expressionism, followed by Italian Futurism, Dada, and French Surrealism through its late expressions in American Pop Art of the 1960s and Punk Rock of the 1970s. We will look at the various ways in which these movements discover the irrational, the pathological, the unconscious, the precarious and the abandoned as revolutionary and subversive gesture with the utopian potential of changing the world.

Through discussion of essential prose texts, poems, manifestos, films, paintings, installation, music and songs, students will gain insight into various vanguard productions and their ongoing impact on art, literature, and sub-culture today. Readings include literary works by Frank Wedekind and Karl Kraus, poems and manifestos by Jakob van Hoddis, Filippo Tommaso Marinetti, Gottfried Benn, Emmy Hennings, Hugo Ball, Guillaume Apollinaire, André Breton; artworks by Marcel Duchamp, Hannah Höch, Max Ernst, John Heartfield et. al.; films by Robert Wiene (*The Cabinet of Dr. Caligari*), Lewis Milestone (*All Quiet on the Western Front*); Hans Richter (*Ghosts Before Breakfast*), Luis Buñuel (*An Andalusian Dog*), and Andy Warhol (*The Chelsea Girls*); music by The Sex Pistols, The Misfits, David Bowie, and others.

Taught in English. No prerequisites.

Core Curriculum Learning Goals Met by this Course



This course satisfies SAS Core Curriculum Requirements **AHo and AHp**.

Arts and Humanities Goal o: Student is able to examine critically philosophical and other theoretical issues concerning the nature of reality, human experience, knowledge, value, and/or cultural production.

Arts and Humanities Goal p: Student is able to analyze arts and/or literature in themselves and in relation to specific histories, values, languages, cultures, and/or technologies.

By the end of this course students will be able to: recognize pertinent characteristics of modernist artworks and relate them to a broader understanding of early 20th century culture and history; demonstrate an understanding of the structure, meaning, and form of vanguard artworks and their underlying intellectual concepts; demonstrate an understanding of modernist authors' values and ideas; formulate well-organized written interpretations grounded in textual evidence and supported by secondary literature; be able to propose a thesis and support it with appropriate evidence. Assessment will be based on participation in class and evaluation of assigned written work. Please keep in mind the attendance policy (as outlined below).

Required Books/Films

- Frank Wedekind, *Spring Awakening*, transl. Jonathan Frantzen (New York: Farrar, Straus and Giroux, 2007) ISBN-10: 086547978X – ISBN-13: 978-0865479784
- Karl Kraus, *The Last Days of Mankind*, trans. Patrick Healy (November Editions, 2016) ISBN-10: 9492027038 – ISBN-13: 978-9492027030

All other reading materials on the syllabus are available on Sakai. You must **print out** course materials from Sakai and have a copy of them with you in class. All required films are on reserve at the Rutgers Media Center (Douglass Library, 8 Chapel Drive, New Brunswick, NJ 08901). All films must be viewed **before class begins**.

Course Structure and Requirements

Assignments:

| | |
|---|-----|
| Class participation and discussion posts (blog) | 15% |
| 3 response essays (4pp. each) | 45% |
| Short presentation | 15% |
| Final paper (10pp.) | 25% |

Grade distribution:

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

Undergraduate students will have the option of either taking this course entirely in translation, or of reading some works in the original and writing their papers in German (3pp. response essays, 8pp. final paper). German majors or minors who choose the latter option can count the class as being “in German” for purposes of the departmental requirements.

No late submission of written assignments will be accepted.

