FUBiS I 2009

Freie Universität Berlin

Nation and Identity: Images of German Men and Women.

Tues. /Fri. 9:00-15:30 **(Seminar language: German)**

Dr. David James Prickett **djprickett@gmail.com · 0179 284 8966**

Seminar Topics

The symbolism of the strong German nation has largely centered on images of male virility. Due to the social roles ascribed to them, women could (or were forced to) work largely in the domestic sphere, while men were able to develop themselves in the private sphere, i.e., in their occupation. Just the same, throughout the centuries, women have also made considerable contributions to the make-up of the German identity and to German history.

Exactly which images of men and women were/are prevalent in Germany, how and for what purposes these images were/are used, and for which analogies or social spheres they were/are reserved compose the main issues of our seminar. Authentic, contemporary materials such as **emblemata from the early modern period** and **reports from the early twentieth century** will be read and discussed in order to determine which role literature and other media have played in the dissemination of such patterns of identity. Literary texts und dramas from **Heinrich von Kleist** and **Bertolt Brecht** will be examined and we will compare poetry from **Andreas Gryphius** and **Bertolt Brecht**. In order to visualize the interrelationship between the leitmotifs listed above, we will watch and analyze Margarethe von Trotta's ***Rosa Luxemburg*** (1985) and Helma Sanders-Brahms's ***Deutschland bleiche Mutter*** (1979). The topics have been ordered chronologically—it is left to you to decide if this arrangement also represents a teleological development.

Seminar Goals

Since film, text, and art comprise the media that we will examine, this seminar is ideal for students of literary, cultural, political, and social sciences. Your German skills must be at the B2-level (or higher) of the Common European Framework of Reference (CEFR). This seminar seeks to bring to the foreground cultural and historical connections between images of German men and women and state- and nation building. At the same time, the seminar will enable you to create your own informed image of patterns of German male and female identities in German culture and history based on representations in various media.

Course Requirements / Evaluation

I. Active Participation (30%)

What is active participation?
• Being prepared for the seminar, e.g., having read the texts carefully
• Constructive and productive participation in class and during the excursions
• Respect for the opinions and comments of the other seminar participants

I. a. Seminar Times and Excursions
The seminar takes place on Tuesdays and Fridays. Thematic excursions are planned for the course. Your course essay can also be based on the excursion topics.

II. Presentation (25%)

You will prepare a 20-minute presentation (including discussion), in which you will present and explain a seminar topic. It is important that you prepare a handout **with assignments for the other seminar participants** and that you speak freely and not merely read your presentation aloud.

III. Essay (35%): due Friday, January 30

Precise written expression and the strengthening of your critical voice are also important goals in this seminar. You will write an **8-page essay (double-spaced, 12 pt.; 7 pages text, one page bibliography)** on a topic that fits the scope of the seminar.

Should it become evident that an essay is a product of plagiarism, the essay will receive the grade of zero (0) points. Please bear in mind that FUBiS reserves the right to take additional action in cases of plagiarism.

All quotations should be designated as such with "quotation marks and footnotes."[1] Your essay should contain between 15 and 20 quotes. N.B.: You must list at least 6 sources (scientific articles or books) in your bibliography. **Dictionaries, encyclopedia entries, and websites are not acceptable sources and will not be counted.**

Your essay is to be submitted both in written form and as an e-mail attachment to djprickett@gmail.com. After the seminar, a "seminar proceedings" will be compiled as a pdf-file and sent to you by e-mail.

IV. Final Exam (10%)

On Fri., February 6, 2009, the final exam will take place. You will be asked to respond to questions on texts and topics we have discussed in the seminar.

General Note:
· Any work handed in late will automatically receive the next lowest grade.

[1] Max Mustermann, "Example of a Footnote," *Plagiarism, What a Pity* (Berlin, 2008), 1-3.

Seminar Texts

Course Reader
· *Will be provided at the orientation meeting*.

We reserve the right to change the syllabus as the need arises!

Week 1 – Introductory Week **Mother, War, and Nation in the Early Modern Period**	Although many marvel at the grandeur of the so-called "Baroque" period, this age was profoundly shaped by the Thirty Years' War (1618-1648), one of the most brutal wars in European history. The media of this time reflect the suffering of the European peoples. Which images of men, women, war, and the German lands emerged in this period? Which effect did the war have on the European society in the early modern period and on the generations that followed?
1/ Tues., January 13	▪ 1. Block: Introduction. ▪ **2. and 3. Block: Excursion—Deutsches Historisches Museum.** · Part I: Tour—**"From the Reformation to the End of the Thirty Years' War."** · Part II: Special Art Exhibit **"Kassandra. Visionen des Unheils 1914-1945."**
2/ Fri., January 16	▪ Gryphius, Andreas: "Tränen des Vaterlandes" (1636), "An eine Jungfrau" (1637) and other poems. ▪ Grimmelshausen: Hans Jakob Christoffel von. *Trutz Simplex oder die Lebensbeschreibung der Erzbetrügerin und Landstörzerin Courasche* (1670) (brief excerpt). ▪ Brecht, Bertolt. *Mutter Courage und ihre Kinder* (1938/39). Presenter(s): _____ _____ ▪ Emblemata in the Early Modern Period.

