

HIS 336---01
The European Metropolis
Fall Semester 2015
Tuesday/Thursday 2:00---3:50
Mears 217



(Caillebotte 1877, Kirchner 1914, Lang 1927)

COURSE INFORMATION

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Office: Mears #305, (641) 269---4465

Office Hours: Thurs 11:00---12:00 @ the Grill, Tues/Thurs 4:00---5:00 @ Mears 305, others by appt

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COURSE DESCRIPTION

This seminar takes as its starting point the explosion of large cities in Europe from the mid---nineteenth through the early twentieth centuries. As the narrative goes, parallel political and economic revolutions made possible – even inevitable – the blossoming of entirely new spaces. They were characterized by unprecedented population density and diversity, radical shifts in architecture and infrastructure, and vertiginous social and cultural developments. We examine this phenomenon through the lens of cultural history, concentrating upon the ways in which artists and intellectuals in London, Paris, Vienna, and Berlin (and occasionally elsewhere) grappled with the idea and the experience of the metropolis. Our investigations include political developments, social theory, the visual arts, film, literature, architecture, consumer culture, and music. We consider community and alienation, the fluidity of the self, spectacle and entertainment, disease and criminality, gender, and class as central categories of the modern urban experience. Finally, we close with the dramatic social and intellectual ruptures in the metropolis following World War I and the move toward suburbia. Students develop an independent research project on a metropolitan topic and craft a scholarly article for presentation at the end of the semester.

COURSE TEXTS

There is one required monograph for this course:

Peter Burke, *What is Cultural History?* 2nd ed. Polity Press, 2008. ISBN: 978---0745644097

All other course readings will be available on PioneerWeb or at stable web addresses.
Please come to class with hard copies of each week's readings in hand.

COURSE REQUIREMENTS AND GRADING

This course is a seminar. It is your responsibility to attend each and every meeting, except in case of dire emergency. Three unexcused absences will earn you an F for the course. Your participation in our discussions should reflect your careful, detailed attention to and engagement with all course materials. The quality, frequency, and collaborative nature (or not) of your contributions to our conversations in seminar are absolutely fundamental to the learning process for everyone. Also, each student will be called upon twice to lead discussion of common readings and twice to present an outside monograph over the course of the semester. When leading a class through common readings, you will be required to circulate comments or questions for discussion by email to the seminar participants by 7:00 p.m. the evening before class. Presentations of an outside monograph will involve a roughly 10 minute digest of the work you read addressing the overall topic; author's background, argument, methodology, and use of sources; and relevance to class materials.

At the beginning of the semester we have a short discussion about methodological questions related to the doing of history. We then examine four metropolitan case studies and compare the issues and contexts of each one. Finally we shift to thematic units addressing spectacle, degeneration, and utopian/dystopian ideas about the metropolis. But individual research projects happen in parallel with these course components, and you should devote as much attention to it as to the course materials. Incremental assignments to ensure speedy project development are integrated into the syllabus, and I will hand out guidelines before each deadline. We must hit the ground running! A fourteen---week semester is a very short window in which to conceptualize, research, and bring to fruition an original piece of scholarship of roughly 20 pages.

The small scale of the seminar is an opportunity for each of you to receive close individual attention from your peers and the professor as you develop your project. We will continue to meet as a class or in smaller groups after fall break, providing and receiving weekly feedback on the development of each others' projects. These carefully---structured assignments and meetings create a logical scaffolding upon which to build toward the final product, and we will work collaboratively on this process.

Finally, you will also make 20---minute, formal research presentations of your findings at the end of the term. These presentations will be peer---reviewed by the members of the seminar, including an evaluation form, an extended question and answer session, and advice toward revisions of the final paper.

Your grade will be calculated according to the following formula:

class participation	40%
<i>overall preparation, contributions in class + groups, discussion---leading, outside reading presentations, and peer project feedback</i>	
research project components	10%
research project presentation	10%
final research paper	40%

COURSE SCHEDULE

Please note that this schedule is subject to change at the discretion of the instructor.

