



ARTS AND NATIONS:

THE RISE OF THE NATIONAL IDIOM IN EAST-CENTRAL EUROPEAN MUSIC, LITERATURE, AND THE VISUAL ARTS

IES Abroad Vienna

DESCRIPTION:

The rise of nations and nationalism in most Central and East-Central European countries from the 18th to the 20th century was supported and accelerated by, as well as reflected in, art and art-forms. The study of art in this region helps understand the emergence of what we call today “nations.” The national language, poetry, music, painting, sculpture, architecture, and a host of other artistic genres have impacted the philosophy and politics of nation-building, nationalism and nationalist movements throughout the former “Eastern” Europe. The fabric of national and nationalist thinking can be better approached and understood through the study of artistic expression.

This two-semester course will serve as an introduction into the most important cultural differences among various Central and East-Central European countries, ethnic, national and religious groups. Special emphasis will be given to what we may identify as the “national idiom” such as the language, the folk poetry and folk music, and the “national genres” such as the national opera and folklore, national painting and film, and national historiography and the historical novel, which have both created and expressed national cultures. As Central and East-Central European nations are deeply embedded in their languages, cultures, and cultural symbolism, this field of study is essential to the historical appraisal of the region. Providing a general cultural background to Central European studies in Vienna, the course will foster an understanding of nationalism as it has developed in the modern history of Central and East-Central Europe.

Because this course is structured to address concepts, historical figures, and cultural artifacts representative of a timeline from the 18th to 20th centuries over the course of two semesters, it will be available to full year students without risk of repetition of content.

CREDITS: 3

CONTACT HOURS: 45

INSTRUCTOR: Dr. Daniela Haarmann

LANGUAGE OF INSTRUCTION: English

DISCIPLINE DESIGNATOR AND COURSE NUMBER

300 Level: Basic knowledge of 19th and 20th century European history and of identity construction is required. (Students can participate in the course even if they did not take the first semester. Yet, they need to have a basic knowledge of the region and periods in questions and basic analytic skills)

ADDITIONAL COST: NONE

METHOD OF PRESENTATION:

PPT supported lectures, discussions, group work, case studies, seminar format, course-related trips, Moodle, videos and sound examples.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Attendance and Participation – 10%
- Group project (field trip) – 15%
 - Students choose one location in Vienna that represent identity-shaping art in East-Central Europe and present it to the other students and prepare a handout. For those students who



do not feel comfortable to talk publicly, either the group members will do the presentation or we will discover the location on the basis of the handout provided.

- Midterm Exam – 15%
 - Take home exam: 1,500–2,000 word essay (the students receive an example that tests the knowledge and skills gained in the first five weeks. Likewise it prepares the students for the final paper).
- Term Paper – 30%
 - 3,750-5,000 words, about a self-chosen topic.
- Final Exam – 30%
 - Three comprehensive questions that test knowledge and analytic skills of the whole semester.

Attendance and participation grading rubric

Full credit will be awarded to students who are regularly vocal in class discussions, pose questions, and contribute to lectures and excursions in a way that reflects a critical engagement with reading assignments and course content. The grading rubric for this component can be found on the Moodle course page.

Midterm Exam

Take Home Exam (Essay): The Essay will be a question that covers the content addressed in weeks 1 – 5. The question will be published on Moodle's course page on Monday of the Midterm Week. Students will have two weeks to answer it. The essay's length is min. 1,500 words and max. 2,000 words.

Term Paper

Term paper of 3,750-5,000 after each semester. The student is encouraged to choose an own topic that touches the correlation of art, identity construction in East-Central Europe from 18th to the 21st century. Further information will be given in class and an can be found online.

Final Exam

Three comprehension questions. The Exam is an in-person exam that covers the whole semester. It will take place during the finals week, in-person over a period of 2 hours at time/location to be announced.

Students with academic accommodations are responsible for providing documentation to the academic programs manager, Ginte Stankeviciute (gstankeviciute@iesabroad.org) well in advance in order to ensure that these are taken into account.

LEARNING OUTCOMES:

By the end of the course students will:

- develop a working knowledge of the history of nationalism in Europe;
- understand the contribution of music, literature, and the visual arts to the building of the nations in Europe;
- develop the ability to relate their experiences of nationalism and patriotism in the U.S. to similar phenomena in Europe;
- substantially comprehend European origins of patterns of American thought.

ATTENDANCE POLICY:

IES Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and all tests and exams. Attendance will be taken for every class. If a student misses more than the equivalent of a week of classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.



