EXPANDED COURSE DESCRIPTION

ART HISTORY

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / ARTH 3622 3.0 SECTION A
MODERN ART IN GERMANY
FALL 2018 / WINTER 2019

Last Modified Date: 09/07/2018

COURSE CALENDAR DESCRIPTION

Examines art and visual culture in Germany, first dealing with the historical development of avant-garde movements and then a range of significant postwar artistic tendencies before and after the fall of the Berlin Wall. Subjects considered may include German Expressionist art and film (Die Brücke, Der Blaue Reiter, Fritz Lang), the Bauhaus, Nazi censorship and the "Degenerate Art" exhibition, the films of Leni Riefenstahl, the Dusseldorf School of photography (Bernd and Hilla Becher, Thomas Ruff, Andreas Gursky, etc.), feminist art, the paintings of Gerhard Richter and Martin Kippenberger, among others. Prerequisite: FA/VISA 2620 6.0

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
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SPECIAL FEATURES

In this course, we will examine art and visual culture in Germany, first dealing with the historical development of avant-garde movements and then a range of significant artistic tendencies before and after the fall of the Berlin Wall. Subjects considered include German Expressionist art and film, the Bauhaus, the films of Leni Riefenstahl, the “Degenerate Art” exhibition, Nazi art and architecture, the Düsseldorf School of photography, conceptual art, feminist art, and postwar painting, among others.

By the end of this course, students will have developed an understanding of twentieth-century German visual culture. Through readings, discussions, and assignments, students will also acquire critical thinking and writing skills. These skills will be developed and demonstrated by discussing the form, content, and context of modern and postmodern German art and by analyzing the role of art historians in shaping our understanding of those works.

EVALUATION:

Summary of Paper Topic and Bibliography (Due in class on October 4): 10%
Midterm Exam (Held in class on October 18): 25%
Research Paper (Due in class on November 22. No late papers will be accepted.): 40%
Final Exam (Held in class on November 29): 25%

The last day to drop this course without receiving a grade is November 9.

REQUIRED WEEKLY READINGS for this course are available on Moodle (see course schedule below).

Films available on reserve, for four-hour loan periods, at York’s Sound and Moving Image Library:
Robert Wiene’s The Cabinet of Dr. Caligari, Fritz Lang’s Metropolis, and Leni Riefenstahl’s Triumph of the Will

A NOTE ON COURTESY IN MY CLASSES:
Please be considerate of others. It is not ok to use smart phones during class time. It is not ok to text or be online during class time (please wait until the break). It is not ok to leave the classroom during a lecture, to arrive late, or to leave class early; if you need to do so, please let me know the reason ahead of time.

**SUMMARY OF PAPER TOPIC AND BIBLIOGRAPHY** (Due in class on October 4). Length: 2-3 pages. Please provide a one-page summary of your topic and an annotated list of sources (books and scholarly articles) that you have consulted. In your summary, it is important to be as clear and coherent as possible about your research topic and what you hope to accomplish or argue in your paper. In your bibliography, it is crucial to add a note for each source that you provide, stating succinctly why it is relevant to your project. For this assignment and the research paper, when citing bibliographic information, please follow MLA format or the Chicago Manual of Style: www.chicagomanualofstyle.org/tools_citationguide.html

**RESEARCH PAPER:**

**Late papers will not be accepted.** Due in class on **November 22.** Length: 10-12 pages (excluding bibliography and images), typewritten and double-spaced in 12 point font. I do not accept papers via email. Please keep a copy of your paper and hand in the original in class (on or before November 22). I strongly recommend that students make an appointment with me, within the first four weeks of class, to discuss their paper.

A note on internet sources: Only legitimate academic internet journals are allowed as possible sources. Wikipedia, to name but one example, is not a legitimate research tool or academic source and should not form part of your research or bibliographical material. In addition to JSTOR, I suggest that you use art-related research databases (these include the Art Index, International Bibliography of Art [IBA], and the Bibliography of the History of Art, all accessible at the York Library) to locate scholarly articles relevant to your topic (Note: “JSTOR” is NOT the name of a journal). Secondary source material must be properly cited with quotation marks and footnotes. Failure to credit any source in your paper is plagiarism, which is a serious offence. Please remember to proofread your paper, checking grammar, syntax, spelling, and punctuation. **IMPORTANT:** In your research paper, you are expected to make explicit reference to the concepts, artworks, and historical issues discussed in class.

