



Utrecht University

Course Manual “The Experience of Modernity: A Cultural History of Interwar Germany”
Elective MA Cultural History of Modern Europe, 2019-2020
Course code: GKMV18003

THE EXPERIENCE OF MODERNITY A Cultural History of Interwar Germany



Martin Elsaesser, Fechenheim indoor swimming pool (1928)

Utrecht University
Department of History & Art History

Coordinator:
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Drift 6, room 0.17

Time and location

Group 1	Tuesday, 10.00 - 12.45	Israëlslaan 118, room 1.01
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Structure, learning goals, and assessment

Course name	ECTS	Learning goals	Assessment
Blok 2			
Electives 5 EC Visual Culture	5	<ol style="list-style-type: none">1. Critical evaluation of interdisciplinary academic discussions within a body of knowledge2. Critical assessment of sources, both analogue and digital3. Writing and digital publishing	<ol style="list-style-type: none">1. Blog post I: Source interpretation (30%)2. Peer feedback (pass/fail)3. Blog post II: Cultural commentary (70%)

Course description:

The world currently seems to be stuck in perpetual crisis, from financial meltdown, exploding unemployment, the breakdown of international politics and populist upheaval to the threat of Artificial Intelligence, smart phone addiction and climate change.

However, this is not the first time the modern world has been in such dire straits. During the interwar years – the 1920s and 1930s – classical modernity underwent a deep crisis. After WWI, the modern world that had developed since the 18th century, based on a belief in cultural, social, political and technological progress, entered a state of flux and uncertainty. The established political and economic order seemed to crumble, while traditional social customs and gender norms unraveled. At the same time, new media technologies like radio and sound film seemed to create a fake reality of light entertainment that numbed and desensitized their consumers.

People in Europe reacted to this with a deep-seated sense of unease and disorientation and struggled to come up with solutions and alternatives to malfunctioning modern institutions such as parliamentary democracy, the nation state, and the nuclear family. Arguably, our contemporary world of late modernity has its roots in these experiments.

In this tutorial, we will be studying the interwar reactions to the crisis of classical modernity. As a case study, we will be looking at the Weimar Republic – Germany's first experiment with liberal democracy from 1918-1933. Arguably, nowhere were the interwar upheavals felt more acutely and produced more extreme reactions than in Weimar Germany, a society that shifted between revolution, extreme economic crisis, hyper-modernism, political violence, and, finally, a descent into authoritarian dictatorship.

Course goals:

The aim of this seminar is twofold. On the one hand, the cultural history of interwar Germany and Europe will be sketched out and discussed critically by combining secondary sources and primary texts. Students will discuss essays and articles about current issues as an introduction to the topic and to stimulate discussion; academic texts will provide material for a discussion of the most important historiographical debates; and conceptual reading will link each topic to the broader field of modernity.

On the other hand, the seminar is an exercise in doing original research in digital form. Every student will analyse primary sources and write an extensive cultural commentary relating current phenomena to the topics discussed in class. The results will be published in digital form on a course blog. Therefore, apart from discussing the weekly reading assignments we will focus our attention on practical research skills such as selecting an adequate topic, defining your research question, finding relevant sources and literature, developing your methodology, relating to a relevant theoretical framework, defining your own position within historiographical traditions and current academic debates, etc.

Students passing the course should be able to:

- demonstrate an understanding of the field of the history of modernity and technology and its relation to Cultural History;
- engage critically with and apply theory and literature in this field;
- demonstrate an understanding of the history of the Weimar Republic;
- develop analytical skills in terms of reading, writing, and discussion;
- develop skills in digital publishing (setting up a personal webpage, producing digital/online content, image processing, etc.).

