

EUS3140 - Culture in Crisis: The European Avant-gardes (1909-1939)

Fall 2023, 3 credits
T Period 7 (1:55-2:45), R Period 7-8 (1:55-3:50)
in Turlington Hall 1105

Instructor: Holly Raynard, hrraynard@ufl.edu

Office: 3326A Turlington Hall, (352) 294-7150

Office hours: Monday 12-1, Tuesday 3-4, Thursday 4-5 & by appointment. I can meet F2F or on Zoom.

While not required, I recommend you make an appointment on Calendly to avoid waiting: I will meet with students with an appointment first. Students without an appointment will be seen on a first-come, first-served basis.

Course website: elearning.ufl.edu/ (then use Gatorlink ID & password to log in to Canvas)



COURSE DESCRIPTION

World War I. The Russian Revolution. The rise of Hitler and the Nazi party. Freud and the unconscious. Marx and class-consciousness. Airplanes, automobiles, and industrial factories. The radio, telegraph and movie camera. How did these radical developments and contributions change life in modern Europe? What role did art play in these revolutions? How did this new era inspire innovation in art?

The European avant-gardes, arising out of the cultural crisis before the First World War, present a unique opportunity to explore the interstices of art, politics, and ideas. This course will approach the avant-gardes in a comparative and interdisciplinary light, showing the cross-fertilization of ideas between cultures and interdependence between traditionally distinct media. The course is an introduction to the ideology and aesthetics of the major movements of the 20th-century avant-garde, focusing on developments in Paris, Berlin, Prague and Moscow (with excursions beyond the capitals). We will draw from several disciplines and media to present the avant-garde in all the dynamics of its development.

PREREQUISITES: None.

All required readings are in English; all films are subtitled. (If you have studied a foreign language and would *like* to read materials in the original, please let me know, and I will try to accommodate you.)

GENERAL EDUCATION CREDIT: Humanities (H); International (N).

- **Content:** Students in this course will acquire the critical vocabulary needed to describe and discuss art, film, literature, and theater. They will be able to describe the practices and underlying aesthetic and ideological tenets of major movements of the European historical avant-gardes, noting the impact of national and international events, social issues and cultural developments on art and artists.
- **Communication:** Students will hone oral communication skills and deliver an oral class presentation. You will also engage writing skills, producing a course paper that demonstrates original research.
- **Critical thinking:** You will develop critical thinking skills as we evaluate and contextualize aesthetic works, study events and concepts from multiple perspectives, & identify biases in critical literature.

COURSE MATERIALS & SUPPLIES FEES: \$0.**COURSE REQUIREMENTS**

Assignment	Value	Due date
Participation	10%	Ongoing/weekly
Quizzes (on readings & films)	10%	Intermittent (You can expect 7-8 total)
Presentation	10%	Date depends on topic (see sign-up sheet)
Short Response Papers (4 total @ 4%)	16%	Students respond to any 4 sets of readings or films during semester
Creative Assignment	24%	Tues. 11/7 (if incorporating class feedback, you can resubmit thru Monday 11/13)
Course Paper (critical reading of an AG work)	30%	Tues. Dec. 12 at 12:00 noon

DESCRIPTION OF COURSE REQUIREMENTS ¹**1. Participation (10%).**

- **Preparation:** You are expected to attend regularly and come prepared for each class by completing all assigned readings/films and considering my related discussion prompts before we meet. (You can find assigned works and discussion prompts in Canvas "Modules.")
- **Contribution to class discussion:** You are also expected to share your ideas (and questions!) during class discussions. Consistent, thoughtful and informed contributions will be rewarded. (If you are the quiet type who hates to speak in class, keep in mind you can *prepare* for these discussions!)
- **'Participation days':** There will also be a few days (4-5) when you are asked to do very specific preparation + participation. For example: You will be asked to review a selected text, highlight specific features & share your findings online and/or in class. You will also be asked to give thoughtful feedback to 1-2 peers when they present their creative works in class.
- **Collegiality:** You should behave in a collegial manner with instructor and classmates. I expect you to listen to your classmates (and will dock you points if I see you on FB or Instagram during their presentations). Even if you disagree with one's opinions, please be respectful and limit comments to those that improve our understanding of course concepts. Please also avoid disruptions (cell phones, loud food wrappers, late entrances etc.).