Assessment Rubric for Participation¹:

| Criteria | Not Met | Needs Improvement | Effective | Exemplary |
|----------------------------|---|---|---|---|
| <i>Level of Engagement</i> | <ul style="list-style-type: none">• Fails to contribute to class activities• Fails to invite comment/opinions from other students• Demonstrates little understanding of main points• Does not identify or summarize main points. | <ul style="list-style-type: none">• Occasionally contributes to class activities by offering ideas and asking questions• Sometimes engages others in class discussions• Sometimes has an understanding of main pointsIdentifies and summarizes some of the main points | <ul style="list-style-type: none">• Contributes to class activities by offering ideas and asking questions on a regular basis• Often engages others in class discussions by inviting their comments• Challenges the accuracy and relevance of statements made• Identifies and summarizes main points | <ul style="list-style-type: none">• Contributes to class activities by offering quality ideas and asking appropriate questions on a regular basis• Actively engages others in class discussions by inviting their comments• Constructively challenges the accuracy and relevance of statements made• Effectively identifies and summarizes main points |

¹ Adapted from rubric published by Texas Education Agency, https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwib6pglloHWAhVGSiYKHRxxA80QFggmMAA&url=https%3A%2F%2Ffacultyinnovate.utexas.edu%2Fsites%2Fdefault%2Ffiles%2FClassroom_Discussion_rubric.doc&usg=AFQjCNEJRqcSBKFD-9ODkir-imJOU82sw

| | | | | |
|---------------------|---|---|--|--|
| <i>Preparedness</i> | <ul style="list-style-type: none"> • Consistently unprepared for class • Expresses no relevant foundational knowledge | <ul style="list-style-type: none"> • Seldom prepared with assignments and required materials • Expresses limited foundational knowledge pertaining to class discussions | <ul style="list-style-type: none"> • Usually prepared with assignments and required materials • Expresses basic foundational knowledge pertaining to class discussions | <ul style="list-style-type: none"> • Always prepared for class with assignments and required materials • Accurately expresses foundational knowledge pertaining to issues raised during the discussion |
| <i>Attitude</i> | <ul style="list-style-type: none"> • Rarely if ever participates in classroom projects and discussions • Occasional disruptive behavior | <ul style="list-style-type: none"> • Seldom actively participates in classroom projects and discussions • Sometimes supportive of other students' ideas | <ul style="list-style-type: none"> • Usually positive and cooperative with classroom projects and discussions • Often supportive of other students' ideas | <ul style="list-style-type: none"> • Consistently positive, cooperative attitude during class • Always supportive of other students' ideas |

Assessment Rubric for Discussion Posts:

In grading discussion topics, the following rubric will be used. 20 total points are possible for each discussion topic.

| Criteria | <i>Not Met</i> | <i>Needs Improvement</i> | <i>Effective</i> | <i>Exemplary</i> |
|--------------------------|---|--|---|---|
| <i>Critical Thinking</i> | <p>(0 points) No evidence of critical thinking whatsoever (or nothing posted).</p> | <p>(1 point)</p> <ul style="list-style-type: none"> • Superficial posts • No valid connections made between content. • No analysis or insight. • <i>Critical</i> presentation of opinion not present. | <p>(3 points)</p> <ul style="list-style-type: none"> • Some connections made, although all might not be valid. • Analysis of content is evident, although possibly not complete. • <i>Critical</i> presentation of opinion is not complete. | <p>(4 points)</p> <ul style="list-style-type: none"> • Valid connections made. • Posts are complete with analysis and insight. • Opinions are presented at a <i>critical</i> level. |

