



## **CU/SO 350w – GERMAN POPULAR CULTURE**

IES Abroad Berlin

Winter Program

### **DESCRIPTION:**

This course provides fundamental insights into contemporary German popular culture: Who or what is “pop(ular)” in the German context? How are German pop phenomena related to US culture? Which formats are original, which transcultural? This course focuses on different pop-cultural phenomena of the 21st century from diverse media: from cinema and music, to TV and club culture. The seminar follows a historical approach. It is based on the assumption that German popular culture has been influenced by US. popular culture from its beginnings in the 20th century. As a cultural practice of “Self/Americanization”, specific German formats have emerged that continue today, both in the East, the West, and the reunited Germany. Furthermore, the seminar investigates the political subtexts of German pop cultural practices. One theme of the seminar is that popular culture always works with 'the abject', i.e. the rejected and traumatic elements of a culture. At the end of the seminar, students will be familiar with the latest trends, the trendsetters, and the historical-theoretical discourses of German pop culture. In excursions and workshops, students will also be encouraged to experience and participate in German pop culture.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45

**LANGUAGE OF INSTRUCTION:** English

**ADDITIONAL COST:** none

**PREREQUISITES:** none

### **METHOD OF PRESENTATION:**

- Lectures
- In-class discussions & cultural analysis
- Student presentations and research reports on chosen topics
- Field trips to pop culture sites
- Guest lectures and workshops
- Moodle will be used to enhance students' learning experiences.

### **REQUIRED WORK AND FORM OF ASSESSMENT:**

- Course participation - 20%
- Midterm Exam - 25%
- Research Paper - 25%
- Final Exam - 30%

### **Course Participation**

Course participation includes regular attendance, participation in class discussions and moodle activities, familiarity with the reader texts and the topics covered in class. Students are expected to come prepared with personal thoughts or notes on the readings. The grading rubric for participation is available in the IES Berlin Academics Manual on Moodle.

### **Midterm Exam**

The midterm exam has the dual purpose of testing students' knowledge of facts and evaluating their ability to critically analyze and contextualize historical events and political trends. It will focus on material covered in the first half of the course (90 minutes, Session 6)



### Research Paper

Students will write a research essay (ca. 2,000 words) which is due in session 20. In their essay, students develop a coherent argument on a chose topic with the support of textual sources to be cited according to MLA or Chicago standards.

### Final Exam

The final exam focuses on material covered in the second half of the semester. Students should, however, also be able to integrate ideas discussed in the first half of the semester in their answers on the final (90 minutes, session 16).

### LEARNING OUTCOMES:

By the end of the course students will be able to:

- identify the unique aspects of contemporary German pop culture
- relate pop culture to German politics and history
- apply categories of cultural analysis to pop cultural formats
- understand the term “pop culture” and its forms and functions in the German context
- compare German pop culture with US American pop culture
- to identify the subtexts of German pop cultural phenomena

### ATTENDANCE POLICY:

For our up-to-date attendance and exam policy, see: <https://moodle.iesabroad.org/mod/page/view.php?id=1004317>.

### ACADEMIC INTEGRITY:

Students are expected to abide by the IES Abroad Academic Integrity Code. Assigned papers need to be properly and amply footnoted where appropriate, with all sources attributed. Poorly written and grammatically sloppy papers will be judged more severely. Work with a language tutor.

### CONTENT:

Please note that films are to be watched outside class time and are available in the library at the IES center. All films have English subtitles. A reader including required and recommended readings will be handed out in the first session.

| Session | Content & Title                                                                             | Readings, Material and Assignments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|---------|---------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-2     | Introduction to seminar concept & German Stereotypes at WW1 & Germany in Turmoil: 1919-1924 | <p><b>Readings</b></p> <p>Hermens Ferdinand, The Danger of Stereotypes in Viewing Germany, The Public Opinion Quarterly, Vol. 9, No.4 (Winter, 1945-1946), pp. 418-427<br/>Published by: Oxford University Press</p> <p>Ross, Corey. “Cinema, Radio, and Mass Culture”. In: <i>Weimar Culture Revisited</i> (2011), pp. 23-48.</p> <p><b>Film</b></p> <p><i>The Cabinet of Dr. Caligari</i>, R.Wiene, 1920<br/><i>Nosferatu, Eine Symphonie des Grauens</i>, F.W.Murnau, 1922<br/><i>Der Letzte Mann</i>, F.W.Murnau, 1924</p> <p><b>Field Trip / Excursion</b></p> <p>Babylon Cinema Cine Concert</p> |

