

UNIT GUIDE

LEVELS 2 & 3

Semester 1: 2007/2008

Unit Title: *Making the Modern: Politics, Culture & Technology*

Unit Number: SS-3-319

Unit Value: 1

Course: *B.Sc. Social Sciences + B.A/B.Sc. Combined Honours*

Unit Lecturing team:-

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Prerequisites: Appropriate Level 1 & 2 Units

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AIMS:

This course examines major material and intellectual processes that together have defined the period since the late 19thC as the 'modern era'. The unit examines both the conditions for and the consciousness of this phenomenon through an examination of some key political, cultural, and economic movements. There will be an emphasis throughout the course on the implications of the major modernizing processes for the cultural life of urban societies in the 'modern age'. The ways in which the structure and experience of city life has been constructed by the forces of modernity will be given particular attention as will the role played by urban living and architecture in the imaginary visions of modernist cultural movements. The idea of modernity as progress will be critically examined and utopian/dystopian images of the modern world will be explored.

LEARNING OUTCOMES:

At the end of the Unit all students will have:

- ◆ gained an appreciation of the 'modern' as a political, intellectual and economic phenomenon
- ◆ reviewed the material and intellectual developments associated with the idea of modernity
- ◆ had the opportunity to explore both optimistic and pessimistic understandings of the nature of the 'modern'
- ◆ obtained knowledge and material on the significance of the urban world to the shaping of the modern era
- ◆ examined significant twentieth century social and political movements and their relationship to the structuring of modernity
- ◆ gained an understanding of the disillusionment with modernism as manifested in aspects of contemporary cultural and political life

In addition LEVEL 3 students will have:

- ❖ analysed critically a wide range of theoretical and substantive literature
- ❖ demonstrated the ability to reflect critically on theoretical developments in the human sciences and changes in the character of late modernity

COURSE STRUCTURE & ASSESSMENT

The course is divided into three sections:

SECTION 1: Reviews and analyses key themes in the study of modernity and modernism. It also considers the economic, political, intellectual and technological changes which constituted the foundations of the modern era

SECTION 2: Examines the links between modernity and the urban development using particular case studies such as the idea of the 'dangerous city' or 'the city as spectacle' to consider the ways in which modernity has been associated with particular forms of urban life.

SECTION 3: Gives particular attention to examining the relationship between modernity and politics. In particular, the Unit assesses the links between war, revolution and counter-revolution as defining features of the modern epoch.

ASSESSMENT:

This Unit will be assessed by:

- (A) **ONE essay** –1,500 word [max]-the subject matter to address material covered in Section 1 of the Unit [Weighting =40%]
- (B) **TWO HOUR**- end of Unit examination. **TWO** questions to be answered, one from Section 2 of the Unit, and the other from Section 3 [Weighting = 60%]

NOTE: There will be **separate** essay questions & a different exam paper for Level 3 students. Please ensure you collect the right paper & sit the correct exam.

COURSE STRUCTURE

SECTION 1: Modernity & Modernism		
Week	THEME	Staff
1	Approaching Modernity-Utopian and Dystopian Themes in Historical Sociology	DE
2	Experiencing Modernity-Modernism, Avant-Garde Politics and Culture	DE
3	Modernity and its Subjects-Politics, Democracy & Imperialism	LM
4	The Material of Modernity-Industry, Technology and the Machine	LM
5	The Great War and the Making of the Twentieth Century	DE
SECTION 2: Modernity & the City		
6	Modernity and the Creation of Urban Life	LM
7	Landscapes of Fear-The Dangerous City	DE
8	The City -Consumption & Entertainment	LM
SECTION 3: Revolution & Counter-Revolution		
9	Communism, Utopia and the New Life	LM
10	Weimar Germany-Modernity and Crisis	DE
11	Comradeship and Re-birth-Fascism and Reactionary Modernism	DE
12	Modernity-Triumph to Disillusion	DE

READINGS I & II

Reading I indicates material directly relevant to themes discussed in the lectures & seminars. [It will help you to follow the course if you try to read something before each lecture.] You are not expected to read everything on the list but you should use the issues addressed in the lectures and the seminar questions to guide your reading.

Reading II provides additional material to allow you to follow up areas of particular interest to you and to assist the development of seminar discussion.

All sections of the reading list provide material relevant to the assessed essay assignment as well as the examination.

GENERAL READING:

This course has no textbook to accompany it but you may find the following titles of general use. The one marked {B} has been requested at Blackwell's Bookshop in London Road.

- M.BERMAN, All That is Solid Melts into Air (1983)
- P.CONRAD, Modern Times, Modern Places, (1998)
- A.GIDDENS, The Consequences of Modernity (1990)
- S.HALL et al (Eds), Formations of Modernity (1992)
- D.HARVEY, The Condition of Postmodernity (1989)

J. JERVIS, Exploring the Modern, (1998) {B}
 B.SMART, Modern Conditions, Postmodern Controversies (1992)
 T.SMITH, Making the Modern, (1995)
 P.WAGNER, A Sociology of Modernity (1994)

PREPARATION & PRIVATE STUDY: For each week you will see a section in the guide marked 'Preparation and Private Study'. The guidance given in this section is to help you develop your knowledge of themes covered by the course and to give some direction to the work you should be undertaking prior to the seminar. It is **expected** that all students will read around the Unit and certainly prepare some material for every seminar. Effective seminar work depends upon all members of the group making an effort to read and prepare ready for the discussion. The points in the guide are intended to provide a basic framework for using some of the self-directed study time. Most of the seminars for this Unit will use student led presentations as the basis for general discussion and analysis.

NOTE:-[PX]=Photocopy

Some tips for success

- ♦ Plan your work schedules in advance-use the Unit Guide to help with this
- ♦ Attend all sessions
- ♦ Make effective and careful notes
- ♦ Work with the other members of the seminar group-they are a useful resource
- ♦ Establish a consistent pattern of reading
- ♦ Do not be afraid to ask questions or seek clarification particularly in the seminars
- ♦ Give yourself sufficient time to complete the assignment-including time to proof read the essay before submission
- ♦ Ensure your essay meets the format requirements listed below-i.e. (a) the essay is properly and comprehensively referenced and (b) contains an accurate bibliography set out in the required format
- ♦ When completing the essay avoid lengthy quotations or answers that simply link together quotations from your sources- put points succinctly in your own words and cite the source of the argument or evidence

Finally...if in doubt **ask for help** (don't be afraid to ask, contact us by e-mail or sign up to see us-use the 'office hours' sheet outside our rooms). Good luck.

SECTION I : MODERNITY AND MODERNISM

WEEK 1

APPROACHING MODERNITY- UTOPIAN & DYSTOPIAN THEMES IN HISTORICAL SOCIOLOGY

Reading 1

- M.BERMAN, All That is Solid Melts into Air (1983), Intro. & Ch 2 [#909.82]
 R.BOCOCCO, 'The Cultural Formations of Modern Society,' in S.HALL et al (Eds) Formations of Modernity (1992),
 I.CRAIB, Classical Social Theory (1997), Part 3 [#300.1]
 S.CROOK et al, Postmodernization : Change in Advanced society (1993),
 Ch 1 [#303.4]
 L.DUPRE, The Enlightenment and the Making of Modern Culture, (2004) [#190.9033]
 D.HARVEY, The Condition of Postmodernity (1989), Chs.2 & 5 [#909.82]
 P.HAMILTON, 'The Enlightenment and the Birth of Social Science', in. S.HALL et al (Eds), Formations of Modernity (1992) [#301]
 J.JERVIS, Exploring the Modern, (1998) Ch.9 [#306.47]
 K.KUMAR, The Rise of Modern Society (1988), Ch 1 (PX)
 J.SCHWARZMANTEL, The Age of Ideology, (1998) Part 1 [#320.5]
 R.PORTER, Enlightenment: Britain and the Creation of the Modern World (2001)