Assessment:

All assessments will be in the form of contributions (blog posts) to a [course blog](#). How to access and publish on the blog will be explained by the course instructor during the first meeting. There are three pieces of assessment:

- 1) Blog post I: Source analysis (30% of final mark): each student must choose **one** or more primary sources from the listed collections for each week and write a 1000-word interpretation, using the theories, concepts and approaches discussed during the course. The focus should be less on formal aspects, but on the historical context and significance of the chosen source(s). You can freely choose among the given topics for this assignment. The assignment must be posted on the course blog **one day** before the seminar covering the respective topic (see deadlines below). Students **must** attend the seminar they write a blog post for. For blog post I, students can use peer and instructor feedback to rework their assignment before it is graded. The final deadline for the revised blog post I is **8 January**.
- 2) Peer feedback (pass/fail): All students are expected to read the posts by other students and leave a comment to at least two different blog posts over the duration of the course. These comments must be made in the week the blog post is published and must be at least 100 words in length.
- 3) Blog post II: Cultural commentary (70% of final mark): the course culminates in a 2000-word online essay related to one of the topics covered in the course. The post

should focus on a current problem, issue or phenomenon that speaks to the chosen topic by applying the conceptual readings discussed in the course. By **8 January**, you must send in an outline of your blog post II, consisting of a title, topic, and an overview of the sources you intend to use. After feedback from the course instructor, you can start working on your project, which is due on **17 January**.

For both written assignments, students are required to draw from the readings and course discussions (citing formally), and students are required to do outside research to address context and to fill any gaps in your argument. In addition, students are required to provide a bibliography formatted according to the Chicago Manual of Style (Turabian).

Students need a **final grade of 5.5** to pass this course. A grade between 4.0-5.0 entitles you to a re-sit of blog post II.

Late submission:

All assessments must be uploaded to the course blog by their respective deadline. Blog posts submitted after the deadline do not get any feedback. For blog post I (final version) and blog post II, the deadline is **midnight on 8 January resp. 17 January**. If you submit your assessment an hour after the deadline, half a grade is subtracted; one full grade is subtracted if it is submitted three hours after the deadline; two full grades are subtracted three to six hours after the deadline. Everything later than this will be graded with a "1".

What makes a good blog post (see also the Assessment Feedback Form below):

- **Be clear:** You need to be succinct and snappy in making your argument. Reading on screen is quite different from reading on paper: most people "scan" texts on the web (i.e. jumping from one significant part to the next). Make sure your sentences are not too long and that you guide the reader from one point to the next.
- **Have a structure:** The best way to guide your reader is by using paragraphs or sub-titles to show where one point of your argument ends and a new one starts. Using lists or bullet points is also a good way to make your text more accessible: imagine the difference if this text you are reading at the moment would have been written as an essay-like article.
- **Have an opinion:** There is much to be said for approaching a topic from different angles. But this is often not the best approach for a blog post. Decide what your core message is, state it early on, and then explain clearly why you arrived at this conclusion. It is much easier for your reader to follow your argument when they know exactly where it is going and why.
- **Use the power of the internet:** Blog posts are not academic texts, so you should keep footnotes, etc. to a minimum. But you must still show where you have your ideas from and your argument will also be much stronger if you back it up with reliable sources. Fortunately, writing digital texts makes it very easy to directly link to studies, academic journals, newspapers or other blogs.