| | | | | |
|-------------------|---|--|--|---|
| <i>Uniqueness</i> | (0 points) <ul style="list-style-type: none"> Originality of post is completely unacceptable (or nothing posted). | (1 point) <ul style="list-style-type: none"> Originality of posts is not evident (ideas are not your own). Posts consist of little more than “I agree with you ...” statements. Plagiarism may be evident. Sources not cited. | (3 points) <ul style="list-style-type: none"> Originality of posts might be questionable, but valid. Some new ideas. Plagiarism not evident. Sources are cited. | (4 points) <ul style="list-style-type: none"> Original ideas are presented. Plagiarism not evident. Sources are cited. |
| <i>Timeliness</i> | (0 points) <ul style="list-style-type: none"> Post is made after the deadline (or nothing posted). | (1 point) <ul style="list-style-type: none"> Original posts are added at the last minute, leaving no time for classmates to respond. | (3 points) <ul style="list-style-type: none"> Original posts are present, but may have been posted during the last half of the discussion period. Participation is infrequent during the discussion period. | (4 points) <ul style="list-style-type: none"> Original posts are added during the first half of the discussion period. Participation is evident throughout the entire discussion period. |
| <i>Quantity</i> | (0 points) <ul style="list-style-type: none"> Quantity is completely unacceptable (or nothing posted). | (1 point) <ul style="list-style-type: none"> Length of all required posts do not meet requirements. One or more required postings are missing. | (3 points) <ul style="list-style-type: none"> Length of all required posts meets the requirements but includes considerable “fluff” or “filler.” All required postings are made. | (4 points) <ul style="list-style-type: none"> Length of all required posts meet requirements. All required postings are made. |
| <i>Stylistics</i> | (0 points) <ul style="list-style-type: none"> Content is illegible (or nothing posted). | (1 point) <ul style="list-style-type: none"> Many spelling or grammar errors Content is difficult to understand. Inappropriate language used. | (3 points) <ul style="list-style-type: none"> Few spelling or grammar mistakes Content is generally easy to understand. | (4 points) <ul style="list-style-type: none"> No spelling or grammar mistakes. Content easy to understand. |

Departmental Policies

Attendance

You 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). Every additional three absences may entail a further one-step grade-reduction.

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.

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.

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.

Turnitin Plagiarism Detection

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com (directly or via learning management system, i.e. Sakai, Blackboard, Canvas, Moodle) for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site.

Students who do not agree should contact the course instructor immediately.

Tentative Class Schedule

Week 1

W 1/23 Introduction: What was Expressionism? Edvard Munch, *The Scream* (1893) and Friedrich Nietzsche, *Thus Spoke Zarathustra* (prologue)

Week 2

ROAD TO THE UNCONSCIOUS

M 1/28 POEMS: Theodor Fontane: "The Bridge by the Tay" (1880) <<https://www.bartleby.com/177/96.html>> and Jakob van Hoddis: "World's End" (1911); additional reading: "Sigmund Freud, *On Dreams* (1901)

W 1/30 ESSAY: Ernst Bloch, "Discussing Expressionism," in *Aesthetics and Politics*, pp. 9-15, pp. 16-27

Week 3

SEX, LOVE, ADOLESCENCE

M 2/4 DRAMA: Frank Wedekind, *Spring Awakening* (1891)

W 2/6 Wedekind, cont.

Week 4

EXPRESSIONISM IN ART AND ARCHITECTURE

M 2/11 ART: Egon Schiele, Oskar Kokoschka, Erich Heckel, Ernst Ludwig Kirchner, Franz Marc, Gabriele Münter, Karl Schmidt-Rottluff, Vasily Kandinsky, Paul Klee – **short presentations**

W 2/13 ESSAYS on ARCHITECTURE: Adolf Loos, "Ornament and Crime" (1908); Walter Benjamin, *One-Way-Street* (excerpt); additional reading: Werner Durth: "The Reinvention of the World as a Good Dwelling in space" (on Bruno Taut), in *The Total Artwork in Expressionism*, pp. 336-366

Week 5

METROPOLIS

M 2/18 ESSAY: Georg Simmel, "The Metropolis and Mental Life" (1903). POEMS from the anthology *Dawn of Humanity* (ed. Kurt Pinthus): Jakob van Hoddis, "World's End," Else Lasker-Schüler, "World's End," Georg Heym, "The Demon of the Cities"

W 2/20 ART: Ernst Ludwig Kirchner, *Potsdamer Platz* (1914); additional reading: Steffen Krämer, "The Intensification of Nervous Stimulation," in *The Total Artwork in Expressionism*, pp. 202-213

Week 6

FLOODS, BLOOD, BODIES

M 2/25 **1st response essay due in class (Sakai/Dropbox)**. POEMS: Gottfried Benn, selected poems and prose; Arthur Rimbaud, "Ophelia," Georg Heym, "Ophelia"

