

Instructor: Gesche Wüffel (wuerfel@email.unc.edu)

Class Times: Tuesdays and Thursdays, 8:00 - 10:45 am

Online

Office Hours: by appointment (online), students may request an appointment by email

Course prerequisite: none or ARTS 100-level class

Goals and Objectives *Special Topics: Exploring the City through Visual Arts*

Since the beginning of the twentieth century art, architecture, urbanism, and other related fields have investigated the production of images that shape the symbolic dimension of our experience of large cities. The main goal of this course is to critically explore representations of the city through different media (photography, video, drawing, painting, etc.) with a particular focus on major European capitals: Berlin (Germany), Prague (Czech Republic), and Warsaw (Poland) in the 20th and 21st century and to respond to these representations with your own art. This course will examine the city and its many facets through the lens of art, art history, architecture, urban theory, history, cultural studies, geography, sociology, philosophy, political science, and journalism.

We will take a closer look at representations of these cities starting in the 1920's and the time leading up to WWII (*Cities of the Interwar Period*); WWII and its destruction (*Cities of Trauma*); the division of Germany, Communism in East Germany, Czech Republic, and Poland; the fall of Communism in these countries and the importance of the European project (*Cities of Change*). You will learn how the history of WWII continues to influence contemporary cities, its inhabitants, and our understanding of history. WWII is a foundational element for the EU.

You will work on three research-based assignments in your preferred medium on each of these topics. The final project addresses a topic of your choice of a city within the European context.

Assignments will be supplemented with readings, films, library, and museum visits. In the classroom you will be exposed to technical demonstrations, lectures, discussions, critiques, video screenings, and field/museum trips. Outside class, you will work on your projects, reading and writing assignments, and your research-based final project.

Assignments

You will be required to complete assignments both in and out of class. I will introduce new concepts and ideas in class sessions. When applicable, slideshows or videos will be shown highlighting key ideas and artists relevant to the content of the assignment.

There will be three assignments with specific guidelines and a final project. You will have approximately three and a half weeks to complete each assignment and your final project.

Specific assignment information will be posted on the "Assignments" page on sakai the day it is assigned.

Assignment #1 Cities of the Interwar Period - Mapping the City

Assignment #2 Cities of Trauma - WWII and its Aftermath

Assignment #3 Cities of Change - The European Project

Final Project

Readings

There is no assigned textbook for this course. All readings can be found on Sakai.

You will be required to write responses to most of the readings in the following form: write two critical questions about the text and answer one in essay form. Your responses should be 2 pages in length, typed, 12pt font, and 1.5 spaced. All papers must be original work and must include critical analysis. All responses should be available for your consultation during class and submitted to me by the end of that class (email or Sakai Dropbox). We will also have in-class-discussions about the readings. I expect you to read them thoroughly, come to class prepared to talk about the issues raised and actively participate in the discussion.

If you need help with the reading responses, contact the Writing Center (<http://writingcenter.unc.edu>) to book a session with a tutor.

Sakai

The syllabus, all grades, attendance, readings, notes, and resources will be posted on Sakai. Your assignments, reading responses and presentations will have to be uploaded to Sakai (Dropbox).

Open Lab

Open Lab is time to make work. You will get one-on-one advice and instruction on anything from technical problems to conceptual strategies. You can sign up through Calendly for feedback sessions with me (link on Sakai).

Grading

Your work in this course will be evaluated in terms of technical proficiency, creativity, evidence of experimentation and risk-taking, comprehension of specific assignment concepts, and level of effort demonstrated. Overall assessment will be broken down as follows:

- 15% Assignment 1
- 15% Assignment 2
- 15% Assignment 3 (Teamwork/Presentation)
- 25% Final Project
- 15% Participation in class discussions and critiques
- 15% Reading responses

Missing a critique, late assignments

Your presence at critiques is especially important. Missing a critique without an approved excuse will result in a failing grade (0 points) for that project. You must come to critique even if your work is not finished.