Reading 2

- Z.BAUMAN Modernity and the Holocaust (1989) [#940.5318]
 A.BONNETT, The Rise of the West, (2004)
 V.BROWN, 'The Emergence of the Economy,' in S.HALL et al (Eds), Formations of Modernity (1992),
 P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998) Chs.1 & 2
 D.FRISBY : Fragments of Modernity (1985), ch 1 [#306]
 P.GAY, The Enlightenment, (1967) [#190.9033]
 A.GIDDENS, The Consequences of Modernity (1990), Chs 1 and 2 [#306]
 A.GIDDENS, Modernity and Self-Identity (1991), Intro and Ch 1 [#302.5]
 J.ISRAEL, The Radical Enlightenment, (2003) [#940.25]
 K.KUMAR, From Post-industrial to Post-Modern Society : New Theories of the Contemporary World (1995) Ch 4 [#306]
 S.LASH, Sociology of Postmodernism (1990), Ch 5 [#306]
 A.LEFEBVRE, Introduction to Modernity (1995), prelude 11 [#194]
 A.RABINBACH, The Human Motor (1995) [#331.25]
 B.SMART, Modern Conditions, Postmodern Controversies (1992), Ch 1 [#303.4]
 D.SAYER, Capitalism and Modernity, (1991) [#306.42]
 J.STEINTRAGER, Cruel Delight, (2003) [#179.09034]
 G.THERBORN, European Modernity and Beyond (1995) ch [#940.55]
 P.WAGNER, A Sociology of Modernity (1994), parts 1 & 2 [#301]

PREPARATION & PRIVATE STUDY

- (1) Review different definitions of the 'Enlightenment'
- (2) List-what you consider to be the core ideas of Enlightenment writers
- (3) Consider links between the industrial and political revolutions of the eighteenth-century, Enlightenment ideals and the politics of modernity.

SEMINAR

'Theories of classical modernity involved both utopian and dystopian views of the future'. Discuss

WEEK 2

EXPERIENCING MODERNITY-MODERNISM, AVANT-GARDE POLITICS & CULTURE

Reading 1

- M.BERMAN, All That Is Solid Melts Into Air (1983), [#909.82]
 J.BURROW, The Crisis of Reason: European Thought, 1848-1914, (2000)
 R.WOLIN, The Seduction of Unreason: The Intellectual Romance With Fascism From Nietzsche to Postmodernism (2004)
 M.CALINESCU, Five Faces of Modernity (1995), part 2 [#7001]
 P.BURGER, Theory of the Avant Garde (1984), [Px]
 D.HARVEY, The Condition of Postmodernity (1989), Chs 2 & 5 [#909.82]
 E.HOBSBAWM, Age of Extremes (1995), Ch 6 [#909.82]
 K.KUMAR, Utopia and Anti-Utopia in Modern Times, Ch 10 (1987) [Px]
 R.POGGIOLI, The Theory of the Avant Garde (1968), Ch 5 [Px]
 R.GRIFFIN, Modernism and Fascism: The Sense of Beginning under Mussolini and Hitler, (2007). Part I
 G.SIMMEL, The Metropolis and Mental Life. In M.FEATHERSTONE et al (eds), Simmel on Culture (1997) & in N.LEACH (Ed), Rethinking Architecture (1997) [#720.1]
 R.STROMBERG, Redemption by War, (1982) [#940.3] Chs. 2,3, & 4
 P.ANDERSON, The Origins of Postmodernity, (1998) [#303] Ch.4
 J. JERVIS, Exploring the Modern, (1998) [#306.47] Ch.10

Reading 2

- M.BERMAN, 'Why Modernism Still Matters', In S.LASH et al (Eds), Modernity and Identity (1992) [#303.4]
 R.ALTER, Imagined Cities, (2005) <on order>
 R.BANHAM, Theory and Design in the First Machine Age (1994) [#724.6]
 D.BELL, The Cultural Contradictions of Capitalism (1976), chs 1 & 5 [#306.42]
 W.BENJAMIN, The Work of Art in the Age of Mechanical Reproduction. In Illuminations (1973)
 A.BOOTH, Postcards from the Trenches, (1996) [#820.9358]
 D.BRADSHAW (Ed), Concise Companion to Modernism, (2002)
 M.CHAPMAN, Sentimental Men, (1999)
 T.CLARK, The Painting of Modern Life, (1999)
 J.COHEN, Scenes of the World to Come - European Architecture and the American Experience, 1893-1960 (1995) [#724.6094]
 F.JAMESON, Postmodernism or the Cultural Logic of Late Capitalism (1995), ch 1 [#306]

- P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998) Chs.2 &3
- J.DONALD, 'Metropolis : The City as Text,' In R.BOCOCCO and K.THOMPSON (eds), Social and Cultural forms of Modernity (1992) [#301]
- M.EKSTEINS, Rites of Spring: The Great War and the Birth of the Modern Age, (1989)
- W.EVERDELL, The First Moderns, (1996) [#190.904]
- P.FUSSELL, The Great War and Modern Memory, (1975) [#820.9120932]
- M.GALE, Dada and Surrealism (1997), Chs 1-5 [#709.04062]
- A.GAMBRELL, Women Intellectuals, Modernism and Difference, (1998) [#305.532]
- A.GAT, Fascist and Liberal Visions of War, (1998) [#355.03]
- M.HAWKINS, "Durkheim's Sociology and Theories of Degeneration," Economy and Society, Vol. 28 (1), 1999
- A.HEWITT, Fascist Modernism (1993), Ch 1 [PX]
- E.HOBSBAWM, Age of Empire, 1857-1914 (1987), Ch 5 [#940.287]
- R.HUGHES, The Shock of the New (1993), Ch 1 & 2 [#709.04]
- V.KOLOCOTRONI et al, Modernism: An Anthology, (1998) [#700.934]
- P.LAWRENCE, Modernity and War, (1997) [#355.02]
- W.LERNER, A History of Socialism & Communism in Modern Times (1994), [#335.009]
- G.LICHTHEIM, A Short History of Socialism (1980), ch 8 [#335]
- M.LOWY & R.SAYRE, Romanticism against the Tide of Modernity, (2002)
- E.LUNN, Marxism and Modernism (1982), Ch 2 [#700.103]
- V.MARGOLIN, The Struggle for Utopia : Rodchenko, Lissitsky and Moholy-Nagy, 1917-1946 (1997) [#709.04057]
- R.MURPHY, Theorizing the Avant-Garde: Modernism, Expressionism and the Problem of Post-modernity, (1999) [#149.97]
- D.PICK, The War Machine, (1993) [#355.0201]. Chs. 12-14
- T.TATE, Modernism, History and the First World War, (1998) [#940.1]
- C.TICHI, Shifting Gears (1989) [#810.9005]
- T.SMITH, Making the Modern (1994), parts I & II [#709.73]
- R.WESTON, Modernism (1996), Intro. and Ch 2 [# 709.04]
- R.GRIFFIN, Fascism (1995), part A, Chs 1 and 2, and part B, Chs 1,2 and 3 [#320.533]
- R.GRIFFIN, The Nature of Fascism (1993), Chs 1,2,3,4,7 and 8 [#320.533]

PREPARATION & PRIVATE STUDY

- 1 : Consider what is meant by the idea of an *avant-garde*-politically and culturally
- 2:List-some meanings/definitions of the term 'modernism'
- 3: How would you differentiate between 'modernity' and 'modernism'
- 4: List-in what ways the beginning of the twentieth century witnessed an intellectual 'revolt against reason'

SEMINAR

Examine the ways in which modernist avant-gardes engaged in a critical reaction against the character of modernity

WEEK 3

MODERNITY & ITS SUBJECTS-POLITICS, DEMOCRACY & THE PEOPLE

Reading 1

- M.BERMAN, All That is Solid Melts into Air, (1993) [#909.82]
 M.BIDISS, The Age of the Masses, (1977) [#190.944]
 W.EVERDELL, The First Moderns, (1997) [#190.904]
 P.GILROY, The Black Atlantic, (1993) [#305.896]
 A.HADDOW, Exporting Democracy, (1997) [#306.00973]
 D.HELD, Models of Democracy, (1996) [#321.801]
 E.HOBSBAWM, Age of Empire, (1987) [#940.287]
 J.JERVIS, Exploring the Modern, (1998) [#306.47] Ch.4
 J.JORDAN, Machine Age Ideology, (1994)
 S.MOSCOVICI, The Age of the Crowd, (1985) [#302.33]
 D.SAYER, Capitalism and Modernity, (1995) [#330.1220922]
 T.SKOCPOL (Ed), Democracy, Revolution & History, (1998) [#321]
 T.SMITH, Making the Modern (1994) [#709.73]
 M.STEPHENS, Black Empire, (2005) <on order>
 P.WAGNER, A Sociology of Modernity, (1994) [#301] Chs. 5 & 6
 D.WARD & O.ZUNZ (Eds), Landscapes of Modernity, (1992) [#707.116097451]

