

UC 11854 12F

## CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

 Undergraduate Council New Course  Course ChangeCore Category: Lang/Phil/Culture Effective  
Fall 2014

or

Graduate/Professional Studies Council

 New Course  Course ChangeEffective Fall 20131. Department: MCL College: CLASS2. Faculty Contact Person: Dr. H. Glass Telephone: 3-3049 Email: hfglass@uh.edu

3. Course Information on New/Revised course:

- Instructional Area / Course Number / Long Course Title:

GERM / 3362 / Paris - Berlin: Tales of Two Cities

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- Instructional Area / Course Number / Short Course Title (30 characters max.)

GERM / 3362 / PARIS - BERLIN

- SCH: 3.00 Level: JR CIP Code: 1605010001 Lect Hrs: 3 Lab Hrs: 0

4. Justification for adding/changing course: To meet core curriculum requirements5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:

      /      /      

- Course ID: \_\_\_\_\_ Effective Date (currently active row): \_\_\_\_\_

6. Authorized Degree Program(s): \_\_\_\_\_

- Does this course affect major/minor requirements in the College/Department?  Yes  No
- Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
- Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

GERM / 3362 / Paris - Berlin: Tales of Two Cities

- Course ID: 24385 Effective Date (currently active row): 20003

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: ENGL 1304 Description (30 words max.): Cultural, historical, and literary impact of urbanization in nineteenth and twentieth century France and Germany. Cannot apply toward any foreign language requirement or as credit toward a major or minor in French. Taught in English.

10. Dean's Signature: \_\_\_\_\_

Date: 10/9/12Print/Type Name: Sarah Fishman

## **REQUEST FOR COURSES IN THE CORE CURRICULUM**

Originating Department or College: Modern and Classical Languages, CLASS

Person Making Request: Hildegard F. Glass  
Telephone: 3-3049  
Email: [hfglass@uh.edu](mailto:hfglass@uh.edu)

Dean's Signature: \_\_\_\_\_ Date: September 2, 2012

Course Number and Title: GERM 3362 Paris and Berlin:Tales of Two Cities

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description  
Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Click here to enter text.

Students gain knowledge about the development of Paris and Berlin as national capitals  
Students develop an understanding of the diverse ways in which the two cities are represented in literature, film, photography, and art

Students develop an understanding of the ways architecture and urban planning respond to and are shaped by political, social, and cultural ideas, values, and beliefs

Students explore the relationship between urbanization and industrialization and how both phenomena are reflected in 19th and 20th century culture. Students will demonstrate a familiarity with the cultural and social impact of urbanization and the emergence of modern mass society.

Students gain insight into major trends of urban and anti-urban reform movements of the time period and their impact on the cultural debates of the 19th and early 20th centuries

Students explore and discuss the relationship between the city and select narrative genres, in particular the novel

Students are able to identify narrative devices and representational strategies in literary texts and films and to critically analyze representations of Paris and/or Berlin in the works discussed. Students develop critical, analytical writing skills and demonstrate the ability to clearly develop an argument, to identify the implications of that argument, to support claims through textual evidence, and to synthesize ideas.

Component Area for which the course is being proposed (check one):

- |   |   |
|---|---|
| <input type="checkbox"/> Communication                              | <input type="checkbox"/> American History             |
| <input type="checkbox"/> Mathematics                                | <input type="checkbox"/> Government/Political Science |
| <input checked="" type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science  |
| <input type="checkbox"/> Creative Arts                              | <input type="checkbox"/> Component Area Option        |
| <input type="checkbox"/> Life & Physical Sciences                   |   |

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> Critical Thinking    | <input type="checkbox"/> Teamwork                           |
| <input checked="" type="checkbox"/> Communication Skills | <input checked="" type="checkbox"/> Social Responsibility   |
| <input type="checkbox"/> Empirical & Quantitative Skills | <input checked="" type="checkbox"/> Personal Responsibility |

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicate the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

#### Critical Thinking:

Students are required to submit three 4-5 page essays in the course of the semester. Each essay is submitted first as draft, then in revised form. One of these essays will be used to assess Critical Thinking. Essay topics require students to critically analyse the representation of the city in a specific literary text, film, or theoretical text that has been assigned for reading or viewing. Their analysis will require them draw connections between the work analysed, its underlying values, ideas, and beliefs as well as the aesthetic tradition to which it belongs (or against which it rebels) and broader themes and topics from class lectures and discussions.