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| 3-4 | The Roaring Twenties: Case Study<br>Marlene Dietrich 1924-1933                                                                                                               | <p><b>Reading</b><br/>Slane, Andrea. <i>The Iconology of the Sexy Nazi Woman. Marlene Dietrich as Political Palimpsest</i>. Duke University Press, 2011</p> <p><b>Film</b><br/><i>Der blaue Engel</i>, J. von Sternberg, 1930<br/><i>People on Sunday</i>, Siodmak &amp; Ulmer, 1930</p> <p><b>Field Trip / Excursion</b><br/>Cabaret Tipi am Kanzleramt or Berlin Berlin Variété Show at Admiralspalast</p>                                                                                                                                                                                                                          |
| 5   | Swing: popular culture as a form of resistance in Nazi Germany: 1933-1942 & The Holocaust as a paradigmatic shift and traumatic subtext in German popular culture: 1942-1945 | <p><b>Reading</b><br/>Giesen, Bernhard. "The Trauma of Perpetrators: The Holocaust as the Traumatic Reference of German National Identity." <i>Cultural Trauma and Collective Identity</i>. University of California Press (2004), pp. 112-155.</p> <p><b>Film</b><br/><i>Triumph of The Will</i>, L.Riefensthal, 1935<br/><i>Olympia</i>, L.Riefenstahl, 1938<br/><i>The Damned</i>, L.Visconti, 1966<br/><i>Die Große Liebe</i>, V. Harlan, 1942<br/><i>Immensee</i>, V.Harlan, 1943<br/><i>Opfergang</i>, V.Harlan, 1944<br/><i>Kolberg</i>, V.Harlan, 1945<br/><i>Der Untergang</i>, O.Hirschbiegel, 2004</p> <p><b>Music</b></p> |
| 6   | Germany Year Zero: Americanization & Ruins 1945-1949                                                                                                                         | <p><b>Reading</b><br/>Fluck, Winfried. "California Blue: Americanization as Self-Americanization." In: <i>Americanization and Anti-Americanism: The German Encounter with American Culture after 1945</i>, edited by Alexander Stephan, Berghain Books (2008), pp. 221–237</p> <p><b>Film:</b><br/><i>The Murderers are Among Us</i> W. Staudte, 1946<br/><i>Germany Year Zero</i>, R.Rossellini, 1948<br/><i>A Foreign Affair</i>, B.Wilder, 1948<br/><i>Memory of Justice</i>, M.Ophüls, 1976</p>                                                                                                                                   |
| 7   | Midterm                                                                                                                                                                      | 90 minutes in class exam or take home per email. Minimum 2000 words.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

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| 8  | Rebels Without a Cause in the 1950s West                                             | <p><b>Reading</b><br/>Heiduschke. Sebastian. "Authority, Mobility, and Teenage Rebellion in The Wild One (USA 1953), Die Halbstarken (West Germany, 1956), and Berlin – Ecke Schönhauser (East Germany, 1957)." In: ProjectMUSE 49,3 (2013), pp. 281-299.</p> <p><b>Film</b><br/><i>Die Halbstarken</i>, G. Tressler, 1956<br/><i>Berlin- Ecke Schönhauser</i>, G. Klein, 1957</p> <p><b>Field Trip:</b><br/>Hansaviertel, Ku'damm 56 Admiralspalast</p>                                                                                                                                                                                                                                                                          |
| 9  | Hot summers in the 1960s, East Germany & West Germany of 1970s as Consumerist Heaven | <p><b>Reading</b><br/>Raundalen, Jon. "A Communist Takeover in the Dream Factory – Appropriation of Popular Genres by the East German Film Industry." In: Slavonica 11,1 (2005,), pp. 69-86.</p> <p><b>Film</b><br/><i>Berlin Ecke Schönhauser</i>, G.Klein, 1957<br/><i>Der geteilte Himmel</i>, K.Wolf, 1966<br/><i>Heißer Sommer</i> J. Hasler, 1968<br/><i>White Wolves</i>, 1969, K.Petzold, B.Bošković<br/><i>Osceola</i>, K.Petzold, 1971<br/><i>Der Baader Meinhof Komplex</i>, 2008</p> <p><b>TV</b><br/><i>Loriot</i>, V.v.Bülow, 1976-1978</p> <p><b>Music</b><br/>Playlist Heißer Sommer (Frank Schöbel 1968)<br/>Popol Vuh, Aguirre<br/>Kraftwerk, Radioactivity, 1975<br/><i>Tangerine Dream</i>, Rubycon, 1975</p> |
| 10 | Disco Revolution & Synth Pop & New German Wave                                       | <p><b>Reading</b><br/>Mishali, Yael. "(In)visibly Unsafe: Passing under the Radar and the Limits of Queer Space." In: Borderlands 17,1 (2018), pp 1-31.</p> <p><b>Film</b><br/><i>B-Movie: Lust &amp; Sound in Berlin</i>, J. A. Hoppe, H. Lange, K. Maeck, 2015</p> <p><b>Music</b><br/>Boney M.<br/>Nena<br/>Modern Talking<br/>Alphaville<br/>Einstürzende Neubauten<br/>Falco<br/>Nina Hagen</p>                                                                                                                                                                                                                                                                                                                              |

