



CIEE Global Institute – Berlin

Course name:	Performing Gender and Sexuality in the Weimar Republic
Course number:	GEND 3101 BRGE
Programs offering course:	Berlin Open Campus, Berlin Global Architecture and Design
Open Campus Track:	Language, Literature, and Culture
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

This course explores how some of the myriad constructions and representations of sex and gender that emerged during the Weimar Republic (1919-1933), were performed in private, in public, and in the spaces where the two spheres intersected. Specifically, the course highlights how individuals and artists reacted to and expanded upon societal expectations concerning gender roles, during a period when Berlin became a global center of cultural innovation, artistic exploration, and scientific discovery. The stage and burgeoning film industry offer important documentation and a departure point to explore how German society grappled with the political implications of the First World War. In addition, both offer opportunities to explore how consumerism influenced the ways in which individuals chose to fashion their identities and the spaces around them. Students will engage with the course's major themes by attending contemporary productions of plays and musicals from the period and screenings of film excerpts, as well as written assignments, primary source analysis, a midterm exam, and a group presentation.

Learning Objectives

By completing this course, students will:

- Engage critically with constructions and representations of gender and sexuality in their historical context and in contemporary performance.
- Offer in-depth analysis and interpretation of the issues of genre, form, and performance that are central to theater.
- Be able to compare and contrast essentialist and constructivist conceptions of gender.
- Position specific theatrical productions and films within the broader German cultural and historical context.

Course Prerequisites



It is recommended that students have completed a course in gender studies or theater studies prior to enrollment.

Methods of Instruction

This course is taught through lectures, discussion of the assigned readings, study of scripts and analysis of film scenes. Excursions will offer the opportunity to attend contemporary productions of some of the most iconic plays and musicals from the period. Student responses to readings and theatrical productions will contribute significantly to discussion.

Course Materials

All readings are available as electronic copies accessed through Canvas.

Assessment and Final Grade

1. Participation:	20%
2. Short Written Assignments:	20%
3. Midterm Exam:	20%
4. Presentation:	20%
5. Primary Source Essay:	20%
TOTAL:	100%

Course Requirements

Short Written Assignments

Students are required to submit three short essays offering analysis and interpretation of the assigned readings and performances we attend. These 500–700-word essays are shared with everyone in the class. Your submission can only be on the designated topic and late work will not be given credit. Assignments will be graded according to thoughtfulness of analysis and argument, engagement with the material, as well as grammar, spelling, and style.

Midterm Exam

In-class, written exam. Mix of short-answer and essay responses. The midterm exam will consist of material covered during the first three weeks of class, including the readings assigned for those weeks and the in-class discussions.

Presentation

Students in small groups of three must conduct a 15-minute presentation on a topic to be determined in consultation with the instructor. Each presentation must include a bibliography of readings recommended to fellow students in order to gain a fuller sense of the structure or



project in context. This assignment will be graded on thoroughness of research, skill of presentation and responding to student / instructor questioning, and peer evaluation.

Primary Source Essay

Students will submit an essay of 1500-2000 words covering a primary source. Primary sources might include Weimar-era writings on representations of gender and sexuality, relevant song lyrics and theater scripts, course-related theater or musical criticism from the time period, or diary entries from key figures discussed. The essay will be graded according to thoughtfulness of analysis and argument, engagement with the material, as well as grammar, spelling, and style.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a 3% reduction in the final course grade and a written warning from the Academic Director, including notification to the student's home school. Unexcused absences that constitute more than 20% of the total course will result in automatic course failure and possible expulsion.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for



personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Final course grade is marked down by 3%; written warning; Participation graded as per class requirements
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion; student is notified in writing

Weekly Schedule

NOTE: This schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Key figures discussed: Claire Waldoff, Marlene Dietrich, Magnus Hirschfeld, Anita Berber, The Tiller Girls, Karyl Norman, Jean Malin, Francis Renault, Julian Eltinge, Bert Savoy, Ray Bourbon, Lester LaMonte, Francis David, Gita Gilmore, Harvey Lee, Ricky Renee, Christopher Isherwood, Friedrich Hollaender, Mischa Spoliansky, Paul Abraham, Oscar Strauß, Peter Kreuder, Hansi Sturm, and Walter Kollo.



