

HIS 336-01
The European Metropolis
Spring Semester 2013
Tuesday / Thursday 2:20-4:05
JRC #203



(Caillebotte 1877, Kirchner 1914, Lang 1927)

COURSE INFORMATION

Dr. Kelly J. Maynard, Grinnell College Department of History

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

Office Hours: M+F 10:00-11:00 a.m. Mears #305, Tues 4:15-5:15 p.m. at the Grill, and 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 - characterized by unprecedented population density and diversity, radical shifts in architecture and infrastructure, and vertiginous social and cultural developments. We will 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 will include political developments, social theory, the visual arts, film, literature, architecture, consumer culture, and music. Among the myriad of qualities and tensions inherent in the modern urban experience, we will consider community and alienation, the fluidity of the self, spectacle and entertainment, disease and criminality, gender, and class.

COURSE TEXTS

There is one required text 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. You are expected to 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.

Additionally, each student will be called upon to lead discussion of one common reading and to present one outside reading over the course of the semester. For 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 outside materials will be organized early in the semester and involve a roughly 5-10 minute explanation of the work you read addressing the overall topic; author’s 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 three thematic units addressing spectacle, degeneration, and utopian/dystopian ideas about the metropolis. But your individual project development will happen in parallel with these course components, and you should devote as much attention to it as to the course materials. 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 25 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. Based upon your research interest and topic, you will meet in groups of three or four after spring 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, and the accompanying text and any supporting materials will be submitted in hard copy to the professor.

Your grade will be calculated according to the following formula:

class participation - (preparation, contributions in class + groups, presentations, and peer project feedback)	40%	
research project annotated bibliography	5%	
research project components - (proposal, outline, paper sections)		5%
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
- * indicates texts for individual presentations

January 22 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

January 24 METHODOLOGIES

- Peter Burke, *What is Cultural History?*

PART I: CONSTRUCTING THE METROPOLIS

January 29 Case Study I: London

- 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)

January 31 Case Study II: Paris

- 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)

February 5 Case Study III: Vienna

- 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

February 7 Case Study IV: Berlin

- David Clay Large, "Berlin Under Bismarck" and "World City?" in *Berlin* (2000), 1-107
- Theodor Fontane, "The Poggenpuhl Family" (1896), chapters I-IV
- Douglas Mark Klahr, "Luxury Apartments with a Tenement Heart" in *Journal of the Society of Architectural Historians* 70, no. 3 (Sept 2011): 290-307
<http://www.jstor.org/stable/10.1525/jsah.2011.70.3.290>

FRIDAY

February 8 Research Project Initial Proposal due by 5:00 p.m. via electronic submission

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 any progress you may have made familiarizing yourself with the extant historiography and identifying potential primary sources

PART II: METROPOLITAN SPECTACLE
Consumption, Cabaret, and the Press

February 12 Shopping and its Discontents

- 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>
- * Leora Auslander, "The Gendering of Consumer Practices in Nineteenth-Century France" in *The Sex of Things: Gender and Consumption in Historical Perspective* (1996), 79-112
- * Warren Breckman, "Disciplining Consumption: The Debate about Luxury in Wilhelmine Germany, 1890-1914" in *Journal of Social History* 24, no. 3 (Spring, 1991): 485-505 <http://www.jstor.org/stable/3787811>

February 14 The Printed World

- 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, "The Word City" and "The City as Spectacle" in *Reading Berlin 1900* (1996), 12-50 and 127-169

February 19 Urban Transgressions, Social Critique: The Cabaret

- 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
- Peter Jelavich, "Cabaret as Metropolitan Montage" in *Berlin Cabaret* (1993), 10-35
- * Elizabeth Menon, "Images of Pleasure and Vice: Women of the Fringe" in *Montmartre and the Making of Mass Culture* (2001), 37-71
- * Harold Segel, "Cracow: Little Green Balloons" in *Turn of the Century Cabaret* (1987), pp. 221-253
- * FILM: *Moulin Rouge* (1952)

February 21 Individual consultations re: project proposals

FRIDAY

February 22 Research Project Formal Proposal due by 5:00 p.m. via electronic submission

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, Anti-Semitism, and the Crowd

February 26 Degeneration and Hysteria

- 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
- 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>
- * Hans-Peter Söder, "Disease and Health as Contexts of Modernity: Max Nordau as a Critic of Fin-de-Siècle Modernism" in *German Studies Review* 14/3 (Oct., 1991): 473-487
<http://www.jstor.org/stable/1430965>