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| 11-12 | Collapsing GDR from Early 70s to 1989                                                               | <p><b>Reading</b><br/>Dennis, David Brandon, "Coming Out into Socialism: Heiner Carow's Third Way," from A Companion to German Cinema, pp. 55-81.</p> <p><b>Film</b><br/><i>Die Legende von Paul und Paula</i>, H.Carow, 1974<br/><i>Coming out</i>, H.Carow, 1989<br/><i>Das Leben der Anderen (The Lives of the Others)</i>, F.H.v. Donnersmarck, 2006</p> <p><b>Music</b><br/>Puhdys "Geh zu ihr und lass deinen Drachen steigen", 1974<br/>Karat "Albatros", 1979<br/>Scorpions, 1990, "Wind of Change",<br/>Rammstein</p> <p><b>Field Trip / Excursion</b><br/>Museum at Kulturbrauerei Everyday life in GDR</p> |
| 13    | Reunification & Reconstruction and the revival: Osis vs. Wesis and the Multikulti Berliner Republik | <p>M. Kapczynski, Jennifer: "Negotiating Nostalgia: The GDR Past in Berlin Is in Germany and Good Bye, Lenin!", Germanic Review, (Washington Uni.2007)</p> <p><b>Film</b><br/><i>Good Bye Lenin!</i>, W.Becker 2003<br/><i>Run Lola Run</i>, T.Tykwer, 1996<br/><i>Berlin is in Germany</i>, H.Stöhr, 2001<br/><i>Kurz und Schmerzlos</i>, F.Akin, 1998<br/><i>Head On</i>, F.Akin, 2004</p> <p>Research Paper Due!</p>                                                                                                                                                                                               |

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| 14    | Techno as the sound of German reunification & Turkish German Hip Hop & Rap vs. German Schlager in the Mulkulti Contemporary Germany | <p><b>Readings</b><br/>Hockenos, Paul. <i>Berlin Calling: a Story of Anarchy, Music, and the Wall, and the Birth of New Berlin</i>. New York: The New Press, 2017.</p> <p><b>Film</b><br/><i>Berlin Calling</i> (Germany 2008, Regie: Hannes Stöhr)<br/><i>Als wir träumten</i> (Germany 2015, Regie: Andreas Dresen)</p> <p><b>Music</b><br/>Enigma<br/>Paul Kalkbrenner<br/>Ellen Allien<br/>Apparat<br/>Moderat</p> <p>Cartel,<br/>Aziza A.<br/>Islamic Force,<br/>Kool Savas,<br/>Killa Hakan</p> <p>Helene Fischer<br/>Andrea<br/>Michelle<br/>Nicole</p> |
| Final |                                                                                                                                     | 90 minutes take home (by email, due final day at 23:59)<br>Minimum 2500 words altogether                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

#### FIELD TRIPS:

Weimar Silent Classics' Cine-Concerts at Kino Babylon  
Cabaret Musical at Tipi am Kanzleramt or Berlin Berlin Variété Show at Admiralspalast  
Everyday Life at GDR Exhibition at Kulturbrauerei Museum  
Screening of contemporary German Films at Berlinale or Hackescher Höfe Kino  
Excursion at Schwules Museum & Urban nation Graffiti and Street Art Museum & Schöneberg District  
Excursion at Allied Museum  
Museum Exhibitions at Museum for Photography, Amerika Haus, Museum der Dinge, Schwulmuseum, Martin Gropius Bau  
(Please check the course schedule for address, date & time)

