

Expressionismus, Dada, Surrealismus: Kunst und Revolution

01:470:389:01

Course Sakai Site: <https://sakai.rutgers.edu/portal>

Fall Semester 2016

T4 1:10-2:30pm, Scott Hall 215

Th4 1:10-2:30pm, Scott Hall 219

3 credits

Prof. Nicola Behrmann
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Office Hours: Thus, 3-4:30pm

Course Description:

Taught in German.

This interdisciplinary course is an introduction into various avant-garde movements in Germany at the beginning of the 20th century. We will consider innovations in art, music, film, architecture, and literature, beginning with Expressionism, followed by Futurism and Dada, and later Surrealist works. We will look at the various and often contradictory ways in which these movements discover the irrational, the pathological, the unconscious, the precarious and the abandoned as revolutionary gesture with the potential of changing the world in an aesthetic but also in a political sense.

Readings include poems and short prose (Hans Arp, Hugo Ball, Johannes R. Becher, Gottfried Benn, Alfred Döblin, Emmy Hennings, Georg Heym, Jakob van Hoddis, Franz Kafka, Else-Lasker-Schüler, and Robert Walser); art (Ernst Ludwig Kirchner, Franz Marc, Oskar Kokoschka, Hannah Höch, John Heartfield, and Max Ernst); architecture (Adolf Loos and Bruno Taut), silent films (Robert Wiene's *Das Kabinett des Dr. Caligari* and Hans Richter's *Vormittagsspuk*).

Prerequisite: 470:232.

Course Learning Goals

Final Grade:

Class Participation and Blog posts	25%
3 Essays (3pp. each)	45%
Presentation	10%
Final Exam/Paper (10pp.)	20%

Grade distribution:

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

Participation: Regular class attendance, careful preparation of assigned readings and viewings, active class participation, and completion of all assignments are required to receive a passing grade in this course. Regular participation in weekly discussion board post is an essential part of the participation grade.

Discussion Blogs: In five different discussion blog posts on the Sakai course website you are asked to respond to the discussion in class, summarize your reading, or respond to a particular text. 150 words/post.

Short Essays: The two 3-pages essay assignments are designed to test course content and to develop critical reading and writing skills. The essays will be revised at least once for content, style, and grammar. The first draft of the first essay is due on **February 16** and the first draft of the second essay is due on **March 9**. The 5-pages final paper will only be submitted once, in its final version. For each day that an assignment is overdue 10% of its score will be deducted.

Presentation: One 15 min. presentation on one of the assigned readings or topics, followed by a 15 min. question-and-answer-session. You should *not* read your presentation but speak; the use of multi media is encouraged. Other students will critically comment on the presentation in a blog entry.

Required Books

Frank Wedekind, *Frühlingserwachen* (Reclam). **ISBN-10:** 3150190436 **ISBN-13:** 978-3150190432

All other readings can be downloaded from the course website on Sakai: <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.

Online Sources:

- **Bluemountain Project:** <http://bluemountain.princeton.edu/> (contains fully searchable issues of important periodicals of the European avant-garde)
- **Dada-Companion:** <http://www.dada-companion.com/> (bibliographies, chronologies, biographies of artists related to the Dada movement)
- **Dada-Data:** <http://www.dada-data.net/de/manifesto>
- **Digital Dada Library (Iowa):** <http://sdr.lib.uiowa.edu/dada/digitaldadalib/> (provides links to scanned images of original Dada-era publications)
- **Kunsthau Zurich:** <http://www.kunsthau.ch/dadadig/de/dada-im-kunsthau-zuerich> (digitalized artworks and historic documents form the Dada collection of the Kunsthau Zurich)
- **MoMA:** <http://www.moma.org/explore/collection/ge/> (digitalized images and historic documents from the Expressionism collection at the MoMA)

- **Monoskop:** https://monoskop.org/Avant-garde_and_modernist_magazines#Collections_online (overview of European avant-garde periodicals, links and bibliographies)
- **UbuWeb:** <http://www.ubuweb.com/> (videos, sounds, texts)

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.