Excused absences are permitted only when:

- 1) a student is ill (health issues),
- 2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
- 3) in the case of a grave incident affecting family members;
- 4) exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Any other absences are unexcused.

LATE SUBMISSION POLICY:

Assignments submitted after the posted due date will only be accepted only at the professor's discretion. However, as a general policy, the maximum possible high score for any work submitted late will decrease by 10% per day late up to three days, after which the assignment will no longer be accepted (i.e., a response due on a Tuesday will have a maximum high grade of 90% if submitted Wednesday, 80% if submitted Thursday, and 70% if submitted Friday, after which point it will no longer be accepted for grading and the student will receive a 0% for that assignment). Students with extenuating circumstances (documented illness, personal/family crisis, academic accommodation, etc.) are encouraged to contact the professor as soon as possible in order to ensure these are taken into account.

IES ACADEMIC INTEGRITY POLICY:

All sources must be fully referenced. Plagiarism will be taken seriously and will result in course failure and academic review hearing. Please see your Student Handbook for more extensive information on the full IES Academic Integrity Policy.

CONTENT

Semester 2

Week 1	Introduction and Reactivating the Semester 1's Knowledge 1. East Central Europe and USA as spaces 2. Art, national identity and nationalism 3. Overlapping of imperial, national, regional, European and global symbols of identity 4. Common cultural patterns of constructing identities 5. Role of Media <i>Group Excursion: Planning and Discussing</i>	• Singerton, Jonathan. The American Revolution and the Habsburg Monarchy. The Revolutionary Age, Charlottesville 2021, pp. 15–76. • Copeland, David A. The Media's Role in Defining the Nation: The Active Voice, New York 2010, pp. 157–188. <i>Assignment especially for new, but also for "old" students: Revision of the content of the first semester, especially of East-Central Europe as a space, identity theories and the role of art in it.</i>
Week 2	National genres Ia: Music in and of pre-mass media time (19th century) 1. Folk music, folksong: ethnic elements as modern national idiom. 2. The rise of opera as a national genre • Mozart: Which nation 'owns' him? 3. The Viennese Waltz: A shared national idiom? 4. How to distribute music to the mass before radio, TV and streaming?	• Ther, Philipp, and Charlotte Hughes-Kreutzmuller. Center Stage: Operatic Culture and Nation Building in Nineteenth-Century Central Europe. Central European Studies. West Lafayette 2014, pp. 1–30. • Fröschl, Thomas. "Ein 'Teutscher' Europäer, Kein Österreicher. Ein Blick Auf Mozart – Mit Seitenblicken Auf Goethe Und Die USA." Wiener Zeitschrift Für Geschichte Der Neuzeit 1, no. 1 (2001): 25–38. [Translation will be

		provided]
Week 3	National genres Ia: Music in time of mass media - Operetta and Historical Musicals in the 20th 21st century - Re-inventing history: Viennese Historical Musicals Elisabeth (1992) - Re-discovering history: Hamilton (2015) - Pop and Rock - West-Rock and East-Communism - Austro Pop - The role of radio and music in communist Europe - Comparison to the USA: Which role do folksongs, opera, rock/pop/rap play in history and present?	- Wicke, Peter. "‘Born in the GDR’. Ostrock between Ostalgia and Cultural Self-assertion." <i>Debatte: Journal of Contemporary Central and Eastern Europe</i> 6, no. 2 (1998), pp. 148–55. - Baranello, Micaela. "Viennese Blood: Assimilation and Exclusion in Viennese Popular Music." In <i>Watersheds</i>, edited by Marijeta Bozovic and Matthew D. Miller, Academic Studies Press, Boston 2019, pp. 53–69. <i>Assignment: Preparation in a group of two or three people of a musical example from the section of Rock, (Austro)-Pop, and Musical with the question of which role this kind of music plays for an US-American identity in the past and present. The results shall be discussed in class.</i>
Week 4	National genres II: Sculptures - The function of (moving) pictures and sculptures: Which range had paintings and sculptures? Who were the target group? Power of visualization? - Historical monuments as shapers of the national consciousness: - Hermann the German – Constructing Germanic-German memory in the middle of nowhere - Lueger monument in Vienna – Changing and varying demands in commemorative culture - Lenin-Mausoleum – Remembering what kind of Russian nation?	- Sheeha, James J. "Art and Its Publics, c. 1800." <i>Unity and Diversity in European Culture c. 1800</i>, ed. Tim Blanning and Hagen Schulze, Oxford 2008, pp. 5-18. - Facos, Michelle, <i>An Introduction to Nineteenth-Century Art</i>, Routledge, 2011, https://www.19thcenturyart-facos.com. - Forest, Benjamin, Juliet Johnson, and Karen Till. "Post-totalitarian National Identity: Public Memory in Germany and Russia." <i>Social & Cultural Geography</i> 5, no. 3 (2006), pp. 357–80. - Haarmann, Daniela. "Hermann against Varus at the Battle of Nations in Leipzig (1813). The Reception of the Hermann-Myth during the Napoleonic Wars in Austria." <i>Austrian History Yearbook</i>, 2022. - Varga, Bálint. <i>The Monumental Nation. Magyar Nationalism and Symbolic Politics in Fin-de-Siecle Hungary</i>. New York/Oxford 2016, pp. 213–240.
Week 5	National genres III: Paintings and Photographies - Seing is Believing – the power of the image - Historical painting in East Central Europe - Caricatures - Pictures that made national history (examples) - American Civil War - Death of Emperor Francis Joseph - Prague Spring - Fall of the Berlin Wall	- Zarzycki, Jakub. "Polish History Painting in the Second Half of the Nineteenth Century as a ‘Quasi-Metanarrative’. Visible Tyranny of Idea?" In <i>Politics of Erasure: From ‘Damnatio Memoriae’ to Alluring Void</i>, edited by Anna Markowska, Warsaw 2014, 213–20. - Telesko, Werner. "History as ‘Poetic Invention’ Makart and Austrian Historical Painting in the Nineteenth Century." In <i>Makart: Painter of the Senses</i>, edited by Agnes Husslein-Arco and Alexander Klee, Munich/Vienna 2011, pp. 37–46. - Zeller, Bob. <i>The Blue and Gray in Black and</i>

