

HIEU 154: MODERN GERMANY (Fall 2021)

Instructor: Professor Joerg Neuheiser

Time: Tuesdays, Thursdays, 5:00pm – 6:20 pm

Place: RWAC 0103 (in person)

Office Hours (virtual, via Zoom): Tuesdays 9:00am – 11:00am and by appointment

Email: jneuheiser@ucsd.edu

Course Description:

Germany has been at the center of some of the 20th century's most crucial events. Conflicts and tensions inside Germany frequently spilled over Germany's borders and affected the lives of millions of non-Germans, thus shaping the course of 20th century European and world history. This course follows the extremely volatile and often violent course of German history from its emergence as a nation state in the 19th century to the total collapse of the Nazi dictatorship in 1945. In particular, the course will examine two major themes: first, we will examine continuities and contingencies in Modern German History. Was there, for example, a direct link between the unification of Germany through "iron and blood" under Bismarck in 1870/71 and the rise of Hitler in the 1930s? Why did the Weimar Republic (1918-1933) that was celebrated for its liberal constitution, progressive welfare system, and vanguard culture turn into one of the most destructive regimes in human history? What were the alternatives to this disastrous course of Modern German history and why did these alternatives ultimately not materialize? Secondly, the course will entail a detailed examination of the Nazi period. We will address such issues as the structure of the Nazi dictatorship, the nature of the Nazi "racial community," the peculiar mixture of popular consent and coercion, and the regime's policies of war and genocide.

Course Readings:

Theodor Fontane, *Effi Briest*

Isabel Hull, *Absolute Destruction. Military Culture and the Practices of War in Imperial Germany* (free online via Geisel library)

Eric Weitz, *Weimar Germany. Promise and Tragedy* (free online via Geisel library)

Doris Bergen, *War and Genocide. A Concise History of the Holocaust* (free online via Geisel library)

Robert Moeller, *The Nazi State and German Society. A Brief History with Documents*

Further articles and documents on CANVAS

Two films:

Metropolis (Director: Fritz Lang, Germany, 1926)

Sophie Scholl: The Final Days (Director: Marc Rothermund, Germany, 2005)

Course Requirements

1. Attendance and active engagement: In-person classes in times of COVID...

Fall 2021 will see a return to the classroom, but we are still in the midst of a pandemic that most likely will continue to determine what is, and what is not, possible in terms of class room activities. I have opted for in-person instruction because over the course of the last year, most of my students have told me how much they missed personal interaction with professors and their fellow students; I, too, felt that online teaching just did not provide the same learning experience as in-person instruction.

I expect every student to make a good faith effort to come to class and be in regular attendance. I encourage everyone to ask questions and share their perspectives on the topics we are going to discuss; active participation will be recognized and it will have a direct impact on your overall grade. At the same time, I am aware of the current housing crisis on campus, and that this might make it difficult for some students to actually make it to class. During the pandemic, it is, of course, always possible that students or the instructor will be tested positive, or will be asked to quarantine because of a close contact to a Covid case. I will strictly follow all protocols required by UCSD and expect all of you to follow them as well. Everybody is required to wear a mask at all times. **Under no circumstances should you come to class if you are having Covid symptoms or if you are feeling sick in any other way.** All classes will be recorded and made available via the course website (Canvas); I will make every effort to give everyone who has to miss classes a fair opportunity to make up for any missed in-class activities (see the next section). Please contact me as soon as possible if you have to miss more than just a few classes.

While the class will be held in-person, my office hours will be mostly virtual. I will provide a link for my virtual office on the course website. Please feel free to contact me if you want to see me outside of my regular office hours on Tuesdays, 9-11 am.

2. Readings and I>clicker quizzes

Completion of the weekly reading assignments will be absolutely crucial for your success in this class. Lectures and discussions will complement but not duplicate the readings. I will use I>clicker questions for quizzes and polls in this course. You need to make sure to register your I>clicker through the CANVAS website; alternatively, there is also a way to use your smartphone to submit answers (REEFapp). Starting in week 2 (Oct. 7), each Thursday there will be a short I>clicker quiz with “red questions” on the readings for this week. I will also use “green questions” to start discussions and get your opinion – you will get participation points for any quiz in which you participate.

