Twentieth-Century Germany
History 368B (03764) and 568B (03827)
Monday/Wednesday 4:10-6:00 p.m.
Bentley Hall 129

Course description:

“Germany, where is it? I don’t know where to find the land.” Thus spoke one of Germany’s greatest poets in the late eighteenth century, formulating the multi-layered question of examining Germany’s mixture of political, cultural, intellectual, and economic facets. In this course we will use this now-famous verse as our guiding line of analysis, focusing on key issues in the political, social, cultural, and economic histories of twentieth-century Germany. Of particular interest will be Weimar, the Holocaust, the German Democratic Republic and life in post-unification Germany. We will use a variety of historical sources, including novels, films, and artwork to illustrate the development of twentieth- and twenty-first-century Germany.

Students in this course will learn how to integrate political and cultural historical analyses of Modern Germany through the examination of primary and secondary sources. Comparing voices from the past with discussions from the present, we will begin to identify some answers for how to find the “real” Germany.

Required reading: [Readings subject to change. Check Blackboard for announcements.]

Thomas Brussig, Heroes Like Us (Farrar, Strauss, Giroux, 0374527601)

Todd Herzog, A New Germany in a New Europe (Routledge, paperback 0415928087)

Lilian Karina and Marion Kant Hitler's Dancers: German Modern Dance And The Third Reich (Paperback, Berghahn, 1571816887)

Sheilagh Ogilvie and Richard Overy, ed. Germany: A New Social and Economic History Volume 3: Since 1800 (Hodder Arnold 0340652144)

Rampolla, Mary Lynn. A Pocket Guide to Writing History (any recent edition)
There will be also be extra readings and supplemental material posted on Blackboard as necessary, including but not limited to:

Gordon Craig, “Germany Between the East and the West,” Special Address, 1949
Bruno Dietrich, “The Present Economic Condition of Germany,” Economic Geography 1926
David Jayne Hill, “Germany After the War,” The Scientific Monthly, 1919

Suggested reading of interest:

Hensel, Jana. After the Wall: Confessions
Kafka, Franz. The Metamorphosis
Rand, Harry. Hundertwasser.
Silberman, Marc. German Cinema; Texts in Context

Assignments:

Classes will be in lecture format, followed by a brief time for discussion. For each class, a group of students will present the readings. Everyone must present once. The group must post questions on Blackboard about the reading by ten a.m. of the day of class, and prepare a brief presentation on the subject using outside materials. Everyone in class should read the group’s questions before class and be ready to discuss them. One possibility for presentation is to show a clip of one of the films covered in the reader.

Every week at the beginning of Wednesday’s class you will be required to turn in a brief response paper in which you are to write a concise synthesis - no more than one page, double-spaced; hard-copy - of that week’s reading. This response paper will provide a check-in for me that you understand the material and can synthesize it and an opportunity for you to work through some of the issues we will run across as the course progresses as well as hone your written analytical skills. You may discuss your personal reactions to the readings here, but at least summarize the main points. The style should be one intended for an audience of an intelligent reader. Be careful not to write a stream of
consciousness piece that digresses too far away from the readings. Your entries should have some of the following elements: an awareness of commonalities and differences in the readings, an attempt to contextualize the material through time and space, and/or a discussion of points with which you agree or disagree with your argument based in evidence. I will grade these journals with either a plus (“+”), check (“✓”) or minus (“-”). Several of these responses will provide the basis for peer-review sessions.

Assignments:

- Midterm: 40% of the final grade. There will be a two-hour, in-class blue book mid-term examination.

- Final exam: 40% of the final grade. NOTE: You may choose to write a final paper (5-7 pages) as part of your final exam; in which case you exam will be 20% and your paper 20%. This option must be approved by me.

- Participation: 20% of the final grade. Participation includes the weekly writing assignments, attendance, peer-review assignments, and presentation.