Reading 2

- E.BALIBAR & I.WALLERSTEIN, Race, Nation and Class, (1991) [#305.8]
 T.BARLOW (Ed), Formations of Colonial Modernity, (1997) [#325.5]
 D.BEETHAM, Max Weber and the Theory of Modern Politics, (1985) [#320.50924]
 M.BERMAN, All That is Solid Melts into Air (1983), [#909.82]
 A.BONNETT, The Rise of the West, (2004)
 P.CARROLL & D.NOBLE, The Free and the Unfree, (1988) [#973]
 P.CONN, The Divided Mind, (1983) [#973.9]
 J.CORN & B.HORRIGAN, Yesterday's Tomorrow, (1996) [#306.40873]
 M.DENNING, The Cultural Front, (1997) [#303.40773]
 L.DUBOIS, A Colony of Citizens, (2004)
 E.EZRA, The Colonial Unconscious, (2000)
 S.FISCHER, Modernity Disavowed: Haiti and the Cultures of Slavery in the Age of Revolution, (2004) [#972.9403]
 J.GAFFNEY, French Modernization, (1988) [#330.94]
 D.GARRAWAY, The Libertine Colony, (2005) <on order>
 M.GOLDFIELD, The Color of Politics, (1997) [#320.973]
 P.GORMAN, Left Intellectuals and Popular Culture, (1996) [#302.2301]
 H.HAROOTUNIAN, History's Disquiet, (2000)
 H.HAROOTUNIAN, Overcome by Modernity, (2000)
 P.HAYES (Ed), Themes in European History, (1992) [#940.287]
 N.AARIM-HERIOT, Chinese Immigrants, African Americans and Racial Anxiety, (2003)
 P.HIRST, Space and Power (2005) <on order>
 S.HOLTON, Feminism and Democracy, (1986) [#324.62309]
 D.HUBBARD (Ed), The Souls of Black Folk-100 Years Later, (2003)

- S.KENT, Sex and Suffrage in Britain, 1860-1914, (1990) [#305.420941]
 H.LU, Beyond the Neon Lights, (1999)
 J.McCORMICK (Ed), Confronting Mass Democracy and Technology, (2002)
 J.MARKOFF, Waves of Democracy, (1996) [#321.89]
 S.MIDDLETON EG AL (Eds), Class Analysis in early America, (2005) <on order>
 I.MORGAN & N.WYNN, America's Century, (1993) [#973.9]
 P.MORGAN & S.HAWKINS (Eds), The Black Experience in the British Empire, (2004) [#909.0971244]
 M.NAVA (Ed), Modern Times (1996) [#942.082]
 M.NOLAN, Visions of Modernity, (1994) [#338.94]
 K.OFFEN, European Feminisms, (1999)
 A.PRED, Recognising European Modernities, (1995) [#940.55]
 T.RABB (Ed), The Making and Unmaking of Democracy, (2003)
 D.RODGERS, Atlantic Crossings, (1998) [#306.0973]
 M.RUPERT, Producing Hegemony, (1995) [#338.680973]
 R.SENNETT, The Fall of Public Man, (1974) Chs. 13 & 14
 B.SILVER, Forces of Labour, (2003)
 T.TODOROV, On Human Diversity, (1998) [#305.8]

PREPARATION & PRIVATE STUDY

- 1: Consider the links between modernity and 'mass politics'
- 2: Document the expansion of the 'right to vote' in the period c.1880s-1930s
- 3: Review patterns of inclusion and exclusion in respect of the extension of the franchise c.1830s-1950s

SEMINAR

'The democratic promise of modernity was compromised by inequalities of class, race and gender.' Discuss

WEEK 4

MODERNITY, TECHNOLOGY AND THE MACHINE

Reading 1

- C.ASSENDORF, Batteries of Life, (1993) [#700.105]
 R.BANHAM, Theory and Design in the First Machine Age (1994) [#724.6]
 P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998) Ch.4
 G.CROSS & R.SZOSTAK, Technology and American Society: A History, (1995) [#303.4830973]
 S.GIEDION, Mechanization Takes Command, (1948) [#609]
 R.HELLEBUST, Flesh to Metal, (2005) <on order>
 J.JERVIS, Exploring the Modern, (1998) [#306.47] Ch.8
 J.JORDAN, Machine Age Ideology, (1994) [#306.460973]
 J.LIENHARD, Inventing Modern (2005) <on order>
 M.NAVA (Ed), Modern Times (1996) [#942.082]
 M.NOLAN, Visions of Modernity, (1994) [#338.94]
 C.PURSELL, The Machine in America, (1995), Chs.9 & 10
 A.RABINBACH, The Human Motor (1995) [#331.25] Chs. 9 & 10
 T.SMITH, Making the Modern, (1996) [#709.73]

P.STEARNS, The Industrial Revolution in World History, (1993) [#] Chs. 7-9
 C.TICHI, Shifting Gears (1989) [#810.9005]
 P.WOLLEN, Raiding the Ice-Box, (1993) [#700.1] Ch.2, 'Modern Times: Cinema/Americanism/Robot'.

Reading 2

M.BANTA, Taylored Lives, (1993) [#306.360973]
 R.BARTHES, The Eiffel Tower, (1997) [#844.91]
 M.BERMAN, All That is Solid Melts into Air (1983), [#909.82]
 L.BIGGS, The Rational Factory, (1996) [#658.2]
 J.BIZUP, Manufacturing Culture, (2004) [#306.3409410934]
 M.BROOKS, Subway City, (1997) [#388.7809747]
 J.COHEN, Scenes of the World to Come - European Architecture and the American Experience, 1893-1960 (1995) [#724.6094]
 J.CORN (Ed), Imagining Tomorrow, (1986) [#609]
 J.CORN, Yesterday's Tomorrows, (1996) [#306.40973]
 R.COWAN, The Social History of American Technology, (1997) [#303.4550973]
 S.CUTCLIFFE (Ed), Technology and American History, (1997) [#609.73]
 G.DARLEY, Factory, (2003)
 C.DE LA PENA, The Body Electric, (2003)
 A.FORTY, Objects of Desire, (1986) [#745.20903]
 C.GRAY (Ed), Technohistory, (1996) [#609.73]
 W.GUMBRECHT, In 1926, (1997) [#909.82]
 B.HASKELL (Ed), The American Century: Art and Culture, 1900-1950, (1999) [#709.73]
 D.HEADRICK, When Information Came of Age, (2002)
 J.HESKETT, Industrial Design, (1980) [#745.2]
 L.KIRBY, Parallel Tracks, (1996) [#791.43656]
 D.LANDES, Unbound Prometheus, (1969) [#330.94]
 A.LEWIS, An Early Encounter with Tomorrow, (1997) [#720.977311]
 H.LOEB, Life in a Technocracy, (1996) [#306.46]
 J.McCORMICK (Ed), Confronting Mass Democracy and Technology, (2002)
 I.MORUS (Ed), Bodies/Machines, (2002)
 D.NOBLE, America by Design, (1984) [#198.3]
 D.NYE, Consuming Power, (1997) [#333.79]
 A.PACEY, The Culture of Technology, (1987) [#303.483]
 D.PICK, The War Machine, (1993) [#355.0201]. Chs. 12-14
 M.RUPERT, Producing Hegemony, (1995) [#338.680973]
 M.SALER, The Avant-Garde in Interwar England, (1999) [#709]
 H.SEGAL, Technological Utopianism in American Culture, (1985) [#303.483]
 B.SILVER, Forces of Labour, (2003)
 T.SMITH, Making the Modern (1994) [#709.73]
 J.TELOTTTE, A Distant Technology (1999) [#791.43615]
 P.WOLLEN (Ed), Autopia, (2002)
 P.WOOD (Ed), The Challenge of the Avant-Garde, (1999) [#709]; Chs. 7 & 10
 S.WORDEN, "Powerful Women in the Home: Electricity in the Home, 1919-1940," in J.ATTFIELD & P.KIRKHAM (Eds), A View from the Interior: Women and Design, (1989) [#745.4088042]

PREPARATION & PRIVATE STUDY

1: List some of the key technological innovations associated with modernity.