#### Sample Essay Topics:

- a) According to Victor Hugo, the cathedral of Notre Dame de Paris, though a "transitional" structure, nevertheless embodies the genius of Gothic art. Describe Hugo's understanding of the Gothic, along with the cathedral itself the characters La Esmarelda and Quasimodo might also be considered – and why a nineteenth century Romantic artist would be so attracted to this medieval worldview.
- b) The narrator of Balzac's *Old Goriot* presents three ways in which men and women can respond to Paris: obedience, struggle, revolt. Explain these categories and their relevance for our understanding of the challenges presented by urban life in 19th century France.
- c) At the beginning of Rilke's *Notebooks of Malte Laurids Brigge*, Malte describes the transformation he is undergoing as the process of "learning to see." Explain this statement and discuss the concept of art it is based on. How does "learning to see" affect the artist Malte? How are experience and memory transformed into art?
- d) Analyze and discuss Ruttmann's cinematography representation of the urban experience in "Symphony of a City." How, for what purpose, and to what effect is montage employed in this narrative? What are the structuring principles of Ruttmann's narration? How does Döblin's use of montage as a narrative strategy in his novel *Berlin Alexanderplatz* differ from Ruttmann's? Give specific examples and analyze them.

**Assessment:** Students are required to submit their essays through Turn-it-in. Revised student essays will be evaluated using the rubric attached in the appendix of this document.

**Communication Skills:**

In the essay described below, students will demonstrate the ability to clearly articulate informed opinions about class materials and to present a well-structured argument.

**Assessment:** Revised student essays will be evaluated using the rubric attached in the appendix of this document.

**Empirical & Quantitative Skills:**

N/A

**Teamwork:**

N/A

**Social Responsibility:**

In the same 4-5 page essay described above, students demonstrate the ability to engage in intercultural communication as they analyse primary sources (literary texts, films, essay) within their cultural and historical contexts, compare works from different cultural and historical contexts, and take into consideration multiple perspectives and points-of-view.

**Assessment:**

Social responsibility will be assessed with the following rubric:

introduced	in progress	demonstrated
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**Personal Responsibility:**

In the same 4-5 page essay, students, based on their reading of primary source materials, will come to their own critical understanding of the times, places, and people we study in class. They will critically reflect on and engage with the values and beliefs of others and are expected to consider the consequences of individual and collective actions as reflected in the assigned readings .

**Assessment:**

Personal responsibility will be assessed with the following rubric:

introduced	in progress	demonstrated
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Appendix: Essay Rubric

	Weak	Fair	Good	Excellent
Clear, nuanced, and precise writing without mechanical problems (grammar, spelling mistakes) using appropriate vocabulary				
The argument is clearly structured and appropriate transitional language is used				
Major claim of the essay is complex, insightful, and well developed				
Implications of major claim are addressed				
Claims are based on a careful analysis of primary source(s) and are supported with suitable evidence from the primary source(s); clear explanation of how textual evidence supports the argument				
Quotes and paraphrases are well integrated and source attribution follows acceptable academic standards				

Will the syllabus vary across multiple section of the course?  Yes  No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature  


*Paris and Berlin:  
Tales of Two Cities*

**Dr. Robert Zaretsky**

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**COURSE DESCRIPTION:**

This course traces the dynamic between Paris and Berlin from 1848 to the present through literature, art, architecture and film. We shall examine the ways in which these capital cities were refashioned by their rulers, and how these renovations were reflected in the literature and art of the time. We will investigate the impact of the immense social and cultural changes brought on by industrialization and urbanization on intellectual currents and will address general issues regarding the emergence of the modern mass society. The class consists of lectures, visual presentations and class discussion.

Taught in English.

**Learning Outcomes:**

- Students develop an understanding of the diverse ways in which the two cities are represented in literature, film, photography, and art
- Students explore and discuss the relationship between the city and select narrative genres, in particular the novel
- Students are able to identify narrative devices and representational strategies in literary texts and films and to critically analyze representations of Paris and/or Berlin in the works discussed
- Students develop critical, analytical writing skills and demonstrate the ability to clearly develop an argument, to identify the implications of that argument, to support claims through textual evidence, and to synthesize ideas

**TEXTS:**

Some required readings are posted on Blackboard (as pdf files). Please print out all Blackboard readings and bring them to class on the day they are discussed.

The following titles are available at the university bookstore and must be purchased for this course. Please use the editions (translations) we ordered for the UH bookstore.

Schivelbusch, *Disenchanted Night*  
Rilke, *The Notebooks of Malte Laurids Brigge*  
Balzac, *Père Goriot*  
Zola, *The Ladies Paradise*  
Keun, *Artificial Silk Girl*

As background reading (not mandatory), we recommend:

Alexandra Richie, *Faust's Metropolis*

**FILMS:**

Required films not shown in class can be watched in the Language Acquisition Center, AH 311. Some of the required films are also available through Netflix.