Time	Topic	Reading	Blog post I
Week 1 (12 Nov 2019)	Introduction: Interwar Europe and the Crisis of Classical Modernity	<ul style="list-style-type: none"> Eric Weitz, "Weimar America?" Jacek Rostowski, "Why today's politics do not mirror those of the 1930s" Martin Kitchen, <i>Europe between the Wars</i>, Ch. 4. James Wilkinson and H. Stuart Hughes, <i>Contemporary Europe. A History</i>, Ch. 5. Thomas J. Saunders, 'The Jazz Age'. Detlev J. K. Peukert, <i>The Weimar Republic</i>, Ch. VI. Three entries of your choice in Hans Ulrich Gumbrecht, <i>In 1926: Living on the Edge of Time</i>, available online through the UU catalogue. Ringo Ossewaarde, "'Crises of Modernity" Discourses and the Rise of Financial Technologies in a Contested Mechanized World'. 	No blog post
Week 2 (19 Nov 2019)	Democracy or Dictatorship: Interwar Political Culture	<ul style="list-style-type: none"> Cas Mudde, "When illiberal forces win, the answer is more – not less – democracy" Thomas Mergel, 'Dictatorship and Democracy, 1918-1939'. Peter Fritzsche, 'Did Weimar Fail?'. Karl Mannheim, 'The Democratization of Culture (1933)'. 	Deadline: 18 Nov, 9.00
Week 3 (26 Nov 2019)	New Women and Stormtroopers: Gender, Sexuality and Modern Bodies	<ul style="list-style-type: none"> Viren Swami, "Women's idealised bodies have changed dramatically over time" Willa Brown, "Lumbersexuality and Its Discontents" Bernd Widdig, <i>Culture and Inflation in Weimar Germany</i>, Ch. 8. Erik N. Jensen, <i>Body by Weimar: Athletes, Gender, And German Modernity</i>, Introduction. Rita Felski, <i>The Gender of Modernity</i>, Introduction. 	Deadline: 25 Nov, 9.00
Week 4 (3 Dec 2019)	The First Media Age? Media, Mass Culture and Modernity	<ul style="list-style-type: none"> Dominic Pettman, <i>Infinite Distraction</i>, Introduction. Corey Ross, 'Mass Culture and Divided Audiences: Cinema and Social Change in Inter-War Germany'. Karl Christian Führer, 'A Medium of Modernity? Broadcasting in Weimar Germany, 1923–1932'. Siegfried Kracauer, 'Cult of Distraction. On Berlin's Picture Palaces (1926)'. 	Deadline: 2 Dec, 9.00
Week 5 (10 Dec 2019)	White-Collar Culture: Leisure, Consumerism, and Politics	<ul style="list-style-type: none"> Aleks Eror, "How Consumerism Is Used to Control Society" Janet Ward Lungstrum, 'The Display Window: Designs and Desires of Weimar Consumerism'. Julia Sneeringer, 'The Shopper as Voter: Women, Advertising, and Politics in Post-Inflation Germany'. Siegfried Kracauer, 'Shelter for the Homeless (1929)'. 	Deadline: 9 Dec, 9.00
Week 6 (17 Dec 2019)	Bauhaus and Beyond: Designing, Planning and Engineering a New World	<ul style="list-style-type: none"> William Cook, "The endless influence of the Bauhaus" Mary Nolan, "'Housework Made Easy": The Taylorized Housewife in Weimar Germany's Rationalized Economy'. Andreas Killen, 'Weimar Psychotechnics between Americanism and Fascism'. Zygmunt Bauman, <i>Modernity and the Holocaust</i>, Introduction. 	Deadline: 16 Dec, 9.00

Week 7 (7 Jan 2020)	“Hyper-primitive and Hyper-modern”: Race, Culture and Politics	<ul style="list-style-type: none"> • Suzanne Forbes-Vierling, “Stop Calling It ‘Cultural Appropriation’ And Call It What It Is: Colonialism” • Theodore F. Rippey, ‘Rationalisation, Race, and the Weimar Response to Jazz’. • Nancy Nenno, ‘Primitivism, Femininity and Modern Urban Space: Josephine Baker in Berlin’. • W. E. B. Du Bois, ‘Neuropa: Hitler’s New World Order’. 	Deadline: 6 Jan, 9.00
Week 8	Excursion		
Week 9	Re-sit		