Since we are still in a pandemic and have to make sure that students who test positive or are otherwise ill can fully participate in this course, the three lowest results in both the red quizzes and the green quizzes will be dropped. Additionally, students who want to improve their clicker scores can submit one or two blogs in order to replace clicker quizzes. Blogs should be 2 to 3 pages long (max. 1000 words) and reflect on the topics of the readings (or films) of the week. They should show that a) you have done the reading and b) thought about it. Blogs may include summaries, questions, criticisms, comments. For each blog you will get up to 3 points.

3. Exams and Writing Assignments:

There will be three writing assignments in this course. One short paper on *Effi Briest* due at the end of Week 3, another (slightly longer) assignment due at the end of week 10, and a take-home final exam.

4. Grading:

Every student has to make a reasonable, good faith effort to complete all the course assignments in order to pass the course. While I will be extra generous with extensions and accommodations, it is your own responsibility to make sure you contact me before a deadline if you want to ask for extra time. Unaccounted late papers will be penalized, and especially make-up exams are only possible in the case of documented valid excuses.

If you are unhappy with a grade you have received for one of the assignments, you must submit a written complaint to me no later than one week after I have returned the assignment. This will ensure a fair and standardized procedure for dealing with your complaint. I will not consider any later complaints. The final course grade will be determined as following: Red questions 5%, Green question 5%, first paper 25%, second paper 30%, final exam 35%. However, I will not determine the final grade on a purely mathematical basis. I will reward, for example, a demonstrated commitment to this course through active participation in all possible forms, and I will also take into consideration improvement over the course of the quarter.

5. Extra Credit Opportunity: Holocaust Living History Workshop

UCSD is fortunate to host the Holocaust Living History Workshop which each year organizes a series of events related to Holocaust studies. Due to the Corona crisis, all events this Fall will still take place virtually. If you plan to attend an event, please register online and you will get the link to the webinar. In order to get extra credit, you must submit a short reflection on the event (1 page in writing) via the course website. There will be two webinars / lectures this Fall; details are listed in the course schedule below.

For further information on the lectures and a link to the registration page, please go to: <https://library.ucsd.edu/visit/library-workshops/holocaust-living-history-workshop/events/index.html>

6. Course Policy:

a. Academic Integrity:

It is your responsibility to know and observe all the UCSD rules concerning academic integrity and plagiarism. You will have to submit your writing assignments electronically via Turnitin (link on Canvas website).^{*} Any student found to have committed a violation of the university rules concerning academic integrity will face academic and administrative consequences. I will report all suspected academic misconduct to the Academic Integrity Office, in accordance with University policy. Administrative sanctions can range from disciplinary probation to suspension and dismissal from the university. Academic sanctions can range from an F on the assignment to an F in the class. Please also make sure to observe the rules for collaboration in preparing the writing assignment and the final take-home exam. It is fine, even encouraged, to discuss the course material with your peers. But your papers should reflect your own individual original thinking about the course themes and material. If you have any questions whatsoever about what constitutes plagiarism, how to properly credit the work and ideas of others, what constitutes permissible cooperation with other students, how to evaluate sources for quality and reliability, and so on, please feel free to contact me.

[^{*}Students agree that by taking this class all required papers will be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the terms of use agreement posted on the Turnitin.com site]

b. Copyright on Zoom recordings and other class materials

My lectures and course materials, including PowerPoint presentations, tests, outlines, and similar materials, are protected by U.S. copyright law and by University policy. I am the exclusive owner of the copyright for those materials I create. You may take notes and make copies of course materials for your own use. You may also share those materials with another student who is enrolled in or auditing this course.

You may not reproduce, distribute or display (post/upload) lecture notes or recordings or course materials in any way — whether or not a fee is charged — without my express prior written consent. You also may not allow others to do so. If you do so, you may be subject to student conduct proceedings under the UCSD Student Code of Conduct.

Similarly, you own the copyright in your original papers and exam essays. If I am

interested in posting your answers or papers on the course website, I will ask for your written permission.