**Blackboard Vista:**

All students enrolled in this class have access privileges to the course folder. Please check as soon as possible in case you encounter technical difficulties accessing the course materials.

Go to: [www.uh.edu/webct](http://www.uh.edu/webct) and follow the instructions to log into Blackboard Vista

For help with technical / log-in problems, please see: <http://www.uh.edu/webct/help/>

**COURSE REQUIREMENTS:**

<b>GRADE DISTRIBUTION</b>	
Preparation and active class participation, short writing assignments/reading quizzes	30%
3 Essays (First submission and mandatory revision)	45%
Final Exam	25%

Regular attendance is required (more than one absence will result in a lowering of the course grade). Partial attendance (late arrival, early departure) will be considered an absence. This course is a seminar and demands your active participation in class discussions. Your discussion contributions should demonstrate that you are well prepared, have carefully read the assigned texts, watched the assigned movies, have taken notes, and have marked essential passages in the readings that would serve as textual evidence for your contributions to our discussion. You should also demonstrate that you have listened to the contributions made by others and that you are willing and able to engage in a meaningful dialogue. Short writing assignments and/or reading quizzes may be assigned in the course of the semester and will be counted toward your participation grade. Please consult the detailed grading rubric in the Blackboard Vista folder for more specific details regarding our expectations.

- Please: no cell phones, laptop computers, MP3 players, or similar devices

All cell phones and other communication devices will be turned OFF during class time (not just placed in silent mode). No messaging will be allowed. If there is a good reason why a device must be left on, please secure the instructor's approval before class begins.

No wireless e-mail checking during class time will be allowed.

Failure to comply with these class rules may result in the violating student being instructed to leave the classroom. Students who continue to violate these rules may be sanctioned with disciplinary action, which may affect their course performance and success. In extreme cases, repetitive non-compliance could potentially result in withdrawal from the course.

Students are required to write THREE essays (4-5 pages each) on topics posted on Blackboard Vista. All essays must be submitted as print-outs and through "Turn-it-in." Please consult the Essay grading rubric in the Blackboard Vista folder for more specific details regarding our expectations. Revisions are due one week after the essay has been returned. Dates will be posted.

#### ACADEMIC HONESTY / PLAGIARISM

**PLEASE NOTE:** All essays (and – for graduate students – research papers) have to be submitted through Turn-it-in AND as a print-out to the instructor. The UH-Academic Honesty Policy will be strictly enforced. Please familiarize yourself with the regulations and complete the Academic Honesty Quiz (Blackboard Vista) prior to turning in your first written assignment. No assignments (other than first short essay) will be accepted before you have successfully completed the quiz with a score of 100%. We strongly recommend that you do so during the first two weeks of classes.

WEEKLY SYLLABUS		
1		<p>INTRODUCTION – COURSE OVERVIEW</p> <ul style="list-style-type: none"><li>• Video: Brian Ladd and John Woods, "Berlin's Hidden History" (selection)</li><li>• Roland Barthes, "The Eiffel Tower"</li><li>• Introduction to Victor Hugo: <i>Notre Dame de Paris</i></li></ul>
2		<p>Short essay due</p> <p>THE TWILIGHT OF THE MEDIVAL CITY</p> <ul style="list-style-type: none"><li>• Victor Hugo, <i>Notre Dame de Paris</i>, Book II: 4/5/6; Book III: 1/2; Book V: 1/2 (Blackboard Vista)</li></ul>
3		<p>PARIS AND BERLIN BEFORE AND DURING THE REVOLUTIONS OF 1848</p> <ul style="list-style-type: none"><li>• Schivelbusch, "The Street," in: <i>Disenchanted Night: The Industrialization of Light in the Nineteenth Century</i>. University of California Press.</li><li>• Balzac, <i>Père Goriot</i> (first half of the novel)</li></ul> <p>Note: Last day to drop a course or withdraw without receiving a grade. Last day to drop a course without hours counting towards the Enrollment Cap for Texas Residents.</p>
4		<p>PARIS AND BERLIN BEFORE AND DURING THE REVOLUTIONS OF 1848</p> <ul style="list-style-type: none"><li>• Balzac, continued (complete the novel)</li></ul>
5		<p>ESSAY 1 due</p> <p>PARIS AND BERLIN BEFORE AND DURING THE REVOLUTIONS OF 1848</p> <ul style="list-style-type: none"><li>• Heine, "The July Revolution" (Blackboard Vista)</li></ul> <p>INDUSTRIAL REVOLUTION AND URBANIZATION: LONDON</p>