February 28 Anti-Semitism

- Jan Goldstein, "The Wandering Jew and the Problem of Psychiatric Anti-Semitism in Fin-de-Siècle France" in *Journal of Contemporary History* 20/4 (1985): 521-542
<http://www.jstor.org/stable/260396>
- Paul Mendes-Flohr, "The Berlin Jew as Cosmopolitan" 14-31 in *Berlin Metropolis: Jews and the New Culture, 1890-1918*
- * Peter Paret, "Modernism and the "Alien Element" in German Art" 32-37 in *Berlin Metropolis: Jews and the New Culture, 1890-1918*

March 5 The Crowd

- Gustave Le Bon, *The Crowd: Study of the Popular Mind* (1895/6) (excerpts)
- Georg Simmel, "The Metropolis and Mental Life" (1903)
- "Cultural Aversions to the Crowd" in *Cities Perceived: Urban Society in European and American Thought, 1820-1940* (1985), pp. 178-188
- 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>
- FILM: Walter Ruttmann, *Berlin: Symphony of a Great City, Op. 1* (1927) IN CLASS

March 7 Individual consultations re: progress with historiography and primary sources

PART IV: METROPOLITAN UTOPIA/DYSTOPIA

WEEKEND

March 8-11

- FILM VIEWING: Fritz Lang's *Metropolis* (1927)
- READ BEFORE VIEWING: Anton Kaes, "Metropolis: City, Cinema, Modernity" in *Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy* (UCPress/LACMA, 2001), pp. 146-165

March 12 Discussion of *Metropolis*; Women in Weimar

- Gabriela Stoicea, "Re-Producing the Class and Gender Divide: Fritz Lang's *Metropolis*" in *Women in German Yearbook* 22 (2006): 21-42
<http://www.jstor.org/stable/20688260>
- Beth Irwin Lewis, "Lustmord: Inside the Windows of the *Metropolis*" in von Anjum, ed, *Women in the Metropolis: Gender+Modernity in Weimar Culture* (1997), 202-226
- * Andreas Huyssen, "The Vamp and the Machine: Technology and Sexuality in Fritz Lang's *Metropolis*" in *New German Critique*, No. 24/25 (1981-1982): 221-237
<http://www.jstor.org/stable/488052>
- * J. P. Telotte, "The Seductive Text of "Metropolis"" in *South Atlantic Review*, 55/4 (1990): 49-60 <http://www.jstor.org/stable/3200445>
- * R. L. Rutsky, "The Mediation of Technology and Gender: *Metropolis*, Nazism, Modernism" in *New German Critique*, No. 60, (1993): 3-32
<http://www.jstor.org/stable/488664>

March 14 Visions of the City of the Future

- 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
- * FILM: Ridley Scott, *Bladerunner* (1982)
- * C. Willis, "Zoning and "Zeitgeist": The Skyscraper City in the 1920s" in *J. of the Soc. of Arch. Hists.*, 45/1 (1986): 47-59 <http://www.jstor.org/stable/990128>

FRIDAY

March 15 RESEARCH PROJECT ANNOTATED BIBLIOGRAPHY DUE
5:00 p.m. by electronic submission to professor

SPRING BREAK

Please note that we will not meet again as a class until presentations begin at the end of April.

MONDAY

April 1 **DRAFT INTRODUCTION DUE: HISTORIOGRAPHICAL FRAMING and THESIS**
12:00 noon by electronic submission to group members and professor

April 2 Group meetings re: draft introductions

April 4 No class scheduled - I will be away at a conference

MONDAY

April 8 **OUTLINE DUE**
12:00 noon by electronic submission to group members and professor

April 9 Group meetings re: outlines

April 11 No class scheduled - I will be away at another conference

MONDAY

April 15 **ONE MAIN BODY SECTION DRAFT DUE**
12:00 noon by electronic submission to group members and professor

April 16 Group meetings re: draft body sections

April 18 Individual meetings re: overall progress

April 23+ **WRITE WRITE WRITE!**

April 25 Individual meetings re: revised introductions and overall progress

MONDAY

April 29 **REVISED INTRODUCTION DUE**
12:00 noon by electronic submission to professor

April 30 Research Presentations Group I
May 2 Research Presentations Group II

FRIDAY

May 3 **COMPLETED RESEARCH PAPERS DUE at noon, Mears #211**

May 7 Research Presentations Group III
May 9 Research Presentations Group IV

BY FRIDAY

May 10 **PAPERS RETURNED WITH COMMENTS AND SUGGESTIONS FOR REVISION**

WEDNESDAY

May 15 **FINAL RESEARCH PAPERS DUE at NOON, MEARS #305**