Assignment Feedback Form

Criteria	Unsatisfactory (0-4)	Limited (5-6)	Proficient (7-8)	Exemplary (9-10)	Rating
Content and Creativity Weight for this criterion: 65% of total score	The blog post shows no evidence of insight, understanding or reflective thought about the topic.	The blog post provides minimal insight, understanding and reflective thought about the topic.	The blog post provides moderate insight, understanding and reflective thought about the topic.	The blog post provides comprehensive insight, understanding, and reflective thought about the topic.	
	There is no discussion of the week's required reading or other secondary literature.	The reading is only discussed superficially or applied incorrectly.	The reading is mostly applied correctly. Further secondary literature is consulted, but it is sometimes unhelpful/unrelated to the argument or misunderstood.	The core argument is supported by correctly and critically applying the week's required reading. Further secondary literature is used to effectively enhance and expand the argument.	
	The text lacks a focused, structured argumentation (introduction, conclusion).	The core argument is only developed superficially or with a confusing structure that does not build up to a convincing conclusion.	The argument is structured into conceptual parts that build on each other, but the approach lacks some clarity or creativity.	The post approaches its topic in a structured, clear and imaginative manner by e.g. - building a focused argument around a specific issue or - asking a new related question or - making an oppositional statement.	
Quality of Writing and Proofreading Weight: 15% of total score	Post is written clumsily or confusingly, in unfinished sentences or bad English.	Post is brief and unimaginative and reflects minimal effort to engage the reader.	Post is generally well written with some attempts made to present the material in an engaging manner.	Post is creatively and fluently written to stimulate reader engagement without sacrificing complexity of the argument.	
	Contains numerous grammatical, spelling or punctuation errors.	Includes some grammatical, spelling or punctuation errors that distract the reader.	Largely free of grammatical, spelling or punctuation errors	Free of grammatical, spelling or punctuation errors.	

Text Layout, Use of Graphics and Multimedia Weight for this criterion: 10% of total score	Post has no structured layout and is hard to read.	Some thought has gone into text layout, but the structure is confusing and unclear.	Some thought has gone into text layout and the structure generally supports readability.	Facilitates easy reading by inserting paragraphs, sub-headings, etc.	
	Uses only low-quality graphics and multimedia that do not enhance or are unrelated to the content.	Uses some images that do not enhance or are unrelated to the content.	Selects and inserts graphics and multimedia that enhance and clarify the content and discusses them in the text.	Selects and inserts high quality graphics and multimedia when appropriate to enhance the content's visual appeal. Discusses images in detail in the text.	
Citations Weight: 5% of total score	There are no citations and it is unclear which works/websites the argument is based on.	Some of the text created by others does not include accurate, properly formatted citations.	Most text created by others displays accurate, properly formatted citations, either in footnotes or links.	All sources used are appropriately and accurately cited, either by footnotes or links.	
	Does not acknowledge any image or multimedia sources, either with a caption or an annotation.	Acknowledges only a few multimedia and image sources and uses incomplete captions or annotations.	Acknowledges most image and multimedia sources with captions or annotations.	Acknowledges all image and multimedia sources with captions or annotations.	
TOTAL					

Course programme

Week 1 (12 Nov 2019)

Introduction: Interwar Europe and the Crisis of Classical Modernity

Introductory reading:

- Eric Weitz, "[Weimar America?](#)"
- Jacek Rostowski, "[Why today's politics do not mirror those of the 1930s](#)"

Historical context:

- Martin Kitchen, *Europe between the Wars* (Harlow: Pearson, 2006), Ch. 4: European Society between the Wars.
- James Wilkinson and H. Stuart Hughes, *Contemporary Europe. A History* (Harlow, 2004), Ch. 5: Technology and Society: Between Old and New.
- Thomas J. Saunders, 'The Jazz Age,' in: *A Companion to Europe 1900-1945*, ed. by Gordon Martel (Oxford 2006), pp. 343-358.
- Detlev J. K. Peukert, *The Weimar Republic. The Crisis of Classical Modernity* (New York 1987), Ch. VI.
- Three entries of your choice in Hans Ulrich Gumbrecht, *In 1926: Living on the Edge of Time*, [available online](#) through the UU catalogue.

Conceptual reading:

- Ringo Ossewaarde, "'Crises of Modernity" Discourses and the Rise of Financial Technologies in a Contested Mechanized World', *Philosophy & Technology*, Vol. 31, No. 1 (March 2017), pp. 59–76.
 - **No blog posts this week!** We will set up the personal blogs together and discuss some examples of blog posts.