2. Quizzes (10%).

- You can expect intermittent quizzes designed to assess your gauge your preparation for class. Since I am mainly trying to gauge if you've completed the assignment, questions are straightforward rather than interpretive. Quizzes generally contain 4-6 short questions, and I will count your best 4 responses only. These are graded 1-4.
- I will drop the lowest quiz score from your average at the end of the semester. If we should have 8 or more quizzes, I will drop your lowest two scores.

3. Discussion forum responses (16%).

- Each student will respond to four sets of Discussion prompts (@ 4 points) by the end of the semester. Choose any four prompts you'd like, but I suggest you not wait until Week 12-13 to get started :-).
- **Prompt sets vary:** some address an individual work (a film, article or longer reading); others address a set of shorter works. Each set poses 4-6 questions; you should aim to address about 2/3 of them.
- **Assessment:** Strong ("A") responses will demonstrate reasoned analysis, attention to detail and thoughtful consideration of the work in connection with course themes. Poorly supported (vague, no examples or specifics) or off-topic responses will be downgraded. If unhappy with your grade, you may post again on later topics, and your four best scores will be tallied.
- **Length:** I won't count words, but you'd want to write roughly 1.5-2 pages (if double-spaced with 12 point font and 1" margins), but you will ideally type directly into Canvas window.

¹ **This syllabus is tentative.** While I don't anticipate any major changes, I reserve the right to make adjustments as needed to ensure quality of instruction or to conform with (evolving) UF guidelines. Any changes--due to extreme weather, pandemic, etc.--will be announced in class and on Canvas.

- **Deadlines:** Please post your response to our online Discussion forum **before class begins**. No credit will be given for late responses. (Yes, if your internet / electricity fails, you can bring a hard copy to class--printed or handwritten--to be followed up by an electronic copy after class.)
- **Share:** Be prepared to discuss what you wrote in class. (If you post far in advance, please reread what you wrote :-). The goal of the assignment is to facilitate discussion.)

4. Creative Assignment (24%)

- **Art or creative work:** Students will create their own avant-garde work that is informed by an avant-garde movement, artist and/or works that we study in class. Formats may include traditional genres and media (like photography, collage/montage, poetry, prose, drama, manifesto, sculpture, film, etc.), but you are welcome and encouraged to look to new technologies (digital arts, social media, etc.), aesthetic expression and performance in the broadest sense.
- **Overview & analysis:** Accompanying text (approx. 5 pages) will contextualize your work, explaining the principles of the "source" text (the avant-garde movement/artist/works that inspired you) and how your creation illustrates the ideological principles and aesthetic strategies they championed.
- This assignment is conceptual: you don't need to be "artistic" to produce something great!
- **Detailed assignment guidelines can be found on Canvas** along with some partial examples. (Selected examples will also be shown & discussed in class.)
- You will briefly present your works (or works in progress) in class, and you will be expected to give thoughtful feedback to 1-2 colleagues.

☞ **DUE DATE: THU. 11/7.** Students will present their work in class on Tues. 11/7 and Thu. 11/9. (Order will be announced in class.) Please post your **creative work to the Discussions** forum of our website **before class begins** (if it's in electronic format) and submit your **write-up to the Assignments** area the same day. NOTE: If you would like to incorporate or address any ideas/comments raised during our class discussion, you can revise your work and resubmit the final draft for a grade by the following Monday 11/13. Please submit your final drafts in hard copy and post a back-up copy to Canvas.

5. Course paper (30 points: 1 for proposal, 3 for annotated bibliography, 26 for paper). There will be one course paper (approx. 7-8 pages) in which students provide a critical reading of an avant-garde work, exploring either a work not discussed at length in class or a new approach/perspective on a work we have examined together. Students will ideally select a topic according to their own interests (not limited to topics or regions covered in class). To encourage students to start work early, the writing will be broken down into three stages: a proposal, an annotated bibliography and the final paper. Detailed information on each assignment as well as some topic ideas will be provided on the course website.