- Foreign Language Option (“FLO”): Available for students with an intermediate skill in German interested in bringing together language and history elements. Arranged on an individual basis: The general format is for you to pick a topic on German history related to our class and then propose to a professor in the German department (Dr. Waltje, Dr. Steigerwald, or Dr. Sathe) your subject matter. You will meet with that professor once a week, and prepare a final three-page paper on the topic in German graded by that professor. You will also present your research and findings to our class (in English). You will receive your one-hour directed study credit in the German department and your completion of the project (the professor and I will discuss your work) as well as the in-class presentation will count towards your participation grade. Past topics have included an analysis of selected Fassbinder films, readings of Victor Klemperer’s diaries in German, and a discussion of Grimms’ fairy tales in their original versions.

Attendance:

I expect you to attend all classes. I will pass around an attendance sheet during class. Students who miss more than three classes – including leaving after the break or showing up after the break – will earn a letter grade lower for the quarter, unless they provide me in advance with a reasonable excuse for the absences. Students with more than five unexcused absences will fail the course.

Other information:
Plagiarism, or the presentation of another person’s work as one’s own, is a grave example of academic misconduct. It will result in an automatic F for the course, and possible expulsion from the university.

I would like to make this class as accessible as possible to all students. Please contact me at any time during our term if you have any special needs, requests, or comments of any kind. Note that I have received the SafeZone training for LGBT and questioning students, and am also available to all students to meet to discuss issues not directly related to class but that impact your campus experience.

Graduate student requirements:

Graduate students will attend all classes unless otherwise noted and meet with me as a group once a week separately. In lieu of the final exam, graduate students will complete a twenty-page research paper on a topic to be approved by the instructor by week seven. Additional reading and writing assignments include a weekly response paper of the readings to share with other members of the group, a book review (week five), and a grant proposal for research relating to an academic topic of your choice. Readings and assignments follow the undergraduate schedule.

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<thead>
<tr>
<th>Dates</th>
<th>End of Empire, Whither Germany?</th>
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<tr>
<td>1/7</td>
<td>Introduction</td>
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<th>Dates</th>
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<td>1/14</td>
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<td>1/16</td>
<td>Readings: Ogilvie and Overy: Germany, A New Social and Economic History (hereafter: Germany SHE), ch. 1 and 6; Rampolla; German Culture through Film (hereafter: German Film), pp.1-32; Hill, Germany after the War (Blackboard)</td>
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<th>Dates</th>
<th>Weimar Culture, Nazi Culture, Defining Culture</th>
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<tr>
<td>1/21</td>
<td>Martin Luther King Day, No Class Monday</td>
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<td>1/23</td>
<td>Readings: Germany SHE ch. 2; Hitler’s Dancers (1/2 half); German Film pp. 33-42; 51-68</td>
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<td>Nazi Germany and the Holocaust</td>
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<td>1/28</td>
<td>Readings: Karina and Kant, Hitler’s Dancers (2nd half); Germany SHE ch. 7 and 8; German Film pp. 75-86; United States Holocaust Memorial Museum website, <a href="http://www.ushmm.org/wlc/en/">http://www.ushmm.org/wlc/en/</a>. Read Introduction, Extermination Camps, and two other topics of your choice.</td>
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<td>5</td>
<td>EXAM</td>
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<td>2/4</td>
<td>Postwar (Re)creations</td>
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<td>2/6</td>
<td>Readings: Germany SHE ch. 9 and 11; German Film pp. 75-86; 119-148; Gordon Craig, “Germany between the East and the West” (Blackboard)</td>
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<td>6</td>
<td>Two Nations, One State</td>
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<td>2/11</td>
<td>Readings: Germany SHE ch. 5; German Film pp.148 –186; R. Harrison Wagner, “The Decision to Divide Germany and the Origins of the Cold War” (Blackboard)</td>
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<td>Federal Republic: from Adenauer to Schroeder</td>
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<td>2/18</td>
<td>Readings: Germany SHE ch. 9, German Film 187-208</td>
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<td>8</td>
<td>GDR: from Ulbrecht to Honnecker and Beyond</td>
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<td>2/25</td>
<td>Readings: Brussig, Heroes Like Us</td>
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<td>9</td>
<td>Unification, Reunification, European Unionification?</td>
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**Benita Blessing**  
Winter AY 2007/08  
Twentieth-Century Germany, Graduate Students 568B  
Thursdays, 10-11:30 a.m., Front Room