		White: A History of Civil War Photography, Westport 2005, pp. 1–30. Maurer, Kathrin. Visualizing the Past: The Power of the Image in German Historicism. 2013, Boston, pp. 1–26.
Week 6	Midterm Exam	
Week 7	National genres IV: Movies - Propaganda movies: Birth of a nation (1915), Olympic Games (1936), Dacii (1967) - Imagining “we” and “other” from 1950 until today: Sissi I & II (1955/56), 1. April 2000, Die Hard (1988), Air Force One (1998), The Everlasting Present – Ukraine 30 years later (2021)	- Dobrenko, Evgeny “Creation Myth and Myth Creation in Stalinist Cinema,” trans. Sarah Young, Studies in Russian and Soviet Cinema 1, no. 3 (August 31, 2007), pp. 239–64. - Imre, Anikó. “Introduction: Eastern European Cinema From No End to the End (As We Know It).” In A Companion to Eastern European Cinemas, edited by Anikó Imre, Chicester 2012, pp. 1–21. - Schlipphacke, Heidi M. Nostalgia after Nazism: History, Home, and Affect in German and Austrian Literature and Film. Lewisburg 2010, pp. 13–36. <i>Assignment: Students have to choose a film and study a scene provided in regard to the images created about “us and the others”, identity and identification, national stereotypes. The results shall be discussed in class.</i>
Week 8	National genres V: Writing the Nation – History and Historical Novels - The Napoleonic wars and the notions of world history; the political function of the historical novel in 19th century Europe - The end of the world: Joseph Roth’s Radetzky Marsch, Stefan Zweig’s Welt von Gestern (World of Yesterday)	- Neubauer, John. “The Historical Novel.” In History of the Literary Cultures of East-Central Europe: Junctions and Disjunctions in the 19th and 20th Centuries, edited by Marcel Cornis-Pope and John Neubauer. Amsterdam 2004, pp. 463–99. - Ann, Rigney. “The Historical Novel.” In Encyclopedia of Romantic Nationalism in Europe, by Joep Leerssen, Amsterdam 2018. https://doi.org/10.5117/9789462981188/ngS_Z5E86eUJO2DfBLTrO2Zrc. - Dollenmayer, David. “History and Fiction: The Kaiser in Joseph Roth’s ‘Radetzky Marsch.’” Modern Language Studies 16, no. 3 (1986), pp. 302–10. <i>Assignment: The class will be divided into two groups. One group will prepare parts of “Radetzky Marsch”, the other group “Welt von Gestern” (both in English translations).</i>
Week 9	National genres VI: National History Writing - Historiography as a tool to construct national identity - National History Writing: - István Horváth and Petru Maior (early 19th century) - Historical Narratives and historical	- Chapoutot, Johann. “How the Nazis Viewed History. The Time of Nature and the Abolition of History”, Vingtième Siècle. Revue d’histoire, vol. 117, no. 1, 2013, pp. 43–55. - Banerji, Arup. Writing History in the Soviet Union: Making the Past Work. New York 2017, pp. 181–224.