☞ **PROPOSAL DUE: THU. 11/21 - Due in class (please also post a copy online)**

☞ **ANNOTATED BIBLIO DUE: TUES. 11/30 - Due in class (please also post a copy online)**

☞ **PAPER DUE DATE: TUES. Dec. 12 at 12:00 noon.** I will be in my office (3326A TUR) to collect your papers. Please also upload a copy to the respective Assignments area on Canvas in docx format.

GRADING

Letter grade	4-point scale	Percentages
A (UF doesn't give A+ grades)	3.68-4.0	93-100%
A-	3.55-3.679	90-92.99%
B+	3.2-3.549	87-89.99%
B	3.0-3.199	83-86.99%
B-	2.67-2.99	80-82.99%
C+	2.33-2.669	77-79.99%
C	2.0-2.3299	73-76.99%
C-	1.67-1.99	70-72.99%
D+	1.33-1.669	67-69.99%
etc.	etc.	etc.

Many course assignments (quizzes, online postings) are worth 4 points. I tend to grade these GPA-style so the table below shows how I will convert common scores to percentages which Canvas understands. In short: if you earn a 3 out of 4, it is a "B" (not ¾ or 75% which is a C).

The score you may earn	Percentage value	Letter grade
4	100	A
3.5	89.8	B+
3	85	B
2.5	79.8	C+
2	75	C
1.5	69.8	D+
1	65	D
0	0	E

Policy on late work, make-up work, etc.

- Late Discussion posts will not be given credit, but you are free to post on any remaining topics.
- Other late assignments will be downgraded by ½ grade per day (for ex: from a "B+" to a "B") unless due to illness or emergency (see more below).
- Missed quizzes may be made up when absences are *excused* (due to illness, serious family emergencies, religious holidays, participation in special curricular requirements or official university activities (see more [examples in the UF catalog](#)) or with advance permission.
- Be prepared to demonstrate illness/trauma with a doctor's note. Note that UF has a [telehealth option](#).
- If you miss your oral presentation, you can select another topic/date unless all slots have been taken.
- Penalties for a missed presentation of creative work will be assessed if the absence was not excused. If the absence was excused, students will be allowed to present the project on Canvas (video or PPT with voice/video narration recommended) and, if time permits, in a later class.
- More info on UF grades and grading policies can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

REQUIRED TEXTS:

The following paperbacks are available in the **UF Bookstore**. You are also welcome to purchase used books from other vendors or online. Texts are also available in the UF library (Cardullo & Knopf's anthology is on Course Reserves.)

Required purchase:

- Breton, André. *Nadja*. New York: Grove Press, 1960 (or later editions). (Paper, ISBN 0802150268)

Optional purchases: Brecht and Kafka are public domain texts so you can read them online for free, but you may prefer a paperback copy like the print editions below. If you'd like to read a wider assortment of primary texts, I'd recommend the Cardullo & Knopf anthology (with critical intros to each work).

- Brecht, Bertolt. *The Threepenny Opera*. New York: Grove Press, 1960 (or later editions).
- Cardullo, Bert and Robert Knopf, eds. *Theater of the Avant-Garde 1980-1950: A Critical Anthology*. New Haven: Yale U. Press, 2001. (Paper, ISBN 0300085265)
- Kafka, Franz, *The Metamorphosis*. New York: Norton, 1996 (or later editions).

Other scheduled readings listed below can be found on Canvas. See either the "Reader" folder in "Files" (in left frame) or "Modules" on Canvas.

***TENTATIVE* COURSE SCHEDULE & READINGS**

Please complete all assigned readings before class begins on the dates indicated below. In the event that our schedule changes, any updates will be announced in class and posted on the class website. You can find the full bibliographic info for the works below on Canvas.

WEEK 0: Intro to course**Thu. 8/24: Student introductions, Intro to Syllabus & Canvas, notion of “avant-garde”**

- No reading (first day of class)

"The new canon of beauty ... runs like a machine gun"

WEEK 1: The "Futurist moment"**Tues. 8/29: Futurist manifesto**

- Parent, "The Poetics of the Manifesto. Nowness and Newness."
- Marinetti, "Founding and Manifesto of Futurism" & "Futurist synthesis of the War" (Italian futurism)

Thu. 8/31: Russian cubo-futurism**Hour 1: Russian futurist manifestos: problem of perpetual newness**

- Burlinuk and others, "A slap in the face of public taste"
- Mayakovsky, "We, too, want meat!" & "A drop of tar."

