



CU/AH/HS353 ARTS AND NATIONS:

NATIONAL GENRES IN EAST-CENTRAL EUROPEAN MUSIC, LITERATURE, AND THE VISUAL ARTS

IES Abroad Vienna

DESCRIPTION:

The realization of the concept of the nation 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 us to understand the emergence of what we call “nations” today. 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 regions in question. It is through the study of artistic expression in this period that the fabric of national and nationalist thinking can be meaningfully approached and understood.

This course focuses on “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. Additionally, different types of media and their spheres of influence during this period shall be discussed critically. 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.

Furthermore, this semester is an introduction to East-Central Europe, theories of identity construction, and the role of art for identity construction. Students will learn how to analyze art in relation to identity construction and to contextualize this with the history of East-Central Europe. Additionally, students are encouraged to compare the national genres in East-Central Europe to the US in the past and present in order to illustrate the contemporary relevance of this topic on a global scale. Thus, this course is especially recommended to students who wish to gain and practice their analytical skills in historical work.

This course is offered as the second semester of a two-part course. Both are structured to address concepts, historical figures, and cultural artifacts from the 18th to the 20th centuries. This course, in both one-semester and two-semester formats, will serve as an introduction to the most important cultural differences among various Central and East-Central European countries, ethnic, national and religious groups. Special emphasis will be placed on what we may identify as the “national idiom,” such as language, folk poetry, and folk music (semester 1); as well as “national genres” such as national opera and folklore, national painting, and film, and national historiography and the historical novel (semester 2): media which both create and express national cultures.

CREDITS: 3

CONTACT HOURS: 45

INSTRUCTOR:

LANGUAGE OF INSTRUCTION: English

PREREQUISITE: Basic knowledge of 19th and 20th century European history and of identity construction is recommended.

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lectures, discussions, group work, case studies, seminar format, course-related trips, Moodle, video and audio examples.

REQUIRED WORK AND FORM OF ASSESSMENT:



- Participation – 10%
- Group project (field trip) – 15%
- Midterm Exam – 15%
- Term Paper – 30%
- Final Exam – 30%

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.

Group project

Students select one location in Vienna where identity-shaping art in East-Central Europe is represented. They introduce this space by preparing a handout for other students and holding a 10-minute presentation about the site and its significance in class during week 10 (final week before the exam week). This project shall give students the opportunity to actively apply the skills and review the content of this course, thus preparing them for the final paper and final exam.

Midterm Exam

The midterm exam is a take home exam in the form of a 1500–2000-word essay. Students will receive an example that tests the knowledge and skills gained in the first five weeks of the class. The exam also prepares students for the final paper. The essay question will be published on the course page in Moodle on Monday of the midterm week and students will have five days to submit their work.

Term Paper

The term paper is a 3750-5000-word research paper due at the end of the semester. Students are encouraged to choose their own topic that addresses the confluence of art and identity construction in East-Central Europe from the 18th to the 21st century. A detailed description of the assignment will be provided in class and will be available on the course page in Moodle. The deadline for the paper is one week after the final exam, e.g.: the final exam takes place on May 12, the final exam must be submitted at May 19, 11:59 p.m. The final grade will be entered two weeks after the final exam according to IES guidelines.

Final Exam

The final exam is held in class and is composed of three comprehension questions which test the student's knowledge and content analysis skills. The exam includes content covered during the whole semester and will take place during the final exam week.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Construct the history of nationalism in Europe;
- Analyze the role of music, literature, and the visual arts to nation-building in Europe;
- Contextualize critically the role of mass media in the creation and distribution of national conceptions;
- Conduct scientific research on the interrelation of art and identity construction;
- Develop research skills in working with different primary and secondary sources as with media;
- Identify patterns of identity construction in arts and media in the US and Europe today.

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 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 announced due date will be accepted only at the professor's discretion. As a general policy, the instructor will deduct 10% of the points per day for late submissions, for a maximum of three days. After this, a student's late submissions will no longer be accepted and the grade for the assignment is an F (0 points). Students with extenuating circumstances (documented illness, personal/family crisis, academic accommodation, etc.) are encouraged to contact the professor as soon as possible to ensure that these are taken into consideration.

