

Name: Rosenbaum, Peter

Email address: pqr7344@web.de

Course title: Metropole Berlin in Literatur und Kultur von 1945 bis zur Gegenwart

Track: B-Track

Language of instruction: German

Contact hours: 48 (6 per day)

ECTS-Credits: 4

Course description

The metropolis Berlin has always been relevant for literary developments and movies. This course will look at the mutually constitutive ways in which Berlin as place and Berlin as object for text/film have defined each other since the end of WWII. Rather than providing a survey of 20th- and 21st-century German literature and film, we will discuss works that present conflicting views and imaginings of three historically distinct Berlins: Berlin during the immediate postwar period, Berlin as a divided city, and Berlin as reunified Germany's new capital. Examining representations of Berlin within these three periods, we will focus our discussions on key concepts and issues such as 'Heimat,' the political and social vocation of art, and contending notions of national identity. In addition, we will visit important sites of literary production and explore the vast cultural variety of the city.

Student profile

Except for a good working knowledge of German, students do not have to be well-versed in postwar German history or literature. This course is designed for students with different backgrounds who are interested in modern German literature and film about Berlin. Although primarily intended for undergraduate students, this course is equally suited for advanced students who would like to get introduced to Berlin's fascinating literary and cinematic landscapes.

Prerequisites

Language Requirement: German Intermediate II or better.

Course Requirements

See Grading.

Grading

30% Regular attendance and active class participation. This course is run as a seminar, i. e. your participation in class is crucial. Please notify me in advance if you have to miss a session.

25% Two response papers of approximately two pages each. I will grade these short papers with "check plus," "check," or "check minus."

20% One oral presentation of approximately 15 minutes. Intended to kick off the class discussion, the presentations should primarily reflect your very own insights, questions, and arguments. Topics will be distributed in the first week of class.

25% Final paper of about ten pages.

Literature

Reader. Will be made available at the orientation meeting.

Plenzdorf, Ulrich. Die neuen Leiden des jungen W. 52.Aufl. Frankfurt a. M.: Suhrkamp, 2004. ISBN-10: 3518368001*

Schneider, Peter. Der Mauerspringer. 4. Aufl. Reinbek: Rowohlt, 1995. ISBN-10: 3499135329*

*Both books should be read before the beginning of the semester.

Course schedule

Date	Program
Tuesday, July 20, 2010	<p>Berlin lies in ruins. A vibrant metropolis before the war, Berlin in May 1945 resembles a landscape of ruins and rubble. Oscillating between hopes for a new beginning and desparation over the great sorrows that the war has caused, Berliners, many of them women (the so-called Trümmerfrauen), begin to rebuild their city. We will look at the first cinematic representations of the city made immediately after the end of the war in order to survey the damage inflicted on the city and its inhabitants. In addition, we will read examples of what in the history of German literature is termed "Trümmerliteratur" and analyze how the end of the war is perceived by German authors. Further questions to be asked are: What are some of the first initiatives carried out by the Allies and the city administration in the arenas of culture and politics? And to what extent do these measures reflect an engagement with or an avoidance of the past?</p> <p>INTRODUCTION, BERLIN IN RUINS 1</p> <p>Wolfgang Borchert: „Das Brot“, „Die Küchenuhr“, „Nachts schlafen die Ratten doch“ Heinrich Böll: „Aus der ‚Vorzeit‘“, „Der Angriff“, „Wiedersehen mit einem Dorf“, „Besichtigung“</p> <p>Film: „Deutschland im Jahre Null“ (1948, R: Roberto Rossellini)</p>
Friday, July 23, 2010	<p>BERLIN IN RUINS 2</p> <p>Inge Müller: „Unterm Schutt“, „Heimweg 45“ (Gedichte) Günter Kunert: „Nachkriegsberlin“, „Prinz-Albrecht-Straße“ (Gedichte) Helga Schubert: „Judasfrauen“ (Auszüge)</p> <p>Film: „Die Mörder sind unter uns“ (1946, R: Wolfgang Staudte)</p>
Tuesday, July 27, 2010	<p>Berlin is heading toward division just as the rest of the country is about to being divided into East and West Germany. The border between the two parts of Berlin and Germany is becoming synonymous with the ideological faultlines of the Cold War. A</p>