	imagination in America • NS period • Communism and Post-Communism.	• Zacharasiewicz, Waldemar, and Michael Draxlbauer, eds. "Manifest History and Its Blind Spots: Historical Fiction and National Memory in 19th-Century America." In <i>Remembering the Individual, Regional, National Past</i>, Tübingen 1999, 59–76.
Week 10	The role of art for national identity and nationalism: Then and now <i>Presentation of the excursions's results</i> 1. The rise of national ideologies in Central and East-Central Europe and the US: a comparison of art forms, movements, and schools. 2. National art and totalitarian art, art and dictatorship: modes of artistic expression in Nazi dominated Europe, under Communism and under illiberal rule today. 3. National vs. nationalist: positive and negative functions of ethnocentrism. 4. Offensive and defensive nationalism. 5. The role of national and nationalist elements in the various national canons. 6. Art as a political tool in Central Europe and the US: monuments, political rhetoric, movies, music, literature, historiography.	<i>No reading assignments, this week shall be a review of the previous weeks and discussion of the contemporary traces and relevancies of art and nation. Furthermore, the students shall present the results of their individual field-trip.</i>
Week 11		
Week 12	Final exam (Exact date and time TBA)	

COURSE-RELATED EXCURSIONS/GUEST LECTURES:

Individual excursion in two to three groups (depending on the course size). The groups can choose between three spots to visit and explore East-Central European culture, history and art in Vienna. They have to present the results of the excursion in the final week in a 30 minute presentation.

- A) Schoenbrunn Palace and its gardens (12th/13th district)
- B) Central Cemetery (11th district)
- C) Leopoldsberg and Kahlenberg

Guest Lectures will be announced at the beginning of the semester.

REQUIRED VIEWING:

The movie and music examples discussed shall be viewed before course. The relevant scenes and musical parts will be provided on Moodle.

REQUIRED READINGS (both semesters):



All required readings will be provided online on the course page on Moodle. The specific, week-by-week reading list will be distributed at the beginning of the course.

