

GRC 360 E

Sexual Politics in 20th Century Germanic Culture

Semester: Fall 2011

Meeting Time and Room: TTH 11:00-12:30 @BUR 337

Instructor: Peter Rehberg <rehberg@mail.utexas.edu>

Office hours: TTH 3:30 – 5:0 p.m. or by appointment in BUR @368

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Since the rise of sexology and psychoanalysis in the late 19th century, sexuality has become a key concept for the understanding of modernity. Starting with a reading of both the epistemological and theatrical aspects of sexuality in Freud's writing as indicative for fin-de-siècle Viennese culture, this course traces sexuality in 20th Century Germanic cultural and political history as a site of spectacle where notions of gender, race, morals, and politics intersect.

The conditions, visions, and discontents of modern subjectivity will thus be analyzed from the perspective of sexual politics: While we discuss the vocabulary of sexuality as a critical discourse whose key concepts like "hysteria", "fetishism", and "perversion" have been influential for popular culture, we will also spell out their meanings with respect to specific historical constellations.

Class discussion will include the following topics: sexual murder in Weimar Republic, family values in Nazi Germany, sexual scandal in postwar Germany. Examples will be taken from historical texts, from popular culture and film, including classics like *Pandora's Box*, *Blue Angel*, and *Young Törless*.

Syllabus

1. Week (August 25)

INTRODUCTION

2. Week (August 30, September 1)

NATIONALITY AND SEXUALITY

- a) George L. Mosse: "Introduction: Nationalism and Respectability"
(from: *Nationality and Sexuality*)
- b) George L. Mosse: "Setting the Standards" (from: *The Image of Man*)

3. Week (September 6, September 8)

BEAUTY WITHOUT SEXUALITY

- a) Whitney Davis: "Queer Beauty. Winckelmann and Kant on the Vicissitudes of the Ideal" (from: *Queer Beauty*)

4. Week (September 13, September 15)

THE HISTORY OF SEXUALITY

- a) Michel Foucault: "We 'Other Victorians'" (from: *The History of Sexuality*)
- b) Michel Foucault: "The Repressive Hypothesis" (from: *The History of Sexuality*)

5. Week (September 20, September 22)

THE PRODUCTION OF PERFECT BODIES

- a) Volker Schloendorff: *Young Toerless* (film)
(additional screening date to be announced)
- b) Klaus Theweleit, "Sexuality and the Drill" (from: *Male Fantasies 2*)

6. Week (September 27, September 29)

SOLDIERS AND NURSES

- a) George L. Mosse: "Warriors and Socialists" (from: *The Image of Man*)
- b) Ernst Jünger: *Storm of Steel* (excerpts)
- c) Klaus Theweleit: "The Lady with the Light" (from: *Male Fantasies 1*)

7. Week (October 4, October 6)

FEMME FATALE

- a) Frank Wedekind: *Lulu* (excerpts)
- b) G.W. Pabst: Pandora's Box (clips from the film)
- c) Lotte H. Eisner: "Pabst and the Miracle of Louise Brooks"
(from: *The Haunted Screen*)
- d) Thomas Elsaesser: "Lulu and the Meter Man. Louise Brooks, G.W. Pabst and Pandora's Box" (from: *Weimar Cinema and After*)

8. Week (October 11, October 13)

FETISHISM

- a) Josef von Sternberg and Marlene Dietrich: "Blue Angel", "Morocco" (clips)
- b) Laura Mulvey: "Visual Pleasure and Narrative Cinema"
(From: *Visual and Other Pleasures*)
- c) Laura Mulvey: "Thoughts on the Young Modern Woman of the 1920s and Feminist Film Theory" (from: *Visual and Other Pleasures*)

9. Week (October 18, October 20)

LUSTMORD AND SERIALKILLER

- a) Maria Tatar: "Morbid Curiosity: Why Lustmord?" (From: *Lustmord. Sexual murder in Weimar Germany*)
- b) Maria Tatar: "Ask Mother: The Construction of Sexual Murder" (From: *Lustmord. Sexual murder in Weimar Germany*)
- c) Mark Seltzer: "Introduction: Serial Killing for Beginners" (From: *Serial Killers*)
- d) Jonathan Demme and Jodie Foster: "The Silence of the Lambs"
(additional date for screening)

10. Week (October 25, October 27)
SEXUALITY AND PSYCHOANALYSIS

- a) Sigmund Freud: "The Sexual Aberrations" (from: *Three Essays on the Theory of Sexuality*)

11. Week (November 1, November 3)
GENDER INVERSION AND HOMOSEXUALITY

- a) Alice A. Kuzniar: "Gender Inverts and Cross-Dressers. Reading for a Queer Weimar Cinema" (from: *The Queer German Cinema*)
b) Klaus Theweleit "Forms of Defense" (from: *Male Fantasies 1*)
c) George L. Mosse: "Manliness and Homosexuality" (from: *Nationalism and Sexuality*)

