

<b>Name:</b>	Dr. Peggy Setje-Eilers
<b>Email address:</b>	peggy.setje-eilers@vanderbilt.edu
<b>Course title:</b>	Borders & Crossings: German Literature and Culture from Romanticism to the Present
<b>Track:</b>	B-Track
<b>Language of instruction:</b>	English
<b>Contact hours:</b>	72 (6 per day)
<b>ECTS-Credits:</b>	6

---

### **Course Description**

This course highlights the chief aesthetic and intellectual accomplishments of momentous periods in German cultural history from the 19th-21st centuries. Our focus will be on all sorts of borders - physical, ideological, intellectual, political, metaphorical, textual, generational, gendered, and multicultural - and crossing borders, as passages to more creative or liberated states of being, or as transgressive acts. We will ask, for example, how the Romantics imagined the borders between reality and fantasy, how the Modernist search for new forms both reflected on and rejected these borders, and how political and sociocultural boundaries configure contemporary Germany.

On field trips to seven districts of Berlin, we will examine how Berlin's cultural environment represents and transcends borders and limits. We'll travel to the Kleist Memorial, view 19<sup>th</sup>-century Romantic artwork at the Alte Nationalgalerie, explore the creative contributions by Jews at the turn-of-the-20<sup>th</sup>-century in the Jewish Museum, encounter Expressionist art at the Brücke Museum, translate some of the signs at a permanent art exhibit in the former Jewish neighborhood at Bayerischer Platz, visit the Brecht-Weigel-Museum, learn about the history of the Berlin Wall and engage with "touch-me" exhibits in the GDR Museum, walk along a strip of graffiti on the old Berlin Wall at East Side Gallery, imagine Wall-jumping at the Lenné Triangle on Potsdamer Platz, and wander amidst the vibrant colors and fresh produce of the largest Turkish market in Berlin.

The course will provide insight into interconnections in artistic and social change from Romanticism to the present from the particular perspective of borderlines, margins, and the challenges of navigating these spaces. Students will learn to identify and analyze strategies writers and theoreticians use to negotiate the limits of figurative and real borders. Readings and discussions will be in English.

### **Student profile**

This course is designed for intellectually curious, engaged students interested in learning about the cultural and literary history of Germany in English translation. Students should be eager to explore interdisciplinary connections of literature, the arts and music, social movements, and politics. No specialized knowledge is required. Students must be willing to participate actively in discussions and field trips in Berlin to sites and museums relevant to course content. Attendance is crucial.

**Prerequisites**

Minimum language proficiency of B2 in English

**Course Requirements**

Students must attend classes, actively engage in class discussions, and regularly contribute ideas to the class to do well in this course. Three typed and double-spaced response papers (1-2 p.) on specific aspects of one text are due on the day of the reading as per syllabus. The midterm and final are take-home essays (3-5 p.), each on several texts from different periods.

**Grading**

Participation (attendance, preparation, discussion):	20%
3 response papers:	15%
Oral presentations of response papers:	15%
Midterm take-home exam:	25%
Final take-home exam:	25%

**Reading**

A course reader will be provided at the beginning of the course. The course includes the following primary texts and films:

- Ludwig Tieck: "Eckbert the Fair" (1797)
- Heinrich von Kleist: "The Marquise of O--" (1808)
- Georg Büchner: "Woyzeck" (begun in 1836, published 1879)
- Screening: Werner Herzog: "Woyzeck" (1979)
- Hugo von Hofmannsthal: "The Lord Chandos Letter" (1902)
- Rainer Maria Rilke: "New Poems" (1907) (selections)
- Franz Kafka: "The Judgment" (1913)
- Georg Kaiser: "Gas II" (1920)
- Hermann Hesse: "Demian" (1919)
- Nietzsche: "Zarathustra's Prologue" (1883)
- Bertolt Brecht: "The Modern Theater is the Epic Theater" (1930)
- Screening: G.W. Pabst: "The Threepenny Opera" (1930)
- Wolfgang Borchert: "The Man Outside" (1947)
- Günter Grass: "Cat and Mouse" (1961) (Ch. 1-5)
- Friedrich Dürrenmatt: "The Physicists" (1962)
- Peter Schneider: "The Wall Jumper" (1982) (Ch. 1-2, 4-5)
- Thomas Brussig: "Heroes Like Us" (1995) (Ch. 1-3)
- Christa Wolf: "What Remains" (published 1990)
- Jana Hensel: "After the Wall: Confessions from an East German Childhood and the Life that Came Next" (2002) (Ch. 1-2)
- Screening: "The Edge of Heaven" (Fatih Akin, 2010) (116 min.)

