CU/AH/HS 350 ARTS AND NATIONS: THE RISE OF THE NATIONAL
IES Abroad Vienna

DESCRIPTION:
The rise of nations and nationalism in most Central and East-Central European countries in the 19th and much of the 20th centuries were supported and accelerated by, as well as reflected on, art and art-forms. The study of art in this region helps understand the way “imagined communities” or real we call nations emerged. The national language, poetry, music, painting, sculpture, architecture, and a host of other artistic genres have impacted the philosophy and politics of nation-building, national 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.

The 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, the national painting 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 is essential to understand nationalism as it has developed in the modern history of Central and East-Central Europe.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Basic knowledge of 19th and 20th century European history.

METHOD OF PRESENTATION:
Lectures, organized discussions, student presentations

REQUIRED WORK AND FORM OF ASSESSMENT:
- Attendance - 10%
- Midterm exam - 30%
- Take-home paper - 30%
- Final exam - 30%

Midterm Exam
Identifications of terms, names, dates; map quiz; essay question

Take-home paper
15,000 characters (cca 10-12 pages)

Final Exam
Identifications of terms, names, dates; map quiz; essay question

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Be able to know 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 his/her experiences of nationalism and patriotism in the U.S. with similar phenomena in Europe;
• Learn substantially of the European origins of patterns of American thought.

ATTENDANCE POLICY:
Consistent and regular attendance is required in accordance with Center policy.

CONTENT:

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<tr>
<th>Week</th>
<th>Content</th>
<th>Readings</th>
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<tr>
<td>Weeks 1-2</td>
<td><strong>The age of nationalism</strong></td>
<td>• Readings: Part II of Reader</td>
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<td>• Ethnicity, nation, nationality, nationalism in Europe and in America in the 18th and 19th centuries.</td>
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<td>• National products, national economy, national market. Regional differences in Europe. The unification of Germany and Italy. From empires to nation state: emerging nations in Russia, the Habsburg Monarchy, and the Ottoman Empire. Nation building: new nations in Central and East-Central Europe. Comparisons with the United States.</td>
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<td>Week 3</td>
<td><strong>From romantic to modern: the making of national art</strong></td>
<td>• Readings: Part II of Reader</td>
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<td>Week 4</td>
<td><strong>National idioms I: The rise of the national language(s), folksong and poetry</strong></td>
<td>• Readings: Part III of Reader</td>
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<td>• The creation of a modern vernacular from regional and local dialects and idioms: the German of the Grimm brothers, the making of Serbo-Croatian (Vuk Karadžić), linguistic innovation in Hungary (F. Kazinczy and his circle), A. Pushkin and the renewal of the Russian literary language; the languages of the Habsburg Monarchy and their survival in the successor states. Language and national identity. National languages and supranational languages (e.g. Latin, German, French, recently English). The role of folksongs and poetry in creating the</td>
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<td>Week 5</td>
<td>National idioms II: National symbol, national design</td>
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<td>• Readings: Part II of Reader</td>
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| Week 6 | • Review session                                   |
|        | • Midterm exam                                     |

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<th>Week 7</th>
<th>National genres I: The opera</th>
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<td>- The rise of opera as a national genre; from Italian opera to German opera: the idea of human liberty and national freedom (W. A. Mozart, Die Zauberflöte, L. van Beethoven, Fidelio); opera and national unification: the case of Italy (G. Verdi, Nabucco, Don Carlo) and Germany (R. Wagner, Der Ring des Nibelungen, Die Meistersinger von Nürnberg), maintaining national identity and the sense of sovereignty: national opera in East Central Europe (F. Erkel, Bánk bán, B. Smetana, Prodana nevesta, S. Moniuszko, Halka); Russian history in opera (A. Borodin, Knjas Igor, M. Mussorgski, Boris Godunov, M. Glinka, Ivan Susanin).</td>
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<th>Week 8</th>
<th>National genres II: Historical painting and sculpture</th>
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<td>• Readings: Part II of Reader</td>
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<th>Week 9</th>
<th><strong>National genres III: Historical fiction</strong></th>
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<td>- The Napoleonic wars and the notion of world history; the political functions of the historical novel in 19th century Europe. From feudal France to bourgeois (Victor Hugo, 1793, H. de Balzac, La comédie humaine, Les illusions perdues, G. Flaubert, Salammbo, R. Rolland, Colas Breugnon); imagining Scotland (Walter Scott, Waverly, Rob Roy, The Bride of Lammermoor, Old Mortality) England and America (W. Thackeray, The History of Henry Esmond, The Virginians); unifying the Italian mind (A. Manzoni, I promessi sposi); the making of modern Germany (Th. Mann, The Buddenbrooks, H. Mann, Henry IV, recreating national identities in East-Central Europe (Poland: H. Sienkiewicz, Quo vadis? Trilogies, B. Pros, Lake, Aaron; Czech lands: A. Jurassic, Riot seem, F. L. Vet, Tempo; Hungary: M. Joke, As remember, Apathy Sultan, A kŒszivi ember fiai; Romania: M. Sadoveanu, Neamul Soimarestilor, Fratii Jderi, L. Rebreanu, Padurea spinzuratilor, Cioarilor Horia)</td>
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<th>Week 10</th>
<th><strong>Theories of national art. The national canon. Art, ideology, and politics</strong></th>
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<td>- The rise of national ideologies in Central and East-Central Europe: a comparison of art forms, movements, and schools. 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. The legacy of national and nationalist art in 20th century political rhetoric. National art and totalitarian art, art and dictatorship: modes of artistic expression in Nazi dominated Europe and under Communism. Nation and art today in the region.</td>
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| Weeks 11-12  | - **Review session**  
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<td>- <strong>Final exam</strong></td>
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**COURSE-RELATED TRIPS (optional):**
Touring national/historical public monuments in Vienna
Field trip to Budapest, Hungary
An audio/video performance and discussion of an East-Central European national opera such as Bánk bán by Ferenc Erkel or Prodaná nevesta by Bedrich Smetana

REQUIRED READINGS:
A reader has been compiled for this course and is available in the library. The specific, week-by-week reading list to be distributed at the beginning of the course.

I.
- Benedict Anderson, Imagined Communities: Reflections on the Origin and Spread of Nationalism, Chapters 1-6, pp. 1-111
- Donald E. Pease, “New Perspectives on U.S. Culture and Imperialism,” in Amy Kaplan and Donald E. Pease, eds., Cultures of United States Imperialism, pp. 22-37
- Patrick Williams and Laura Chrisman, eds., Colonial Discourse and Post-Colonial Theory: A Reader

II.
- George L. Mosse, “Nationalism,” in The Culture of Western Europe. The Nineteenth and Twentieth Centuries, 3rd ed., pp. 65-84
- Peter F. Sugar, ed., Eastern European Nationalism in the 20th Century
- Peter F. Sugar, “Nationalism, The Victorious Ideology,” pp. 413-429
- Paul Hoffmann, The Viennese: Splendor, Twilight, and Exile, pp. 1-51

III.
- Carl Dahlhaus, Foundations of Music History, pp. 19-33
- Gerald Abraham, Essays on Russian and East European Music, pp. 68-82, 113-171
- Howard Hartog, ed., European Music in the Twentieth Century
- Bernard Stevens, “Czechoslovakia and Poland,” pp. 296-319
- Historische Volksmusikforschung
- Károly Viski, Hungarian Dances, pp. 7-63, 80-90