		<ul style="list-style-type: none"> <li>• Engels, "Great Towns" (Blackboard Vista)</li> <li>• Heine, "London" (Blackboard Vista)</li> </ul>
6		<p>BELOW THE SURFACE: REVOLUTIONARY PARIS TO HAUSSMAN'S PARIS</p> <p>Hugo, <i>Les Misérables</i> (selections; Blackboard Vista)</p>
7		<p>ABOVE THE SURFACE: URBAN STREETS AND THE FLANEUR</p> <ul style="list-style-type: none"> <li>• Poe, "The Man of the Crowd" (Blackboard Vista)</li> <li>• Baudelaire, <i>Flowers of Evil</i>, "The Rope," "Crowds" (Blackboard Vista)</li> <li>• Hessel, "The Suspicious Character" (Blackboard Vista)</li> </ul> <p>IMPERIAL CITIES</p> <p>BUILDING A NATIONAL CAPITAL (1871): NEOCLASSICISM AND HISTORICISM AND THE QUEST FOR GERMAN NATIONAL IDENTITY (lecture)</p>
8		<p>CHANGES IN PERCEPTION</p> <ul style="list-style-type: none"> <li>• Rainer Maria Rilke, <i>The Notebooks of Malte Laurids Brigge, Book One</i>.</li> <li>• *Simmel, "The Metropolis and Mental Life" (Blackboard Vista)</li> <li>• Expressionist Art and Poetry (lecture)</li> </ul>
9		<p>ESSAY 2 due</p> <p>MODERNISM AND THE CITY: URBAN NARRATION AND MONTAGE</p> <ul style="list-style-type: none"> <li>• Siegfried Kracauer, "The Mass Ornament" (Blackboard Vista)</li> <li>• Discussion of Ruttman "Berlin: Symphony of a City" [view film before class]</li> <li>• Döblin, <i>Berlin Alexanderplatz</i> (excerpts, Blackboard Vista)</li> <li>• Scenes from the two movies based on <i>Berlin Alexanderplatz</i>: Jutzi (1931) Fassbinder (1979/80)</li> </ul>
10		<p>CONSUMER CULTURE AND THE CITY I</p> <ul style="list-style-type: none"> <li>• Emile Zola, <i>The Ladies' Paradise</i> (read the entire novel)</li> <li>• Schivelbusch, "Night Life" (including section on Shop Windows) in: <i>Disenchanted Night: The Industrialization of Light in the Nineteenth Century</i>.</li> </ul>
11		<p>CONSUMER CULTURE AND THE CITY II: THE 'NEW WOMAN'</p> <ul style="list-style-type: none"> <li>• Irmgard Keun, <i>The Artificial Silk Girl</i> (read the entire novel)</li> <li>• Nicolson, "The Charm of Berlin" (Blackboard Vista)</li> <li>• Zuckmayer, "A Part of Myself" (Blackboard Vista)</li> <li>• Benjamin, "The Star" (from: <i>The Work of the Art in the Age of Mechanical Reproduction</i>; Blackboard Vista)</li> </ul>

		<ul style="list-style-type: none"> <li>• Discussion of Brecht, <i>Kuhle Wampe</i> [view film before class]</li> </ul>
12		<p>BAUHAUS</p> <ul style="list-style-type: none"> <li>• "Designing the New World: Modern Architecture and the Bauhaus"*(Blackboard Vista)</li> <li>• "Housing For the Masses"*(Blackboard Vista)</li> </ul> <p>THE CITY OF THE FUTURE</p> <ul style="list-style-type: none"> <li>• Discussion of Fritz Lang, <i>Metropolis</i> (1926; 90 min.) [film must be viewed before class]</li> </ul>
13		<p>ESSAY 3 due</p> <p>PLANNING A NATIONAL CAPITAL: FROM HAUSSMANN'S PARIS TO CORBUSIER AND SPEER'S "GERMANIA"</p> <ul style="list-style-type: none"> <li>• Albert Speer, "The Führer's Buildings" (Blackboard Vista)</li> <li>• Hitler, <i>Mein Kampf</i>(excerpt; Blackboard Vista)</li> <li>• *Le Corbusier, "A Concrete Case: The Center of Paris," * in: <i>The City of To-Morrow and its Planning</i> (Blackboard Vista)</li> <li>• *Le Corbusier, "The Great City," in: <i>The City of To-Morrow and its Planning</i> *(Blackboard Vista)</li> </ul>
14		<p>PARIS DURING THE OCCUPATION</p> <ul style="list-style-type: none"> <li>• TBA</li> </ul> <p>POST-WAR BERLIN</p> <ul style="list-style-type: none"> <li>• Roberto Rossellini, <i>Germany Year Zero</i> (1948) [film must be viewed before class]</li> </ul>
T B A		Final Exam