**Course Schedule**

Date	Program*
Tuesday, June 7, 2016	<p><b>Course Introduction:</b>  <b>Why examine borders, margins, and types of transgression? Why in Berlin?</b></p> <p><b>Romanticism: Responding to the limits of industrialization</b></p> <p>Ludwig Tieck: "Eckbert the Fair" (1797)</p>

	<p>Heinrich von Kleist: "The Marquise of O--" (1808)</p> <p>Joseph von Eichendorff (poems): "Moon-Night" (1837) and "The Divining Rod" (1835)</p> <p>BACKGROUND READING: Robert Helbing, "The Marquise of O--" in <i>The Major Works of Heinrich von Kleist</i> (1975), 145-47 (required)</p> <p>Field trip: Heinrich von Kleist Memorial (Wannsee) (Berlin-Zehlendorf)</p>
<p>Friday, June 10, 2016</p>	<p><b>Realism: Social class structure and free will - Büchner's 19th-century social-political critique</b></p> <p>Georg Büchner: "Woyzeck" (published 1879)</p> <p>Screening: "Woyzeck" (Werner Herzog, 1979) (82 min.)</p> <p>BACKGROUND READING: John Reddick, "Woyzeck," Reddick, Ed. and transl., <i>Georg Büchner: Complete Plays</i> (1993), 247-253 (required) (253-265 recommended)</p> <p><b>Emerging Modernism: Language crisis and transgression</b></p> <p>Hugo von Hofmannsthal: "Ballad of the Outer Life" (1894) (poem) "The Lord Chandos Letter" (1902)</p> <p>BACKGROUND READING: Allan Janik and Stephen Toulmin in <i>Wittgenstein's Vienna</i> (1973), 112-119 (required) (92-112 recommended)</p> <p>Field trip: Alte Nationalgalerie (renowned Romantic art) (Berlin-Mitte)</p>
<p>Tuesday, June 14, 2016</p>	<p><b>Modernism: Beyond linguistic and cognitive borders</b></p> <p>Rainer Maria Rilke: "New Poems" (1907): "Morgue," "Roman Fountain," "The Ball," "The Panther," "The Carousel," "Blue Hydrangea," "Archaic Torso of Apollo"</p> <p>Franz Kafka: "The Judgment" (1913)</p> <p>BACKGROUND READING: Kate Flores, "The Judgment" in <i>Franz Kafka Today</i> (1977), ed. Angel Flores, 5-24 (required)</p> <p><b>RESPONSE PAPER #1 due: "The Judgment"</b></p>

	<p>Field trip: Jewish Museum Our focus will be on Jewish creativity and cultural contributions to Modernism (Berlin-Kreuzberg)</p>
<p>Friday, June 17, 2016</p>	<p><b>Expressionism I: Shattering political, social and aesthetic structures</b></p> <p>Poems: Jakob van Hoddis: "End of the World" (1911) Georg Heym: "Umbra Vitae" (1912) Georg Trakl: "Grodek" (1915) Georg Kaiser: "Gas II" (1920)</p> <p>BACKGROUND READING: "The Brücke," in "German Expressionism" (1993), Rose-Carol Washton Long, ed., 21-23 (required)</p> <p><b>RESPONSE PAPER #2 due: "Gas II"</b></p> <p>Field trip: Brücke Museum (Expressionist artworks) (Berlin-Dahlem)</p>
<p>Tuesday, June 21, 2016</p>	<p><b>Expressionism II: Transcending the limits of the metropolis</b></p> <p>Nietzsche: "Zarathustra's Prologue" (publ. 1883)</p> <p>Hermann Hesse: "Demian" (Ch. 1-4) (1919)</p> <p>BACKGROUND READING: Georg Simmel: "The Metropolis and Mental Life" (1903), 12-19 (required)</p> <p>Field trip: Bayerischer Platz Memorial signs in former Jewish neighborhood (Renata Stih and Frieder Schnock, 1993) (Berlin-Schöneberg)</p>
<p>Friday, June 24, 2016</p>	<p><b>Expressionism III: Identity, androgyny, and the First World War</b></p> <p>Hermann Hesse: "Demian" (Ch. 5-8) (1919)</p> <p><b>Bertolt Brecht's Epic Theater: Brecht's social-aesthetic challenge to Weimar Germany</b></p> <p>Bertolt Brecht: "The Modern Theater is the Epic Theater" (1930)</p> <p>Screening: "The Threepenny Opera" (G.W. Pabst, 1930) (110 min.)</p> <p>Field trip: Brecht-Weigel Museum and Dorotheenstädtischer Friedhof (Berlin-Mitte)</p>