Key performance venues covered: Metropol Theater, Komische Oper, Eldorado, Luna Park, Wintergarten, Marien-Kasino, Silhouette, Kadeco, and Scala.

Week 1

Class 1.1 Introduction
Course overview and discussion of how conceptions of the relationship between sex, gender, and sexuality vary across time and cultures.

Recommended Reading:
Butler 2004, 174–203, “The End of Sexual Difference”
Jelavich 1993, 10-20, “Berlin: Cosmopolitan Life, Consumerism, and Montage”

Week 2

Class 2.1 Contextualizing the Era—and Its Engagement with Sex and Gender
Topics: Defining a post-WWI Berlin sensibility, World League for Sexual Reform, Magnus Hirschfeld and “The German Invention of Homosexuality”; selections from *Anders als die Anderen* [Different from the Others] (feature film, Germany, 1919)

Reading:
Beachy 2014, 3–41, “The German Invention of Homosexuality”

Recommended reading:
Beachy 2014, 85–120, “The First Homosexual Rights Movement and the Struggle to Shape Identity”

Class 2.2 The New Woman (*Die neue Frau*)
Topics: Exploring the spheres of domesticity, work, and fashion; selections from *Dich hab’ ich geliebt* [It’s You I Have Loved] (feature film, Germany, 1929)

Reading:
Boak 2013, 254-292, “Women in the Public Realm”;

Brod, "Women and the New Objectivity (1929)," Hermann "This is the New Woman (1929)," in *Weimar Republic Sourcebook*, ed. Kaes et al., 205-208.

First written assignment due

Week 3

Class 3.1 Women on Stage and Screen (Part I)

Topics: The emancipated woman, Marlene Dietrich and Claire Waldoff - *Warum soll eine Frau kein Verhältnis haben?*; selections from: *Der blaue Engel* [The Blue Angel] (feature film, Germany, 1930)

Reading:

Roos 2010, 14-58, "Disciplining Women and Containing 'Pollution': The Rationale of Regulationism"

Class 3.2 Women on Stage and Screen (Part II)

Topics: Policing of the female body, nudity, and *Hosenrollen* (Trouser Roles); selections from *Kreuzzeug des Weibes* [The Woman's Crusade] (feature film, Germany, 1926); primary source analysis: Holtmont 1925

Reading:

Sutton 2011, 126-151 "The Trouser Role: Female Masculinity as Performance"

Recommended reading:

Toepfer 2003, 144-88

Second written assignment due

Class 3:3 Attend a theatrical performance such as *Ball im Savoy* or *Eine Frau, die weiss, was sie will* or a performance at the Wintergarten

Week 4

Class 4.1 The New Man (Part I)
Topics: Homosexuality as identity. *Kann denn Liebe Sünde sein?* (Can love be a sin?)

Reading:
Lareau 2005, 15-33
Hiller, "The Law and Sexual Minorities (1921)" and Bettauer, "The Erotic Revolution: (1924)," in *Weimar Republic Sourcebook*, ed. Kaes et al., 696-97 and 698-700.

Class 4.2 The New Man (Part II) and Midterm Exam

Reading:
Kupffer, "The Ethical-Political Significance of *Lieblingminne* (1899)," in Kupffer, *Lieblingminne*, 1–18.

Midterm Exam

Week 5

Class 5.1 Men on Stage and Screen
Topics: Drag, sexual ambiguity, and the politics of desire; selections from *Cabaret* (feature film, USA, 1972)

Reading (selections from):
Weininger 1906
Moreck 1931

Class 5.2 Fashioning (sexual) Identities in Independent Journals and Magazines
Topics: *Der Eigene* and *Die Freundin*

Reading:
Lybeck 2014, 151-188, "Emancipation and Desire in Weimar Berlin's Female Homosexual Public Sphere"

Primary source essay due

Class 5.3 Attend a performance by Tim Fischer at Tipi or Bar Jeder Vernunft
Third written assignment due

Week 6

Class 6.1 Fashionable Sexualities
 Topics: Advertisements, fashioning interiors and exteriors (of the home and self)
 Preparation:
Find two photos that capture gender expression from ready-to-wear fashion collections, advertisement copy or theatrical documentation from the related time period. Upload the image files to the assignment area on Canvas. Be prepared to discuss why you selected those images and what you see in them. Discuss the source of the photos as well (e.g. book, website, etc.).