**Reading**

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<tr>
<th>Date</th>
<th>Topic</th>
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1/24 Berthold Hoeckner, *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment* [STEPHANIE] |
| 1/24 | **II. “German and the Two World Wars”** | George Mosse, *Fallen Soldiers: Reshaping the Memory of the World Wars* [AMANDA] |
| 2/1 | **III. “Weimar and the Rise of National Socialism”** | Klaus Theweleit, *Male Fantasies* (both volumes) [JENNA]  
2/1 Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film* (out of print; a classic whose argument you should know) [STEPHANIE]  
2/1 Anton Kaes, *From Hitler to Heimat: The Return of History as Film* [ERIN]  
2/1 Peter Gay, *Weimar Culture: The Outsider as Insider* (reprint; a classic) [BRIAN]  
2/1 Lilian Karina and Marion Kant, *Hitler’s Dancers: German Modern Dance And The Third Reich* [ALL/Undergrad]  
2/7 Eric Weitz, *Weimar Tragedy: Promise and Tragedy (the new classic)* [ERIN] |
| 2/7 | **IV. The Holocaust** | |
V. Postwar
2/14 Benita Blessing, *The Antifascist Classroom* [AMANDA]
2/14 Maria Höhn, *GIs and Frauleins* [ERIN]
2/14 Christoph Klessman, ed. *The Divided Past: Rewriting Memory in Post – War Germany* [ALL, CHAPTERS TO BE DIVIDED]
Barbara Zeitler, *Visual Culture and the Holocaust*

VI. Arts and Politics in twentieth-century Germany
2/14 Barbara Miller-Lane, *Architecture and Politics in Germany, 1918-1945* [JENNA]
2/14 Swett, Wiesen, Zatlin, eds., *Selling Modernity: Advertising in Twentieth-Century Germany* [STEPHANIE]
2/21 Helen Watanabe-O’Kelly, ed. *The Cambridge History of German Literature* (last 3-4 chapters) [AMANDA]
2/21 Stephanie Barrons, *Degenerate Art* (Exhibit Catalogue; Erin has copy) [JENNA]
2/21 David Wellbery and Judith Ryan, eds. *A New History of German Literature* (last several thematic chapters) [ALL; CHAPTERS TO BE DIVIDED FOR SKIMMING AMONGST GROUP]
Kathleen James-Chakraborty, *German Architecture for a Mass Audience*

VII. Economic and Cultural History
2/21 Jonathan Zatlin, *The Currency of Socialism: Money and Political Culture in East Germany* [BRIAN]
2/28 Robert C. Reimer, Reinhard Zachau, and Margit Sinka, *German Culture Through Film: An Introduction to German Cinema* [ALL]

VIII. Recent German History
2/28 Douglas Webber, *New Europe, New Germany, Old Foreign Policy: German Foreign Policy Since Unification* [BRIAN]

IX. Fiction
2/28 Kafka [*The Metamorphosis* and *The Country Doctor*] [STEPHANIE and AMANDA]
2/28 Peter Schneider, *The Wall Jumper: A Berlin Story* [STEPHANIE and AMANDA]
2/28 Stuart Taberner, ed. *Contemporary German Fiction: Writing in the Berlin*
Republic [ALL, WITH CHAPTERS TO BE DIVIDED KEEPING IN MIND THAT STEPHANIE AND AMANDA ARE RESPONSIBLE FOR OTHER TWO] [EXPENSIVE AND HARD-COVER ONLY; WE’LL PDF FILES AND/OR OHIO LINK IT]

Resources:
*Focus on German Studies* (Cincinnati) – website with link – including submission of articles and book reviews

American Association of University Women

German Historical Institute ([www.ghi-dc.org](http://www.ghi-dc.org)) Especially interesting for grants listings.

H-German: [http://www.h-net.org/~german/](http://www.h-net.org/~german/) My favorite arena for discussions and resources on all things related to German history and historiography. Of particular interest at this stage: book reviews, job announcements, sample syllabi.

Assignments:
- 1 page synopsis of individual books and presentation at grad student meeting (Post on Graduate Student discussion board and present to group) 20%
- Book review (700-1000 words; book for final project) 20%
- Grant proposal 30%
- Final research project (topic discussed with BB by week six) 30%