Week 2 (19 Nov 2019)

Democracy or Dictatorship: Interwar Political Culture

Introductory reading:

- Cas Mudde, "[When illiberal forces win, the answer is more – not less – democracy](#)"

Historical context:

- Thomas Mergel, 'Dictatorship and Democracy, 1918-1939', in: *The Oxford Handbook of Modern German History*, ed. by Helmut Walser Smith (Oxford 2011), pp. 423-452.
- Peter Fritzsche, 'Did Weimar Fail?', *The Journal of Modern History*, Vol. 68, No. 3 (Sep., 1996), pp. 629-656.

Conceptual reading:

- Karl Mannheim, 'The Democratization of Culture (1933)', in: K. Mannheim, *Essays on the Sociology of Culture* (London 1956), pp. 171-246.

Primary sources:

- Anton Kaes, Martin Jay and Edward Dimendberg (eds.), *The Weimar Republic Sourcebook* (Berkeley 1994), Ch. 4: Coming to Terms with Democracy (available on the course shelf at the UU Library)
- German History in Documents and Images, section Politics ([Images](#) and [Documents](#))
- National Archive source collection [Weimar – The First German Democracy](#) (in German)
- PSM Data website, section [Weimar Republic](#)
 - **Blog post I** (deadline: 18 Nov, 9.00): Write an analysis of one or more primary sources from the above collections (or from any other archive you wish to use): how did people experience and interpret democracy? How does this relate to the academic debates we have covered in class?

Week 3 (26 Nov 2019)

New Women and Stormtroopers: Gender, Sexuality and Modern Bodies

Introductory reading:

- Viren Swami, "[Women's idealised bodies have changed dramatically over time](#)"
- Willa Brown, "[Lumbersexuality and Its Discontents](#)"

Historical context:

- Bernd Widdig, *Culture and Inflation in Weimar Germany* (Berkeley 2001), Ch. 8: Witches Dancing: Gender and Inflation
- Erik N. Jensen, *Body by Weimar: Athletes, Gender, And German Modernity* (Oxford 2010), Introduction: Building a Better German.

Conceptual reading:

- Rita Felski, *The Gender of Modernity* (Cambridge 1995), Introduction.

Primary sources:

- Anton Kaes, Martin Jay and Edward Dimendberg (eds.), *The Weimar Republic Sourcebook* (Berkeley 1994), Chs. 8, 28 and 29 (available on the course shelf at the UU Library)
- German History in Documents and Images, section Bodies and Sex ([Images](#) and [Documents](#))
 - **Blog post I** (deadline: 25 Nov, 9.00): Write an analysis of one or more primary sources from the above collections (or from any other archive you wish to

use): how did people make sense of the new gender regimes and body cultures of the time? How did they relate this to modernity?

Week 4 (3 Dec 2019)

The First Media Age? Media, Mass Culture and Modernity

Introductory reading:

- Dominic Pettman, *Infinite Distraction* (Cambridge 2016), Introduction: I Know Why the Caged Birds Tweet.

Historical context:

- Corey Ross, 'Mass Culture and Divided Audiences: Cinema and Social Change in Inter-War Germany', *Past & Present*, No. 193 (November 2006), pp. 157-195.
- Karl Christian Führer, 'A Medium of Modernity? Broadcasting in Weimar Germany, 1923–1932', *The Journal of Modern History*, Vol. 69, No. 4 (December 1997), pp. 722-753.

Conceptual reading:

- Siegfried Kracauer, 'Cult of Distraction. On Berlin's Picture Palaces (1926)', *New German Critique*, No. 40 (Winter 1987), pp. 91-96.