<p>Tuesday, June 28, 2016</p>	<p><b>Postwar Literature I: Renegotiating "German" after the Second World War</b></p> <p>Wolfgang Borchert: "The Man Outside" (1947)          Günter Eich: "Inventory" (1947) (poem)          Ingeborg Bachmann: "Every Day" (1953) (poem)</p> <p>BACKGROUND READING:          Mary Fullbrook, "Denazification and re-education," in "The Divided Nation" (1992), 141-150 (required) (129-140, 150-167 recommended)</p> <p><b>MIDTERM TAKE-HOME ESSAY DUE</b></p>
<p>Friday, July 1, 2016</p>	<p><b>Postwar Literature II: Undermining reader expectation - Grass and narrative perspective</b></p> <p>Günter Grass: "Cat and Mouse" (1961) (Ch. 1-5)</p> <p>BACKGROUND READING:          William Grimes: "Günter Grass's Fact and Fiction" (New York Times, 2007) (required)          Helena Goncalves da Silva, "Peeling the Onion" in "Changing the Nation. Günter Grass in International Perspective," ed. Rebecca Braun and Frank Brunssen (2008), 156-69 (required)</p> <p>Field trip: DDR-Museum (Berlin-Mitte)</p>
<p>Tuesday, July 5, 2016</p>	<p><b>Postwar Literature III: Constructing and deconstructing borders during the Cold War</b></p> <p>Friedrich Dürrenmatt: "The Physicists" (1962)</p> <p>Field trip: East Side Gallery (1.3 km section of Berlin Wall graffiti) (Berlin-Friedrichshain)</p>
<p>Friday, July 8, 2016</p>	<p><b>Divided and Post-Wall Germany I: Rewriting legends of the former East</b></p> <p>Peter Schneider: "The Wall Jumper" (1982) (Ch. 1-2: p. 3-56, 4-5: p. 119-139)</p> <p>Thomas Brussig: "Heroes Like Us" (1995) (Ch. 1-3)</p> <p>Herta Müller (in-class handout): "My Family" and "The Swabian Bath" in <i>Nadirs</i> (G: 1982/E: 1999)</p> <p><b>RESPONSE PAPER #3 due: "Heroes Like Us"</b></p> <p>Field trip: Lenné Dreieck (Berlin Mitte)  <a href="http://www.the-berlin-wall.com/videos/lenne-triangle-occupied-715/">http://www.the-berlin-wall.com/videos/lenne-triangle-occupied-715/</a></p>

<p>Tuesday, July 12, 2016</p>	<p><b>Divided and Post-Wall Germany II: Revising ideological-cultural borders in united Germany</b></p> <p>Christa Wolf: "What Remains" (published 1990)</p> <p>Jana Hensel: "After the Wall: Confessions from an East German Childhood and the Life that Came Next" (2002) (Ch. 1-2)</p> <p>BACKGROUND READING: Peter Schneider: "The New Berlin Wall" (New York Times, 2005) (required)</p> <p><b>FINAL TAKE-HOME ESSAY DUE</b></p> <p>Field trip: Turkish Market am Maybachufer (Berlin-Neukölln)</p>
<p>Friday, July 15, 2016</p>	<p><b>Wrap-up discussion: Borders, margins, and beyond</b></p> <p>Screening: "The Edge of Heaven" (Fatih Akin, 2010) (116 min.)</p> <p>FUBiS Farewell Meeting: 2:00 pm</p>

\*Field trips may be subject to change depending on the availability of speakers. On field trip days adaptation of class times is possible.