#### FILMS

*Das Cabinett des Dr. Caligari*, R.Wiene, 1920  
*Dr. Mabuse, der Spieler*, Fritz Lang, 1922  
*Nosferatu, Eine Symphonie des Grauens*, F.W.Murnau, 1922  
*Der Letzte Mann*, F.W.Murnau, 1924  
*Berlin: Symphony of a Great City*, W.Ruttman, 1927  
*Metropolis*, Fritz Lang, 1928  
*Pandora's Box*, G.W.Pabst, 1929  
*Asphalt*, J.May, 1929  
*Menschen am Sonntag*, Robert Siodmak, Edgar G. Ulmer, 1930  
*Der Blaue Engel*, Josef von Sternberg, 1930  
*M. - Eine Stadt sucht einen Mörder*, F.Lang, 1931  
*Kuhle Wampe oder: Wem gehört die Welt?* S.Dudow, 1932  
*Triumph of the Will*, L.Riefenstahl, 1933  
*Olympia*, L.Riefenstahl, 1938

*Die Reise nach Tilsit*, L.Riefenstahl, 1939  
*Die Große Liebe*, Veit Harlan, 1942  
*Immensee*, Veit Harlan, 1943  
*Opfergang*, Veit Harlan, 1944  
*Kolberg*, Veit Harlan, 1945  
*Die Mörder sind unter uns*, W. Schaudte, 1946  
*Germania Anno Zero*, R.Rossellini, 1948  
*A Foreign Affair*, B. Wilder, 1948  
*Die Halbstarken*, U. Egger, 1956  
*Berlin Ecke Schönhauser*, G. Klein, 1957  
*One, Two, Three*, B. Wilder, 1961  
*Der Geteilte Himmel*, K. Wolf, 1964  
*Funeral in Berlin*, G.Hamilton, 1966  
*Heißer Sommer*, J. Hasler, 1968, Regie  
*Damned*, L.Visconti, 1969  
*Die Legende von Paul und Paula*, H.Carow, 1973  
*Die Verlorene Ehre der Katherina Blum*, V. Schlöndorff, 1974  
*Alice in den Städten*, Wim Wenders, 1974  
*Falsche Bewegung*, Wim Wenders, 1975  
*Christiane F. - Wir Kinder vom Bahnhof Zoo*, Uli Edel, 1981  
*Posession*, A.Żuławski, 1981  
*Mephisto*, I.Szabo, 1981  
*Fatherland*, K.Loach, 1986  
*Wings of Desire*, W.Wenders, 1987  
*Ödipussi*, V.v.Bülow, 1988  
*Coming out*, H. Carow, 1989  
*Run Lola Run*, T.Tykwer, 1996  
*Die Stille Nach dem Schuß*, V. Schlöndorff, 2000  
*Berlin is in Germany*, H.Stöhr, 2001  
*Good Bye Lenin!*, W.Becker, 2003  
*Das Leben der Anderen*, F.H. v. Donnersmarck, 2006  
*The Good German*, S.Soderbergh, 2006  
*Baader Meinhoff Komplex* U.Edel, 2008  
*Berlin Calling* H.Stöhr, 2008  
*Oh Boy*, J. O. Gerster, 2012  
*Als wir träumten* A.Dresen, 2015  
*Victoria*, S.Schipper, 2015  
*Babylon Berlin* T.Tykwer, 2017

## MUSIC

Marlene Dietrich: "Ich bin von Kopf bis Fuß auf Liebe eingestellt." Aus: *Der blaue Engel*, 1930  
 Zarah Leander: *Der Wind hat mir ein Lied erzählt*, 1937  
 Zarah Leander: "Ich weiss Es Wird Einmal Ein Wunder, Aus: *Die Große Liebe*, 1942  
 Marlene Dietrich: "Black Market" Aus: *A Foreign Affair*, 1948  
 Marlene Dietrich: "Sag mir Wo die Blume Sind", 1963  
 Schoebel, Frank: "Heißer Sommer." Aus: *Heißer Sommer*, 1967  
 Puhdys: "Geh zu ihr und lass deinen Drachen steigen." Aus: *Die Legende von Paul und Paula*, 1974  
 Popol Vuh, *Aguirre Soundtrack*, 1974  
 Kraftwerk, *Radioactivity*, 1975  
 Tangerine Dream, *Rubycon*, 1975  
 Boney M., *Nightflight to Venus*, 1978  
 Karat "Albatros", 1979  
 Udo Lindenberg: "Sonderzug nach Pankow", 1983  
 Modern Talking: "You are my Heart, You are my Soul", 1985  
 Scorpions: "Wind of Change", 1989



Einstürzende Neubauten, *Berlin Babylon*, 2000  
Ellen Allien, *Berlinette*, 2003  
Killa Hakan: "Kreuzberg City", 2007  
Apparat, *Walls*, 2007  
Paul Kalkbrenner, *Berlin Calling*, 2008  
Bushido, *Jenseits von Gut und Böse* 2011  
Helene Fischer, *Farbenspiel*, 2013  
Romano, *Jenseits von Köpenick*, 2015  
Filmmusik, *Als wir träumten*, 2015  
Udo Lindenberg: *Stärker als die Zeit*, 2015

