The Course:
Paris was described once by the critic Walter Benjamin as "The Capital of the 19th century," and President Kennedy said, standing in front of the Berlin Wall in the middle of the 20th century, “All free men, wherever they may live, are citizens of Berlin.” What did these two very different figures mean by these statements? In the 19th century, Paris was the city where the large-scale development of new methods of industry, finance, merchandising, government, and culture were given their most coherent concrete form through urban planning, painting and literature, and in the 20th century Berlin was at the center of the two World Wars and the Cold War, as well as some of the most dynamically productive interludes of peace. In what ways are these two European capitals paradigmatic of the experiences of urban modernity, cultural achievement, political struggle, and the intersection of individual personal experience and titanic historical forces?

This course will explore these questions through a close examination of cultural productions (the visual arts, novels, poems, essays, film, architecture and urban planning) and the context within which they were produced. We will discuss how paintings, novels and movies express the individual experience of urban modernity, and how they in turn shape the individual’s expectations of those experiences. We will examine several major periods and styles: Paris during the late 19th century, as represented in Impressionist paintings and the Naturalist novel; Berlin between the World Wars as represented in late Expressionist paintings and novels; Paris between the World Wars as represented in Surrealist texts; West Berlin after WWII in painting and literature; East Berlin as represented in films that pushed the limits of (but could not exceed) censorship; and Berlin after the Wall was removed and it was made the capital of a reunified Germany.

This course is very much a hybrid of art history, literary history and criticism, history, and even some sociology and urban studies. We will do our best through reading, classroom discussion and writing to achieve some competency in most of these fields (although you should note that the sociology we will
read dates from the beginning of the 20th century and would not be considered methodologically sound today by actual sociologists; we are reading these as literary and historical documents).

The goals of this course include learning to discuss modernist visual art, novels and literary criticism, film, architecture and urban planning by relating them as firmly as possible to their original context. It will also include familiarizing ourselves with the changing social history of European urban life in the last two centuries. One of the major goals of this course is to learn to write well and clearly about works of visual art and literature through frequent practice.

Grades:
- First two papers 10% each
- Research paper 25%
- Two slide quizzes 5% each
- Final exam 25%
- Participation 20% a note on the participation grade: useful contribution to discussion on a regular basis is required; mere attendance in class will result in at most 10 of the 20 percentage points, and therefore a reduction of the overall grade. A student who gets As on papers and exams but never contributes in class will only get a B as an overall grade.

Attendance policy:
Attendance is required. You will be allowed one unexcused absence. After that, any unexcused absence will result in a 5% reduction of your overall grade (i.e. from a B to a B-). Excuses must be made by the next class. “Not feeling well” is not a valid excuse.

Required books (available at Fine Print):
- Emile Zola, The Ladies’ Paradise
- Alfred Döblin, Berlin Alexanderplatz
- André Breton, Nadja
- Irmgard Keun, The Artificial Silk Girl
- Anonymous, A Woman in Berlin
- T. J. Clark, The Painting of Modern Life
The additional readings will be available on Blackboard as PDF files on Blackboard.

Web Gallery
There is a webpage with galleries of images for this course, provided as a study guide so that you can familiarize yourself with images seen in class. It is very useful as a study guide. The images in this web gallery are the images you will need to know for the slide quizzes.

Punch Card events
The Art Department sponsors or participates in a variety of events through the semester: exhibition openings, lectures, films, etc. Most but not all of these
take place in Peeler. All students taking one or more courses in the department in a given are required to attend at least four of these events, which will be designated as punch-card events that semester. Attendance is usually taken at the door, and the department secretary, Misty Scott, keeps track of them. You can find a current list of upcoming punch card events at: http://www.depauw.edu/acad/art/PunchCard.asp

**Important Dates**

Sept 7 slide quiz on Impressionism  
Sept 14 1st writing assignment: visual analysis of a painting, 3-5 pp.  
Oct 12 slide quiz on German art in Berlin  
Oct 26 research paper proposal  
Nov 9 2nd writing assignment: analysis of theme and narrative, 5-6 pp.  
Dec 9 research paper, min. 20 pp.  
Dec 14 Final Exam

**While reading:**

We are reading several literary texts, including, of course, some novels. While I hope that you enjoy reading them, we are not only reading for pleasure. I want you to practice habits of active, engaged reading. This means taking notes on what you read, and looking for specific things. You should come to class each day prepared to discuss assigned literary texts on several levels. First, be sure that you know the narrative, what happened to characters, what they did, what conflicts arose or were resolved, what consequences resulted from specific actions, etc. This will become progressively harder to do as the modernist texts we read become progressively more difficult in their presentation of narrative. In your notes, outline the narrative and jot down the page numbers of passages in which important things happen. Second, be on the lookout for the themes and ideas of the course (see above) as they appear in the text, either directly or indirectly. Again, take notes and jot down page numbers. *This is very important, as you will have writing assignments which ask you to discuss novels in relation to specific themes central to the course, and you will be expected to cite specific passages to support your arguments.* Third, as we discuss the mechanics of prose fiction, forms of narration and narrator, point of view, kinds of description, etc., you should practice doing this sort of analysis as you read novels later in the semester.
Paris and Berlin Course Schedule