W 2/27 ESSAY: Ernst Jünger, "On Pain"; recommended additional reading: Klaus Theweleit, "Floods, Bodies, History," in *Male Fantasies*, vol. I, pp. 229-300

Week 7

FUTURISM and THE MOVING IMAGE

M 3/4 POEM: Marinetti, "Parole in Liberta" and "The Futurist Manifesto". ART: Umberto Boccioni, Giacomo Ball, Carlo Carrà

- W 3/6 FILM: *The Abyss* (dir. Urban Gad, 1910); ESSAY: Walter Serner: "Cinema and the Desire to Watch"; additional readings: Emilie Altenloh, "On the Sociology of Cinema" (excerpt); Alfred Döblin, "The Theater of the Little People"
- Week 8** **DADA (I)**
M 3/11 ESSAYS: Modris Eksteins, "Berlin," in *Rites of Spring*, pp. 55-94; Walter Benjamin, "Experience and Poverty"
- W 3/13 POEMS: Hugo Ball, "Dadaist Manifesto" and sound poems; Emmy Hennings, "Perhaps the Last Flight"; additional reading: Greil Marcus, *Lipstick Traces*, pp. 187-244
- Week 9** **SPRING BREAK – NO CLASS**
- Week 10** **DADA (II)**
M 3/25 Oskar Kokoschka, *Sphinx and Strawman* (1907); Hugo Ball, "Grand Hotel Metaphysics"
- W 3/27 Karl Kraus, *The Last Days of Mankind* (excerpts); FILM: *All Quiet on the Western Front* (dir. Lewis Milestone, 1930)
- Week 11** **DADA (III)**
M 4/1 ART: John Heartfield's photomontages; Hannah Höch's *Cut With a Kitchen Knife*; additional reading: Sabine T. Kriebel, *Revolutionary Beauty*, pp. 65-104
W 4/3 Ecstatic DANCE: Mary Wigman, Rudolf von Laban, Anita Berber. Dafydd Jones, "Becoming the Dada Body," in *Dada 1916 in Theory*, pp. 41-72
- Week 12** **EXPRESSIONIST CINEMA**
M 4/8 **2nd response essay due in class.** FILM: *The Cabinet of Dr. Caligari* (dir. Robert Wiene, 1920); additional reading: Sabine Hake: "Expressionism and Cinema," in *A Companion to the Literature of German Expressionism*, pp. 321-342
- W 4/10 *The Cabinet of Dr. Caligari*, cont.
- Week 13** **SURREALISM (I)**
M 4/15 Franz Kafka, "A Country Doctor"
- W 4/17 Franz Kafka, "Before the Law"
- Week 14** **SURREALISM (II)**
M 4/22 ESSAY: André Breton, "Automatic Writing," and Max Ernst, selected collages
- W 4/24 FILMS: *Ghosts Before Breakfast* (dir. Hans Richter, 1928) and *An Andalusian Dog* (dir. Luis Buñuel, 1929)
- Week 15** **AVANT-GARDE LEGACIES: PUNK AND POP ART**
M 4/29 FILM: *The Chelsea Girls* (dir. Andy Warhol, 1966); ESSAY: Valerie Solanas, "The SCUM Manifesto"

W 5/1 MUSIC: The Sex Pistols and The Misfits. Greil Marcus, "The Last Concert of the Sex Pistols," in *Lipstick Traces*, pp. 27-152.

Week 16

M 5/6 TERM PAPER WORKSHOP

Final paper is due by Monday 5/13 at noon (hard copy only; drop off at 15 Seminary Place, room 4126 or in my mailbox)

Student-Wellness Services

[Just In Case Web App](#)

<http://codu.co/cee05e>

Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

Counseling, ADAP & Psychiatric Services (CAPS)

(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ www.rhscaps.rutgers.edu/

CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

Violence Prevention & Victim Assistance (VPVA)

(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / www.vpva.rutgers.edu/

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

Disability Services

(848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 / <https://ods.rutgers.edu/>

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>.

Scarlet Listeners

(732) 247-5555 / <http://www.scarletlisteners.com/>

Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.