Primary sources:

- Anton Kaes, Martin Jay and Edward Dimendberg (eds.), *The Weimar Republic Sourcebook* (Berkeley 1994), Chs. 15, 22 and 24 (available on the course shelf at the UU Library)
- German History in Documents and Images, sections Sound and Image ([Images](#) and [Documents](#)), High and Low Culture ([Images](#) and [Documents](#))
- [Illustrated Magazines of the Weimar Republic](#) (in German)
 - **Blog post I** (deadline: 2 Dec, 9.00): Write an analysis of one or more primary sources from the above collections (or from any other archive you wish to use): how did people interpret the role of mass media in society? How does this relate to a "crisis of modernity"?

Week 5 (10 Dec 2019)

White-Collar Culture: Leisure, Consumerism, and Politics

Introductory reading:

- Aleks Eror, "[How Consumerism Is Used to Control Society](#)"

Historical context:

- Janet Ward Lungstrum, 'The Display Window: Designs and Desires of Weimar Consumerism', *New German Critique*, No. 76 (Winter 1999), pp. 115-160.
- Julia Sneeringer, 'The Shopper as Voter: Women, Advertising, and Politics in Post-Inflation Germany', *German Studies Review*, Vol. 27, No. 3 (October 2004), pp. 476-501.

Conceptual reading:

- Siegfried Kracauer, 'Shelter for the Homeless (1929)', in: S. Kracauer, *The Salaried Masses. Duty and Distraction in Weimar Germany* (London 1998), pp. 88-95.

Primary Sources:

- Anton Kaes, Martin Jay and Edward Dimendberg (eds.), *The Weimar Republic Sourcebook* (Berkeley 1994), Ch. 27 (available on the course shelf at the UU Library)
- [Illustrated Magazines of the Weimar Republic](#) (in German)
 - **Blog post I** (deadline: 9 Dec, 9.00): Write an analysis of one or more primary sources from the above collections (or from any other archive you wish to use): How were consumption goods experience and framed during the Weimar Republic? What value did people attach to them and what did this say about society?

Week 6 (17 Dec 2019)

Bauhaus and Beyond: Designing, Planning and Engineering a New World

Introductory reading:

- William Cook, "[The endless influence of the Bauhaus](#)"

Historical context:

- Mary Nolan, "'Housework Made Easy": The Taylorized Housewife in Weimar Germany's Rationalized Economy', *Feminist Studies*, Vol. 16, No. 3 (Autumn 1990), pp. 549-577.
- Andreas Killen, 'Weimar Psychotechnics between Americanism and Fascism', *Osiris*, Vol. 22, No. 1 (2007), pp. 48-71.

Conceptual reading:

- Zygmunt Bauman, *Modernity and the Holocaust* (Ithaca 1989), Introduction

Primary sources:

- Anton Kaes, Martin Jay and Edward Dimendberg (eds.), *The Weimar Republic Sourcebook* (Berkeley 1994), Chs. 17 and 18 (available on the course shelf at the UU Library)
- German History in Documents and Images, section Architecture and Urban Life ([Images](#) and [Documents](#))

- **Blog post I** (deadline: 16 Dec, 9.00): Write an analysis of one or more primary sources from the above collections (or from any other archive you wish to use): How did people experience rationalization? What values did they attach to it?

Week 7 (7 Jan 2020)

“Hyper-primitive and Hyper-modern”: Race, Culture and Politics

Introductory reading:

- Suzanne Forbes-Vierling, [“Stop Calling It ‘Cultural Appropriation’ And Call It What It Is: Colonialism”](#)

Historical context:

- Theodore F. Rippey, ‘Rationalisation, Race, and the Weimar Response to Jazz’, *German Life and Letters*, Vol. 60, No. 1 (January 2007), pp. 75-97
- Nancy Nenno, ‘Primitivism, Femininity and Modern Urban Space: Josephine Baker in Berlin’, in: Katharina von Ankum, *Women in the Metropolis: Gender and Modernity in Weimar Culture* (Berkeley 1997), pp. 145-161.

Conceptual reading:

- W. E. B. Du Bois, ‘Neuropa: Hitler’s New World Order’, *The Journal of Negro Education*, Vol. 10, No. 3, (July 1941), pp. 380-386.