12. Week (November 8, November 10)
BODY FASCISM

- a) Leni Riefenstahl : *Triumph of The Will* (clips from film)
b) George L. Mosse: "The new Fascist Man" (from: *The Image of Man*)
c) George L. Mosse: "Fascism and Sexuality" (from: *Nationalism and Sexuality*)

13. Week (November 15, November 17)
SEX AND THE THIRD REICH

- a) Dagmar Herzog: "Sex and the Third Reich" (from: *Sex after Fascism*)

14. Week (November 22, November 24 is Thanksgiving)
SEX AFTER THE WAR

- a) Willi Frost and Hildegard Knef: *Die Sünderin* (clips from film)
b) Dagmar Herzog: "Desperately Seeking Normality" (from: *Sex after Fascism*)

15. Week (November 29, December 1)
SEXUALITY MAKES YOU FREE

- a) Dagmar Herzog: "The Morality of Pleasure" (from: *Sex after Fascism*)

Literature

Brockmann, Stephen, *A Critical History of German Film* (Rochester: Camden House 2010)
(with chapters on *Young Törless*, *Blue Angel*, *Triumph of the Will*)

Bronfen, Elisabeth, *Over her Dead Body. Death, Femininity and the Aesthetic* (Manchester: Manchester University Press 1992)

Davis, Whitney, *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and beyond* (New York: University of Columbia Press 2000)

- Eisner, Lotte, *The Haunted Screen* (Berkeley, Los Angeles, Oxford: University of California Press 1990)
- Elsaesser, Thomas, *Weimar Cinema and After. Germany's Historical Imaginary* (New York and London: Routledge 2000)
- Foucault, Michel, *The History of Sexuality. Volume 1: An Introduction* (New York: Vintage Books 1990)
- Freud, Sigmund, *Civilization and Its Discontents* (New York and London: W. W. Norton & Company 1989)
- Freud, Sigmund, *Three Essays on the Theory of Sexuality* (New York: Basic Books 2000)
- Herzog, Dagmar, *Brutality and Desire: War and Sexuality in Europe's Twentieth Century* (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan 2009)
- Herzog, Dagmar, *Sex after Fascism. Memory and Morality in Twentieth-Century Germany* (Princeton: Princeton University Press 2005)
- Herzog, Dagmar, *Sexuality and German Fascism* (Oxford: Berghahn Books 2005)
- Jünger, Ernst, *Storm of Steel* (London: Penguin 2004)
- Jünger, Ernst, In *Stahlgewittern* (Stuttgart: Klett 1961)
- Kracauer, Siegfried, *From Caligari to Hitler. A Psychological History of the German Film* (Princeton: Princeton University Press: 1974)
- Kuzniar, Alice A., *The Queer German Cinema* (Stanford: Stanford University Press 2000)
- Mosse, George L., *The Image of Man* (Oxford, New York: Oxford University Press, 1996)
- Mosse, George L., *Nationalism and Sexuality: Middle-class Morality and Sexual Norms in Modern Europe* (Madison 1985, The University of Wisconsin Press)
- Mulvey, Laura, *Visual and Other Pleasures* (Houndsmill, Basingstoke, Hampshire: Palgrave Macmillan 2009)
- Seltzer, Mark, *Serial Killers. Death and Life in America's Wound Culture* (New York and London: Routledge 1998)
- Tatar, Maria, *Lustmord. Sexual Murder in Weimar Germany* (Princeton: Princeton University Press 1995)
- Theweleit, Klaus, *Male Fantasies. Volume 1: Women, Floods, Bodies, History* (Minneapolis: The University of Minnesota Press 1987)

Theweleit, Klaus, *Male Fantasies. Volume 2: Male Bodies: Psychoanalyzing the White Terror* (Minneapolis: The University of Minnesota Press 1989)

Films

Frost, Willi, *Die Sünderin*

Pabst, G.W., *Pandora's Box*

Riefentzahl, Leni, *Triumph of the Will*

Schlöndorff, Volker, *Young Törless*

von Sternberg, Josef, *Blue Angel*

von Sternberg, Josef, *Morocco*

General Information About the Course

All of the course readings and the syllabus are contained in electronic documents on the UT Blackboard system with which UT students are supposed to be familiar.

You are required to read all of the material the instructor will assign as required reading in class and by e-mail. The instructor will also point to the **optional** supplementary readings that are on Blackboard for you to read and/or print out if you wish to do so.