Tentative Class Schedule

WEEK 1	Einführung
T 9/6	Edvard Munch, <i>Der Schrei</i> (1910) und Friedrich Nietzsche, „Zarathustras Vorrede“ (1883)
Th 9/8	Nietzsche, „Zarathustras Vorrede“; Ernst Bloch, „Der Expressionismus, jetzt erblickt“ (1937)
WEEK 2	Architektur, Varieté, Kino, Kunst (Expressionismus)
T 9/13	Adolf Loos, „Ornament und Verbrechen“ (1908); Else Lasker-Schüler, „Adolf Loos“ (1909)
Th 9/15	Ferdinand Hardekopf, „Der Stil der Peripherie“ (1909) und „Wir Gespenster“ (G); Karl Kraus, „Varieté“ (1909)
WEEK 3	
T 9/20	Robert Walser, „Theaterbrand“ (1908); Franz Kafka, „Auf der Galerie“ (1919)
Th 9/22	Bilder der Künstlergruppen <i>Der blaue Reiter</i> und <i>Die Brücke</i>
WEEK 4	Sex und Moral
T 9/27	Frank Wedekind, <i>Frühlings Erwachen</i> (1891)
Th 9/29	„ 1st essay due (electronic submission) “
WEEK 5	Die Stadt, die Lebenden und die Toten
T 10/4	Robert Müller, „Manhattan Girl“ (1920); Bilder von Ludwig Meidner und E. L. Kirchner
Th 10/6	Georg Heym, „Ophelia“ (Gedicht, 1910), „Der Gott der Stadt“ (Gedicht, 1910); Else Lasker-Schüler, <i>Der siebente Tag</i> (Gedichte, 1905); Georg Trakl, <i>Gedichte</i> (1913)
WEEK 6	Weltende
T 10/11	Jakob van Hoddis, „Weltende“ (Gedicht, 1911); Else Lasker-Schüler, „Weltende“ (Gedicht, 1905); Walter Serner, „Letzte Lockerung“ (1918/1920)
Th 10/13	Alfred Döblin, „Die Ermordung einer Butterblume“ (Erzählung, 1913)
WEEK 7	Anatomie der Gefühle
T 10/18	Gottfried Benn, <i>Gehirne</i> (Novellen, 1916)
Th 10/20	Johannes R. Becher, „Das kleine Leben“ (Erzählung, 1914)
WEEK 8	Futurismus und Krieg
T 10/25	Marinetti, „Das futuristische Manifest“ (1909); Marinetti, <i>Parole in Libertà</i> ; Walter Serner, „Gegen den Futurismus“ (1912)
Th 10/27	Modris Eksteins, „Berlin,“ in <i>Rites of Spring</i> , pp. 55-94 (engl.); Tagebuch-Auszüge: Erich Mühsam, Franz Marc, Georg Heym (August 1914). 2nd essay due (electronic submission)
WEEK 9	Krieg
T 11/1	AUSFLUG: Duchamp's <i>Great Glass</i> in the Philadelphia Museum of Art

Th 11/3 Karl Kraus, *Die letzten Tage der Menschheit* (1919; Auszug); Rainer Maria Rilke, *Duineser Elegien* (1912-1922); Sigmund Freud, „Zeitgemäßes über Krieg und Tod“ (1915; Auszug)

WEEK 10 Dada – das Ende der Kunst

T 11/8 Baumberger/Behrmann, *Emmy Hennings Dada*; Martin Mittelmeier, *Dada: Eine Jahrhundertgeschichte* (Auszug)

Th 11/10 Hugo Ball: „1. Dada Manifest“ (1916); Richard Huelsenbeck, „Dadaistisches Manifest“ (1918); Hans Arp, *Die Wolkenpumpe* (Gedichte, 1920).

WEEK 11

T 11/15 Emmy Hennings, *Gefängnis* (Erzählung, 1919)

Th 11/17 „

WEEK 12 Revolution

T 11/24 Ludwig Rubiner: „Mitmensch“ (1917); Rosa Luxemburg, „Briefe aus dem Gefängnis“ (Auszüge). **3rd essay due (electronic submission)**

THANKSGIVING RECESS

WEEK 13

T 11/29 Collagen von Hannah Höch und John Heartfield

Th 12/1 Bertolt Brecht, „Der Choral vom großen Baal“ (Gedicht, 1918)

WEEK 14 Wahnsinn, Verbrechen, Gespenster

T 12/6 *Das Kabinett des Dr. Caligari* (dir. Robert Wiene, 1921); Siegfried Kracauer, *From Caligari to Hitler* (engl.), pp. 61-87

Th 12/8 *Vormittagsspuk* (dir. Hans Richter, 1928); Max Ernst, *Une semaine de bonté* (1934)

WEEK 15

T 12/13 TERM PAPER WORKSHOP. **Outline of final paper due (in print)**

Final paper due (in print): 12/18.

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.