#### REQUIRED READINGS

Beck, Earl R. "The Anti-Nazi Swing Youth, 1942-1945." In: *Journal of Popular Culture*. Vol. 19,3 (1985), pp. 45-53.  
Currid, Brian. "'A Song goes round the world' – German Schlager as an organ of experience." In: *Popular Music* 19,2 (2000), pp.147-180.  
Dennis, David Brandon. "Coming out into Socialism: Heiner Carow' Third Way," from: *A Companion to German Cinema* 2012, pp. 55-81.  
Dowling, Siobhan. "Ahead of the Third Reich: a dizzying Metropolis". In: *The New York Times*, Nov 10, 2017.  
Dowling, Siobhan. "Sex, Drugs, and Crime in the Gritty Drama". In: *The New York Times*. 2017.  
Fluck, Winfried. "California Blue: Americanization as Self-Americanization." In: *Americanization and Anti-Americanism: The German Encounter with American Culture after 1945*, edited by Alexander Stephan, Berghahn Books (2008), pp. 221–237.  
Heiduschke, Sebastian. "Authority, Mobility, and Teenage Rebellion in *The Wild One* (USA 1953), *Die Halbstärken* (West Germany, 1956), and *Berlin – Ecke Schönhauser* (East Germany, 1957)." In: *ProjectMUSE* 49,3 (2013), pp. 281-299.  
Hockenos, Paul. *Berlin Calling: a Story of Anarchy, Music, and the Wall, and the Birth of new Berlin*. New York: The New Press, 2017.  
Huber, Nicole/Stern, Rapoh. "From the American West to West Berlin: Wim Wenders, Border Crossings, and the transnational Imaginary." In: *Transnationalism and the German City*, pp. 187-206.  
Ickstadt, Hans. "Appropriating difference: Turkish German Rap." In: *American Studies* 44,4 (1999), pp. 571-578.  
Layne, Priscilla. *White Rebels in Black. German Appropriation of Black Popular Culture*. Ann Arbor: University of Michigan Press, 2018, pp. 6-19.  
Mishali, Yael. "(In)visibly Unsafe: Passing under the Radar and the Limits of Queer Space." In: *Borderlands* 17,1 (2018), pp 1-31.  
Mueller, Agnes C. *German Pop Culture: How American is it*. Ann Arbor: The University of Michigan Press, 2004, pp.3-17.  
Passmore, Leith Ray Michael. *Performing Terrorism: a case study of Ulrike Meinhoff*. Dissertation University of Western Australia. School of Humanities 1/1/2009.  
Raundalen, Jon. "A communist takeover in the dream factory – Appropriation of popular genres by the east German Film Industry." In: *Slavonica* 11,1 (2005), pp. 69-86.  
Ross, Corey. "Cinema, Radio, and Mass Culture". In: *Weimar Culture Revisited*, pp. 23-48.  
Rota, Genevieve. "Farmer wants a Fraeulein." In: *The Sydney Morning Herald* 10/31/2018, p. 18.  
Russel, Hannah. "Horst Buchholz – The James Dean of German Cinema." *Ohio State University Homepage* 2015.  
Seán Allan, "Ostalgie, Fantasy, and the Normalization of East-West Relations in Post Unification Comedy", in David Clarke (ed.), *German Cinema since Unification*, London 2006, pp. 105-126.

#### RECOMMENDED READINGS

Brenner, David A. "Working through the Holocaust Blockbuster: Schindler's list and 'Hitler's willing Executioners.'" In: *Germanic Review* 75,4 (2000), pp. 296-311.  
Giesen, Bernhard. "The Trauma of Perpetrators: The Holocaust as the Traumatic Reference of German National Identity." In: *Cultural Trauma and Collective Identity*. University of California Press (2004), pp. 112-155.  
Poiger, Uta. *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a divided Germany*. Berkeley: Univ. of California Press, 2000.  
Shafi, M. "Reworking the German Past: Adaptions in Film, the Arts, and Popular Culture." In: *CHOICE: Current Reviews for Academic Libraries*, Vol. 48, 5 (2011).  
Sheffer, Amanda. Review: *German-Jewish Popular Culture before the Holocaust*. In: *New German Review: A Journal of Germanic Studies*, 24, 1 (2011).  
Slane, Andrea. *The Iconology of the Sexy Nazi Woman. Marlene Dietrich as Political Palimpsest*. Duke University Press, 2011.

#### INSTRUCTOR BIO



(10/2022)