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<b>Course title:</b>	Zeiten und Orte – Deutsche Kultur und Geschichte im Spiegel von Literatur, Film und Kunst (von 1871 bis heute)
<b>Track:</b>	B-Track
<b>Language of instruction:</b>	German
<b>Contact hours:</b>	72 (6 per day)
<b>ECTS-Credits:</b>	6

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### **Course description**

Empire, World War I, the Weimar Republic, the Third Reich, the division of Germany after World War II, reunification in 1989: this seminar will examine the changes Germany has undergone from the foundation of the German Empire in 1871 up to the present day. The course will focus primarily on the perceptions of political, cultural, and social processes, as formulated by the writers, filmmakers, and artists of the respective periods. This will be illustrated using, among others, the example of Berlin, which is without a doubt the focal point of historical events in Germany.

Through selected texts, films, and works of art, we will examine, for example, the following questions: what possibilities of self-assertion did the individual have in a world characterized by the patriotic frenzy of empire? How did technological progress and urbanization influence culture? How did literature and film react to the Nazi's rise to power and subsequent dictatorship? How did Germany's situation in the Cold War impact its artistic production? How was literature and art affected by the reunification?

In addition, excursions to museums and historical locations will give students the opportunity to discover the current and historical development of the country firsthand, in order to strengthen and deepen their understanding and knowledge thereof.

### **Student profile**

The seminar is aimed at students from different disciplines who are interested in literature, film, art, and the history of Germany from 1871 to today. Apart from the language requirements below, participants are not required to have any special knowledge.

### **Prerequisites**

Language ability: at least intermediate German (level B2);

Short description of B2-level language ability: Can understand the main ideas of complex texts on both concrete and abstract topics; in your own field also including more technical topics; should be able to spontaneously interact with native speakers fluently and without stress; can produce a clear, detailed text on a wide range of topics, and explain a position in a topical discussion, giving the advantages and disadvantages of various options.

**Course requirements**

See Grading.

**Grading**

Regular and active participation: 30%

Two short essays (500 words = approx. 2 pages): 25%

Presentation (about 15 minutes: 20% (the presentations are intended to provide an introduction to a seminar’s topic, an opportunity to ask questions, formulate arguments, and stimulate discussion about it. Presentation topics will be assigned in the first week.)

Term paper (6-8 pages): 25%

**Reading**

A course reader will be provided at the orientation meeting.

**Course schedule**

Date	Program*
Tuesday, June 7, 2016	<p><b>ON THE PATH TO MODERNITY</b></p> <p>Dramatic breaks and upheavals shaped the course of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries in Europe. As in other countries, in Germany the progressive enthusiasm for modernity stood at odds with pessimistic conservatism.</p> <p>By way of introduction, the following issues will be discussed: what is modernity? How did technological and industrial progress affect life in large German cities? What effects did the social changes have on the individual? How important was art’s social impact?</p> <p><u>Literature:</u></p> <p>- Georg Simmel: “Die Großstadt und das Geistesleben” (1903)</p> <p><u>Film:</u></p> <p>- Excerpts from “Berlin, Sinfonie der Großstadt” (Regie: Walter Ruttmann, 1927)</p> <p><u>Art:</u></p> <p>- Ernst Ludwig Kirchner: “Nollendorfplatz”(1912)</p>
Friday, June 10, 2016	<p><b>FROM THE FOUNDING OF THE GERMAN EMPIRE IN 1871 TO THE CATASTROPHE OF THE FIRST WORLD WAR</b></p>

	<p>After the founding of the German empire in 1871 and the Bismarck-led alliance policy to promote peaceful coexistence with other European powers, the accession of Kaiser Wilhelm II represented a sea change: by 1914, his undiplomatic policies had led Germany into the catastrophe of World War I.</p> <p>This section will address the following questions: what could one expect to experience on a stroll through Wilhelmine Berlin? How did artists depict the spirit of the German Empire's subjects? And: what traces of the experience and trauma of war can be seen in the period's art?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Franz Hessel: "Spazieren in Berlin" (1929)</li> <li>- Heinrich Mann: "Der Untertan" (1918)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- Excerpts from "Im Westen nichts Neues" (Regie: Lewis Milestone, 1930)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Max Liebermann. "Die Gänserupferinnen" (1872)</li> <li>- Georg Grosz: "Der Krieg" (1924)</li> </ul>
<p>Tuesday, June 14, 2016</p>	<p>LIFE IN THE WEIMAR REPUBLIC</p> <p>During the Weimar Republic (1918-1933), a culturally vibrant and exceptionally influential period, many avant-garde trends established themselves. After a quick look at the political, social, and economic problems of the time, the following questions will be debated: how did people deal with their new form of government, democracy? How did the challenges of a complex urban environment and the proliferation of new media technologies (e.g. film, radio, and advertising) affect the daily life of the German people? What social and political roles were played by artists during this time?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Expressionistic poems from the anthology "Menschheitsdämmerung" (Published by Kurt Pinthus)</li> </ul>