Zoom

During synchronous classes, you are expected to have your camera on so that you can engage with the rest of the class participants. Obviously you can take a quick break to use the bathroom, just as during an in-person class. But, just as during an in-person class, seeing everyone's face and being ready to engage is important for the overall atmosphere. If you do not wish for anyone else to see your room, I recommend setting up a virtual background. Please let me know if your device doesn't have a camera or if you live in a place with a poor Internet connection.

Grade Scale and Grade Explanations

A	100 – 95 points
A-	94 – 90 points
B+	89 – 87 points
B	86 – 83 points
B-	82 – 80 points
C+	79 – 77 points
C	76 – 73 points
C-	72 – 70 points
D+	69 – 67 points
D	66 – 60 points
F	59 – and below

According to the Undergraduate Bulletin, the University describes its letter grades as follows:

- A Mastery of course content at the highest level of attainment that can reasonably be expected of students at a given stage of development. The A grade states clearly that the student has shown such outstanding promise in the aspect of the discipline under study that he/she may be strongly encouraged to continue.
Exceptional, superlative work. Both technical and conceptual elements of the project show a level of significant mastery and originality.
- B Strong performance demonstrating a high level of attainment for a student at a given stage of development. The B grade states that the student has shown solid promise in the aspect of the discipline under study.
Above average work that displays well executed compelling ideas.
- C A totally acceptable performance demonstrating an adequate level of attainment for a student at a given stage of development. The C grade states that while not yet showing any unusual promise, the student may continue to study in the discipline with reasonable hope of intellectual development. Average work where basic technical and conceptual requirements were met. Work is satisfactory.
- D A marginal performance in the required exercises demonstrating a minimal passing level of attainment for a student at a given stage of development. The D grade states that the student has given no evidence of prospective growth in the discipline; an accumulation of D grades should be taken to mean that the student would be well advised not to continue in the academic field.
Inadequate work that fails to meet the assignment requirements. Often this work is incomplete and displays a clear lack of effort.

- F For whatever reasons, an unacceptable performance. The F grade indicates that the student's performance in the required exercises has revealed almost no understanding of the course content. A grade of F should warrant questioning whether the student may suitably register for further study in the discipline before remedial work is undertaken.
- Unacceptable work and effort.

Attendance

Attendance for every synchronous class and critique is expected. Your presence in class is crucial to your development in this course. However, as unforeseen circumstances sometimes arise, you are allowed no more than two absences over the course of the semester. Any more than this will result in the lowering of your grade by a 1/2 of a letter grade for each additional absence. So, for instance, if you have an A- and three absences, you will receive a B+, four absences = B, five absences = B- and so on.

If you foresee absences in the course due to reasons such as COVID-19, chronic health issues, special needs, prior professional or athletic appointments etc., please speak to me as early as possible. I can point you to appropriate university authorities who may authorize your absence. Also see accessibility below. List of university approved absences can be found here: <http://catalog.unc.edu/policies-procedures/attendance-grading-examination/>

If you are absent, it is your responsibility to find out what we did in class and obtain notes from your classmates. Feel free to ask me if you have specific questions but I will not repeat lectures or demonstrations.

Lateness or leaving class early without being dismissed will not be tolerated in this class. Class will start promptly at 8:00 am. For every 3 instances of lateness, you will acquire one unexcused absence that will count toward your overall tally of absences, which ultimately could result in a lowering of your final grade. I will talk to you if you come close to your absence limit. It is your responsibility to make up information missed. Perfect attendance from conscientious hard-working students will be rewarded by having the final grade increased by a plus factor.

Participation

Class participation is a vital aspect to your successfulness in this course. It is also integral in creating an environment in which we all, collectively, help one another move forward with their work through a process of constructive criticism and support. Participation extends to all facets of the class, including:

- Offering thoughtful contributions during class critiques;
- Utilizing Open Lab time effectively;
- Taking notes during lectures, demonstrations, and video screenings;
- Showing up on time and being prepared for class.