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.

The use of Artificial Intelligence is forbidden for writing the midterm and final paper. This includes proofreading tools like Grammarly. All writing must be done by the student. The responsibility for the content lies with the student. In case of doubt, the professor reserves the right to ask to provide evidence (like showing the research folder with the stored research literature or oral exam) that the students are the sole author of the paper. Students are obliged to store used literature or a screenshot of it in a folder until the final grades are entered.

Students are allowed to use AI for inspirational purposes (like ideas on structure, research literature) or translations (i.e. DeepL). Students are obliged to acknowledge when, where and how you used AI and specify the AI tool. Please note that AI often produces inaccurate, superficial, biased, and even invented ("Hallucination") content. The responsibility for the content lies with the student.

Violation of this policy leads to the failure of the class.

CONTENT:

Week	Content	Readings & Assignments
Week 1	Introduction: East-Central Europe, USA, and concepts of identity construction 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	• Anderson, Benedict. Imagines communities, pp. 1–36. • Judson, Pieter. The Habsburg Empire, pp. 1-16.

Week 2	National genres III: Paintings and photographs • Seeing is believing – the power of the image • Historical painting in East Central Europe • Caricatures • Images that made national history (examples) • American Civil War • Death of Emperor Francis Joseph • Prague Spring • Fall of the Berlin Wall	• Copeland, David A. <u>The Media's Role in Defining the Nation: The Active Voice</u>, 2010, pp. 157–188. • Telesko, Werner. "History as 'Poetic Invention' Makart and Austrian Historical Painting in the Nineteenth Century" in <u>Makart: Painter of the Senses</u>, edited by Agnes Husslein-Arco and Alexander Klee, 2011, pp. 37–46. • Maurer, Kathrin. <u>Visualizing the Past: The Power of the Image in German Historicism</u>, 2013, pp. 1–26.
Week 3	National genres: Music & Musical Theater 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 masses before radio, TV and streaming? 5. Pop and Rock • West-Rock and East-Communism • Austro Pop 6. The role of radio and music in communist Europe 7. Comparison to the USA: Which role do folksongs, opera, rock/pop/rap play in history and present?	• Ther, Philipp, and Charlotte Hughes-Kreutzmuller. Center Stage. <u>Operatic Culture and Nation Building in Nineteenth-Century Central Europe</u>, 2014, pp. 1–30. • 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 <u>Watersheds</u>, edited by Marijeta Bozovic and Matthew D. Miller, 2019, pp. 53–69.
Week 4	National genres (continued): Music, Musical Theater and History 1. Mayerling and its Musical Reception • Ballet "Mayerling" • Musical "Mayerling" 2. Musicals in the 20th 21st century • Re-inventing history: Viennese Historical Musicals: Elisabeth (1992) • Re-discovering history: Hamilton (2015) 3. Music, Musical Theater and Antisemitism • Hitler and Wagner • Wagner today • The NS-Heritage in Popular Music	• Brigitte Hamann, <i>Hitler's Vienna. A Portrait of the Tyrant as a Young Man</i>, 2010, pp. 22-33, 60-68, 78-115 <i>From the book, the students have to prepare in groups of four chapters that discuss different theorists and politicians who influenced Hitler. They have to present the results the other students in class.</i> • 206-216, • 216-227 • 236-246 • 273-277, 286-291

