

# RACE, GENDER, AND SEXUALITY IN MODERN GERMANY

Spring Semester 2018

GRM / HIS 295-02

M W 1:00 - 2:20 PM

ARH 223

Writing Mentor:

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Office Hours: Mondays and Wednesdays 2:30 - 4:00 PM; Fridays 11:00 AM - 12:00 PM; and by appointment.

## COURSE DESCRIPTION

This writing-intensive seminar explores the relationship between race, gender, and sexuality in modern German history. We will explore antisemitism; we will discuss how Germany became the “birthplace” of homosexuality and its regulation; we will look at German colonialism and the implications of gender, race, and sexuality in war and genocide. We will also pay attention to the significance of intimacy and difference in the histories of Germany’s postwar reconstruction as we consider narratives that destabilize Germany’s racialized and gendered national identity until this day. The course is not comprehensive either chronologically or topically. Instead, it addresses some key issues, methodologies, and historiographical debates and it provides a toolbox for doing critical German and Gender Studies.

## REQUIRED TEXTS

Anonymous. *A Woman in Berlin: Eight Weeks in the Conquered City*. Translated by Philip Boehm. New York: Picador, 2006.

Body, N. O. *Memoirs of a Man’s Maiden Years*. Translated by Deborah Simon. Philadelphia: University of Pennsylvania Press, 2006.

Conrad, Sebastian. *German Colonialism: A Short History*. Translated by Sorcha O’Hagan. Cambridge: Cambridge University Press, 2012.

Fischer, Erica. *Aimsee & Jaguar: A Love Story, Berlin 1943*. Translated by Edna McCown with Allison Brown. New York: Harper Collins, 1995.

Millu, Liana. *Smoke over Birkenau*. Translated by Lynne Sharon Schwartz. Evanston, IL: Northwestern University Press, 1998.

Walser-Smith, Helmut. *The Butcher’s Tale: Murder and Anti-Semitism in a German Town*. New York: W. W. Norton & Company, 2003.

All other readings will be available on Blackboard (under Documents).

## PARTICIPATION AND PREPARATION

Regular attendance, conscientious preparation, and active participation will help you do well in this course. Participation is more than just coming to class. It means a sustained engagement with the course’s sources and questions. It requires asking questions and responding to other’s opinions. You should speak at least once per class session in order to be an A-level participator. Classroom behavior must reflect a spirit of generosity and respect. One can criticize other’s ideas only when it’s done respectfully. Classroom etiquette requires that we pay attention to people speaking and avoid side conversations, distracting or disrespectful gestures, and unrelated reading and writing. Make sure that phones are silenced during class.

Remember, you must bring the materials to class. It is crucial that you be up-to-date on the readings for every class period. Most of your time outside the class will be spent doing the assigned readings or looking at other materials. Some days we will have more to read, a few days less. Make sure to schedule enough time to read these texts carefully.

Attendance will be recorded in this class. Please make sure to be in class on time. Tardiness will be recorded, as well. I will give you a warning if you reach 3 or more absences. A student with 6 unexcused absences (three weeks of the semester) will receive an F for the course, no matter what their other grades may be. If your absence is “excused” for a religious holiday, college activity, or athletic event, please let me know in advance. In case of serious emergencies, we’ll work with the college to find alternatives for completing the required work for this course.

We will watch several films over the course of the semester. We will set up a screening session outside of class time. If you are not able to attend the screening, the film will be available at the AV Center.

### COURSE REQUIREMENTS AND ASSESSMENT

All assignments are due before or on the day specified in the class schedule. I encourage you to use the office hours to discuss your ideas. I expect that all papers will be turned in on time on or before the day they are due. **Each student is entitled to ONE 48-hour extension** during the semester. You must email me at least 24 hours before the assignment is due. You do not need to provide a reason for the requested extension.

Starting in Week 3, you will **introduce one of the readings** over the course of the semester. I will distribute a sign-up sheet and further instructions in class.

This course aims to help you develop interdisciplinary academic writing skills. You will write **five short papers** of varied lengths and topics. Each paper will have a specific assignment and focus (I will distribute the prompts in class in advance). You will work closely with the course’s **writing mentor**. Each paper must engage with the course sources and the question(s) asked in the prompt. You must properly cite all sources, following either the Chicago or MLA academic citation styles.

You will also write a short essay on a **visual source** of your choosing. You will have to conduct a little bit of research for this assignment. We will have a workshop with a librarian to help you find sources. I will distribute more information about this in class.