- 2: Consider the ways in which modernity became exclusively identified with technological progress.
- 3: List some wider uses of the machine metaphor in modernist social and cultural thought

SEMINAR

In what ways is it useful to define modernity as the 'machine age'?

WEEK 5

THE GREAT WAR & THE MAKING OF THE TWENTIETH CENTURY

Reading 1

- M.EKSTEINS, Rites of Spring: The Great War and the Birth of the Modern Age, (1989)
- N.FERGUSON, The Pity of War, (1998) [#303.66]
- P.FUSSELL, The Great War and Modern Memory, (1975) [#820.9120932]
- A.GAT, Fascist and Liberal Visions of War, (1998) [#355.03]
- E.HOBSBAWM, Age of Extremes (1995), Ch 6 [#909.82]
- P.LAWRENCE, Modernity and War, (1998) [355.02]
- D.PICK, The War Machine, (1993) [#355.0201]. Chs. 12-14
- H.STRACHAN, The First World War, (2000) Vol. 1, Ch. 2

Reading 2

- BBC. White Heat: War Machine [Audio-visual collection: #609]
- A.BOOTH, Postcards from the Trenches, (1996) [#820.9358]
- W.EVERDELL, The First Moderns, (1998) [#190.904]
- G.HARDACH, The First World War, 1914-1918, (1977) esp. Ch.7 [#940.31]
- J.HERF, Reactionary Modernism, (1985) [#943.085]
- G.HOWE, Race, War & Nationalism, (2002)
- E.JUNGER, Storm of Steel, (2003 edition)
- J.KEEGAN, The Face of Battle, (1977) [#355.033]
- J.LAWRENCE, "The First World War and Its Aftermath," in P.JOHNSON (Ed), 20th Century Britain: Economic, Social and Cultural Change, (1994)
- J.MORROW, The Great War: An Imperial History, (2003)
- A.RABINBACH, The Human Motor (1995) [#331.25] Ch. 9
- K.ROBBINS, World War 1, (1990) [#940.3]
- T.SMITH, Making the Modern (1994), parts I & II [#709.73]
- H.STRACHAN, World War 1 in Africa, (2004)
- R.STROMBERG, Redemption by War, (1982) [#940.3] Chs. 2,3, & 4
- T.TATE, Modernism, History and the First World War, (1998) [#940.1]
- S.TUCKER, The Great War, (1998) [#940.3]
- J.WINTER, The Great War, (1996) [#940.3]
- J.WINTER, The Great War and the British People, (1986) [#941.083]

PREPARATION & PRIVATE STUDY

- 1: Review responses to the coming of war in 1914

- 2: How far had views of the nature of the war changed by 1916?
- 3: List some relationships between industrialisation and the Great War
- 4: List your views of the (a) short term (b) long term consequences of World War 1

SEMINAR

In what ways can World War 1 be seen as one of the defining events of the modern era?

SECTION 2

MODERNITY & THE URBAN EXPERIENCE

WEEK 6

MODERNITY AND THE CREATION OF URBAN LIFE

Reading 1

- J.COHEN, Scenes of the World to Come-European Architecture and the American Experience, 1893-1960 (1995) [#724.6094]
- R.FISHMAN, Bourgeois Utopias: The Rise and Fall of Suburbia, (1987) [#307.74]
- P.HALL, Cities of Tomorrow, (1988) [#307.1216]
- M.HVATTUM (Ed), Tracing Modernity, (2004) <on order>
- J. JERVIS, Exploring the Modern, (1998) Ch.2
- G.DEBORD, Society of the Spectacle, (1994) [#306.342]
- J.DONALD, Imagining the Modern City, (1999)
- L.FORD, Cities and Buildings, (1994) [#711.40973]
- M.KEITH, After the Cosmopolitan, (2005) [#307.76]
- A.ORUM & X.CHEN, The World of Cities: Places in Comparative and Historical Perspective, (2003)
- S.PILE, Real Cities (2005) [#307.76]
- M.SAVAGE, Urban Sociology, Capitalism and Modernity, (1993) [#307.76]
- D.STEVENSON, Cities and Urban Cultures, (2003)
- F.TONKISS, Space, the City & Social Theory, (2005) <on order>
- S.TOULMIN, Cosmopolis, (1992) [#909.6]

Reading 2

- M.AI, The Text and the City, (2004)
- R.ALTER, Imagined Cities, (2005) <on order>
- R.BAXANDALL & E.EWEN, Picture Windows, (2000)
- G.BENKO, Space and Social Theory, (1997) [#304.23]
- S.BOTTLES, Los Angeles and the Automobile, (1987) [#388.4132109]
- D.CHANEY, Cultural Change and Everyday Life, (2002)
- G.CHERRY, Urban Change and Planning, (1972) [#307.140941]
- M.DEAR & A.SCOTT, Urbanization and Urban Planning in Capitalist Society, (1981) [#305.76]
- E.FORGACS, The Bauhaus Idea and Bauhaus Politics (1995) [#709.22]
- D.FRISBY, Cityscapes of Modernity, (2002)
- D.HARVEY, Paris, Capital of Modernity, (2004) [#944.36107]

- D.HARVEY, Spaces of Hope, (2000)
 R.HELLEBUST, Flesh to Metal, (2005) <on order>
 B.HIGHMORE, Everyday Life and Cultural Theory, (2001)
 P.HIRST, Space and Power (2005) <on order>
 G.HISE, Magnetic L.A., (1997) [#307.12160979]
 T.KAPLAN, Red City, Blue Period, (1992) [#303.4040946]
 H.LEFEBVRE, Critique of Everyday Life, V.3 (2003)
 H.LEFEBVRE, The Urban Revolution, (2003)
 J.LIENHARD, Inventing Modern (2005) <on order>
 H.MELLER, Towns, Plans and Society in Modern Britain, (1997) [#711.40941]
 S.SADLER, The Situationist City, (1997) [#711.401]
 J.JACOBS, The Life and Death of Great American Cities, (1962) [#711.40973]
 K.JAMES, Erich Mendelsohn and Modern Architecture, (1997) [#724.6092]
 J.JAPPE, Guy Debord, (1999) [#303.484]
 D.OLSEN, The City as a Work of Art, (1986) [#WR: 724.209421]
 S.LOW (Ed), Theorizing the City, (1999) [#307.76]
 S.LOWE (Ed), Urban Social Movements, (1986) [#303.484]
 S.MARCUS, Apartment Stories: City and Home in Nineteenth-century Paris and London, (1999) [#307.336]
 P.RABINOW, French Modern, (1995) [#944.08]
 J.RESINA (Ed), After Images of the City, (2003)
 S.RICE, Parisian Views, (1998) [#779.944436]
 M.SALER, The Avant-Garde in Interwar England, (1999)
 K.SCHLOGEL, Moscow, (2005) <on order>
 C.SCHORSKE, Fin-de-Siecle Vienna, (1981) [#943.61304]
 A.SCOTT & E.SOJA (Eds), The City: Los Angeles and Urban Theory, (1996) [#307.76097]
 J.SHORT, The Urban Order (1996), [#307.76]
 A.SUTCLIFFE (Ed), Towards the Planned City, (1981) [#711.409]
 K.TAJBAKSH, The Promise of the City, (2000)
 S.WESTWOOD (Ed), Imagining Cities, (1996) [#304.23]
 K.WORPLE, Here Comes the Sun, (2000)

PREPARATION & PRIVATE STUDY

- 1: Collect material on patterns of urban growth c.1850-1930s
- 2: Consider the link between the ideals of modernity and the vision of the planned city
- 3: Examine links between city life and radical political and aesthetic movements

SEMINAR

'Modernity was necessarily an urban experience' Discuss.