Hour 2: Autonomy & abstraction

- Khlebnikov and Kruchenykh, "The Letter as Such," "The Word as Such" (read carefully)
- Read Douglas's "Intro to Khlebnikov's writing" (it will help you understand the poems below)
- Khlebnikov, 2 short poems, "Bo-bay-o-be" and "Incantation by Laughter" (please review/compare different translations as well as the transliterated Russian text).

OK to skim/browse quickly:

- Marinetti, "Destruction of Syntax—Radio Imagination—Words-in-Freedom"

"Long live the word, bright as a bugle call!"

WEEK 2: Futurist dynamism**Tues. 9/5: Back to the future: futurist primitivism**

- Khlebnikov, "Nikolai," "Thicket," "Mound"
- Burlinuk, "I like the pregnant man"
- **TBA:** Khlebnikov, "To the Artists of the World," "On Poetry," and "The Radio of the Future"

Thu. 9/7: Futurism & revolution: *Avant-guerre* Mayakovsky

- Mayakovsky, "I" (it's very short, but read carefully)
- Mayakovsky, "A Cloud in Pants" (Be sure to read prompts online before you start reading!)

"The stars have again been beheaded"

WEEK 3: From Futurism to Constructivism**Tues. 9/12: Civil war propaganda**

- Mayakovsky, *Mystery Bouffe* (Some discussion may carry over to Hour 1 on Tues. 9/14.)
- Read through webpage in Canvas Module about Russian history (1905, Feb. & Oct. 1917 revolutions); these revolutions provide the historical backdrop for this allegorical play. (We may continue discussion of this topic on Thu.)

Thu. 9/14: Constructivism in poetry & projects

- Mayakovsky, 2 poems: "Brooklyn Bridge" and "Home!"

"Architectural plans instead of babies' rattles"

WEEK 4: Constructivism in Film

Tues. 9/19: FILM – Last 18 min. to be completed out of class / before class on Thu. 9/21

👁️ **Dziga Vertov, *Man with the Movie Camera* (1929), 68 minutes 🗣️**

- Our class is 50 minutes, but I will ask you to see a 68-minute film. I can show you the first 50 minutes in class; you will complete the remaining 18 minutes outside of class—whether online, in the library (it is on Course Reserves in Library West; just ask for it at the main Circulation Desk), or at my on-campus screening (exact time & room TBA, pending class vote).

Thu. 9/21: The "film-eye" method (Finish Vertov's film before class! See 9/19 for details.)

- Petric, "Cinematic abstraction as a means of conveying ideological messages"
- Pending: Vertov, "The field is bare" (a very short poem; note the structure & connecting images)

"This is the city and I am one of the citizens"

WEEK 5: The modern city & artistic technology

Tues. 9/26: Woodcut in the age of mechanical reproduction

- Willett, "The Cutting Edge of German Expressionism: The Woodcut Novel of Frans Masereel [...]"
- Review images in Masereel's graphic novel, *The City: A Vision in Woodcuts* (website)

WEEK 6: Avant-garde: 'look' vs. ethos

Thu. 9/28: Film in class

- Fritz Lang, *Metropolis* (we will start promptly and continue through the break)

"Art is the collective dream of a period"

WEEK 6: Fathers & sons

Tues. 10/3: Avant-garde "look" vs. ethos

- Kaes, "Metropolis: City, Cinema, Modernity" (discussion may continue into Thu. a bit)

Thu. 10/5: Against realism: fantastic as counter-discourse

- Franz Kafka, *The Metamorphosis*

"Art is not a mirror held up to reality
but a hammer with which to shape it."

WEEK 7: Art as protest

Tues. 10/10: Anti-illusionism: Epic theater, alienation effect

- Bertolt Brecht, *The Threepenny Opera* & author's notes
- **TIP:** Read author's notes first; this discussion may continue into Thu.