- indicates common readings for class, prepared for discussion on the date listed here
- * indicates texts for individual presentations

Thurs 8/27 INTRODUCTION

- Carl Schorske, "The Idea of the City in European Thought: Voltaire to Spengler" in *Thinking with History: Explorations in the Passage to Modernism* (1998), 37---55

Mon 8/31 Research Project Venn Diagram due – Time frame(s), Place(s), Theme(s)

5:00 by electronic submission to professor

Tues 9/1 METHODOLOGIES

- Peter Burke, *What is Cultural History?*

PART I: CONSTRUCTING THE METROPOLIS

Thurs 9/3 Case Study I: London [discussion leader #1]

- Francis Sheppard, "Structures of the Modern Metropolis," "The People of London," and "The Imperial and Global Metropolis" in *London: A History* (1998), 263---317
- Friedrich Engels, "The Great Towns" in *The Condition of the Working Class in England in 1844* (1845)
- Charles Dickens, Chapters V, X, and XI from *Hard Times* (1854)
- * Judith R. Walkowitz, *City of Dreadful Delight: Narratives of Sexual Danger in Late--- Victorian London* (1992)
- * John M. Picker, *Victorian Soundscapes* (2003)

Mon 9/7 Research Project Initial Historiographical Inquiry report due

5:00 by electronic submission to professor

Tues 9/8 Case Study II: Paris [discussion leader #2]

- David Pinkney, "Paris in 1850" and "Paris in 1870 and After" in *Napoleon III and the Rebuilding of Paris* (1958), 3---24, 210---221
- Charles Baudelaire, "The Painter of Modern Life" (1863) and *Fleurs du Mal* and *Paris Spleen* (excerpts)
- Walter Benjamin, "Paris, the Capital of the Nineteenth Century" (1935)
- * T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (1984)

Thurs 9/10 Case Study III: Berlin [discussion leader #3]

- David Clay Large, "Berlin Under Bismarck" and "World City?" in *Berlin* (2000), 1---107
- Theodor Fontane, "The Poggenpuhl Family" (1896), chapters I---IV
- * Brian Ladd, *Urban Planning and Civic Order in Germany, 1860---1914* (1990)

Mon 9/14 Research Project Revised Venn Diagram due

5:00 by electronic submission to professor

Tues 9/15 Case Study IV: Vienna [discussion leader #4]

- Carl Schorske, "The Ringstrasse, Its Critics, and the Birth of Urban Modernism" in *Fin---de---Siècle Vienna: Politics and Culture* (1981), 24---115
- Camillo Sitte, *The Art of Building Cities* (1889), excerpts
- Arthur Schnitzler, *The Road into the Open* (1908), excerpts
- * Allan Janik and Stephen Toulmin, *Wittgenstein's Vienna* (1973)

Thurs 9/17 Research Project Initial Proposal due

Bring six paper copies of your Research Project Initial Proposal to class

Don't panic! This is only a starting point in which you will indicate in a few prose paragraphs the possible city(ies), time frame, and topic for your paper as well as the progress you have made familiarizing yourself with the current historiographical questions and identifying potential primary sources

Mon 9/21 Research Project Sample Annotations Due

5:00 by electronic submission to professor

full annotation of one primary and one secondary source

PART II:

METROPOLITAN SPECTACLE

Consumption, Cabaret, and the Press

Tues 9/22

Gender, Class, and Leisure: Shopping + the Printed World [disc lead #5 + #6]

- Zola, *The Ladies' Paradise* (1883), Chapters 4 + 9
- Patricia O'Brien, "The Kleptomania Diagnosis: Bourgeois Women and Theft in Late Nineteenth-Century France" *Journal of Social History* 17/1 (1983): 65-77 <http://www.jstor.org/stable/3787239>
- Benedict Anderson, excerpts from *Imagined Communities: Reflections on the Origins and Spread of Nationalism* (1983/2006)
- Vanessa Schwartz, "Setting the Stage: The Boulevard, the Press and the Framing of Everyday Life" in *Spectacular Realities: Early Mass Culture in Fin-de-siècle Paris* (1998), 13-44
- * Peter Fritzsche, *Reading Berlin 1900* (1996)

Thurs 9/24 Urban Transgressions, Social Critique: The Cabaret [discussion leader #7]

- Jerrold Seigel, "Publicity and Fantasy: The World of the Cabarets" in *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life, 1830-1930* (1986), 215-241
- Elizabeth Menon, "Images of Pleasure and Vice: Women of the Fringe" in *Montmartre and the Making of Mass Culture* (2001), 37-71
- * Peter Jelavich, *Berlin Cabaret* (1993)

Mon 9/28 Research Project Formal Proposal due

5:00 by electronic submission to professor

A two-to-three-page, double-spaced sketch of your project in formal prose addressing five points: 1) the geographical and chronological range of your project, 2) the basic question you will be pursuing, 3) the position of your project vis-à-vis the extant historiography, 4) the pool of primary sources you will be using in pursuit of the topic, and 5) your initial discoveries regarding the content of these sources.