My **office hours** are TTH 3:30 – 5:00 p.m. or **by appointment**. I encourage you to schedule office hours to discuss the course material and, especially, if you ever feel you are falling behind in the course. **I am always available to meet with you at short notice.**

Class attendance is mandatory. Unsatisfactory attendance unsupported by medical documentation will preclude a student's receiving a grade higher than C.

Readings:

Course readings will be posted on **Blackboard**.

Grading:

One short oral presentation (15%)

Two three-pages papers (20%)

One final ten-page paper (40%)

Attendance and class participation (25%)

(1) Attendance and active participation: Class attendance is mandatory. You will be asked to sign in at the beginning of each class. Unsatisfactory attendance unsupported by medical documentation will preclude a student's receiving a grade higher than C. Active participation means being involved in discussions and discussion groups, being curious and asking in the event you don't understand something, questioning statements and findings if you disagree, and defending your own findings and opinions, according to your own capacity to perform in a group. It also means doing your homework regularly (being prepared for class).

(3) There are two shorter papers of 3 - 4 pages due on September 29 and on November 3 and a final essay of 8 - 10 pages due on December 1, respectively. For the shorter papers you will have two questions from which you can choose one. For the Final essay I will suggest topics and approve topics of your choosing. **Additional shorter written assignments** may be assigned in the course of the semester. For the presentations there will be a list of topics in the second week of class, where you can sign.

(4) For each class, please bring a hard copy of the respective course readings.

Additional Information / Rules of Conduct

CLASS AND CLASSROOMS:

Cell phones must be turned off in class; computers may be used only for note taking. If a student uses electronic devices for non-class related activities and creates a disturbance s/he will be asked to leave for the remainder of that class.

ACADEMIC ASSISTANCE

Academic Assistance is provided by the UT Learning Center, in Jester Center, Room A332A. It offers help with college-level writing, reading, and learning strategies. It is free to all currently enrolled students.

See: <<http://www.lib.utexas.edu/services/assistive/policy.html>> for requesting help you need in using the main library (PCL) or the Fine Arts Library (for films).

STUDENTS WITH DISABILITIES

The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY. Any student with a documented disability who requires academic accommodations should contact the Service for Students with Disabilities as soon as possible to request an official letter outlining authorized accommodations. These letters must be given to your TAs to receive accommodations. See: <<http://www.utexas.edu/diversity/ddce/ssd/index.php>>.

RELIGIOUS HOLIDAYS AND OTHER ABSENCES

- Students can make up work missed because of a religious holiday as long as they provide the instructor with documentation **at least one week before** the holiday occurs.
- The same applies to official university obligations like Club or Varsity sports.
- Documentation from a physician is required for medical absence; arrangements for work to be made up must be made promptly, and in no case should the work be completed more than 2 weeks after the absence.
- Other absences (e.g. family events) must be arranged for at least **TWO WEEKS IN ADVANCE** and missed work must be turned in at the **NEXT CLASS SESSION** upon return.

CHEATING AND PLAGIARISM

Cheating and other forms of scholastic dishonesty, including plagiarism, will be reported to the Dean of Students. Cheating on tests or plagiarism on papers is an F for the assignment, with no makeup possible. If you engage in any form of scholastic dishonesty more than once, you will receive an automatic F for the course.

If you are unsure about the exact **definition of scholastic dishonesty**, you should consult the information about academic integrity produced by the Dean of Students Office: <http://deanofstudents.utexas.edu/sjs/acint_student.php>.

Plagiarism means using words or ideas that are not your own without citing your sources and without indicating explicitly what you have taken from those sources. If you are unsure about what constitutes plagiarism, consult:

<<http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>>

What does "**citing your sources**" mean? It means providing appropriate footnotes and bibliographic entries. See

<<http://www.lib.utexas.edu/services/instruction/learningmodules/citations/>>. To make correct citations, researchers often use bibliographic software like UT's "Noodlebib" <<http://www.lib.utexas.edu/noodlebib/>> or Zotero <<http://www.zotero.com>>.

ADDITIONAL INFORMATION ON PLAGIARISM:

The Student Judicial Services Website provides official definitions of plagiarism and cheating:

- Definitions of plagiarism and other forms of scholastic dishonesty, based on Section 11-802d of UT's *Institutional Rules on Student Services and Activities*:
http://deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php
- The University's Standard of Academic Integrity and Student Honor Code (from Chapter 11 of the University's *Institutional Rules on Student Services and Activities*):
http://deanofstudents.utexas.edu/sjs/acint_student.php
- Consequences of scholastic dishonesty:
http://deanofstudents.utexas.edu/sjs/scholdis_conseq.php
- Types of scholastic dishonesty: unauthorized collaboration, plagiarism, and multiple submissions: http://deanofstudents.utexas.edu/sjs/scholdis_whatish.php