WEEK 7

THE DANGEROUS CITY

Reading 1

- V.A.C..GATTRELL, "Crime, Authority and the Policeman State," in F.M.L.THOMPSON (ed), Cambridge Social History of Britain, 1750-1950, Vol. 3 (1990) [#306.0941]
- M.DAVIS, City of Quartz: Excavating the Future in Los Angeles (1990) (#306.0979494)
- M.DAVIS, Beyond Blade Runner : Urban Control - the Ecology of Fear (1995) [PX]
- P.GRAHAM, 'Dangerous Places : Crime and the City', in J.MUNCIE & E.McLAUGHLIN (Eds), The Problem of Crime (1996) [#364]
- P.HALL, Cities of Tomorrow (1996), Chs 2,12 and 13 [#307.1216]
- J.JERVIS, Exploring the Modern, (1998) [#306.47] Ch.3
- G.S.JONES, Outcast London (1971) [#305.56909421]
- B.M.LANE, Architecture and Politics in Germany, 1918-1946 (1968), Ch.5 [PX]
- A.LEES, Cities Perceived (1985) [PX] [#307.714]
- J.R.SHORT, Imagined Country (1991), Ch. 3 [PX]
- M.TATAR, Lustmord : Sexual Violence in Weimar Germany (1995) [#709.94936415]
- J.R.WALKOWITZ, City of Dreadful Delights : Narratives of Sexual Danger in Late Victorian London (1992) [#942.1081]

Reading 2

- L.BENTON, 'Will the Reel/Real Los Angeles Please Stand Up,' Urban Geography, Vol. 16 (2). 1995, (PX)
- D.B.CLARKE, Cinematic City (1997), Chs 4,5 & 7 [#791.436217]
- E.DIMENDBERG, Film Noir and the Spaces of Modernity, (2004) [#791.436132]
- J.DONALD, Imagining the Modern City, (1999)
- M.FOUCAULT, Discipline and Punish - The Birth of the Prison (1977), part III, Ch 3 [#364.60944]
- L.FORD, 'Sunshine and Shadow : Lighting and Colour in the Depiction of Cities on Film,' in S.C.AITKEN and L.E.ZONN (eds), Place, Power, Situation and Spectacle (1994) [Px]
- D.HOBBS, Doing the Business (1989), Ch 5 [#364.9421]
- S.COTTLE, TV News and Inner City Conflict (1993) [#070.195]
- S.MARCUS, Apartment Stories: City and Home in Nineteenth-century Paris and London, (1999) [#307.336] esp. Ch.3
- S.MOSCOVICI, The Age of the Crowd : A Historical Treatise on Mass Psychology (1985), part I [#302.33]
- S.MOSCOVICI, 'The Discovery of the Masses.' in C.F.GRAUMANN AND S.MOSCOVICI (Eds), Changing Conceptions of Crowd Mind and Behaviour (1986) [#302.33]
- N.KLEIN, The History of Forgetting - Los Angeles and the Erasure of Memory (1997) [#979.494]
- G.PEARSON, The Deviant Imagination (1975) [#302.542]
- D.ROBINS, Tarnished Vision : Crime and Conflict in the Inner City (1992)[#364.91732]
- J.SHORT, The Urban Order (1996), chs 10,11,13 and 14[#307.76]
- C.D.SHEARING and P.C.STENNING, 'From the Panopticon to Disney World : The Development of Discipline,' in J.MUNCIE et al (Eds), Criminological Perspectives (1996) [#364.01]
- P.A.SIMPSON-HOUSLEY & P.PRESTON (Eds), Writing the City : Eden,Babylon and the New Jerusalem (1994)

PREPARATION & PRIVATE STUDY

- 1: List some of the issues/concerns which have marked the city as a place of 'danger' or 'fear'.
- 2: How have authorities reacted to the problems of city life.
- 3: Is the 'dangerous city' an imaginary construct?

SEMINAR

Why and in what ways has the city been a focus of fear?

WEEK 8

THE CITY -ENTERTAINMENT & CONSUMPTION

Reading 1

- K.ANKUM (Ed), Women in the Metropolis, (1997) [#305.40943]
 W.BENJAMIN, "Paris-The Capital of the Nineteenth-century," in Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, (1973)
 P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998) Chs.21 & 24
 G.DEBORD, Society of the Spectacle, (1994) [#306.342]
 J.DONALD, "The City, The Cinema : Modern Spaces," In C.JENKS (Ed) Visual Culture (1995) [#701.18]
 D.FRISBY, Cityscapes of Modernity, (2002)
 M.HVATTUM (Ed), Tracing Modernity, (2004) <on order>
 C.JENKS, "Watching Your Step : The History & Practice of the Flaneur," in C.JENKS (Ed), Visual Culture (1995) [#701.18]
 J. JERVIS, Exploring the Modern, (1998) [#306.47] Chs. 4 & 5
 S.PILE, Real Cities (2005) [#306.76]
 R.SENNETT, The Fall of Public Man, (1974) Ch.7
 G.SIMMEL, The Metropolis and Mental Life. In M.FEATHERSTONE et al (Eds), Simmel on Culture (1997) [#306] & in N.LEACH (Ed), Rethinking Architecture (1997) [#720.1]
 J.STEWART, Migrating to the Movies, (2005) <on order>
 D.STEVENSON, Cities and Urban Cultures, (2003)
 K.TESTER (Ed), The Flaneur, (1994) [#302.54]
 F.TONKISS, Space, the City & Social Theory, (2005) <on order>
 E.WILSON, Sphinx in the City, (1992) [#307.76]
 J.WOOLF, "The Invisible *Flâneuse*: Women and the Literature of Modernity," in A.BENJAMIN (Ed), The Problems of Modernity: Adorno and Benjamin, (1989) [PX]

Reading 2

- A.ABEL (Ed), The Silent Film, (1996) [#791.43]
 R.ALTER, Imagined Cities, (2005) <on order>
 R.ALTICK, The Shows of London, (1978) [#942.1]
 R.BARTHES, The Eiffel Tower, (1997) [#844.91]
 C.BAUDELAIRE, The Parisian Prowler, (1997) [#844.8]
 W.BENJAMIN, Selected Writings, Vol.I, (1996) [#838.912]
 M.BERMAN, All That is Solid Melts into Air (1983), intro. & Ch 2 [#909.82]
 E.BILSKI (Ed), Berlin Metropolis, (1999)
 R.BLASZCZYK, Imagining Consumers, (1999)

- C.BREWARD, Fashioning London, (2004) [#391.009421]
M.BROOKS, Subway City, (1997) [#388.7809747]
D.CHANEY, Cultural Change and Everyday Life, (2002)
L.CHANEY, Empty Moments, (1998) [#791.4301]
C.CLARK, Consumer Society and the Post Modern City, (2003)
D.CLARK & K.HOUSIAUX (Eds), The Consumption Reader, (2002)
D.B.CLARKE (Ed), Cinematic City (1997) [#791.436217]
P.CORRIGAN, The Sociology of Consumption, (1997), [#] Chs. 3 & 4
D.CRANE, Fashion and its Social Agendas, (2000)
G.CROSS, An All Consuming Century, (2000)
J.DONALD, Imagining the Modern City, (1999)
M.KEITH, After the Cosmopolitan, (2005) [#306.76]
E.LESLIE, Hollywood Flatlands, (2004) [#791.433]
D.FRISBY : Fragments of Modernity (1985) [#306]
L.GLICKMAN (Ed), Consumer Society in American History, (1999)
S.GUNDLE, Between Hollywood and Moscow, (2000)
D.HARVEY, Paris, Capital of Modernity, (2004) [#944.36107]
B.HIGHMORE, Everyday Life and Cultural Theory, (2002)
B.HIGHMORE (Ed), The Everyday Life Reader, (2002)
B.HIGHMORE, Urban Cultures, (2004)
J.JAPPE, Guy Debord, (1999)
A.KAES et al (Eds) The Weimar Republic Sourcebook (1994), [#943.085] Chs.22, 25, & 26
L.KIRBY, Parallel Tracks, (1996) [#791.43656]
L.KOEPNICK, Walter Benjamin and the Aesthetics of Power, (1999)
S.KRACAUER, The Mass Ornament, (1995) , "The Movies"
B.LANCASTER, The Department Store: A Social History, (1995) [#381.41]
H.LEFEBVRE, Critique of Everyday Life, V.3 (2003)
H.LEFEBVRE, The Urban Revolution, (2003)
S.LOW (Ed), Theorizing the City, (1999), [#307.76]
S.McQUIRE, Visions of Modernity, (1998) [#770.1]
L.MARCUS & L.NEAD (Eds), The Actuality of Walter Benjamin, (1998) [#193] esp. essay by BURGIN, 'The City in Pieces'.
L.MERISH, Sentimental Materialism, (2000)
S.MILES ET AL, The Changing Consumer, (2002)
M.NAVA (Ed), Modern Times (1996) [#942.082]
M.NAVA & A.BLAKE (Eds), Advertising and Consumption, (1996) [#659,1042]
OPEN UNIVERSITY, History of Modernism in Music, "The Rise of Jazz," [Units 25-27]
[Open University Collection #780.94]
R.POIGNANT, Professional Savages, (2004) [#305.89915]
M.PYE, Maximum City, (1993) [#974.7]
J.RABAN, Soft City (1974) [#307.764]
B.REAY, Watching Hannah, (2002)
C.RHODES, Structures of the Jazz Age, (1998)
V.SCHWARTZ, Spectacular Realities, (1998) [#306.4094436]
D.SLATER, Consumer Culture and Modernity, (1996) [#306.3]
T.SMITH, Making the Modern, (1996) [#709.73]
M.SUMMERS, Manliness and Its Discontents, (2004) [#305.981960730]
K.THOMPSON et al, Film History, (1994) [#791.4309]
S. & G.WHITE, Stylin', (1998)
S.SOMERVILLE, Queering the Color Line, (2000)
S.STAMP, Movie-Struck Girls, (2000)
M.STEINBERG (Ed), Walter Benjamin and the Demands of History, (1996) [#838.93]
T.STOVALL, Paris Noir, (1996) [#944.36096]

