

LT 219 The Middle East in Berlin

Fall 2018

Seminar Leader: Dina A Ramadan

Course Times: Tuesday and Thursday 14:00-15:30pm

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Office Hours: Tuesday 3:30pm-5:30pm (98a.0.04)

Course Description

This course takes Berlin as a focal point for the study of the historical and contemporary transformations in the relationship between the Middle East and Europe. We begin with an examination of Edward Said's omission of Germany from his seminal study *Orientalism*—citing German Orientalism's "scholarly" rather than imperialistic nature—and trace how this omission has helped shape subsequent academic and public discourse. We then consider the contemporary realities of the relationship between Berlin and its Middle East. Through the examination of a broad range of cultural production, the course is structured around a series of case studies that expose students to questions surrounding the politics of representation. We will address the importance of the museological practices of Berlin's key cultural institutions as well as the establishment of new and diverse sites of practice and exhibition that have reshaped the city as a hub of Middle Eastern cultural production.

Course Requirements:

- Regular attendance, completion of all reading assignments, and active participation (25%)
- Weekly Moodle Posts: approx. 250 words each due Monday 5pm (20%)
- Midterm Paper: 5 pages due in class **Thursday October 18th** (20%)
- Final Paper Peer Review: Exchange drafts in class on **Tuesday December 11th** (10%)
- Final Paper: 10 pages due **Tuesday December 17th** (25%)

Course Material

Unless otherwise stated all readings will be posted on googleclassroom. Please print readings and bring to them to class. Students should purchase books marked (*). Please see me if you cannot locate any of the reading materials.

Course Schedule

[NB This syllabus is subject to change. All changes will be announced in class]

Week One: 4th/6th September

Understanding Orientalism

- Edward Said, "Introduction" *Orientalism** (1978), pp. 1-30.
- Antonio Gramsci, "On Hegemony and Direct Rule," in *Orientalism: A Reader*
- Michel Foucault, "Truth and Power" in *Orientalism: A Reader*

Week Two: 11th/13th September

Understanding Orientalism

- Edward Said, "The Scope of Orientalism," *Orientalism* (1978), pp.31-112.

Week Three: 18th/20th September

Orientalism and Its Discontents

- Anwar Abdel-Malek, "Orientalism in Crisis" in Alexander Lyon Macfie ed. *Orientalism: A Reader* (2000), 47-56.
- Aijaz Ahmad, "Orientalism and After" in Patrick Williams and Laura Chrisman (eds.), *Colonial Discourse and Post-Colonial Theory* (1993), 162-171.
- James Clifford, "On Orientalism," *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (1988), 255-276.

Week Four: 25th/27th September

German Orientalism in the Age of Empire

- Suzanne L. Marchand, "Orientalism in the Age of Imperialism," *German Orientalism in the Age of Empire: Religion, Race, and Scholarship* (selection)
- Jennifer Jenkins, "German Orientalism: Introduction," *Comparative Studies of South Asia, Africa and the Middle East*, 24:2 (2004)
- Sheldon Pollock, "Indology, Power, and the Case of Germany," in *Orientalism: A Reader*

Week Five: 2nd/4th October

From Berlin to Baghdad

- Philip Willard Ireland, "Berlin to Baghdad Up-to-Date," *Foreign Affairs*, Vol. 19, No. 3 (Apr., 1941), pp. 665-670
- William D. Middleton, *On Railways Far Away*, pp.135-158.
- Peter H. Christensen, *Germany and the Ottoman Railways: Art, Empire, and Infrastructure* (selection)

Week Six: 9th/11th October

Egyptology and Ideology

- Claudia Breger, "Imperialist Fantasy and Displaced Memory: Twentieth-Century German Egyptologies," *New German Critique*, No. 96, Memory and the Holocaust (Fall, 2005), pp. 135-169

- Edmund Meltzer, Egyptologists, Nazism and Racial “Science” in *Egyptology from the First World War to the Third Reich*
- Suzanne L. Marchand, *German Orientalism in the Age of Empire: Religion, Race, and Scholarship* (selection)

Week Seven: 16th/18th October

Collecting and Exhibiting Islamic Art

- Suzanne L. Marchand, “Interpreting Oriental Art” in *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*
- Annette Hagedorn, “The Development of Islamic Art History in Germany in the late Nineteenth and Early Twentieth centuries,” in *Discovering Islamic Art: Scholars, Collectors and Collections 1850-1950*, edited by Stephen Vernoit.
- Oleg Grabar, “The Implications of Collecting Islamic Art,” in *Discovering Islamic Art: Scholars, Collectors and Collections 1850-1950*, edited by Stephen Vernoit.
- Gülru Necipoğlu, “The Concept of Islamic Art: Inherited Discourses and New Approaches,” *Islamic Art and the Museum: Approaches to Art and Archeology of the Muslim World in the Twenty-first Century*, eds., Benoît Junod, Georges Khalil, Stefan Weber, and Gerhard Wolf.