*The following describes an excellent research paper:*

1. The paper begins with an interesting and reasonable thesis.
2. The paper applies what you have been learning by drawing on relevant sources and class discussions.
3. The paper adds your own insights to the analysis. The quality of your own ideas is important. Show your own independent thinking as much as possible.
4. The paper is convincing. You have the responsibility to justify your arguments. You must back up your points or conclusion. Support your argument by using evidence from your visual analysis of the artworks and from your class notes and research. Be as explicit and concrete as possible. Think about your reader as you write and ask yourself if you are really conveying what you need to say. This can often be assessed most easily by asking someone else to read over your paper.
5. The paper does not overly rely on the ideas of others. This undermines the strength of the argument. When you are quoting a fact you can add a brief footnote explaining the extent of the reference. When you are referring to an idea put forth by another person, you should acknowledge them clearly in the text. Otherwise, it is difficult for the reader to establish what portion of the sentence is yours.
6. The paper is well organized. It has an introduction with a thesis (argument), it has a body supporting this thesis, and it ends with a conclusion summarizing the main points.
7. The paper has no spelling and grammatical errors.

**MIDTERM and FINAL EXAMS:**

The exams will consist of slide discussion questions and essay questions. For each of the slides on the exam, you will be asked to identify the artist, title, and date of the works, and then discuss its art historical significance. You may be asked to compare and contrast works with reference to factors both intrinsic and extrinsic to the images. We may discuss the general topics for essay questions beforehand, but the exact questions will not be given out before the exam.

**ACADEMIC HONESTY**

Codes of Academic Honesty apply to all course assignments. It is expected that you will produce all work on your own and fully acknowledge any sources used in your assignments. For any further concerns or
questions, please see the instructor or the “Policy of Academic Honesty” in the Undergraduate Calendar.

SPECIAL NEEDS
Students with disabilities, particular religious beliefs, or others who might need some modifications to be made to the course schedule or requirements should see me during office hours, as soon as possible, to make arrangements.

COURSE SCHEDULE (subject to change):

Week 1 (September 6): Introduction

Week 2 (September 13): German Expressionism

Weeks 3 and 4 (September 20 and 27): The Bauhaus

Week 5 (October 4): Art and Nazism
Summary of Paper Topic and Bibliography Due in Class

Week 5 (October 11): Reading Week (No Class)

Week 7 (October 18): MIDTERM EXAM Held in Class

Week 8 (October 25): Postwar German Art

Week 9 (November 1): Postwar German Art
Wagner, Anne M. “Another Hesse,” October 69 (Summer 1994): 49-84.

Week 10 (November 8): Postwar German Art

Week 11 (November 15): Contemporary German Art

Week 12 (November 22): Contemporary German Art
Research Paper Due (No late papers will be accepted)

Week 13 (November 29): FINAL EXAM held in class

Readings on Reserve:

Barron, Stephanie and Wolf-Dieter Dube, eds. German Expressionism: Art and Society. New York: Rizzoli, 1997: 1 day

Elger, Dietmar. Expressionism: A Revolution in German art. London: Taschen, 2007: 1 day

Elsaesser, Thomas. Weimar Cinema and After: Germany’s Historical Imaginary. London and New York: Routledge, 2000: 1 day


Selected List of German Artists

Bernd and Hilla Becher, Max Beckmann, Joseph Beuys, Arno Breker, Otto Dix, Walter Gropius, George Grosz, Andreas Gursky, Eva Hesse, Hannah Höch, Candida Höfer, Rebecca Horn, Käthe Kollwitz, Fritz Lang, Gerhard Richter, Leni Riefenstahl, Thomas Ruff, Albert Speer, Thomas Struth, Rosemarie Trockel.

Other Suggestions for Essay Topics

Gender and sexuality in German art and visual culture (e.g., advertising imagery); Bauhaus (art, architecture and/or design); Dada art, performance and/or film (Berlin, Hanover, or Cologne); German Expressionism (Brücke or Blaue Rider Group); Nazi art, architecture, and/or film; postmodern German painting, “Degenerate” art or artists and the history of censorship in Germany; the Düsseldorf School of photography; German feminist art; German art and the Holocaust; film in Weimar Germany; art and German-Jewish identity; art and mourning/memories; the “New Woman” in German art.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.