- D.THORNS, The Transformation of Cities, (2002)
 M.WALE, Pulp Surrealism, (2000)
 C.WINTZ, Black Culture in the Harlem Renaissance, (1989) [#810.9896073]

PREPARATION & PRIVATE STUDY

- 1: What is a flaneur? Why has this figure been seen as so important to the understanding of the modern urban experience?
- 2: Develop material illustrating the growth of entertainment and popular consumption in the city
- 3: What are the strengths and weaknesses of viewing the city as a 'place of pleasure'?

SEMINAR

Examine the ways in which city life can be seen as the spectacular embodiment of modernity

SECTION 3: REVOLUTION, COUNTER-REVOLUTION & THE MODERN

WEEK 9

COMMUNISM, UTOPIA & THE NEW LIFE

Reading 1

- V.BONNELL, Iconography and Power, (1998) [#741.6740947]
 J.BOWLT & O.MATICH (Eds), Laboratory of Dreams, (1997) [#709.470941]
 P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998)
 Chs.10 & 11
 R.DAVIES ET AL, The Economic Transformation of the Soviet Union, (1993)
 [#330.947084]
 S.FITZPATRICK (Ed), Russia in the Era of the NEP, (1991) [#947.084]
 R.HELLEBUST, Flesh to Metal, (2005) <on order>
 D.HOFFMAN, Stalinist Values, (2003)
 P.KENEZ, A History of the Soviet Union from the Beginning to the End, (1999)
 [#947]
 V.MARGOLIN, The Struggle for Utopia : Rodchenko, Lissitsky and Moholy-Nagy, 1917-1946 (1997) [#709.04057]
 K.SCHLOGEL, Moscow, (2005) <on order>
 R.STITES, Revolutionary Dreams, (1989) [#947.084]
 R.STITES, "Man the Machine," in Revolutionary Dreams, (1989) [PX]
 R.SUNY, The Soviet Experiment, (1998) [#947]
 P.WAGNER, A Sociology of Modernity (1994) pp. 100-103 [#301]

Reading 2

- J.ANDREWS, Science for the Masses, (2003)
 J.ARNASON, The Future That Failed, (1993) [#321.5322]
 J.BROOKS, 'Thank You, Comrade Stalin', (1999) [#947]
 J.COHEN, Scenes of the World to Come - European Architecture and the American Experience, 1893-1960 (1995) [#724.6094]
 M.DABROWSKI (Ed), Aleksandr Rodchenko, (1998)
 O.FIGES, Interpreting the Russian Revolution, (1999) [#947.841]
 S.FITZPATRICK, The Commissariat of the Enlightenment, (1970) [#947.04]
 W.GOLDMAN, Women, the State and Revolution, (1993) [#362.820947]
 J.GRONOW, Caviar with Champagne, (2003)
 L.KOEPNICK, Walter Benjamin and the Aesthetics of Power, (1999)
 W.LERNER, A History of Socialism & Communism in Modern Times (1994), [#335.009]
 G.LICHTHEIM, A Short History of Socialism (1980), Ch 8 [#335]
 E.LUNN, Marxism and Modernism (1982) [#700.103]
 M.MALIA, Russia under Western Eyes, (1999) [#947]
 M.MALIA, The Soviet Tragedy, (1994) [#321.920947]
 V.RABINOWITCH, The Bolsheviks Come to Power (1979) [#947.0841]
 W.ROSENBERG (Ed), Bolshevik Visions, (1992) [#306.3450947]
 S.SMITH, Red Petrograd, (1983) [#947.084]
 M.TUPITSYN, The Soviet Photograph, 1917-1927, (1996) [#770.947]
 E.WIDDIS, Visions of a New Land, (2003)
 P.WOOD (Ed), The Challenge of the Avant-Garde, (1999) [#709]; Ch.11

PREPARATION & PRIVATE STUDY

- 1: List-key problems faced by the Soviet Union in its early years of existence, c.1917-late 1920s.
- 2: How did Soviet cultural and political figures view the aspirations of the revolutionary era?
- 3: In what ways-if any-could you analyse the Soviet Union in this period as a 'utopian experiment'?

SEMINAR

What were the utopian visions of Soviet political and cultural thought in the 1920's?

WEEK 10

WEIMAR, MODERNITY AND CRISIS

Reading 1

- P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998) Chs.14 & 17
 E.FORGACS, The Bauhaus Idea and Bauhaus Politics (1995) [#709.22]
 P.FRITZCHE, 'Landscape of Danger, Landscape of Design : Crisis and Modernism in Weimar Germany' in T.W.KNIESCHE and S.BROCKMANN (eds), Dancing on the Volcano : essays on the Culture of Weimar (1994) [PX]
 P.GAY, Weimar Culture : The Outsider as Insider (1968) [#943.085]

- W.L.GUTTSMAN, Art For Workers : Ideology and the Visual Arts in Weimar Germany (1997) [#701.030943]
 S.LAMB and A.PHELAN, 'Weimar Culture : The Birth of Modernism,' In R.BURNS (Ed) German Cultural Studies (1995) [#306.0943]
 D.J.K.PEUKERT, The Weimar Republic : The Crisis of Classical Modernity (1993) [#943.085]
 M.TATAR, Lustmord: Sexual Violence in Weimar Germany (1995) [#709.94936415]
 J.WILLETT, The New Sobriety : Art and Politics in the Weimar Period (1978), Ch. 9 [PX] [#709.04]

Reading 2

- E.BILSKI (Ed), Berlin Metropolis, (1999)
 A.BOOTH, Postcards From the Trenches [1996] [#820.9358]
 W.L.GUTTSMAN, Workers' Culture in Weimar Germany, (1990) [#305.5620943]
 J.HIDEN, Republican and Fascist Germany, (1996) [#943.085]
 E.HOBSBAWM, Age of Extremes (1995) Ch 6 [#909.82]
 A.KAES, The Weimar Republic Sourcebook (1994),[#943.085]
 L.KOEPNICK, Walter Benjamin and the Aesthetics of Power, (1999)
 I.KERSHAW, Weimar : Why Did German Democracy Fail ? (1990) [#943.085]
 H.LETHEN, Cool Conduct, (2002)
 V.MARGOLIN, The Struggle for Utopia (1997), Ch 2 [#709.04057]
 G.NAYLOR, Bauhaus Reassessed (1985)[#709.43]
 R.L.RUTSKY, 'The Mediation of Technology and Gender: Metropolis, Nazism, Modernism,' New German Critique, 60 (1993) [PX]
 R.TAYLOR, Berlin and Its Culture, (1997) [#943.155]
 R.WESTON, Modernism (1996) ch.3 [#709.04]
 F.WHITFORD, Bauhaus (1984), [#707.15]
 J.WILLETT, The Weimar Years : A Culture Cut Short (1984) ch [#709.04]

PREPARATION & PRIVATE STUDY

- 1: List-key problems (economic, social, political & cultural) of the Weimar era, c.1918-1933
- 2: Consider the contending political forces which characterised the Weimar republic
- 3: Examine some of the key cultural/aesthetic responses to the experience of Weimar.