Your participation in these areas will be noted and will comprise a portion of your final grade.

Please turn off your cell phones during class. PLEASE NOTE that using your cell phone or laptop during

class (for texting, checking email, etc) will adversely affect your participation grade.

Participation is NOT the same as attendance!

Extra Credit

You may earn extra credit by reviewing one of the Hanes Visiting Artist Lectures. Your review should be between 1.5-2 pages, 1.5 spaced, font size 12, and contain your analysis on the artist's talk and their work (no purely descriptive writing please), e.g. what are the major themes, how do these themes relate or do not relate to your interests/practice. You will receive between 1 and 3 extra points for each review depending on the quality of your work. Nevertheless, I suggest you attend all HVA lectures.

Hanes Visiting Artist Lectures (virtual)

- Thursday, September 24, 7pm: Antoine Williams and Carmen Neely / NC Black Artists Collective, Virtual Lecture
 - Thursday, October 8, 7pm: Zoë Charlton and Lauren Frances Adams, Virtual lecture
- ZOOM (or other platform) links will be sent out once they have been set up.

The Roadmap for Fall 2020

UNC-CH has developed a set of community standards and policies for their students, faculty, staff and visitors. We are all in this together, and we believe that together, we can face the challenges presented by COVID-19 with resilience, determination and great support for our community.

Prevent and Protect

- Understand how the COVID-19 virus spreads.
- Wash your hands often.
- Practice physical distancing.
- Wear a face mask.
- Maintain clean, safe spaces.
- Engage in smaller group and virtual settings.
- Follow immunization recommendations.
- Protect the community.
- Provide medical return clearance

Care

- Self-check for symptoms daily.
 - Seek medical care.
 - Testing.
 - Participate in medical monitoring and/or contact tracing.
 - Promote diversity, equity and inclusion.
 - Care for your physical and mental well-being. Get outside, exercise and take breaks regularly, and connect appropriately with family or friends. You should reach out for support if you or someone you know needs help coping or navigating concerns around mental health and well-being.
- Students: Contact [Counseling and Psychological Services](#) at 919-966-3658, available 24 hours per day, seven days a week.
- Connect across campus.

Communicate

These community standards have been established to promote the health of our students, faculty, staff and visitors. We fully expect that everyone on campus will understand and appreciate the critical impact of the COVID-19 pandemic and follow these standards. Our first and preferred approach to assure compliance with these standards will be through public health education and communication. If necessary, however, the University and other governmental authorities will institute applicable enforcement measures (including disciplinary, legal or other appropriate actions) to address certain violations.

As we prioritize safety, we will need your help to return to normal on-campus operations. We all have a role to play in this process and we need your help to make this phased reentry as safe and successful as possible.

Read more here: <https://ars.unc.edu>

Accessibility

UNC facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities. All accommodations are coordinated through the Accessibility Resources and Service Office. See the ARS Website for contact information: <https://ars.unc.edu>. Relevant policy documents as they relation to registration and accommodations determinations and the student registration form are available on the ARS website.

Registered students who anticipate needing accommodations of any sort in a class will need to issue Faculty Notifications from <https://arsportal.unc.edu> as soon as possible after the start of the semester. The notification email specifies the accommodations agreed with ARS and identified as 'reasonable'. ARS reminds students that they are required to make contact with their instructors following the issuance of the accommodations notifications to discuss the ways in which the accommodations identified can be most effectively implemented. This also allows instructors to identify any potential difficulties with the accommodations identified in relation to their particular class. If you do not communicate your approved accommodations, your instructors are not legally obliged to provide them.

Title IX Resources

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Please contact the Director of Title IX Compliance (Adrienne Allison – Adrienne.allison@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.