Primary sources:

- Black Central Europe website, [section 1914-1945](#)
 - **Blog post I** (deadline: 6 Jan, 9.00): Write an analysis of one or more primary sources from the above collection (or from any other archive you wish to use):

→ Deadline for revised blog post I and outline of blog post II (cultural commentary): 8 January!

Week 8 (15 Jan 2018)

Excursion (no classes).

→ Deadline for blog post II (research project): 17 January!

Week 9 (24 Jan 2017)

No classes.

Further reading

Week 1

- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis 1996).
- Marshall Berman, *All that is Solid Melts into Air. The Experience of Modernity* (London 1982).
- Dipesh Chakrabarty, *Provincializing Europe. Postcolonial Thought and Historical Difference* (Princeton 2000).
- Modris Eksteins, *Rites of Spring. The Great War and the Birth of the Modern Age* (New York 1998).
- Geoff Eley, Jennifer L. Jenkins, Tracie Matysik (eds.), *German Modernities From Wilhelm to Weimar. A Contest of Futures* (London 2017).
- Shmuel N. Eisenstadt, 'Multiple Modernities', *Daedalus*, vol. 129, no. 1 (Winter 2000), pp. 1-29.
- Peter Wagner, *Modernity. Understanding the Present* (Cambridge 2012).

Week 2

- Dirk Berg-Schlosser and Jeremy Mitchell (eds.), *Conditions of Democracy in Europe, 1919-39. Systematic Case Studies* (Houndsmills 2000).
- Benjamin Carter Hett, *The Death of Democracy. Hitler's Rise to Power and the Downfall of the Weimar Republic* (New York 2018).
- Ian Kershaw (ed.), *Weimar: Why did German Democracy Fail?* (London 1990).
- Anthony McElligott, 'Political Culture', in: A. McElligott (ed.), *Weimar Germany* (Oxford 2009), pp. 26-49.
- Peter Fritzsche, 'Presidential Victory and Popular Festivity in Weimar Germany: Hindenburg's 1925 Election', *Central European History*, Vol. 23, No. 2/3 (1990), pp. 205-224.

Week 3

- Kathleen Canning, 'Women and the Politics of Gender' in A. McElligott (ed.), *Weimar Germany* (Oxford 2009), pp. 127-145.
- Rüdiger Graf, 'Anticipating the Future in the Present: "New Women" and Other Beings of the Future in Weimar Germany', *Central European History*, Vol. 42, No. 4 (December 2009), pp. 647-673.
- Jochen Hung, 'The Modernized Gretchen: Transformations of the "New Woman" in the late Weimar Republic', *German History*, Vol. 33, No. 1 (March 2015), pp. 52-79.
- Laurie Marhoefer, *Sex and the Weimar Republic: German Homosexual Emancipation and the Rise of the Nazis* (Toronto 2015).
- Richard C. McCormick, *Gender and Sexuality in Weimar Modernity: Film, Literature, and "New Objectivity"* (London 2001).
- Julia Roos, *Weimar Through the Lens of Gender: Prostitution Reform, Woman's Emancipation, and German Democracy, 1919-1933* (Ann Arbor 2010).
- Katie Sutton, *The Masculine Woman in Weimar Germany* (New York 2011).

- Katie Sutton, 'From Dandies to *Naturburschen*: The Gendering of Men's Fashion in Weimar Germany', *Edinburgh German Yearbook*, Vol. 2 (2008), pp. 130-148.
- Karl Toepfer, *Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910–1935* (Berkeley 1997).
- Cornelia Usborne, *Cultures of Abortion in Weimar Germany* (New York 2007).