SEMINAR

'The Weimar Republic provides the classic case study of the tensions generated by modernity'. Discuss

WEEK 11

COMRADESHIP AND REBIRTH FASCISM AND REACTIONARY MODERNISM

Reading 1

- R.GRIFFIN, Modernism & Fascism: The Sense of Beginning under Mussolini & Hitler (2007)
- E.MICHAUD, The Cult of Art in Nazi Germany (2004)
- E. PAULICELLI, Fashion Under Fascism (2004)
- M.BEREZIN, Making the Fascist Self : The Political Culture of Interwar Italy (1997) [# 306.20945]
- R.GRIFFIN, The Nature of Fascism (1993), Chs. 1,2,3,4,7 & 8 [#320.533]
- R.GRIFFIN, Fascism (1995) [#320.533]
- S.FALASCA-ZAMPONI, Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy (1997) [#320.5330945]
- J.HERF, Reactionary Modernism, (1984) [#943.085]
- J.HERF, 'The Engineer as Ideologue : Reactionary Modernists in Weimar and Nazi Germany,' Journal of Contemporary History, 19 (1984)
- A.RABINBACH, 'The Aesthetics of Production in the Third Reich,' Journal of Contemporary History Vol, 11 (1976) [PX]
- T.SMITH, 'A State of Seeing Unsighted : Notes on the Visual in Nazi War Culture,' Interventions (War & Masculinity) 1985 [PX]
- B.TAYLOR and W. VAN DER WILL, Aesthetics and National Socialism (1990), [PX]
- D.WELCH, The Third Reich : Politics and Propaganda (1995) [#943.086]
- W.VAN DER WILL, 'Culture and the Organisation of National Socialist Ideology, 1933-1945,' in R.BURNS (ed), German Cultural Studies (1995) [#306.0943]

Reading 2

- W.BENJAMIN, 'The Work of Art in the Age of Mechanical Reproduction,' in Illuminations (1973)
- W.ADAMSON, 'Fascism and Culture : Avant Gardes and Secular Religion in the Italian Case,' Journal of Contemporary History 24 (1989) [PX]
- W.ADAMSON, 'Modernism and Fascism : The Politics of Culture in Italy, 1903-1922,' American Historical Review, Vol.95 (1990) [PX]
- M.AFFRON & M.ANTLIFF (Eds), Fascist Visions, (1997) [#709]
- R.BEN-GHIAT, Fascist Modernities, (2000)
- G.BERGHAUS, Futurism and Politics, (1996) [#320.94509041]
- E.BILSKI (Ed), Berlin Metropolis, (1999)
- A.BOWLER, 'Politics As Art : Italian Futurism and Fascism,' Theory and Society 20 (1991) [PX]
- E.CARLSTON, Thinking Fascism, (1998) [#809.39358]
- J.DAVIES, 'The Futures Market,' in E.TIMMS & P.COLLIER (Eds), Visions and Blueprints, (1995) [PX]
- W.DOISE, 'Mass Psychology, Social Psychology, and the Politics of Mussolini,' in C.F.GRAUMANN and S.MOSCOVICI (Eds) Changing Conceptions of Crowd Mind and Behaviour (1986) [#302.33]
- R. ETLIN, Art, Culture and Media under the Third Reich, (2002)
- A.GAT, Fascist and Liberal Visions of War, (1998) [#355.03] Ch.4
- E.GENTILE, The Sacralisation of Politics in Fascist Italy, (1996) [#945.091]

- J.GOLDING, Visions of the Modern (1994), Ch 9 [#709.04]
 A.HEWITT, Fascist Modernism (1993), Ch I [PX]
 I.KERSHAW, The 'Hitler Myth' : Image and Reality in the Third Reich (1987) [#943.086]
 V.KLEMPERER, The Language of the Third Reich, (1999)
 L.KOEPNICK, Walter Benjamin and the Aesthetics of Power, (1999)
 J.KOHLER, Wagner's Hitler, (2001)
 J.L.LORENTZEN, 'Reich Dreams : Ritual Horror and Armoured Bodies,' in C.JENKS (Ed) Visual Culture (1995) [#701.18]
 G.LUEBBERT, Liberalism, Fascism and Social Democracy, (1998) [#306.2094]
 G.J.MOSSE, 'Fascist Aesthetics and Society : Some Considerations,' Journal of Contemporary History Vol. 31 (1996)
 T.NEVIN, Ernst Junger and Germany: Into the Abyss, 1914-45 (1997) [#838.912]
 A.RABINBACH, The Human Motor (1995) Ch. 10 [#331.25]
 J.T.SCHNAPP, Staging Fascism : 18BL and the Theatre of the Masses for the Masses (1996)[#792.0945]
 F.SPOTTS, Hitler and the Power of Aesthetics, (2002) [#943.086092]
 R.TAYLOR, Berlin and Its Culture, (1997) [#943.155]
 E.WOLF, Envisioning Power, (1998) [#303.3] esp. Ch.5

PREPARATION & PRIVATE STUDY

- 1: List-some definitions of fascism
- 2: What distinctions can be made between fascism as a cultural movement and fascism as a political movement?
- 3: Consider-links between fascism and modernity
- 4: To what extent did Fascism represent the *aestheticization* of politics?

SEMINAR

Is it useful to regard fascism as a form of 'reactionary modernism'?

WEEK 12

MODERNITY: TRIUMPH TO DISILLUSION

Reading 1

- C.BOGGS, The Socialist Tradition : From Crisis to Decline (1995), Chs. 6 and 7 [#320.531]
 P.CONRAD, Modern Times, Modern Places: Life and Art in the 20th Century, (1998) Chs.29 & 30
 S.CROOK et al (Eds), Postmodernization : Change in Advanced Society (1993)[#303.4]
 P.GIBIAN, "The Art of Being Off-Center," in P.GIBIAN (Ed), Mass Culture and Everyday Life, (1997) [#306]
 M.GOTTDIENER, The Theming of America, (1997) [#725.20973]
 D.HARVEY, The Condition of Postmodernity (1989) [#909.82]
 J.JERVIS, Exploring the Modern, (1998) [#306.47] Ch.12
 K.KUMAR, From Post-Industrial to Post-Modern Society : New Theories of the Contemporary World (1995), ch's 5 and 6 [#306]

- G.McLELLAN, 'The Enlightenment Project Revisited', in S.HALL et al (Eds), (1992)[#301]
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 D.HELD, 'Liberalism, Marxism and Democracy', in S.HALL et al (Eds) 1992 [#310]
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 L.VALLADAO, The Twenty-First Century, (1996) [#973]
 A.WOODIWISS, Postmodernity USA : The Crisis of Social Modernism in Post-war America (1993), Part II [#973.9]
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PREPARATION & PRIVATE STUDY

- 1: List-some of the key political and social radical movements of the 1960s
- 2: In what ways could these movements be seen as rejecting a notion of modernity which emphasised the importance of science, reason and progress?
- 3: Consider the different meanings attached to the term 'post-modernism'?
- 4: Can distinctions be made between post modern culture and post modern politics?

SEMINAR

To what extent do the political and cultural movements of the 1960's and after represent the rejection of the project of classical modernity?

COURSE ESSAY: GUIDELINES

Dates for the distribution of the essay questions & submission deadlines & procedures will be posted on the relevant course noticeboards. Any alterations to the timetable will also be placed on those noticeboards. The points below are intended to provide some guidance to assist with the completion of the essay.

FORMAT

You are NOT required to type or word-process these essays. It is, however, strongly recommended for clarity of presentation. Word processing also allows you to order & restructure your text easily. In addition most word processing programmes contain facilities for spell-checking, providing a word count & for the creation of endnotes/footnotes.

If you type or word process you must use double line spacing & minimum of 1" margins all round.

If you **write** the essay you **must** observe the following points:-

- -Your writing must be legible throughout the text
- -Write on one side of the paper only
- -Write on alternate lines
- -Use **black ink**

Written essays which do not meet these criteria may not be accepted for marking.

ALL essays must have a title page giving the following information:-

- Student number
- Level & Course
- Essay question answered
- Word length:

For this Unit the **maximum word-length is 1,500 words**

NOTE: Word length **includes** all quotations within the body of the essay. The bibliography and any footnotes are **excluded** from the word length.

