ONLINE COURSE  
GRMN 24519, SIGN 26063

City of the Century: Vienna 1900 and the Making of the 20th Century

Margareta Ingrid Christian

Tu/Th at 11:00 a.m. (Central Time)
Office hours: after Zoom sessions (from ca. 11:30 a.m. to 12:20 p.m. on Tuesday and Thursday)

In 1910, Vienna, with a population of 2 million was the 6th largest city in the world; it was the capital of the Austro-Hungarian Empire, a multiethnic and multilingual state. As the “cradle of modernism and fascism, liberalism and totalitarianism” (to use a phrase from The Economist), Vienna around 1900 has fundamentally altered the way we understand ourselves in the West. In this course, we will examine the cultural currents that came together in the city and have since determined our self-image as psychological, sexual, gendered, and political beings. We will explore these revolutions in our sense of identity through the lens of literature and art in conjunction with other historical materials.

Required text:
Schorske, Carl E., Fin-de-Siecle Vienna: Politics and Culture
-some chapters available as pdf-s on Canvas; the rest:
-available for online order at Seminary Co-op Bookstore and as an e-book purchase at the publisher’s website for $5.99
https://www.penguinrandomhouse.com/books/162255/fin-de-siecle-vienna-by-carl-e-schoriske/
-selections also available on Google Books

Other readings and materials will be made available on the course Canvas website.

Requirements and Grade Distribution:
I.) All assigned readings, PowerPoints, recorded lectures – accessible through Canvas

II.) Writing assignments:
1) Weekly 1-page response papers due on Canvas by Wednesday 10 pm, Central Time (30%)

2) Weekly discussion entries (usually: “choose one word from today’s reading and explain your choice”) due on Canvas by Monday 10 pm, Central Time (5%)

3) Reading diary of assigned chapters from Schorke’s Fin-de-Siecle Vienna (notes that you take for yourself while reading the text, something that you could potentially revisit later to remember the text’s arguments) – due June 2, 2020 by 10 am, Central Time (10%)

4) Midterm paper: 3-4 pages – due April 30, 2020 at 11 pm, Central Time (25%)

5) Final paper: ca. 7 pages – due June 9, 2020 at midnight, Central Time (30%)
There will be a penalty on all written assignments turned in late. Late papers will receive a grade reduction for every 24 hours they are late (i.e., A- to B+, B+ to B etc.). All papers must have 1” margins on all sides, be double-spaced, and use Times New Roman 12 font. Essays should be uploaded to Canvas.

**Grading Policy**
The Humanities Division will follow the policy of the College with regard to assigning grades in the Core Curriculum and courses taken as free electives. For courses taken in fulfillment of requirements of a Major or Minor, departments and programs will implement a P/F option for the Spring Quarter and will inform majors and minors in their units. Students who wish to receive quality grades in their Majors and Minors may continue to do so. All requests by students to take a course pass/fail must be made by Friday of Week 9 (June 5). Any questions should be directed to the Directors of Undergraduate Studies (or Department Chairs).

**By attending course sessions, students acknowledge that:**
A. They will not: (i) record, share, or disseminate University of Chicago course sessions, videos, transcripts, audio, or chats; (ii) retain such materials after the end of the course; or (iii) use such materials for any purpose other than in connection with participation in the course.
B. They will not share links to University of Chicago course sessions with any persons not authorized to be in the course session. Sharing course materials with persons authorized to be in the relevant course is permitted. Syllabi, handouts, slides, and other documents may be shared at the discretion of the instructor.
C. Course recordings, content, and materials may be covered by copyrights held by the University, the instructor, or third parties. Any unauthorized use of such recordings or course materials may violate such copyrights.
D. Any violation of this policy will be referred to the Area Dean of Students.

**Academic Integrity:**
Please consult the student manual on university policies and regulations that make it clear that the University will not tolerate cheating and plagiarism: [https://studentmanual.uchicago.edu](https://studentmanual.uchicago.edu)

**Special Accommodations:**
This class respects and welcomes students of all backgrounds, identities, and abilities. If there are circumstances that make our learning environment and activities difficult, please let me know. I am committed to creating an effective learning environment for all students, and I can do so if you discuss your needs with me as early as possible. I will not inquire about your reasons for adjustments; I will ask only about your learning needs. Please work with Student Disability Services to acquire specific accommodations due to a disability and an Accommodation Determination Letter. Reach them here: 773-702-6000, or at disabilities@uchicago.edu.