Week 4

- Sabine Hake, *Topographies of Class: Modern Architecture and Mass Society in Weimar Berlin* (Ann Arbor 2008).
- Jeffrey Herf, *Reactionary Modernism: Technology, Culture, and Politics in Weimar and the Third Reich* (Cambridge 1984).
- Young-Sun Hong, *Welfare, Modernity, and the Weimar State* (Princeton 2016).
- Anthony McElligott, *The German Urban Experience. Modernity and Crisis, 1900-1945* (London 2001).
- Michael J. Neufeld, 'Weimar Culture and Futuristic Technology: The Rocketry and Spaceflight Fad in Germany, 1923-1933', *Technology and Culture*, Vol. 31, No. 4 (1990), pp. 725–752.
- Annelie Ramsbrock, 'Social Cosmetics: Weimar Beauty Politics between Welfare and Empowerment', *German History*, Vol. 34, No. 4 (December 2016), pp. 555–578.
- Adelheid von Saldern, "'Neues Wohnen": Housing and Reform', in A. McElligott (ed.), *Weimar Germany* (Oxford 2009), pp. 207-233.

Week 5

- Günter Berghaus, 'Girllkultur: Feminism, Americanism, and Popular Entertainment in Weimar Germany', *Journal of Design History*, Vol. 1, No. 3/4 (1988), pp. 193-219.
- Brian Currid, *A National Acoustics: Music and Mass Publicity in Weimar and Nazi Germany* (Minneapolis 2006).
- Sabine Hake, 'Chaplin Reception in Weimar Germany', *New German Critique*, No. 51 (Autumn 1990), pp. 87-111.
- Elizabeth Harvey, 'Culture and Society in Weimar Germany: The Impact of Modernism and Mass Culture', in: Mary Fulbrook (ed.), *German History since 1800* (London 1997), pp. 279-297.
- Thomas Saunders, *Hollywood in Berlin. American Cinema and Weimar Germany* (Berkeley 1994).
- Patrice Petro, *Joyless Streets. Women and Melodramatic Representation in Weimar Germany* (Princeton 1989).

Week 6

- Christina Benninghaus, 'Mothers' Toil and Daughters' Leisure: Working-Class Girls and Time in 1920s Germany', *History Workshop Journal*, No. 50 (Autumn 2000), pp. 45-72.
- Sandra J. Coyner, 'Class Consciousness and Consumption: The New Middle Class during the Weimar Republic', *Journal of Social History*, Vol. 10, No. 3 (Spring 1977), pp. 310-331.

- Paul Lerner, *The Consuming Temple. Jews, Department Stores, and the Consumer Revolution in Germany, 1880-1940* (Ithaca 2015).
- Paul Lerner, 'Consuming Pathologies: Kleptomania, Magazinitis, and the Problem of Female Consumption in Wilhelmine and Weimar Germany', *WerkstattGeschichte*, Vol. 42 (Summer 2006), pp. 46–56.
- Molly Loberg, 'The Fortress Shop: Consumer Culture, Violence, and Security in Weimar Berlin', *Journal of Contemporary History*, Vol. 49, No. 4 (October 2014), pp. 675-701.
- Susan Strasser, Charles McGovern and Matthias Judt (eds.), *Getting and Spending: European and American Consumer Societies in the Twentieth Century* (Cambridge 1998).

Week 7

- Michael J. Schmidt, 'Visual Music: Jazz, Synaesthesia and the History of the Senses in the Weimar Republic', *German History*, Vol. 32, No. 2 (June 2014), pp. 201–223.
- Robbie Aitken, 'Embracing Germany: Interwar German Society and Black Germans through the eyes of African-American reporters', *Journal of American Studies*, Vol. 52, No. 2 (2018), pp. 447-473.
- Tina Campt, *Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich* (Ann Arbor 2004).
- Susan C. Cook, 'Jazz as Deliverance: The Reception and Institution of American Jazz during the Weimar Republic', *American Music*, Vol. 7, No. 1. (Spring 1989), pp. 30-47.
- Leroy Hopkins, 'Louis Douglas and the Weimar reception of Harlemania', in: Larry Greene and Anke Ortlepp (eds.), *Germans and African Americans: Two Centuries of Exchange* (Jackson 2011), pp. 50-69.
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