Finally, a word on recording: This class uses video and audio recording or other personal information for the purpose of facilitating the course and/or test environment. UC San Diego does not allow vendors to use this information for other purposes. Recordings will be deleted when no longer necessary. However, if cheating is suspected, the recording may become part of the student's administrative disciplinary record.

c. Course Website

There will be a course website on Canvas, and I will use it for announcements, to post lectures and slides, and provide you with additional materials as needed. It is essential that every student has regular access to this website. You will need your UCSD user ID and password to log on.

d. Students with Disabilities

Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (<https://osd.ucsd.edu/>). Students are required to discuss accommodation arrangements with instructors and OSD liaisons in the department **well in advance** of any exams or assignments.

e. Academic Advising

Students who have questions pertaining to History academic advising are asked to reach out the Department's Undergraduate Advisor, Gricelda Ruiz, who can be reached via email: historyundergrad@ucsd.edu. Academic advising questions often include (but are not limited to): add/drop deadlines, course enrollment policies, planning major and minor requirements, quarter-by-quarter plans, department petitions and paperwork, and referrals to campus and student support services.

f. Inclusive Classroom Statement

I am fully committed to creating a learning environment that supports diversity of thought, perspectives, experiences, and identities. We urge each of you to contribute your unique perspectives to discussions of course questions, themes, and materials so that we can learn from them, and from each other. If you should ever feel excluded, or unable to fully participate in class for any reason, please let me know. You may also submit anonymous written feedback to the Department of History Undergraduate Advisor, Gricelda Ruiz, email: historyundergrad@ucsd.edu. Gricelda will bring these anonymous comments to my attention. Additional resources to support equity, diversity, and inclusion in our classroom, and beyond, may be found here: Office of Equity, Diversity, and Inclusion, phone: 858.822.3542, email: diversity@ucsd.edu, website: <https://diversity.ucsd.edu/>

Course Schedule

Week 0: Introduction to the Course

Sep. 23: Problems of German History

Readings: Start Theodor Fontane, *Effi Briest*

Week 1: The Making of a Unified Germany

Sep. 28: Toward Unification: From the French Revolution to 1871

Continue reading *Effi Briest*

Sep. 30: NO LECTURE (Professor at German Studies Association Conference)

Week 2: Germany in the Late 19th Century

Oct., 5: Bismarck and the German Empire after 1871

Readings: Isabell Hull, *Absolute Destruction*, 91-130

Sources: (all online on CANVAS)

The Constitution of the German Empire (Preamble, Art 5, 6, 7, 11, 12, 15, 20, 59, 60, 78)

August Bebel, Reichstag Speech (November 8, 1871)

Heinrich von Sybel Describes the Structure of the German Empire and the Prospects for Liberty (January 1, 1871)

Oct. 7: The Politics of an Industrializing Society

Sources: (all online on CANVAS)

Population Growth in Large Cities (1875-1910)

Paul Göhre, "Working Class Life" (1891)

Eduard Bernstein, "The Immediate Tasks of Social Democracy" (1899)

Rosa Luxemburg, "Social Reform or Revolution?" (1899)

Heinrich Class, "If I Were Kaiser" (1912)

Week 3: A Modern Society?

Oct.12: Gender and High Culture in the German Empire

Readings: Finish Theodor Fontane, *Effi Briest*

Ute Frevert, "Freedom, Equality, Masculinity," in idem., *Men of Honour. A Social and Cultural History of the Duel*, (Cambridge: Polity Press, 1995), 150-91 (CANVAS)

Extra Credit Opportunity:

Oct. 13, 5pm: Holocaust Living History Workshop (virtual)

Francis' War – with Helen Epstein

(Presentation of a Holocaust survivor's autobiography, introduced by her daughter)

Registration at: <https://www.eventbrite.com/e/francis-war-with-helen-epstein-tickets-167438837069>

Oct. 14: Globalization and German Colonialism

Readings: Isabel Hull, *Absolute Destruction*, 1-90

Response Paper on *Effi Briest* Due on Friday, October 15 at 11:59pm

Week 4: The Great War and the End of the German Empire

Oct. 19: The First World War

Readings: Isabel Hull, *Absolute Destruction*, 197-333

Sources: Soldiers Describe Combat: Eduard Schmieder (1914-15), Sophus Lange (1914-15), Peter Hammerer (1916) (online on CANVAS)

The Homefront: Dancing the Polonaise (1916), The Impact on Popular Morale (March 1917), The Strikes of January 1918 (online on CANVAS)