Reading:

Ganeva 2008, Chapter 4, "Weimar Film as Fashion Show"

Ward 2001, 74-92, "Fashioning the Female Body"

Kropff, "Women as Shoppers (1926)" in *Weimar Republic Sourcebook*, ed. Kaes et al., 660-62.

Class 6.2 Final Class and Presentations

Recommended Reading:

Isherwood 1939, "A Berlin Diary (Winter 1932-33)" from *Goodbye to Berlin*, 187-206.

Due date for submission of Presentation

Readings (selections from)

Beachy, Robert. *Gay Berlin: Birthplace of a Modern Identity*. New York: Knopf, 2014.

Bemmann, Helga. *Berliner Musenkinder-Memoiren*. Berlin: Lied der Zeit Musikverlag, 1981.

Boak, Helen. *Women in the Weimar Republic*. Manchester: Manchester University Press, 2013.

Butler, Judith. *Undoing Gender*. New York and London: Routledge, 2004.

Freytag, Julia and Alexandra Tacke, eds. *City Girls: Bubiköpfe & Blaustrümpfe in den 1920er Jahren*. Köln: Böhlau, 2011.

- Haustedt, Birgit. *Die wilden Jahre in Berlin*. Berlin: Ebersbach & Simon, 2016.
- Ganeva, Mila. *Women in Weimar Fashion: Discourses and Displays in German Culture, 1918-1933*. Rochester, NY: Camden House, 2008.
- Grange, William. *Cultural Chronicle of the Weimar Republic*. Lanham, MD: Scarecrow Press, 2008.
- Grossman, Anita. *Reforming Sex: The German Movement for Birth Control and Abortion Reform, 1920-1950*. New York: Oxford University Press, 1997.
- Hessel, Franz. *Walking in Berlin*, (1929) trans. Amanda DeMarco. Melbourne: Scribe, 2016.
- Holtmont, Alfred. *Die Hosenrolle: Variationen über das Thema - Das Weib als Mann*. Munich: Meyer & Jessen, 1925.
- Isherwood, Christopher. *Goodbye to Berlin*. London: Hogarth Press, 1939.
- Jelavich, Peter. *Berlin Cabaret*. Cambridge, MA: Harvard University Press, 1993.
- Kaes, Anton, Martin Jay, and Edward Dimendberg, eds. *The Weimar Republic Sourcebook*. Berkeley: University of California Press, 1995.
- Kupffer, Elisar von. "Lieblingminne und Freundesliebe in der Weltliteratur." ed. Marita Keilson Lauritz. Berlin: Verlag rosa Winkel, 1995.
- Large, David Clay. *Berlin*. New York: Basic Books, 2000.
- Lareau, Alan. "Lavender Songs: Undermining Gender in Weimar Cabaret and Beyond." *Popular Music and Society* 28, no. 1 (2005): 15-33.
- Lessour, Théo. *Berlin Sampler*. Berlin: Ollendorf Verlag Berlin, 2009.
- Lybeck, Marti. *Desiring Emancipation: New Women and Homosexuality in Germany, 1890-1933*. Albany, NY: State University of New York Press, 2014.
- Moreck, Curt. *Guide to 'Depraved' Berlin*. Berlin: Verlag moderner Stadtführer, 1931.
- Richie, Alexandra. *Faust's Metropolis: A History of Berlin*. New York: Harper Press, 1998.
- Roos, Julia. *Weimar through the Lens of Gender: Prostitution Reform, Woman's Emancipation, and German Democracy, 1919-33*. Ann Arbor: University of Michigan Press. 2010.
- Sutton, Katie. *The Masculine Woman in Weimar Germany*. New York: Berghahn Books, 2011.
- Toepfer, Karl Eric. "One Hundred Years of Nakedness in German Performance." *TDR (1988-)* 47, no. 4 (2003): 144-88.
- Ward, Janet. *Weimar Surfaces: Urban Visual Culture in 1920s Germany*. Berkeley: University of California Press, 2001.
- Weininger, Otto. *Sex and Gender*. New York: G.P. Putnam's Sons, 1906.



Whisnant, Clayton J. *Queer Identities and Politics in Germany: A History 1880-1945*. New York: Harrington Park Press, 2016.