Week 5	National genres II: Sculptures - The function of (moving) pictures and sculptures: What reach did paintings and sculptures have? Who was the target group? Power of visualization? - Historical monuments as shapers of the national consciousness: - Heroes' Square and Millennium Celebrations in Budapest 1896 - Lueger monument in Vienna – Changing and varying demands in commemorative culture - Lenin-mausoleum – Remembering what kind of Russian nation?	- Forest, Benjamin, Juliet Johnson, and Karen Till. "Post-totalitarian National Identity: Public Memory in Germany and Russia." <u>Social & Cultural Geography</u> 5, no. 3 (2006), pp. 357–80. - Varga, Bálint. <u>The Monumental Nation. Magyar Nationalism and Symbolic Politics in Fin-de-Siècle Hungary</u>, pp. 213–240. <i>Assignment: Preparing in groups examples of Central European Literature for Week 7</i>
Week 6	Midterm Exam	
Week 7	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 <i>Radetzkymarsch</i>, Stefan Zweig's <i>Welt von Gestern</i> (World of Yesterday)	- Neubauer, John. "The Historical Novel." in <u>History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries</u>, edited by Marcel Cornis-Pope and John Neubauer, 2004, pp.463–99. - Ann, Rigney. "The Historical Novel" in <u>Encyclopedia of Romantic Nationalism in Europe</u>, by Joep Leerssen, Amsterdam 2018. - Dollenmayer, David. "History and Fiction: The Kaiser in Joseph Roth's 'Radetzkymarsch.'" <i>Modern Language Studies</i> 16, no. 3 (1986), pp. 302–10.
Week 8	National Genres IV: Movies - Propaganda movies: <i>Birth of a nation</i> (1915), <i>Olympic Games</i> (1936), <i>Dacii</i> (1967) <i>Mayerling</i> <i>Sound of Music</i>	- Dobrenko, Evgeny "Creation Myth and Myth Creation in Stalinist Cinema," trans. Sarah Young, <i>Studies in Russian and Soviet Cinema</i> 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 <u>A Companion to Eastern European Cinemas</u>, edited by Anikó Imre, 2012, pp. 1–21.

Week 9	National Genres IV: Movies 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)	Schlipphacke, Heidi M. <u>Nostalgia after Nazism: History, Home, and Affect in German and Austrian Literature and Film</u>, 2010, pp. 13–36.
Week 10	Excursion	
Week 11	The Role of Art for National Identity and Nationalism: Then and Now Presentation of the self-chosen topic - The rise of national ideologies in Central and East-Central Europe and the US: a comparison of art forms, movements, and schools. - National art and totalitarian art, art and dictatorship: modes of artistic expression in Nazi-dominated Europe, under Communism, and under illiberal rule today. - National vs. nationalist: positive and negative functions of ethnocentrism. - Offensive and defensive nationalism. - The role of national and nationalist elements in the various national canons. - Art as a political tool in Central Europe and the US: monuments, political rhetoric, movies, music, literature, historiography.	<i>No reading assignments as this week will be a review of the previous weeks and discussion of the contemporary traces and relevance of art and nation. Furthermore, students will present the results of their individual fieldtrip.</i>
Week 12	Final exam Final Paper	<i>The deadline for the final paper is one week after the final exam takes place, e.g. the final exam takes place on December 12, the final exam must be submitted at December 19, 11:59 p.m. The final grade will be entered two weeks after the final exam according to IES guidelines.</i>



COURSE-RELATED TRIPS / GROUP PROJECT:

Students will have to present a self-chosen topic in week 11.

In week 7, we will do a excursion to two museums (presumably Capuchines' Crypt and Treasury)

REQUIRED READINGS:

All required readings will be uploaded to the course on Moodle. The weekly 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.
- 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 March'." *Modern Language Studies* 16, no. 3 (1986), pp. 302–10.
- Forest, Benjamin, Juliet Johnson, and Karen Till. "Post-totalitarian National Identity: Public Memory in Germany and Russia." *Social & Cultural Geography* 5, no. 3 (2006), pp. 357–80.
- 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]
- 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: Junctions and Disjunctions 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.
- 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-Kreutzmuller. *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.
- 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*



CentralEurope. 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 BIO:

Daniela Haarmann is an Austrian historian who specializes in the interaction between scholarliness, culture and identity construction in the Hungarian and Austrian lands in the 18th and early 19th century, as well as in veterinary and human medicine in the Habsburg Empire during the “long” 19th century. She studied history, ancient history and musicology at the University of Vienna, and wrote her graduate thesis (Diplomarbeit) on the construction of the Habsburg Myth during the 19th century. She currently studies the Hungarian Language Renewal (1776–1825), a project supported by a FWF Schrödinger grant until 2023. Besides her native German, Daniela speaks English, Hungarian, Latin, French, Italian and has basic knowledge of Russian and Polish.