Thu. 10/12: Anti-Art. Dada's response to WWI & the Cabaret Voltaire

- Tzara, "Dada Manifesto" (TAG)
- Read over the following pages online (check there for updates as I may reduce this):
 - In file, "Dada 1":
 - Read over the first 3 pdf pages (original page numbering 16-21)
 - Very quickly skim/glance over pdf pages 4-10.
 - Read pdf p. 11 (original p. 42, "Dada disgust")
 - Read pdf p. 13 (original p. 46, Tzara's Zurich chronicles) a bit more closely.
 - In file, "Dada 2":
 - **Focus on (and bring to class!)** pdf p. 9 "L'admiral cherche une maison a louer".
 - Quickly glance over other pages in packet.
 - In file, "Dada 3":
 - Skim pdf p. 1 quickly

- Read pdf p. 2 more closely. (Ball's fragments; you'll notice p. 3 already begins to overlap with some of the above documents.
- Read pdf pp. 5 and 16 and then 21-22 more closely. Glance over the other pages, noticing headlines, fonts, marginalia and images--so you get a sense of the general activities.
- *Optional*: See pages in Gilbert & Large on WWI

"A little yes and a big no"

WEEK 8: Dada beyond Zurich

Tues. 10/17: Stop making sense

- Tzara, *The Gas Heart*

Thu. 10/19: Blasphemy & Politics

- In pdf file "Dada 5":
 - Read pdf pp. 8-11 (my hand numbering 99-104): read the comments about Expressionism carefully.
 - Read pdf p. 20 (my hand numbering 308-309): read Grosz's comments on outbreak of WWI).
- In pdf file "Dada 6 after Zurich":
 - Read pdf p. 2 (on Pfemfert and WWI) and p. 4 (my hand numbering 88-89) on Expressionism.
- ***Student choice***: skim the pdf packet "Dada Beyond Zurich"; select 1-2 readings (even very short ones) that you find interesting. **Be prepared to share your impressions (& page #s) in class!**

"Art needs an operation"

WEEK 9: Rethinking art & politics

Tues. 10/24: It is (and isn't) political

- MoMA review from 1936 (I'd recommend reading the MoMA review first and then Behar)
- Behar, "Dada in Context"

Thu. 10/26: Poetism: The art of living, Poetry for the five senses

- Teige, "Poetism" and "Excerpts from Poetism Manifesto" (one pdf file)
- Nezval, "Alphabet": read through short poems for letters A, H & L only (we will discuss them in class)

"Beauty is the seventh day of the soul"

WEEK 10: Liberation & lyricism

Tues. 10/31: Poetist projects & limitations

- Winner, Czech Poetism: A New View of Czech Poetic Language (< *check for updates; I might cancel*)
- Levinger, Poetry for the Five Senses
- Please select one letter-based poem from "Alphabet" (assigned for Tues) & be prepared to tell us about it in class (similar to how I presented A, H & L on Tues.)

Thu. 11/2: Surrealist forerunners

- Apollinaire, *The Mammaries of Tiresias*

"Objects have disappeared"

WEEK 11: PRESENTATIONS of creative projects begin

Tues. 11/7 ☞ IN CLASS: PRESENTATIONS

- See schedule to see if you will present today on Thu. Assignments should be uploaded today!

Thu. 11/9: ☞ IN CLASS: PRESENTATIONS

- If you choose to revise your creative project based on feedback received in/after class, you can resubmit it thru 5 pm on Monday, 11/13.

“The acme of mystery”

WEEK 12: Surrealist visions

Tues. 11/14 : Automatic writing, automatism in visual art & film

- Breton, First Surrealist Manifesto (TAG)
- Breton & Soupault, *The Magnetic Fields*. The intro is the most important part, so read it carefully (pp. 7-21), then read through sections: "The Unsilvered Glass" (p. 25-->) and Seasons (p. 33-->); then very quickly scan "Barriers" (p. 61-->) and "The Hermit Crab Says" (p. 93-->).
- Film in class (16 minutes): Bunuel & Dali, *An Andalusian Dog*; (1929)

Thu 11/16: Mutilated eye, trauma & suture

- Webber, "Dream visions: *Un chien andalou*" (156-166; it is short but dense; read carefully!)