Honor Code

Academic integrity is at the heart of Carolina and we all are responsible for upholding the ideals of honor and integrity. The student-led Honor System is responsible for adjudicating any suspected violations of the Honor Code and all suspected instances of academic dishonesty will be reported to the honor system. Information, including your responsibilities as a student is outlined in the Instrument of Student Judicial Governance. Your full participation and observance of the Honor Code is expected. <http://catalog.unc.edu/policies-procedures/honor-code/>

All academic work should be done with the highest level of honesty and integrity that this University demands. Artwork made in this class should not be turned in for other art classes and vice versa. Infractions include but are not limited to cheating, plagiarism, or falsification, or turning in old images or images created for other classes. Violators will be reported to the dean of students and will receive a failing grade in the course.

University Testing Centre

The College of Arts and Sciences provides a secure, proctored environment in which exams can be taken. The center works with instructors to proctor exams for their undergraduate students who are not registered with ARS and who do not need testing accommodations as provided by ARS. In other words, the Center provides a proctored testing environment for students who are unable to take an exam at the normally scheduled time (with pre-arrangement by your instructor). For more information, visit <http://testingcenter.web.unc.edu/>.

Counselling and Psychological Services

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

Materials

You may use any materials you wish.

ARTS 290 Special Topics: Exploring the City through Visual Arts, is a course developed with support from a JMCE Faculty EU Research and Travel Award. The award is made possible by a Jean Monnet Center of Excellence grant from the European Commission.

*****The syllabus' content and weekly schedule are subject to change at my discretion.**

synchronous (s)
asynchronous (a)

Class Schedule

Part 1: Cities of the Interwar Period (1918 - 1939)

Week 1

Aug 11 (s) First day of class
Introductions
Classroom, Zoom + electronic devices rules
Go over syllabus

Reading #1 Benjamin "A Berlin Chronicle" (pp. 293 - 304) for Aug 13 class
Reading #1 Dreyer/McDowell "Imagining the flâneur as a woman" for Aug 13 class
Reading #1 Eco "On the Impossibility of Drawing a Map of the Empire on the Scale of 1 to 1" (pp. 95-106) for Aug 13 class

Aug 13 (s) On Maps, Flâneur/Flâneuse, and 1920's - 1930's Cities (examples from Germany, Poland, Czech Republic)
Discuss Benjamin, Dreyer/McDowell, Eco readings
Give Assignment #1 Mapping the City

Reading #2 Gleber "The Woman and the Camera" for Aug 18 class (written response due)
Visit Prague, Berlin, and Warsaw in Google Maps for Aug 18 class

Week 2

Aug 18 (s) Representations of 1920's - 1930's Cities in artist films and photographs (examples from Germany, Poland, Czech Republic)
Discuss 'cities visits', Gleber reading and responses

Aug 20 (a) Walking/mapping exercise

Reading #3 Sayer "Surrealist Prague (this little mother has claws)" for Aug 25 class (written response due)

Week 3

Aug 25 (s) Report back on your walking/mapping exercise
1920's-1930's Cities in paintings, sculptures, drawings (examples from Germany, Poland, Czech Republic)
Discuss Sayer reading and responses

Aug 27 (a) Josh Hockensmith on maps and books on the city from the Sloane Art Library Collection
Open Lab - Book feedback/In-progress appointment via Calendly

Week 4

Sep 1 (a) Open Lab - Book feedback/In-progress appointment via Calendly

Sep 3 (s) Critique Assignment #1

Reading #4 Klahr "Nazi Stereoscopic Photobooks of Vienna and Prague: Geopolitical Propaganda Collides with a Distinctive Medium" for Sep 8 class
Reading #4 Agamben "The Witness" for Sep 8 class

Part 2: WWII: Cities of Trauma - WWII and its Aftermath, EU, Cold War (1939-89)

Week 5

- Sep 8 (s) Discussion on Cities of Trauma, WWII and its implications
Artists responding to the time of WWII (1939 - 1945) (examples from Germany, Poland, Czech Republic)
Give Assignment #2 On Memory and Monuments
Discuss Klahr reading
- Sep 10 (a) Open Lab - Book feedback/In-progress appointment via Calendly