Assessment		Grade Distribution	
Active Participation	15%	A 93 and above	C+ 77-79
Text Introduction	5%	A- 90-92	C 73-76
Visual Analysis (3 pages)	10%	B+ 87-89	C- 70-72
Essay 1 (3 pages)	10%	B 83-86	D 60-69
Essay 2 (3 pages)	10%	B- 80-82	F 59 and below
Essay 3 (4 pages)	15%		
Essay 4 (4 pages)	15%		
Essay 5 (5-6 pages)	20%		

## COMMUNICATION WITH THE INSTRUCTOR

I am available for consultation. I encourage you to contact me if you have questions or if you would like to learn more about the themes covered in this course. You may contact me by e-mail. If it is an urgent matter, it is important that you leave a realistic amount of time for me to respond. I may not be available to take your call when you place it; I may not be able to respond to your e-mail immediately, but I will try. If you send me an email the night before an assignment is due, you may not receive a response in time for it to be helpful for you.

## ACCESSIBILITY STATEMENT

I strive to create a fully inclusive classroom. I welcome individual students to approach me about distinctive learning needs. In particular, I encourage students with disabilities to have a conversation with me and disclose how our classroom or course activities could impact the disability and what accommodations would be essential to you. You will also need to have a conversation about and provide documentation of your disability to the Coordinator for Disability Resources.

## ACADEMIC INTEGRITY

All work submitted under your name must be solely your own. Academic misconduct will not be tolerated and could result in disciplinary measures. You can find more information about academic misconduct at the college's webpage.

## WRITING CENTER

You can consult with me about your essay ideas. However, I will not edit your papers. If you would like some help organizing ideas for your paper or some constructive criticism of a draft, make an appointment to see a Writing Center instructor. This is NOT required but is extremely helpful.

## CLASS SCHEDULE

Week 1	<b>Introduction and Useful Concepts</b>
M 1/22	Class Introductions. Discussion.
W 1/24	Useful Concepts: Gender, Queer, Race, Class 📖 Jeffrey Nealon and Susan Searls Giroux, <i>The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences</i> , 2nd Edition (Lanham: Rowman & Littlefield, 2012), 171-205.
Week 2	<b>Antisemitism</b>
M 1/29	📖 Helmut Walser-Smith, <i>The Butcher's Tale</i> , 1-135
W 1/31	📖 <i>The Butcher's Tale</i> , 136-216.
Week 3	<b>The German Invention and Regulation of (Homo)sexuality</b>
M 2/5	📖 Robert Beachy, "The German Invention of Homosexuality," <i>The Journal of Modern History</i> 82, no. 4 (December 2010): 801-838. 📖 Richard von Krafft-Ebing, <i>Psychopathia Sexualis</i> (1886) and Magnus Hirschfeld, <i>The Transvestites</i> , in <i>The Transgender Studies Reader</i> , eds. Susan Stryker and Stephen Wittke (New York: Routledge, 21-39).
W 2/7	📖 N.O. Body's <i>Memoirs of a Man's Maiden Years</i> , 1-70

	<b>Essay 1 Due: Friday, February 9, 5pm</b>
Week 4	
M 2/12 W 2/14	<p>📖 N.O. Body's <i>Memoirs of a Man's Maiden Years</i>, 71-135.</p> <p>📖 Laurie Marhoefer, <i>Sex and the Weimar Republic: German Homosexual Emancipation and the Rise of the Nazis</i> (University of Toronto Press, 2015), 3-79.</p> <p>Clip: <i>Anders als die Andern</i> (1919) (in class)</p> <p>Film: <i>Girls in Uniform (Mädchen in Uniform)</i> (1933)</p>
Week 5	<b>Confronting German Colonial Practices</b>
M 2/19  W 2/21	<p>📖 Sebastian Conrad, <i>German Colonialism</i>, 1-88.</p> <p>📖 Sebastian Conrad, <i>German Colonialism</i>, 100-135.</p> <p>📖 Heike Schmidt, "Who is Master in the Colony? Propriety, Honor, and Manliness in German East Africa," in <i>German Colonialism in a Global Age</i>, eds. Bradley Naranch and Geoff Eley (Duke University Press, 2015), 109-128.</p>
Week 6	
M 2/26  W 2/28	<p>📖 Sebastian Conrad, <i>German Colonialism</i>, 136-152.</p> <p>📖 David Ciarlo, "Mass-Marketing the Empire: Colonial Fantasies and Advertising Visions," in <i>German Colonialism in a Global Age</i>, 187-209.</p> <p>📖 Sebastian Conrad, <i>German Colonialism</i>, 153-168; 286-201.</p> <p>📖 Julia Roos, "Women's Rights, Nationalist Anxiety, and the 'Moral' Agenda in the Early Weimar Republic: Revisiting the 'Black Horror' Campaign Against France's African Occupation Troops," <i>Central European History</i> 42 (2009): 473-508.</p> <p><b>Essay 2 Due: Friday, March 2, 5pm</b></p>
Week 7	<b>National Socialism and the Holocaust</b>
M 3/5  W 3/7	<p>📖 Michael Burleigh and Wolfgang Wippermann, "Racism," <i>How Was It Possible: A Holocaust Reader</i>, Peter Hayes, ed. (University of Nebraska Press, 2015), 6-29.</p> <p>📖 Shelley Baranowski, "Against 'Human Diversity as Such': Lebensraum and Genocide in the Third Reich," in <i>German Colonialism: Race, the Holocaust, and Postwar Germany</i>, 51-71.</p> <p>📖 Nuremberg Laws (1935):</p> <p>📖 Dagmar Herzog, "Sex and the Third Reich," in <i>Sex after Fascism: Memory and Morality in Twentieth-Century Europe</i> (Princeton University Press, 2007), 10-63.</p> <p>📖 Erica Fischer, <i>Aimée &amp; Jaguar</i>, 1-56.</p>
Week 8	
M 3/12  W 3/14	<p>📖 Erica Fischer, <i>Aimée &amp; Jaguar</i>, 57-183.</p> <p>📖 Erica Fischer, <i>Aimée &amp; Jaguar</i>, 184-280.</p> <p><b>Essay 3 Due: Friday, March 16, 5pm</b></p>
	<b>Spring Break: 3/17 – 4/1</b>