	<p>young generation of Germans born after the war grows up in radically different political, cultural and economic realities. The challenges faced by this generation will be the focus of the films and literary texts to be discussed in this session. We will pay particular attention to the processual nature of Germany's division and familiarize ourselves with cultural and political aspects of everyday life in the eastern and western parts of the country.</p> <p>HEADING TOWARD DIVISION 1</p> <p>Uwe Johnson: „Eine Reise wegwohin, 1960“, „Versuch eine Mentalität zu erklären“, „Berlin für ein zuziehendes Kind“, „Berliner Stadtbahn“</p> <p>Sarah Kirsch: „Erklärung einiger Dinge“, „Dreistufige Drohung“ Sarah Kirsch: Interview</p> <p>Film: „Berlin Ecke Schönhauser“ (1957, R: Gerhard Klein/Wolfgang Kohlhaase)</p>
<p>Friday, July 30, 2010</p>	<p>HEADING TOWARD DIVISION 2</p> <p>Christa Wolf: Der geteilte Himmel (Auszug) Christa Wolf: "Unter den Linden"</p> <p>Film: „Das Versprechen“ (1995, R: Margarethe von Trotta)</p> <p>Excursion: Visiting the Wall-Museum</p>
<p>Tuesday, August 3, 2010</p>	<p>After the erection of the Wall in August 1961, East and West Berlin are heading in different directions. And yet, both parts of the city remain islands with historical realities and cultural utopias that make them distinct from the rest of the two German states. How are these cultural, political and infrastructural changes represented in film and literature? To what degree are both parts of the city dependent on each other in their attempt at defining their raison d'être? Can Berliners still or ever again feel at home in their part of the city? While considerable resources are spent on transforming East Berlin into a socialist metropolis, West Berlin is turning into an exotic island that attracts diverse scenes of (counter) culture as well</p>

	<p>as draft dodgers and nonconformists alike. In this session, we will look at representations of East and West Berlin that place them both in the center and at the margins of society.</p> <p>BERLIN -WEST</p> <p>Peter Schneider: Der Mauerspringer Cees Noteboom: Berliner Notizen (Auszüge)</p> <p>Film: „Herr Lehmann“ (2003, R: Leander Haußmann)</p>
<p>Friday, August 6, 2010</p>	<p>BERLIN - EAST</p> <p>Ulrich Plenzdorf: Die neuen Leiden des jungen W.</p> <p>Excursion: Museum of former Stasi</p>
<p>Tuesday, August 10, 2010</p>	<p>Berlin is reunified and yet, for many years to come, it will remain an open wound. To what extent does the city both lend itself to and resist becoming the locus of reunified Germany's quest for a new identity? How do authors and directors of different generations reflect on Berlin as a home in transition? Why does Berlin seem like a place that you need to leave again and again in order to feel at home there? How does the restlessness of Berlin find its way into many of the texts and films we will discuss in this session? Has Berlin again become a place where young artists explore themselves and find new directions for their work? What makes Berlin so appealing to people of different generations? How do authors from other countries perceive Berlin as their new home?</p> <p>BERLIN AS AN OPEN WOUND</p> <p>Fotos und Texte aus Ansichten zu Deutschland mit einem Essay von Günter Kunert.</p> <p>Jens Sparschuh: "Bahnhof Friedrichstraße: Ein Museum I und II" Judith Kuckart: "Da drüben ist nur noch der Garten von Johannes R. Becher, um den sich auch keiner kümmert" Günther Grass: „Deutscher Lastenausgleich“ (Auszüge)</p>

	Film: „Berlin Is in Germany“ (2001, R: Hannes Stöhr)
Friday, August 13, 2010	COLORFUL BERLIN Wladimir Kaminer: Russendisko (Auszüge) Emine Sevgi Özdamar: Seltsame Sterne starren zur Erde (Auszug), Die Brücke vom Goldenen Horn (Auszug)