**** Essays significantly exceeding the upper word limit will be penalised.**

Proof-reading: In completing your essay you should allow sufficient time to proof-read the essay carefully for spelling mistakes, grammatical errors, and for the accuracy of your text referencing.

PLAGIARISM

Plagiarism is defined in the Shorter Oxford English Dictionary as the act of "taking and using as one's own the thoughts, writings, or inventions of another." In many cases plagiarism takes the form of copying from books and articles without full and accurate acknowledgement of sources. This can happen unintentionally when you use notes taken from a book/journal article and put them directly into your essay without properly attributing the source. Whether intentional or not, plagiarism is not acceptable in any circumstances. It is regarded as a form of

cheating and there are strict University regulations to deal with it if it is discovered. You will find a discussion of the University regulations, procedures and penalties governing plagiarism in your Course Guide. You must read these carefully.

It is vital when taking notes to:

- (1) Note the FULL reference of the book/article at the top of the first page of notes.
- (2) Keep a precise note of the page numbers of any quoted material (for example in the margins of your notes)
- (3) Use precise double quote marks at the beginning & end of any quotes in your notes and check that any quotes/material used in your essay is accurately and carefully attributed.

ESSAY CRITERIA

The following points should be kept in mind when writing your essay:

STRUCTURE: The essay should be coherent and should conform to the normal conventions of essay writing including the following:

- a: *Introduction:* To show the reader what you understand by the question, to define any terms, and to indicate broadly your main argument.
- b: *Main substance:* These sections should state fully and substantiate your main argument[s] utilising historical evidence gained from your reading. You should show knowledge of different views of the subject (again drawing on your wider reading), although this should not preclude your from arguing or developing your own position.
- c: *Conclusion:* This should sum up what you have written and reach a conclusion in relation to your essay title.
- d: *Referencing/Bibliography:* A list of all sources used must be given at the end of the essay and the essay must be properly referenced including the accurate citation of quoted material. [See the sections on referencing & bibliography below]

WRITING STYLE: You should aim for clarity, precision, and economy of expression. Pay close attention to grammar, spelling, and punctuation. Give sufficient time for final proof reading before submission.

READING, LIBRARY RESEARCH & REFERENCING: You should use and acknowledge quotes accurately and show depth and breadth of reading.

ANALYSIS/THESIS/ARGUMENT: You should be clear and consistent in your argument and deploy a critical approach to concepts, theories and evidence.

EVIDENCE FOR ASSERTIONS: The essay should be accurate in the use of theoretical, conceptual and/or empirical evidence. Polemic [unsupported allegations and argument] should be avoided.

RELEVANCE OF MATERIAL: The essay must answer the question and the material should be carefully organised around the main theme[s] of the question.

BIAS, VALUES & BALANCE: The essay should be balanced. It should make a case while treating counter or opposing arguments fairly.

IMAGINATION, FLAIR & THOUGHTFULNESS OF APPROACH: The best essays use material in novel ways. You should strive to add something to how we look at materials, but always ensure that what you say is well reasoned and supported by evidence.

REFERENCING & BIBLIOGRAPHY

There are two well known systems of referencing which can be used for academic work. They are the Harvard System and the Notes system.

THE HARVARD SYSTEM:

[NOTE: Perry Library has produced a very detailed guide to the use of the Harvard system. You should obtain a copy and read it carefully]

OUTLINE OF SYSTEM: This citation system takes the form of giving details of the author and date of publication in square brackets after the relevant place in the text, for example [Kumar:1994]. The full reference to this text is then given in the Bibliography. When citing specific arguments or using quotations the page number must also be given in the bracket: e.g. [Stearns: 1993, p.66]

NOTE: When using sources which themselves quote or paraphrase other pieces of work always cite the source that you have consulted, e.g. Marx believed.... [Thompson:1985, p.77] The source in the bracket should be listed in the Bibliography.

BIBLIOGRAPHY:

When constructing the Bibliography works should be listed by authors' surnames in alphabetical order. When you have used two more works by the same author these should be listed by chronological order of publication. Where there are two or more works by one author in the same year they should be distinguished in the text and the bibliography by a letter [a,b,c...] thus [Tilly: 1977a], [Tilly:1977b].

Titles of **books** and **journals** should always be underlined [or if you have access to a word processor they should be set in italics] and the date of publication given. For your purposes it is not necessary to give place of publication OR publisher.

Books should be cited in the following manner:

J. JERVIS, Exploring the Modern, (1998) <underlined version>
J. JERVIS, *Exploring the Modern*, (1998) <italicised version>

L.MARCUS & L.NEAD (Eds), The Actuality of Walter Benjamin, (1998) <underlined version>

L.MARCUS & L.NEAD (Eds), *The Actuality of Walter Benjamin*, (1998) <italicised version>

Articles in journals should be cited giving volume and issue number as well as date:

L.BENTON, 'Will the Reel/Real Los Angeles Please Stand Up', Urban Geography, Vol. 16 (2). 1995 <underlined version>

L.BENTON, 'Will the Reel/Real Los Angeles Please Stand Up', *Urban Geography*, Vol. 16 (2). 1995 <italicised version>

THE NOTES SYSTEM

This system is sometimes called the Latin system. With this system references are cited in the text by means of consecutive numerals and the sources given either at the bottom of the relevant page [Footnotes] OR gathered together in numerical order at the end of the text [Endnotes]. The footnote/end note usually gives full text citation the first time a particular source is used. Subsequent citations of the same source can be abbreviated. The text references are gathered together at the end of the essay for the Bibliography, set out in the manner described above. Many word processing programmes now have easily operated systems for creating footnotes/endnotes.

You may use either of these referencing systems. BUT the important point is to be consistent and not to mix them

MARKING CRITERIA

Five areas for assessment can be identified:

- 1: Sound knowledge of the topic-ideas, concepts, chronology, & data.
- 2: Well-structured analysis of issues, identification of key elements of a problem and recognition of different interpretations.
- 3: Critical, accurate and reflective evaluation of evidence & sources of information.
- 4: Ability to use different sources of evidence and to cite these in an accurate and comprehensive system of referencing.
- 5: Presentation of an answer which shows accuracy, clarity of expression, coherence of argument together with a full bibliography accurately set out.

Given these broad objectives the following model marking scheme generally applies:

	0-30%	Badly misunderstands the question; contains numerous factual errors; none of the basic objectives are achieved.
FAIL	30-35%	Some knowledge of topic-but objectives 2-5 not met.
	35-39%	Some knowledge of topic but answer is essentially descriptive; many key issues or themes are omitted; objectives 2-5 are poorly met and still unacceptable degree of inaccuracy of answer; serious problems of presentation and use of English; lacks overall structure
3rd	40-49%	Shows limited basic knowledge of subject, but essentially descriptive; displays an attempt at evaluation of material but lacks clarity & coherence; analysis, if offered, is rather superficial; in places the essay has serious problems of

		factual accuracy; limited achievement of objectives 1-4 but weak on objective 5; referencing is sketchy or non-existent; poor bibliography; some problems of expression and structure.
2/ii	50-59%	Shows good knowledge of subject; can distinguish different approaches or interpretations, and some evidence of evaluation is present, but to some extent lacks clarity, coherence and some problems with factual accuracy. Reasonable attempt at referencing but lacks documentation of some key points and tends to assert rather than argue points; generalisations made are often too broad and lack precision; Limited bibliography, not always correctly set out.
2/i	60-69%	Very good knowledge of ideas and issues combined with interesting analysis and evaluation; good use of sources and accuracy in its use of data/evidence. Generally meets objectives 1,3, 4 & 5, but slightly weaker on 2. Satisfactory structure with clear conclusions; careful and accurate in its approach to generalisations; comprehensive & accurate text referencing & correctly laid out bibliography. Generally clear & well-structured
FIRST	70%+	Excellent knowledge of topic; originality in the approach to the answer with high quality analysis; strong on critical evaluation, clarity and coherence; excellent documentation of key points in answer. Good structure with clear introduction and balanced, thoughtful conclusions. Evidence of wide reading drawing on wide range of relevant material. Comprehensive & accurate text referencing & correctly laid out bibliography. Clear, logical and unambiguous presentation. All assessment objectives covered.