	<p>(1919) - Alfred Doblin: "Berlin Alexanderplatz" (1929)</p> <p><u>Film:</u></p> <p>- Excerpts from "Berlin Alexanderplatz" (directed by Phil Jutzi, 1931; and Rainer Werner Fassbinder, 1980)</p> <p><u>Art:</u></p> <p>- Otto Dix: "Großstadt" (1927/28)</p> <p><i>Field Trip: Bauhaus Archive</i></p>
<p>Friday, June 17, 2016</p>	<p>THE NATIONAL SOCIALISTS - THE BEGINNING OF HORROR</p> <p>With the appointment of Hitler as Chancellor, the fate of the Weimar Republic was sealed. The Nazi rise to power led to the Second World War and the Holocaust. In the first of two sessions dealing with the period 1933-1945, the following questions will be discussed: how was life orchestrated under the Nazi dictatorship? How did the artists react to the officially propagated cultural policy? And: was resistance possible? And if so, how did it manifest?</p> <p><u>Literature:</u></p> <p>- Walter Benjamin: "Berliner Kindheit um neunzehnhundert" (written between 1933 and 1938, published 1950) - Bertolt Brecht: "Furcht und Elend des Dritten Reiches" (written between 1935 and 1943)</p> <p><u>Film:</u></p> <p>- Excerpts from "Das Goebbels-Experiment" (Regie: Lutz Hachmeister, 2005)</p> <p><u>Art:</u></p> <p>- The Nazi Exhibition "Entartete Kunst" (1937-41)</p>
<p>Tuesday, June 21, 2016</p>	<p>THE NATIONAL SOCIALIST ERA - EXILE AND OPPOSITION</p> <p>In the second session on the Nazi Era, the question arises: what were the consequences of exile and "inner emigration" for the literary and artistic self-</p>

	<p>understanding of individual authors? How did they resist and express their aversion to the Nazi regime?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Hans Fallada: "Jeder stirbt für sich allein" (published 1947)</li> <li>- Correspondence between Klaus Mann and Gottfried Benn (1933)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- Excerpts from "Die Erika und Klaus Mann Story: Escape to Life" (Directed by Andrea Weiss, Wieland Speck, 2001)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- John Heartfield, "Adolf der Übermensch" (1932)</li> </ul> <p><i>Excursion: Topography of Terror (former Nazi governmental district at Wilhelmstraße)</i></p>
<p>Friday, June 24, 2016</p>	<p>GERMANY IN RUINS (1)</p> <p>1945: Germany has been reduced to rubble; the cities have become ghostly ruins. Somewhere between despair and determination, reconstruction begins: the focus of this session is the artistic assimilation of the mental and emotional anguish of war. We will consider the following questions: how is cultural and political life structured under Allied administration? How do the so-called "Rubble Films" and "Rubble Literature" thematically address the experience of war? And also: how is Germany perceived by foreign artists after the end of the war?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Günter Eich: "Inventur" (Poem, 1947)</li> <li>- Wolfgang Borchert: "Das Brot," "Nachts schlafen die Ratten doch" (1947)</li> <li>- Heinrich Böll: "Bekenntnis zur Trümmerliteratur" (1952)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- Excerpts from "Deutschland im Jahre Null" (Directed by Roberto Rossellini, 1948)</li> </ul> <p><u>Art:</u></p>

