Module title: Montage across the Arts: Aesthetics, Modernity, Politics
Module code: FLM6042
Credit value: 15
Level: 6
Pre-requisite modules:

Content Description
This module starts off by investigating whether montage appears as a general artistic principle across the arts approximately at the same time or whether we can identify a single art medium as its birthplace. Drawing on pinnacles of modernist art including futurist and dada collages and photomontages, film city symphonies, and city novels the module will analyze stylistic, narratological, and perceptual aspects of montage in different media and their relations to broader cultural formations such as urban modernity and radical politics.

Module Aims
The module exposes the students to a range of montage theories and practices which bridge the confines of any one medium. It elucidates the importance of montage as a stylistic principle used widely. It clarifies montage's common features across the arts while also exemplifying its medium-specific traits. The module shines light on the relationship between an aesthetic principle and broader cultural formations. It explains the difference between causation and exemplification.

Learning Outcomes
Academic Content:
A1 Understand the concept of montage defined both broadly and narrowly.
A2 Analyze montage practices across the arts while identifying their shared and medium-specific traits alike.
A3 Appreciate and critically engage with the political uses of montage.

Disciplinary Skills – able to:
B1 Command and apply terminology necessary for stylistic, narratological and perceptual analysis of montage.
B2 Distinguish between textual and reception-based analyses of montage and perform the former.
B3 Distinguish between the notions of causation and exemplification when relating cultural epochs to aesthetic practices.

Attributes:
C1 Critically evaluate contemporary debates pertinent to different forms of montage practice.
C2 Gather, organize and use information, concepts, and ideas to formulate clear arguments and express them effectively in written and oral forms alike.
C3 Work autonomously under time constraints.

Activity Hours

Activity Type	Time spent (hours)
Lecture	11

Seminar	11
Guided independent study	128
Total	150

Indicative Reading List

- Ades, Dawn. 1976. Photomontage. London: Thames and Hudson.
- Adorno, Theodor. 2002. Aesthetic Theory. London: Continuum.
- Arnheim, Rudolf. 1957. Film as Art. Berkeley: University of California Press.
- Barrow, Craig Wallace. 1980. Montage in James Joyce's Ulysses. José Porrúa Turanzas.
- Benjamin, Walter. 2008. "The Work of Art in the Age of Its Technological Reproducibility: Second Version." In The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media, edited by Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin, 19–55. Cambridge, MA: Harvard University Press.
- Biro, Matthew. 2009. The Dada Cyborg: Visions of the New Human in Weimar Berlin. Minneapolis: University of Minnesota Press.
- Bloch, Ernst. 1991. Heritage of Our Times. Berkeley: University of California Press.
- Bordwell, David, Janet Staiger, and Kristin Thompson. 1985. The Classical Hollywood Cinema: Film Style and Mode of Production to 1960. New York: Columbia University Press.
- Branigan, Edward R., and Warren Buckland, eds. 2014. The Routledge Encyclopedia of Film Theory. New York: Routledge.
- Bürger, Peter. 1984. Theory of the Avant-Garde. Minneapolis: University of Minnesota Press.
- Eisenstein, Sergei M. 1949. "Dickens, Griffith, and the Film Today." In Film Form: Essays in Film Theory, edited by Jay Leyda, 195– 255. New York: Harcourt, Brace.
- Eisenstein, Sergei M. 1998. "The Dramaturgy of Film Form (A Dialectic Approach to Film Form)." In Taylor, The Eisenstein Reader, 93–110.
- Eisenstein, Sergei M., Vsevolod I. Pudovkin, and Grigori V. Aleksandrov. 1998. "Statement on Sound." In Taylor, S. M. Eisenstein, 1: 113–14.
- Gunning, Tom. 1981. "Weaving a Narrative", Quarterly Review of Film & Video 6.1: 11-25.
- Harris, Stefanie. 2009. Mediating Modernity: German Literature and the "New" Media. University Park: Pennsylvania State University Press.
- Herzfelde, John and Doherty, Brigid, 2003. "Introduction to the First International Dada Fair", October 105: 93-104.
- Hake, Sabine. 1994. "Urban Spectacle in Walter Ruttmann's Berlin: Symphony of the Big City," in Kniesche and Brockmann (eds.), Dancing on the Volcano, Columbia, 127-142.
- Jacobs, Steven, Eva Hielscher, and Anthony Kinik. 2018. The City Symphony Phenomenon: Cinema, Art, and Urban Modernity Between the Wars. Routledge.
- Jelavich, Peter. 2006. Berlin Alexanderplatz: Radio, Film and the Death of Weimar Culture. Berkeley: University of California Press.
- Kaes, Anton. 1987. "The Debate about Cinema", New German Critique 40: 7-33.
- Kaes, Anton. 1998. "Film, Migration, and the Urban Experience." New German Critique 74: 179-192.
- Keil, Charlie. 2004. "'To Here from Modernity': Style, Historiography and Transitional Cinema." In Keil and Stamp, American Cinema's Transitional Era, 51–65.

- Kern, Stephen. 1983. The Culture of Time and Space, 1880–1918. Cambridge, MA: Harvard University Press.
- Kracauer, Siegfried. 1995. The Mass Ornament: Weimar Essays. Edited by Thomas Y. Levin. Cambridge, MA: Harvard University Press.
- Lavin, Maud, and Matthew Teitelbaum, eds. 1992. Montage and modern life, 1919-1942. Mit Press.
- Mennel, Barbara. 2019. Cities and cinema. Routledge.
- Moholy-Nagy, László. 1969. Painting, Photography, Film. Cambridge University Press.
- McCabe, Susan. 2005. Cinematic Modernism: Modernist poetry and film. Cambridge University Press.
- Phillips, Christopher, ed. 1990. Photography in the Modern Era: European Documents and Critical Writings, 1913-1940. Aperture.
- Simmel. George, 2010. "Metropolis and Mental Life", in Bridge and Watson (eds.), The Blackwell City Reader, Blackwell, 11-19.
- Singer, Ben. 2001. Melodrama and modernity: Early sensational cinema and its contexts. Columbia University Press.
- Slugan, Mario. 2017. Montage as perceptual experience: Berlin Alexanderplatz from Döblin to Fassbinder. Camden House.
- Taylor, Brandon. 2004. Collage: The making of modern art. Thames and Hudson Ltd.
- Trotter, David. 2007. Cinema and modernism. Blackwell Publ.