

G564: German Culture II (**Spring 2003**)
Office: BH654; Phone: 5-8242; Email: wrasch
Office hours: TR 1:00 – 2:00 and by appointment

Professor William Rasch

Metropolis: Berlin als Weltstadt

Purpose:

Paris, Walter Benjamin wrote, was the capital of the 19th century. Berlin most certainly was not. However, for a brief period between the two world wars, Berlin could claim to be, if not the capital of the 20th century, then at least an important cultural and political *Weltstadt*—which is to say that by studying the Berlin of the Weimar Republic, one can study many facets of 20th-century modernity in its more general as well as its more specifically German aspects. This, then, is what we will try to do.

Texts: Ankum, Katharina von, ed.: *Women in the Metropolis*
Benjamin, Walter: *Charles Baudelaire*
Benjamin, Walter: *Das Kunstwerk im Zeitalter...*
Berman, Marshall: *All that is Solid Melts into Air*
Brecht, Bertolt: *Die heilige Johanna der Schlachthöfe*
Brecht, Bertolt: *Der Ozeanflug...Die Maßnahme*
Döblin, Alfred: *Berlin Alexanderplatz*
Keun, Irmgard: *Das kunstseidene Mädchen*
Kracauer, Siegfried: *Das Ornament der Masse*
Lukács: *History and Class Consciousness*
Schmitt, Carl: *Die geistesgeschichtliche Lage des heutigen Parlamentarismus*
Wolf, Friedrich: *Cyankali §218*
Photocopies: Brooks, Fleißer, Grossman, Huysen, Kittler, Simmel, Sorel

Schedule:

Week of: Readings:

City Life

J. 13 T: Introduction
 Th: Simmel: “Die Großstädte und das Geistesleben” (photocopy)

Film: *Marlene*

- J. 20 T: Kracauer: "Ornament der Masse" (50-63)
Berman: *All That is Solid...* (5-129)
Th: Berman (cont.)
Huysen: "The Vamp and the Machine" (photocopy)
Lungstrum: "*Metropolis...*" (in v. Ankum, 128-44)

Film: *Metropolis*

- J. 27 T: Benjamin: *Charles Baudelaire* (9-100)
Berman: *All That is Solid...* (131-171)
Th: Berman (cont.)
Gleber: "Female Flanerie" (in v. Ankum, 67-88)

Film: *Berlin: Symphonie einer Großstadt*

- F. 3 T: Döblin: *Berlin Alexanderplatz* (chapters 1-3)
Th: Döblin (chapters 4-5)

Film: *Menschen am Sonntag*

- F. 10 T: Döblin: *Berlin Alexanderplatz* (chapters 6-7)
Th: Döblin (8-9)

Film: *Berlin Alexanderplatz* (1931)

Sex and the City

- F. 17 T: Fleißer: "Avantgarde" (photocopy)
Th: Fleißer (cont.)
Petro: "Perceptions of Difference" (in v. Ankum, 41-66)

Film: *Viktor und Viktoria*

- F. 24 T: Keun: *Das kunstseidne Mädchen*
Th: Keun (cont.)
v. Ankum: "Gendered Urban Spaces..." (in v. Ankum, 162-84)
Brooks: "Pabst and Lulu" (photocopy)

Film: *Büchse der Pandora*

- M. 3 T: Wolf: *Cyankali §218*
Th: Wolf (cont.)
Grossman: "'Your Body Belongs to You'" (photocopy)

Film: *Das Tagebuch einer Verlorenen*

The Distracted Eye

M. 10 T: Kracauer: "Kino" essays (271-317)
Th: Kittler: "Film" (photocopy)

Film: *Die Drei von der Tankstelle*

M. 17 **SPRING BREAK**

M. 24 T: Benjamin: *Kunstwerk*
Th: Benjamin (cont.)

Film: *Man with a Movie Camera*

So You Say You Want a Revolution?

M. 31 T: Schmitt: *Geistesgeschliche Lage...* (5-63)
Th: Lukács: *History and Class Consciousness* (1-45)

Film: *Rosa Luxemburg*

A. 7 T: Lukács: *History...* (46-110)
Th: Lukács (cont.)
Schmitt: *Geistesgeschliche Lage...* (63-77)

Film: *Mutter Krausens Fahrt ins Glück*

A. 14 T: Sorel: "The Proletarian Strike," "The Political General Strike"
(photocopy)
Th: Schmitt: *Geistesgeschliche Lage...* (77-90)

Film: *Die Dreigroschenoper*

A. 21 T: Brecht: *Die heilige Johanna der Schlachthöfe*
Th: Brecht (cont.)

Film: *Kuhle Wampe*

A. 28 T: Brecht: *Die Maßnahme*
Th: Wrap-up

Film: *Cabaret*

Writing assignments: Two 10-12 page conference papers. Papers due:
March 11 (on any topic covered during the first 8 weeks)
May Day (on any topic covered during the final 7 weeks)

Alternate assignment:

For the **SECOND** of the conference papers, you may substitute the following:

A proposal for an *undergraduate* course that deals with the general theme of this course (i.e., Berlin, urban life, etc.) and treats many of the topics dealt with here. The course should be designed as an English-language *general education course* (*first and second-year students*) with a German-language component for German majors in a liberal arts college. In designing the course, remember where you were intellectually when you were a sophomore, and thus what you would have found to be reasonable expectations. Also, recall your senior-level German language skills when asking the majors to read German-language materials.

The proposal should include:

- a) a flyer advertising the course to students that should include a general description of the course with brief references to the types of materials to be read (and/or viewed) and the type of assignments the student can expect;
- b) a detailed course syllabus, complete with specific texts (or parts of texts), movies, etc.;
- c) a description of the assignments you will require the students to complete and how the student will be evaluated (including percentage breakdown of the various factors);
- d) and include a description of the type of readings and work you expect your German majors to complete in order to get credit in German.

The above four items have the prospective students as the audience. They form your advertisement for and contract with the students.

In addition:

- e) write a 3-5-page statement detailing the intellectual and pedagogical goals of the course and how you think your readings, film showings, writing assignments, and other activities are designed to achieve your goals.

Due: May Day

Films:

Film showings will be held Tuesdays, 7:15 PM, in BH 304.
Films will be discussed during Thursday class meetings.

| Week of: | Film |
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| J. 13 | <i>Marlene</i> |
| J. 20 | <i>Metropolis</i> |
| J. 27 | <i>Berlin: Symphonie einer Großstadt</i> |
| F. 3 | <i>Menschen am Sonntag</i> |
| F. 10 | <i>Berlin Alexanderplatz (1931)</i> |
| F. 17 | <i>Viktor und Viktoria</i> |
| F. 24 | <i>Büchse der Pandora</i> |
| M. 3 | <i>Das Tagebuch einer Verlorenen</i> |
| M. 10 | <i>Die Drei von der Tankstelle</i> |
| M. 17 | SPRING BREAK |
| M. 24 | <i>Man with a Movie Camera</i> |
| M. 31 | <i>Rosa Luxemburg</i> |
| A. 7 | <i>Mutter Krausens Fahrt ins Glück</i> |
| A. 14 | <i>Die Dreigroschenoper</i> |
| A. 21 | <i>Kuhle Wampe</i> |
| A. 28 | <i>Cabaret</i> |