PART III:

THE DEGENERATE METROPOLIS Disease, Gender, and the Crowd

Tues 9/29 Hysteria and the French Context [discussion leader #8]

- H.B. Donkin, "Hysteria" in *A Dictionary of Psychological Medicine* (1892)
- Jan Goldstein, "The Hysteria Diagnosis and the Politics of Anticlericalism in Late Nineteenth-Century France" in *Journal of Modern History* 54/2 (1982): 209-239 <http://www.jstor.org/stable/1906156>
- Gustave Le Bon, *The Crowd: Study of the Popular Mind* (1895/6) (excerpts)
- * Debora Silverman, *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style* (1992)
- * Georges Didi-Huberman, *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* (2003)

Thurs 10/1 *Degeneration* and Metropolitan Discontent [discussion leader #9]

- Max Nordau, *Degeneration* (1892), excerpts
- Hake, James, Shaw responses to Nordau in Ledger and Lockhurst, *The Fin---de--- Siècle: A Reader in Cultural History, c. 1880---1900* (2000), pp. 17---24
- T. Clifford Allbutt, "Nervous Diseases and Modern Life" (1895), excerpts
- Georg Simmel, "The Metropolis and Mental Life" (1903)
- * Daniel Pick, *Faces of Degeneration: A European Disorder, c.1848---c.1918* (1989)
- * Katherina von Ankum, ed, *Women in the Metropolis: Gender+Modernity in Weima Culture* (1997)

Mon 10/5 Research Project Formal Proposal revision/update due

5:00 by electronic submission to professor

PART IV:

METROPOLITAN UTOPIA/DYSTOPIA

Tues 10/6

Post/Inter---War Metropolis: Crowds across the Atlantic [disc leader #10]

- A. Raynsford, "Swarm of the Metropolis: Passenger Circulation at Grand Central Terminal and the Ideology of the Crowd Aesthetic" in *Journal of Architectural Education* 50/1 (1996): 2---14
<http://www.jstor.org/stable/1425284>
- Erik Jensen, "Crowd Control: Boxing Spectatorship and Social Order in Weimar Germany" in Rudy Koshar, ed. *Histories of Leisure* (2002), pp. 79---101
- * Jennifer Anne Boittin, *Colonial Metropolis: The Urban Grounds of Anti---Imperialism and Feminism in Interwar Paris* (2010)

Thurs 10/8 Visions of the City of the Future [class leads discussion]

Gropius and Schultze---Naumberg, "Who is Right? Traditional Architecture or Building in New

- Forms" (1926)
- Le Corbusier, *The City of Tomorrow and Its Planning* (1929), excerpts
- Wright, "Broadacre City: A New Community Plan" in *Architectural Record* (1935)
- FILM: Steiner + Van Dyke, *The City* (1939) IN CLASS

WEEKEND Fritz Lang, *Metropolis* (1927)

VIEWING: • Anton Kaes, "Metropolis: City, Cinema, Modernity" in *Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy* (UCPress/LACMA, 2001), pp. 146---165
time tba

Mon 10/12 Research Project Annotated Bibliography due

5:00 by electronic submission to professor

Tues 10/13 Research Project Reports: progress and strategizing

Thurs 10/16 NO CLASS – I will be preparing for course---embedded travel

FALL BREAK

Mon 10/26 Research Project Draft Introduction due

including overall presentation of topic, thesis, position in historiographical conversation, and larger significance of findings

5:00 by electronic submission to seminar and professor

Tues 10/27 Draft introduction discussions

Thurs 10/28 Draft introduction discussions (as needed)

Mon 11/2 **Research Paper Outline due**
5:00 by electronic submission to group members and professor

Tues 11/3 **Outline discussions**

Thurs 11/5 NO CLASS – I WILL BE AWAY AT A CONFERENCE

Mon 11/9 **Research Paper Main Body Section due**
5:00 by electronic submission to group members and professor

Tues 11/10 **Draft body section discussions**

Thurs 11/12 **Draft body section discussions (as needed)**

WRITE WRITE WRITE!!

Tues 11/17 **Individual consults re: progress, strategies for completion (as needed)**

Thurs 11/19 **Individual consults re: progress, strategies for completion (as needed)**

Tues 11/24
Class meets to discuss draft status and research presentations

Wed 11/25 **COMPLETED RESEARCH PAPER DRAFT due**
12:00 noon by electronic submission to professor

Thurs 11/26 **THANKSGIVING BREAK**

Tues 12/1 Thurs 12/3 **Research Presentations, Q+A, Critiques Research Presentations, Q+A, Critiques**

Tues 12/8 Thurs 12/10 **Individual meetings re: revisions**
Individual meetings re: revisions (as needed)

12/18 **FINAL RESEARCH PAPERS DUE BY 5:00 p.m.**