	- Joseph Beuys: "Filzanzug" (1970)
Tuesday, June 28, 2016	<p>GERMANY IN RUINS (2)</p> <p><u>Literatur:</u></p> <ul style="list-style-type: none"> <li>- Paul Celan: "Todesfuge" (Poem, 1947)</li> <li>- Wolfgang Borchert: "Draußen vor der Tür" (Play, 1947)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- "Draußen vor der Tür" (Directed by Fritz Bornemann, 1960)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Gerhard Richter: "Tante Marianne" (1965)</li> </ul>
Tuesday, July 1, 2016	<p>CAUGHT IN THE MIDDLE OF THE COLD WAR – THE DIVISION OF GERMANY</p> <p>East and West, usually simple points on a compass, become, in the new political atmosphere, shorthand for the socialist and capitalist ideologies. Between these poles, the young postwar generation must find their way. How do they do this, and what conflicts and pains do they encounter along the way? How is the construction of a socialist state in the East undertaken? And how does the West address the burden of its National Socialist past?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Wolfgang Koeppen: "Tauben im Gras" (1951)</li> <li>- Bertolt Brecht: "Die Lösung" (Gedicht, 1953)</li> <li>- Brigitte Reimann: "Ich bedaure nichts" (Tagebücher 1955-63)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Anselm Kiefer: "Besetzungen" (1969)</li> </ul>
Friday, July 5, 2016	<p>FRG – FEDERAL REPUBLIC OF GERMANY</p> <p>The history of postwar Germany is illustrated most vividly by the example of Berlin: the city is divided into two divergent political systems by the construction of the wall in 1961. What has become of the former metropolis and how are the political and resultant</p>

	<p>cultural changes reflected in cinema and literature? How is life in West Berlin, an exotic zone in the heart of the GDR, where alternative lifestyles and creative subcultures flourish?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Peter Schneider: "Der Mauerspringer" (1982)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- Excerpts from "Eins, Zwei, Drei" (Directed by Billy Wilder, 1961)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Rainer Fetting: "Erstes Mauerbild" (1977)</li> </ul>
<p>Tuesday, July 8, 2016</p>	<p>GDR – GERMAN DEMOCRATIC REPUBLIC</p> <p>While propaganda polishes East Berlin into the capital of the GDR, the country itself is sinking into a deepening gloom, caused by dictatorial constraints and a lack of individual freedoms. To make matters worse, a frightening atmosphere of surveillance and suspicion is propagated by the omnipresence of the secret police (Stasi), prompting many to leave the country. How can it be explained, then, that many artists remain true to the state? And how do these artists cope with those who would restrict free speech?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Wolf Biermann: "Ermutigung" (Song, 1968)</li> <li>- Christa Wolf: "Was bleibt" (written 1979, published 1990)</li> <li>- Sarah Kirsch: "Naturschutzgebiet," "Katzenleben" (Poems, 1982, 1984)</li> <li>- Volker Braun, "Die Mauer" (Poem, written 1966)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Willi Sitte: "Chemiearbeiter am Schaltpult" (1968)</li> </ul> <p><i>Excursion: East Side Gallery (Part of the former Berlin Wall)</i></p>
<p>Friday, July 12, 2016</p>	<p>THE NEW REPUBLIC</p> <p>Germany has been reunited since the fall of the wall, but is only slowly discovering itself. How is this complicated and tedious process reflected in literature?</p>

	<p>How is the persistent tension between East and West expressed in images, writing, and film? And despite all this: what makes the new/old German capital an attractive place to live?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Hans-Ulrich Treichel: "Zu spät" (2009)</li> <li>- Jana Hensel: "Zonenkinder" (2002)</li> <li>- Ralf Rothmann: "Stolz des Ostens" (2006)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- Excerpts from "Oh Boy" (R.: Jan-Ole Gerster, 2012)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Neo Rauch: "Der nächste Zug" (2008)</li> </ul>
<p>Friday, July 15, 2016</p>	<p>FOREIGN HOMELAND</p> <p>Different lifestyles—and the resulting inspiration and tension—come to characterize the cities of Germany, which have become home for people of many disparate nations and cultures. How are the cities and their everyday realities perceived by these new citizens? What influences do these "foreign" perspectives bring to art?</p> <p><u>Literature:</u></p> <ul style="list-style-type: none"> <li>- Zafer Senocak: "Die andere Sprache leben" (2001)</li> <li>- Feridun Zaimoglu: "Kanak Sprak" (1999)</li> <li>- Herta Müller: "Schmeckt das Rattengift" (1995)</li> </ul> <p><u>Film:</u></p> <ul style="list-style-type: none"> <li>- Excerpts from "Almanya – Willkommen in Deutschland" (Regie: Samdereli, 2011)</li> </ul> <p><u>Art:</u></p> <ul style="list-style-type: none"> <li>- Loredana Nemes: "Café Esto Neukölln" (2008)</li> </ul>

\* Excursions may be subject to change depending on the availability of speakers. Class hours may be irregular on field trip days.