Reading #5 Arendt "Eichmann in Jerusalem. A Report on the Banality of Evil" for Sep 15 class (written response due)

Week 6

- Sep 15 (s) Artists responding to the aftermath of WWII (1945 - 1960) (examples from Germany, Poland, Czech Republic)
Discuss Arendt reading and responses
- Sep 17 (a) Open Lab - Book feedback/In-progress appointment via Calendly

Reading #6 Zarecor "Architecture in Eastern Europe and the Former Soviet Union" for Sep 22 class

Reading #6 Blokker "Remembering and Experiencing German Cities in Photographic Books after World War II" for Sep 22 class

Week 7

- Sep 22 (s) Artists responding to the period following WWII (1960-89) (examples from Germany, Poland, Czech Republic)
Discuss Zarecor and Blokker readings

Reading #7 Two chapters from Peter Stein's book A Boy's Journey for Aug 24 talk

- Sep 24 (s) Zoom talk with Prof. Peter Stein, Holocaust Survivor born in Prague (CZ), organized by the Center for European Studies (CES) at UNC-CH (9-10am)

Week 8

- Sep 29 (a) Open Lab - Book feedback/In-progress appointment via Calendly

- Oct 1 (s) Critique Assignment #2
Reading #8 Murphy "Ending Cold War Divisions and Establishing New Partnerships:

German Unification and the Transformation of German-Polish Relations” for Oct 6 class

Reading #8 Goerner “Borders in mind or how to re-invent identities” for Oct 6 class

Part 3: Cities of Change - The European Project (1989-2020)

Week 9

Oct 6 (s) Give Assignment #3 Cities of Change - The European Project
'Cities of Change' (examples from Germany, Poland, Czech Republic) (1989 - 2000)
Discuss Murphy and Goerner readings

Oct 8 (a) Virtual Art Library visit and Research Day

Reading #9 Ereik/Gantner “Disappearing History. Challenges of Imagining Berlin after 1989” (pp.181-200) AND Goels “Through the Eyes of Angels and Vampires. ‘Berlin Ruins’ in ‘Wings of Desire’ and ‘We Are the Night’ (pp. 347-363) for Oct 13 class

Reading #9 Van Cant “Historical Memory in Post-Communist Poland: Warsaw’s Monuments after 1989” (written response due)

Week 10

Oct 13 (s) More on 'Cities of Change' (examples from Germany, Poland, Czech Republic) (2000 - 2020)
Discuss Ereik/Gantner, Goels, and Van Cant readings and responses

Oct 15 (a) Open Lab Day - Book feedback/In-progress appointment via Calendly

Reading #10 Grubbauer/Kusiak “Introduction: Chasing Warsaw” (pp. 9-23) AND Kusiak/Kacperski “Kiosks with Vodka and Democracy: Civic Cafés between New Urban Movements and Old Social Divisions” (pp. 213-240) for Oct 20 class

Week 11

Oct 20 (s) European Union - New Member States
How has the European Union membership changed visual representations of cities in Germany, Poland, Czech Republic?
Discuss Grubbauer/Kusiak and Kusiak/Kacperski readings

Oct 22 (a) Open Lab - Book feedback/In-progress appointment via Calendly

Week 12

Oct 27 (s) Critique Assignment #3 (Presentations)

Oct 29 (s) Critique Assignment #3 (Presentations)

Reading #11 Dalakoglou “Europe’s last frontier: The spatialities of the refugee crisis” for Nov 3 class (written responses due)

Final Project

Week 13

Nov 3 (s) Introduction #Final Project
Discuss Dalakoglou reading and responses

Nov 5 (a) Open Lab - Book feedback/In-progress appointment via Calendly

Week 14

Nov 10 (s) Virtual Exhibition Visit
Evaluations

Nov 12 (a) Open Lab - Book feedback/In-progress appointment via Calendly

Week 15

Nov 17 (s) Last Day of Class

Final Exam

TBA (s) Critique Final Project

Exam Days Nov. 18, 19, 20, 21, 23, 24

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