Week 1 Charles Baudelaire and the Impressionists in Paris
8/22 W In class: read selections from Charles Baudelaire, *Paris Spleen*

Week 2 Naturalism, Impressionism and the Flâneur

Week 3 Edouard Manet and Paris
9/5 W read Clark, "Olympia’s Choice"
9/7 F read Griselda Pollock, "Modernity and the Spaces of Femininity" pp. 50-90
in class: slide quiz on Impressionism

Week 4 Emile Zola and the Department Store
9/10 M read Zola, *Ladies' Paradise*, chapters 1-4;
In class: discuss Parisian department stores
9/12 W read *Ladies' Paradise*, chapters 5-9
9/14 F read *Ladies' Paradise*, chapters 10-14
1st writing assignment due: visual analysis of a painting

Week 5 Zola, Pissaro, and visual representation
9/21 F Read Georg Simmel, "Metropolis and Mental Life" (1902); Ferdinand
Tönnies, *Gemeinschaft und Gesellschaft* (Community and Society, 1887), excerpts

**Week 6 Berlin: Impressionism and Expressionism**

9/24 M Aesthetic responses to Berlin modeled on Impressionist paintings of Paris
Read Lothar Müller, “The Beauty of the Metropolis: Toward an Aesthetic Urbanism in Turn-of-the-Century Berlin,” in: Haxthausen and Suhr, eds., *Berlin Culture and Metropolis* In class: discussion of Berlin history; Simmel; look at paintings by German Impressionists and Expressionists, esp. Kirchner
9/26 W Ernst Ludwig Kirchner in Berlin
Read Charles Haxthausen, “A New Beauty”: Ernst Ludwig Kirchner’s Images of Berlin,” in: Haxthausen and Suhr, eds., *Berlin Culture and Metropolis*

**Week 7 Berlin in conflict**
10/1 M discussion of anti-Semitism in France and Germany
10/3 W read Ludwig Meidner texts on painting the big city ;
In class, read Jakob van Hoddis, *Weltende*; discuss images by Meidner, George Grosz, Max Beckmann, *Die Hölle*
10/5 F In class: watch Walther Ruttmann, *Berlin, Symphony of a Big City*, 1927 (Mac at German Studies Association conference); read selections from Joseph Roth, *What I Saw*

**Week 8 representing chaos**
10/8 M read chapter on Berlin in Dennis Crockett, German *Post-Expressionism. The Art of the Great Disorder 1918-1924*, pp. 7-64; In class: Neue Sachlichkeit images of Berlin
10/10 W read Beth Irwin Lewis, *Lustmord: Inside the Windows of the Metropolis,* in: Haxthausen and Suhr, eds., *Berlin Culture and Metropolis*; In class: discussion of Grosz, Otto Dix, other images of Lustmord, return to Zola’s *La Bête Humaine*
10/12 F read Alfred Döblin, *Berlin Alexanderplatz*, pp. 1-47 (First Book); slide quiz on German art in Berlin

10/15-10/19 Fall Break

**Week 9 The Metropolis as Setting**
10/22 M *Berlin Alexanderplatz*, pp. 48-290
10/26 F before class: watch M research paper proposal due
Week 10 Sex in the City
10/29 M read André Breton, *Nadja*
10/31 W Briony Fer on Surrealism, in: *Realism, Rationalism, Surrealism. Art Between the Wars*, pp. 171-199; discussion of *Nadja* continued
11/2 F read Irmgard Keun, *Artificial Silk Girl*

Week 11 Walter Benjamin between Berlin and Paris
11/5 M read Walter Benjamin, *A Berlin Childhood*, excerpts
11/7 W read excerpts from Louis Aragon, *Paris Peasant* (1926); and Walter Benjamin, excerpts from the "Arcades" Project
2nd writing assignment due: analysis of theme and narrative, 5-6 pp.

Week 12 Post-War Berlin
11/12 M read Anonymous, *A Woman in Berlin*
11/14 W for class: watch *Murderers are Among Us*

Week 13 Glamorizing Decadence? Representations of Berlin in Film
11/19 M for class: watch *Ecke Schönhauser*
11/23 F No Class - THANKSGIVING

Week 14 West Berlin and Reunification
11/26 M W in class, discussion of Neue Wilden Painting; read Irving Sandler, *Art of the Postmodern Era*, “The Italian Transavantguardia and German Neoexpressionism,” pp. 281-318
Week 15 Mastering the Past of the City
12/5 W Read: “Daniel Liebeskind’s Jewish Museum in Berlin. The Uncanny Arts of Memorial Architecture,” in: James Young, At Memory’s Edge, pp. 152-183; In class: discussion of Shimon Attie; Daniel Liebeskind’s Jewish Museum; Peter Eisenmann’s Memorial to the Murdered Jews of Europe
12/7 F research papers due

Final Exam: Friday, December 14, 1-4 PM