Week 2: **Unconsciousness and Ignorance?: Womanhood and Motherhood in the Late Eighteenth Century**	In the eighteenth century, the German lands once again bore witness to wars as Prussia fought wars of expansion. Soon thereafter, all of Europe was at war as the Napoleonic Wars broke out. Heinrich von Kleist's *Die Marquise von O…* (1808) addresses the fate of one woman in a time of war. What does the textual production of this time tell us about men, women, and the "German nation" in the late eighteenth and early nineteenth centuries?
3/ Tues., January 20	▪ Lenz, Jakob Michael Reinhold. *Die Soldaten* (1776) (excerpt). Presenter(s): _____ _____ ▪ Kleist, Heinrich von. *Die Marquise von O…* (1808). Presenter(s): _____ _____
4/ Fri., January 23	**Excursion: Frankfurt (Oder):** *Kleist Museum* and *Kleist Forum.* Discussion of the text on site with the curator. ▪ *Excursus: The German-Polish border and today's Europa-Universität Viadrina Frankfurt (Oder).* ▪ *Dinner in Poland.*

Week 3: **The First World War. New Roles?** "Bis jetzt waren sie verurteilt, zu Hause zu bleiben…"[2] "Schon vor dem Kriege entsteht […] auf dem Arbeitsmarkt eine Lage, die den Unterschied zwischen ‚fraulichen' Berufen (Haushaltung, Kindererziehung, Blumengärtnerei, Mode u. a. m.) und zwischen andren, die bis dahin ausschließlich durch Männer ausgefüllt wurden, hinfällig macht."[3]	With the advent of modernity, a profound shift in the division of labor by gender took place via the rapid industrialization (especially in urban areas in Germany). Some women were successful in pursuing a career in addition to raising children—or did not have children and dedicated themselves solely to their professional development. The First World War tightened the situation on the job market and contributed to the growing role played by women in the public and political spheres. Which changes for German women and the German nation did the First World War introduce?
5/ Tues., January 27	▪ Hirschfeld, Magnus and Andreas Gaspar, eds. "Die Umwälzung der Moral vor und in dem Kriege." *Sittengeschichte des Weltkrieges* 1. Leipzig, 1930: 1-28. Presenter(s): _____ _____ ▪ Luxemburg, Rosa. *Briefe aus dem Gefängnis* (excerpt). ▪ Film: Trotta, Margarethe von, dir. *Rosa Luxemburg*. 1985. Presenter(s): _____ _____
6/Fri., January 30 **· Essay due**	▪ Hirschfeld, Magnus, ed. "Frauen als Soldaten im Weltkriege (III. Teil)." *Vierteljahrsberichte des Wissenschaftlich-humanitären Komitees während der Kriegszeit* 15.3 (1915): 120-48. Presenter(s): _____ _____ ▪ Brecht, Bertolt. *Die Mutter*. *Leben der Revolutionärin Pelagea Wlassowa aus Twer* (1932) (excerpt). Presenter(s): _____ _____ ▪ Film: Trotta, Margarethe von, dir. *Rosa Luxemburg*. 1985.

[2] Hirschfeld, "Frauen als Soldaten im Weltkriege."
[3] Hirschfeld, "Sittengeschichte des Weltkrieges."

Week 4: **War as a Lullaby** "Eia popeia, was raschelt im Stroh?" "Er [der Staat] hat seine Erziehungsarbeit so einzuteilen, dass die jungen Körper schon in ihrer frühesten Kindheit zweckentsprechend behandelt werden und die notwendige Stählung für das spätere Leben erhalten…." Adolf Hitler, *Mein Kampf*[4]	The fragile peace that followed the First World War would not last long. The Weimar Republic was the scene of political power struggles on German soil. Already before Adolf Hitler had been elected to the position of *Reichskanzler*, liberal lifestyles and gender roles had been restored to older, conservative role models. Indeed, Europe found itself in a second Thirty Years' War and Germany would be leveled. How did the image of woman and man in Nazi Germany change—and which roles did German mothers and fathers assume in this period?
7/ Tues., February 3	▪ Brecht, Bertolt. *Mutter Courage und ihre Kinder* (1938/39). ▪ Chamberlain, Sigrid. "Zum Sterben sind die jungen Leute doch da." *Adolf Hitler, die deutsche Mutter und ihr erstes Kind: über zwei NS-Erziehungsbücher*. Gießen, 2003: 139-152. Presenter(s): _____ _____ ▪ Film: Sanders-Brahms, Helma, dir. *Deutschland bleiche Mutter*. 1979. Presenter(s): _____ _____
8/ Fri., February 6 · **Final Exam**	▪ **Final Exam.** ▪ Brecht, Bertolt. *Mutter Courage und ihre Kinder* (1938/39). ▪ Chamberlain, Sigrid. "Zum Sterben sind die jungen Leute doch da." *Adolf Hitler, die deutsche Mutter und ihr erstes Kind: über zwei NS-Erziehungsbücher*. Gießen, 2003: 152-171. ▪ *Excursus*: the debate over Eva Herman and her book *Das Eva-Prinzip* (2006).

End of the seminar—thank you for your participation.

[4] cited in Chamberlain, p. 7.