Week Eight: 23rd/25th October

Collecting and Exhibiting Islamic Art

- “Introduction,” *Islamic Art and the Museum: Approaches to Art and Archeology of the Muslim World in the Twenty-first Century*, eds., Benoît Junod, Georges Khalil, Stefan Weber, and Gerhard Wolf.
- Oleg Grabar, “The Role of the Museum in the Study of Knowledge of Islamic Art,” *Islamic Art and the Museum: Approaches to Art and Archeology of the Muslim World in the Twenty-first Century*, eds., Benoît Junod, Georges Khalil, Stefan Weber, and Gerhard Wolf.
- Riem Spielhaus, “Narratives of Belonging and Exclusion: Offering the Museum for Islamic Art as a lieu d’identite for Muslims,” in *Islam and the Politics of Culture in Europe: Memory, Aesthetics, Art*, eds., Frank Peter, Sarah Dornhof, and Elena Arigita

Week Nine: No Class

Fall Break

Week Ten: 6th/8th November

Islam and Muslims

- “Introduction,” *Islam and the Politics of Culture in Europe: Memory, Aesthetics, Art*, eds., Frank Peter, Sarah Dornhof, and Elena Arigita

- Sarah Dornhof, "Seeing Difference, Seeing Differently," *Islam and the Politics of Culture in Europe: Memory, Aesthetics, Art* eds., Frank Peter, Sarah Dornhof, and Elena Arigita
- Maha el-Hissy, "Veiled Bodies, Vile Speech: Islam, the Carnavalesque, and the Politics of the Profane," in *Islam and the Politics of Culture in Europe: Memory, Aesthetics, Art* eds., Frank Peter, Sarah Dornhof, and Elena Arigita

Week Eleven: 13th/15th November

Turkish German Cinema

- Deniz Göktürk, "Introduction" and "Beyond Paternalism: Turkish German Traffic in Cinema," *The German Cinema Book* edited by Tim Bergfelder, Erica Carter and Deniz Göktürk.
- Deniz Göktürk, "Turkish Delight, German Fright: Unsettling Oppositions in Transnational Cinema," in *Mapping the Margins: Identity Politics and the Media*, edited by Karen Ross and Deniz Derman.
- Deniz Göktürk, "Yuksel Yavuz's Kleine Freiheit / A Little Bit of Freedom." Migration, Culture, and the Nation-State Volume 1, Issue 1 2005

In class Screening: *A Little Bit of Freedom* Yuksel Yavuz (2003)

Week Twelve: 20th/22nd November

Turkish German Cinema

- Noah Isenberg, "Fatih Akin's Cinema of Intersections," *Film Quarterly*, Vol. 64, No. 4 (Summer 2011), pp. 53-61.
- Ipek A. Celik, "Ethnicity and Melodram in the German Media and Fatih Akin's *Head On*," in *In Permanent Crisis: Ethnicity in Contemporary European Media and Cinema*, 102-126.
- James P. Martin, "Crossing Bridges/Crossing Cultures: The Films of Fatih Akin," *South Atlantic Review*, Vol. 74, No. 2 (Spring 2009), pp. 82-92

In Class Screening: *Head On*, Fatih Akin (2004)

Screening Wednesday November 21st: *Edge of Heaven*, Fatih Akin (2007)

Week Thirteen: 27th/29th November.

Turkish German Literature

- Aras Oren *Please, No Police** (1981)
- "Writing Back, Literature and Multilingualism," *Germany in Transit: Nation and Migration, 1955-2005*, eds Deniz Göktürk, David Gramling and Anton Kaes.
- Lyn Marven, "'Kanacke her, Almani hin. [...] Ich war ein Kreuzberger': Berlin in Contemporary Turkish-German Literature," *Edinburgh German Yearbook 1: Cultural Exchange in German Literature*, eds., Eleoma Joshua, Robert Vilain

Week Fourteen: 4th/6th December

Berlin: An Arab Cultural Hub

Guest speaker and readings TBA

Week Fifteen: 11th/13th December

Conclusion In Class Peer Review

Attendance

Attendance at ALL classes is expected. More than two absences (that is absences from two sessions of 90 minutes) in a semester will significantly affect the participation grade for the course. Student should consult the Student Handbook for regulations governing periods of illness or leaves of absence.

Weekly Reading Responses

- Weekly responses to the readings should be posted on the Moodle discussion page. I will open a weekly discussion page. Post your response by replying to this thread.
- Responses are due no later than **Monday 5pm** from **week 2-14**.
No late responses accepted
- **Word count** 250 words
- **Edit** and proof read your response papers. **Italicize** the names of books and films. Make sure names are spelt correctly. Cite pages if you quote the texts.
- The main purpose of the reading responses is to encourage you to read the material **closely** and **simulate discussion** in class.
- The reading responses ought to be focused **analysis** of the readings, not summaries, reviews, or reports on what you liked or did not like about the readings. Focus less on your “personal reaction” to the reading and more on **critiquing** the way in which the author constructs her/his argument.
- Each reading response must have a **central thesis** or organizing idea, a position you are taking on a particular aspect of the readings.
- When constructing your argument think about the questions the readings raise and their relationship to earlier readings.

Midterm Paper

- Midterm papers are due in class **Thursday October 18th**
- **Hard copies only**, do not email.
- **Format** Times New Roman 12-pt font, 1” margins all around, double-spaced, name and page numbers in top left-hand corner. No cover page.

- **Length** 5 pages not including bibliography.

Final Paper

- Final Paper are due **Tuesday December 17th by 2pm**
- **Hard copies only**, do not email.
- **Format** Times New Roman 12-pt font, 1" margins all around, double-spaced, name and page numbers in top left-hand corner. No cover page.
- **Length** 10 pages not including bibliography.

Policy on Late Submission of Papers

Papers that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.