Oct. 21: A German Revolution

Readings: Eric Weitz, *Weimar Germany*, 7-39

Sources: The Constitution of the German Republic (CANVAS)

Week 5: Modernity and its Discontents – Weimar in the 1920s

Oct. 26: Postwar: Crisis and Stabilization

Readings: Eric Weitz, *Weimar Germany*, 81-127, 129-161

Film: *Metropolis* (Director: Fritz Lang, Germany, 1926)

Source: Friedrich von Gottl-Ottilienfeld, "Fordism" (CANVAS)

Oct. 28: Weimar Society: Culture

Readings: Eric Weitz, *Weimar Germany*, 41-81, 169-250

Sources: Rudolf Kayser, "Americanism"

Katharina Rathaus, "Charleston: Every Age Has the Dance It Deserves"

Ivan Goll, "The Negroes Are Conquering Europe" (all on CANVAS)

Week 6: From Democracy to Dictatorship

Nov. 2: Gender and Sexuality

Readings: Eric Weitz, *Weimar Germany*, 251-331

Sources: Magnus Hirschfeld, "Sexual Catastrophe" (in Moeller, *Nazi State*, 31-33)

Elsa Herman, "This is the New Woman" (CANVAS)

Anon.: "Textile Workers: My Workday, My Weekend" (CANVAS)

Anon.: "Eight Hours of Work" (CANVAS)

Nov. 4: The Great Depression and the Collapse of Democracy

Readings: Eric Weitz, *Weimar Germany*, 121-27, 161-68, 331-60

Week 7: The Establishment of National Socialism

Nov. 9: The Rise of National Socialism

Readings: Doris Bergen, *War and Genocide*, 1-68 (Preface, chapters 1+2)

Jürgen Falter, "The Social Basis of Political Cleavages in the Weimar Republic, 1918-1933," *Historical Social Research* 25 (2013): 194-216 (on CANVAS)

Sources: Adolf Hitler's Manifesto (September 1930) (in Moeller, *Nazi State*, 42-45)
Melita Maschmann, "A German's Teenager's Response to the Nazi Takeover in January 1933" (in Moeller, *Nazi State*, 47-49)
New York Times, "Germany Ventures, January 31, 1933" (in Moeller, *Nazi State*, 49-51)

Extra Credit Opportunity:

Nov. 10, 5pm: Holocaust Living History Workshop (virtual)

Drawing Through Trauma: Holocaust Memory and Graphic Novels, with Miriam Katin

Registration at: <https://www.eventbrite.com/e/drawing-through-trauma-holocaust-memory-and-graphic-novels-miriam-katin-tickets-167439753811>

Nov. 11: The Nazi State and the Myth of the Führer

[Veterans Day; Lecture will be pre-recorded and posted on Canvas]

Readings: Doris Bergen, *War and Genocide*, 69-100 (chapter 3)

Robert Gellately, "Concentration Camps and Media Reports," in idem., *Backing Hitler*, 51-69 (CANVAS)

Sources: The Enabling Act: Speech by the Social Democrat Otto Wels against Passage of the "Enabling Act", March 1933 (Canvas)

Carl Schmitt, "The Führer Protects the Law. On Adolf Hitler's Reichstag Address of 13 July 1934" (Canvas)

Report on Working Class Attitudes toward the Murder of SA Leader Ernst Röhm, 1934-35 (Moeller, *Nazi State*, 78-79)

New York Times, Report on Reich Prison Camp, July 1933 (Moeller, *Nazi State*, 69-71)

Gabriele Herz, Concentration Camp for Women, 1937 (Moeller, *Nazi State*, 71-77)

Week 8: The Third Reich – A Popular Racist Society

Nov. 16: The National Community

Readings: Peter Fritzsche, "Reviving the Nation" in idem., *Life and Death in the Third Reich*, 19-75 (CANVAS)

Sources: Reports on the Sources of Working-Class Support for the Nazis and the Limits of Opposition, 1935-39 (in Moeller, *Nazi State*, 53-56)

Adolf Hitler, "Speech to the National Socialist Women's Organization," September 1934 (in Moeller, *Nazi State*, 79-82)

Jutta Rüdiger, "On the League of German Girls," 1939 (in Moeller, *Nazi State*, 84-85)