**Schedule (subject to change):**

**Week 1**
T: **Introduction. The Habsburg Empire. Austria-Hungary around 1900**
   Recommended readings:
-Alex Ross, “The Schorske Century,” *New Yorker*

**Th:** Vienna’s Urban Modernism I: Camillo Sitte, Otto Wagner, the Ringstrasse

**Week 2**

**T:** Vienna’s Urban Modernism II: Ornament, Architecture, and the Applied Arts, *Wiener Werkstätte*
- Loos, “Ornament and Crime” (1908/1929)
- Adolf Loos, *Potemkin City* (1898)

Recommended reading:

**Th:** Freud
- Freud, *The Interpretation of Dreams* (1900); Chapter 2; Chapter 5d (on Oedipus); 6/6a/6b/6c/6d; Opening of Chapter 7 (“Burning Child Dream”)

**Week 3**

**T:** Freud, cont.

**Th:** Freud, *Fragments of an Analysis of a Case of Hysteria* (1905 [1901], (aka Dora), 1-126.

**Week 4**

**T:** Secession: Gustav Klimt
- study Klimt images online (especially: Beethoven Friese, Faculty Paintings)
- Schorske, chapter V: “Klimt: Painting and the Crisis of the Liberal Ego”

**Th:** Austrian Expressionism / Bodies and Sexualities: Schiele and Kokoschka
- study Schiele and Kokoschka images online
MIDTERM PAPER DUE on Canvas by 11 pm, Central Time

Week 5
Hofmannsthal
T: -“A Tale of the Cavalry”
   -Freud, “The Uncanny”

Th: -“Letter of Lord Chandos”

Week 6
Schnitzler

Th: -“Lieutenant Gustl,” cont.
   -Schorske, chapter I: “Politics and the Psyche: Schnitzler and Hofmannsthal”

Week 7
Women in Vienna

Th: -Bachofen, Introduction to “Mother Right” (Hathitrust Emergency Access)

   Recommended reading:
   Chandak Sengoopta on *Otto Weininger: Sex, Science, and Self in Imperial Vienna*.

Week 8
Coffeehouse Culture
T: -Alfred Polgar, "Theory of the Cafe Central"
   -Alfred Polgar, "The Small Form"
   -Hermann Bahr, "The Overcoming of Naturalism"
   -Hermann Bahr, "The School of Love"

Th: Jews in Vienna around 1900
   -Selections from *The Jewish State* by Theodor Herzl (Preface, Introduction, The Jewish Question)
   -Schorske, chapter III: “Politics in a New Key”
   -Steven Beller *Vienna and the Jews*, part II, 12: "Antisemitism" (pp. 188-206)

Week 9 Disintegration of the Empire
T: Robert Musil, *Man without Qualities* (Selections)

Reading diary of Schorske due on Canvas by 10 am, Central Time

FINAL PAPER DUE JUNE 9, 2020 on Canvas by midnight (Central Time.)

Paper Grading Standards:
The following standards, developed by Harry Edmund Shaw and taken from Frederic V. Bogel and Katherine K. Gottschalk, ed's, *Teaching Prose* (New York: W.W. Norton, 1984), pp. 150-151, will be used in grading all written assignments in this course:

A Detailed understanding of the text; sound organization; few or no mechanical mistakes; clear, unambiguous sentences, perhaps with a touch of elegance—in the best A papers, a lively and intelligent voice seems to speak; it has something interesting to say, says it clearly and gracefully to an appropriate audience, and supports it fully.

B Clear thesis, organization, and continuity; probably some minor mechanical errors but no major ones; slightly awkward style at times; ideas that are reasonable and are anchored in the text—thought has obviously gone into the paper; it is solid but not striking; the writer has a definite point to make and makes it in an organized and competent way, and to a definite audience...it's "good but not great."

C A weak, fuzzy thesis and perhaps illogical arguments to support it; a certain amount of confusion about what the text at hand actually says; many mechanical errors and perhaps some major ones (such as incomplete sentences); examples given for their own sake or to demonstrate that the writer has read the text, not to prove a point; organization rambles or disappears; words are misused; diction is inconsistent; proofreading is weak; the intended audience is unclear—there are some ideas here, but the writer needs help and work to make them clear to another reader.

D Thesis missing; major mechanical problems; poor organization; serious misreadings of the text; stretches in which the writer simply gives a narrative account of the essay for no apparent purpose; the paper is much shorter than the assigned length—the writer doesn't really have a point to make and has serious problems in writing and reading at an appropriate level.

F The paper is plagiarized in part or as a whole, or it shows general weaknesses even greater than those of a D paper.