- Ann, Rigney. "The Historical Novel." In *Encyclopedia of Romantic Nationalism in Europe*, by Joep Leerssen, Amsterdam 2018. <https://doi.org/10.5117/9789462981188/ngSZ5E86eUJO2DfBLTrO2Zrc>.
- Banerji, Arup. *Writing History in the Soviet Union: Making the Past Work*. New York 2017, pp. 188–224.
- Baranello, Micaela. "Viennese Blood: Assimilation and Exclusion in Viennese Popular Music." In *Watersheds*, edited by Marijeta Bozovic and Matthew D. Miller, Baranello 2019, 53–69.
- Bryant, Chad Carl. *Prague: Belonging in the Modern City*. Cambridge 2021, pp. 1–14.
- Chapoutot, Johann. "How the Nazis Viewed History. The Time of Nature and the Abolition of History", *Vingtième Siècle. Revue d'histoire*, vol. 117, no. 1, 2013, pp. 43–55.
- Copeland, David A. *The Media's Role in Defining the Nation: The Active Voice*, New York 2010, pp. 157–188.
- Dobrenko, Evgeny. "Creation Myth and Myth Creation in Stalinist Cinema." *Studies in Russian and Soviet Cinema* 1, no. 3 (August 31, 2007), pp. 239–64.
- Dollenmayer, David. "History and Fiction: The Kaiser in Joseph Roth's 'Radetzky Marsch.'" *Modern Language Studies* 16, no. 3 (1986), pp. 302–10.
- Facos, Michelle. *An Introduction to Nineteenth-Century Art*, Routledge, 2011, <https://www.19thcenturyart-facos.com>.
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- Fröschl, Thomas. "Ein 'Teutscher' Europäer, Kein Österreicher. Ein Blick Auf Mozart – Mit Seitenblicken Auf Goethe Und Die USA." *Wiener Zeitschrift Für Geschichte Der Neuzeit* 1, no. 1 (2001), pp. 25–38. [Translation will be provided]
- Haarmann, Daniela. "Hermann against Varus at the Battle of Nations in Leipzig (1813). The Reception of the Hermann-Myth during the Napoleonic Wars in Austria." *Austrian History Yearbook*, 2022.
- Imre, Anikó. "Introduction: Eastern European Cinema From No End to the End (As We Know It)." In *A Companion to Eastern European Cinemas*, edited by Anikó Imre. Chichester 2012, pp. 1–21.
- Maurer, Kathrin. *Visualizing the Past: The Power of the Image in German Historicism*. Boston 2013, pp. 1–26; 115–172,
- Neubauer, John. "The Historical Novel." In *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries*, edited by Marcel Cornis-Pope and John Neubauer. Amsterdam 2004, pp. 463–99.
- Schlipphacke, Heidi M. *Nostalgia after Nazism: History, Home, and Affect in German and Austrian Literature and Film*, Lewisburg 2010, pp. 13–36.
- Sheeha, James J. "Art and Its Publics, c. 1800." *Unity and Diversity in European Culture c. 1800*, ed. Tim Blanning and Hagen Schulze, Oxford 2008, pp. 5–18.
- Singerton, Jonathan. *The American Revolution and the Habsburg Monarchy. The Revolutionary Age*. Charlottesville 2021, pp. 15–76
- Telesko, Werner. "History as 'Poetic Invention' Makart and Austrian Historical Painting in the Nineteenth Century." In *Makart: Painter of the Senses*, edited by Agnes Husslein-Arco and Alexander Klee, Munich/Vienna 2011, pp. 37–46.
- Ther, Philipp, and Charlotte Hughes-Kreutzmüller. *Center Stage: Operatic Culture and Nation Building in Nineteenth-Century Central Europe*. Central European Studies. West Lafayette 2014, pp. 1–30.
- Varga, Bálint. *The Monumental Nation. Magyar Nationalism and Symbolic Politics in Fin-de-Siècle Hungary*, New York/Oxford 2016, pp. 213–240.
- Wicke, Peter. "'Born in the GDR'. Ostrock between Ostalgia and Cultural Self-assertion." *Debatte: Journal of Contemporary Central and Eastern Europe* 6, no. 2 (1998), pp. 148–55.
- Zacharasiewicz, Waldemar, and Michael Draxlbauer, eds. "Manifest History and Its Blind Spots: Historical Fiction and National Memory in 19th-Century America." In *Remembering the Individual, Regional, National Past*, Tübingen 1999, pp. 59–76.
- Zarzycki, Jakub. "Polish History Painting in the Second Half of the Nineteenth Century as a 'Quasi-



Metanarrative'. Visible Tyranny of Idea?" In *Politics of Erasure: From "Damnatio Memoriae" to Alluring Void*, edited by Anna Markowska, Warsaw 2014, pp. 213–20.

- Zeller, Bob. *The Blue and Gray in Black and White: A History of Civil War Photography*. Westport 2005, pp. 1–30.

Recommended Readings:

- Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London/New York 2016, pp. 1–82.
- Bieber, Florian. *Debating Nationalism. The Global Spread of Nations. Debates in World History*. New York/London 2020, pp. 21–66.
- Davies, Norman. *Europe. A History*, New York 1998.
- Desmond, Kathleen K. *Ideas About Art*, Oxford 2011.
- Jenkins, Simon. *A Short History of Europe. From Pericles to Putin*, London 2018.
- Joep, Leerssen. "Visual Arts : Introductory Survey Essay." In *Encyclopedia of Romantic Nationalism in Europe*, by Joep Leerssen, Amsterdam 2018.
- Judson, Pieter M. *Constructing Nationalities in East Central Europe*, New York 2005.
- Kamusella, Tomasz. *Words in Space and Time: A Historical Atlas of Language Politics in Modern Central Europe*. Budapest/New York 2021, pp. xv–14; 31–50; 109–112, 147–150.
- Magocsi, Paul Robert. *Historical Atlas of Central Europe: Third Revised and Expanded Edition*. Toronto 2018.

Instructor Biography:

Daniela Haarmann (*1987) is an Austrian historian who is specialized on the interaction between scholarliness, culture and identity construction in the Hungarian and Austrian lands in the 18th and early 19th century and of veterinary and human medicine in the Habsburg Empire in the "long" 19th century. She studied history, ancient history and musicology at the University of Vienna and wrote her master thesis (Diplomarbeit) about the "Construction of the Habsburg Myth during the 19th century" (Die Konstruktion des habsburgischen Mythos im 19. Jahrhundert). She currently studies the Hungarian Language Renewal (1776–1825) which is financed by a FWF Schrödinger scholarship (J4331) until late 2023. Besides her mother tongue German, she speaks English, Hungarian, Latin, French, Italian and has basic knowledge of Russian and Polish.