Nov. 18: Social Outsiders in Nazi Germany

Readings: Marion Kaplan, "When the Ordinary Became Extraordinary: German Jews Reaction to Nazi Persecution," (CANVAS)

Henry Friedlaender, "The Exclusion and Murder of the Disabled" (CANVAS)

Sources: "Law for the Prevention of Hereditary Diseased Offspring", July 1934 (in Moeller, *Nazi State*, 88-90)

"Report Assessing Public Response to the Film I Accuse", January 1942, (in Moeller, *Nazi State*, 90-93)

Marta Appel, "Jewish Life after the Nazi Seizure of Power in 1933" (in Moeller, *Nazi State*, 100-105)

Inge Deutschkron, "Growing Up Jewish in 1930s Germany" (in Moeller, *Nazi State*, 103-105)

David H. Buffom, "Report on Kristallnacht" (in Moeller, *Nazi State*, 105-109)

Week 9: The Idea of “Living Space” and the Road to War

Nov. 23: Nazi Foreign Policy and the Beginning of the Second World War

Readings: Doris Bergen, *War and Genocide*, 101-206 (chapters 4 + 5)

Sources: The Munich Agreement (September 1938) (CANVAS)

The German-Soviet Non-Aggression Treaty (CANVAS)

Adolf Hitler, Speech before the Reichstag, September 1, 1939 (in Moeller, *Nazi State*, 110-12)

A German Colonizer of Poland in 1939 or 1940 (in Moeller, *Nazi State*, 114-15)

Field Marshall von Reichenau, "Conduct of Troops in Eastern Territories" (1941) (in Moeller, *Nazi State*, 117-19)

Karl Fuchs, Letters from the Eastern Front (1941), (in Moeller, *Nazi State*, 119-24)

Nov. 25: NO LECTURE – Thanksgiving

Film: *Sophie Scholl: The Final Days* (Director: Marc Rothermund, Germany 2005)

Week 10: The Second World War: Genocide and Aftermath

Nov 30: The Holocaust

Readings: Christopher Browning, “One Day in Jozefow,” in David Crew. ed., *Nazism and German Society* (New York: Routledge, 1994), 300-15 (CANVAS)

Doris Bergen, *War and Genocide*, 207-273 (ch.

Sources: Victor Klemperer, Reflections on the Meanings of the Yellow Star for Jews in Germany in 1941 (Moeller, *Nazi State*, 129-32)

Sources (cont.): Jewish Cultural Association of Württemberg, On Deportation, November 1941 (Moeller, *Nazi State*, 132-34)

Ria Böring, A German Women's Account of Jewish Deportations, April 1942 (Moeller, *Nazi State*, 135)

Herman Friedrich Graebe, Description of Mass Execution of Jews in Ukraine in 1942 (Moeller, *Nazi State*, 136-38)

Heinrich Himler, Speech to SS Officers, October 1943 (Moeller, *Nazi State*, 139-140)

Chaim Kaplan, In the Warsaw Ghetto 1939-1942 (Moeller, *Nazi State*, 141-147)

Hirsh Glick, Jewish Partisan Song (Moeller, *Nazi State*, 148)

Ruth Kluger, A Young Girl's 'Lucky Accident' at Auschwitz in 1944 (Moeller, *Nazi State*, 149-53)

Dec. 2: The Collapse of Nazism and the Nazi Past in Postwar Germany

Readings: Doris Bergen, *War and Genocide*, 275-310.

Sources: Käthe Ricken, Life under the Bombs 1943 (Moeller, *Nazi State*, 126-28)

Jokes about the Nazi Regime 1940-1943 (Moeller, *Nazi State*, 162-64)

The White Rose (Moeller, *Nazi State*, 164-68)

Fabian von Schlabrendorff, Account of Military Conspiracy to Assassinate Hitler 1944 (Moeller, *Nazi State*, 168-171)

Hanna Levy-Hass, Bergen-Belsen 1944/45 (Moeller, *Nazi State*, 153-59)

Adolf Hitler, My Political Testament, April 29, 1945 (Moeller, *Nazi State*, 181-83)

Diary Assignment Due, December 3, 11:59pm

Take-Home Final Exam:

Due Online, Friday, December 10th, 11:59pm

Exam questions will be emailed to all students on Friday morning (9 am)