Week 9	
M 4/2	📖 Millu, <i>Smoke Over Birkenau</i> , 1-115.
W 4/4	📖 Millu, <i>Smoke Over Birkenau</i> , 116-197.
Week 10	<b>Gender and War: Sexual Violence during Occupation</b>
M 4/9	📖 Anonymous, <i>A Woman in Berlin: Eight Weeks in the Conquered City</i> , 1-179.
W 4/11	📖 Anonymous, <i>A Woman in Berlin</i> , 179-259.
Week 11	<b>Reconstructing Race After World Word II</b>
M 4/16	📖 Heide Fehrenbach, <i>Race after Hitler: Black Occupation Children in Postwar Germany and America</i> (Princeton University Press, 2007), Chapter 1-106. Film: <i>Toxi</i> (1952)
W 4/18	Film: <i>Brown Babies: The Mischlingskinder Story</i> (Regina Griffin, 2010, 102 min.)
Week 12	<b>Reconstructing Gender and Sexuality after World War II</b>
M 4/23	📖 Maria Höhn, “You Can’t Pin Sergeant’s Stripes on an Archangel”: Soldiering, Sexuality, and U.S. Army Policies in Germany,” in <i>Over There: Living with the U.S. Military Empire from World War Two to the Present</i> , ed. Maria Höhn and Seungsook Moon (Duke UP, 2010), 109-145. 📖 Dagmar Herzog, “The Fragility of Heterosexuality,” <i>Sex After Fascism</i> , 64-100.
W 4/25	📖 Josie McLellan, “Marriage and Monogamy,” and “‘The ‘Dictatorship of Love’: Sex, Love, and State Hypocrisy,” in <i>Love in the Time of Communism: Intimacy and Sexuality in the GDR</i> (Cambridge University Press, 2011), 53-113. Film: <i>The Legend of Paul and Paula</i> (1973)  <b>Essay 4 Due: Friday, April 22, 5pm</b>
Week 13	<b>Who is German? Who is Other?</b>
M 4/30	📖 Rita Chin, “Guest Worker Migration and the Question of Difference, 1945-1995,” in <i>After the Nazi Racial State: Difference and Democracy in Germany and Europe</i> , eds. Rita Chin, Heide Fehrenbach, Geoff Eley, and Atina Grossmann (Ann Arbor: The University of Michigan Press, 2009), 80-101. 📖 <i>Germany in Transit: Nation and Migration</i> (excerpts). Film: <i>Ali: Fear Eats the Soul</i> (1974)
W 5/2	📖 El-Tayeb, <i>European Others</i> , “Introduction” and Chapter 1-42.  <b>Visual Analysis Due: Friday, May 4, 5pm (Final Deadline)</b>
Week 14	
M 5/7	📖 El-Tayeb, <i>European Others</i> , Chapter 2, 34-80. 📖 Film: <i>Andre Lorde: The Berlin Years 1982-1992</i>
W 5/9	📖 TBD <b>Essay 5 Due: Friday, May 18, 5pm</b>