“The complete lack of peace ...provoked by certain juxtapositions”

WEEK 14: Work on course papers, Thanksgiving

Tues 11/21: No reading assigned. Class will take place.

- ☞ **DUE: PAPER PROPOSAL** (1-2 paragraphs, see assignment description online).
Hard copy due in class; please also post on Canvas in .docx format.

Thu 11/23: HOLIDAY – Thanksgiving. No class. Perhaps celebrate with a recipe from the Salvador

Dali cookbook? :-) <https://news.artnet.com/art-world/pbs-salvador-dali-cookbook-1194464>

- Start reading Breton's *Nadja*!

“Beauty should be edible, or not at all.”

WEEK 15: Surrealist metaphors & myths

Tues. 11/28: Riddle, romance, or case study?

- Breton, *Nadja* (**Tip:** Start on p. 23 & then read the first part afterward; it's much easier this way!)
(Discussion will carry over to Thu.)

Thu 11/30: Redefining surrealism

- Grant, "On Surrealism and Painting I"

- ☞ **DUE: ANNOTATED BIBLIOGRAPHY.** (1-2 pp.) See description online. Hard copy due in class; please also post on Canvas in .docx format.

“Documents not of edification but of paradox”

WEEK 16: Review & conclusion

Tues 12/5: Fate of avant-gardes

- Wood, "Conclusion: for and against the avant-garde"
- ☞ Please complete an online evaluation of this course! (Check your email for link.) I usually offer extra credit quiz questions depending on the response rate.

Thu 12/7: NO CLASS - READING DAY. UF CLASSES END on 12/6.

- ☞ **PAPER DUE: TUES. DEC 12. 12:00 PM noon.** Please submit a hard copy to my mailbox ("Raynard") in 3324 Turlington Hall (or give it to me in person in 3326A) **and** post an electronic copy in .docx format through the **Assignments** tool of our course website.

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ADDITIONAL NOTES

ACADEMIC HONESTY & UF HONOR CODE

All students are bound by the Honor Pledge: "*[o]n all work submitted for credit by students at the university, the following pledge is either required or implied: On my honor, I have neither given nor received unauthorized aid in doing this assignment.*" Violations of the code (including acts like cheating, plagiarizing, multiple submissions, etc.) will not be tolerated. Before submitting any work for this class, please familiarize yourself with the Honor Code (especially pp. 11-13) and consequences for violating it: <https://regulations.ufl.edu/wp-content/uploads/2020/12/UF-Regulation-4.040.pdf>

STUDENTS REQUIRING ACCOMMODATIONS

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

ONLINE COURSE EVALUATIONS

At the end of the semester, you are expected to provide feedback on the quality of instruction in this course using a standard set of university and college criteria. These evaluations are conducted online at <https://gatorevals.aa.ufl.edu/students/>. Evaluations are typically open for you to complete during the last two or three weeks of the semester. Students will be notified when the evaluation periods opens, and they can complete evaluations through the email they receive on GatorEvals or via <https://ufl.bluera.com/ufl/>. I thank you in advance for your input and any comments; they are extremely important in helping me improve my teaching!

COUNSELING AND WELLNESS CENTER (CWC)

The CWC teaches students skills to cope with anxiety and to support mental health and personal wellness. CWC services include traditional, group, and couples' therapy as well as consultation, crisis services, workshops, biofeedback, and more. Contact the CWC at: (352) 392-1575, 3190 Radio Road or counseling.ufl.edu/. Call the University Police Department: 392-1111 or 9-1-1 for emergencies.

Questions or concerns? Please contact me: hraynard@ufl.edu

I am on campus 5 days/week and am happy to answer short questions whenever I'm around—before or after class, in a quick email message, phone call, etc. Longer questions or complicated concerns are better discussed in office hours or a separate meeting. Appointments are not required, but I recommend them to avoid waiting. I hold office hours in 3326A Turlington, and Zoom meetings can be arranged. I can also meet at other times. If you'd like to schedule a meeting, please let me know!