

# **IS 331: Berlin Internship Seminar: Working Cultures, Urban Cultures**

Seminar Leaders: Florian Duijsens (Group A) & Asli Vatansever (Group B)

Course Times: Thursdays, 2-3:30 pm

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Office hours: by appointment

## **Course Description**

The Berlin Internship Seminar accompanies third-year students' undertaking of an internship. The seminar offers a range of theoretical and analytical tools for thinking critically about how and why we work, how work is changing, and how it affects our daily lives and the places where we live. Over the course of the seminar, we will talk about contemporary ways of working and living in Berlin and beyond, asking: What do we mean when we talk about work? Do we need to *love* what we do? What renders work in/visible? How is work gendered and classed? What does it mean to inhabit the somatic norm of the workplace? How is work organized temporally and spatially, and how does that, in turn, affect a city and its residents? Which new forms of work have emerged in Berlin recently? What is the future of work?

One of the major issues we will tackle in class is the very phenomenon of unpaid internships. We will address this question by discussing privilege, the precariat, and affective labor. Drawing on Kathi Weeks' writing, we will consider what the problem with work actually is, and why we tend to define and value ourselves through what we do professionally. We will dissect Steve Jobs' "do what you love" mantra and discuss how work and love are interwoven. Of course, we will discuss how the pandemic has changed the way we work, and what the effects might be of the current renewed unionization efforts. Throughout, we will approach contemporary working cultures from an intersectional perspective, remaining sensitive to the workings of inequalities in structural, hegemonic, and interpersonal domains.

Besides in-class discussions and invited lectures, the seminar offers a platform for the regular exchange of observations, reflections, and comments on students' internships. The assigned readings, too, will be discussed in class in the context of students' internships. Students are required to keep an internship journal and provide regular updates on the progress of their internship.

## **Requirements**

### **Attendance and participation**

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, one absence over the course of the entire Internship Seminar will not affect your participation grade or require documentation. Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8. Students are

expected to properly prepare for each class and find ways to meaningfully contribute, either by sharing their insights, asking questions, and/or supporting contributions by their peers.

### **Readings**

On a weekly basis, you will be expected to devote 2-3 hours to complete the readings and 15-20 minutes to update your internship journal. It may be possible for you to get both done during your commute to the internship. Though most of the texts you will be required to read are included in the **course reader**, which you should purchase from BCB Library, the highly topical nature of this course means that we will also be sending around up-to-date articles, essays, and videos to enrich our discussions. Students are encouraged to do the same. Mandatory readings are listed below in bullet points; bonus readings are starred.

### **Assignments**

This class will include several assignments that will add up to your final **pass/fail grade** for this class alongside your participation: 1) regular entries in your internship journal; 2) a take-home midterm exam; and 3) a 1500–2000-word final paper/creative response. See below for deadlines and grading criteria. All assignments and papers are to be submitted to your instructor by email.

### **Internship Journal**

All students are required to keep an internship journal in which they regularly (at least once a week) reflect on their work experiences and respond to prompts related to that week's readings. The journal should be kept in electronic form on Google docs and shared with the seminar instructor. The goal of this journal is twofold: not only does it provide students with important material with which to reflect on their internship experience when they are writing their final papers, but it also provides the instructor with a discreet way to make sure the internships are going well (or step in should issues arise). Each week's entry should be completed at the latest the night before the class in question. Failing to update the journal regularly will negatively affect your chances to pass this course. For more details (and examples) see the Internship Journal Handout.

### **Academic Integrity**

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

### **Policy on Late Submission of Papers**

Essays that are up to 24 hours late can be downgraded. Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

### **Grade Breakdown and Deadlines**

Class participation // all semester  
Regular entries in your journal // all semester

Midterm // 14–15 March  
Final paper/project // 16 May

Students must receive a “pass” for class participation and all the assignments (journal entries, midterm, final assignment) in order to pass the course. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

### **Grading criteria for the midterm**

PASS: The exam demonstrates student’s full command or at least general familiarity with the material and reflects their critical engagement with the readings.

FAIL: The exam demonstrates student’s lack of engagement or unfamiliarity with the readings and lack of familiarity with the key concepts discussed in class and/or fails to adhere to the academic standards as set out in the Student Handbook.

### **Grading criteria for the final**

PASS: The paper/creative response demonstrates the student’s command of the material, has a solid, consistent focus, and demonstrates clear argumentation/conceptualization. Ideally, it manifests compelling thinking and skillful writing/execution.

FAIL: The paper/creative response has major deficiencies in writing, execution, and/or argumentation and lacks overall cohesion and/or fails to follow the basic points of the assignment and/or fails to adhere to the academic standards as set out in the Student Handbook.

**Note:** Students are advised to visit BCB’s Learning Commons before turning in their final papers.

## **Schedule**

Class 1

**1 February 2024:** Practicalities & Expectations

We will go over the internship documents for the semester: your Internship Agreement and the Internship Time Sheet. We will discuss the course content, pedagogical goals, and grading requirements. You will also be introduced to the internship journal. No readings are required.

Class 2

**8 February 2024:** Work: A (Recent) History

- Andrea Komlosy, *Work: The Last 1000 Years* (2018). Introduction.

Class 3

**15 February 2024:** The Problem with Work

- Kathi Weeks, *The Problem with Work: Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries* (2011). Excerpts.

Class 4

**22 February 2024:** Do What You Love?

- Madeline Schwartz, "Opportunity Costs: The True Price of Internships," *Dissent* (2013).
- Miya Tokumitsu, "In the Name of Love," *Jacobin* (2014).

Class 5

**29 February 2024:** Precarization of Work

- Guy Standing, "Defining the precariat: A class in the making" *Eurozine* (2012).

Class 6

**7 March 2024:** The Forms of Capital and the Creative Class

- Pierre Bourdieu, "The Forms of Capital" (1986).
- Sarah Kendzior, "Meritocracy for Sale," *The View from Flyover Country: Dispatches from the Forgotten America* (2018).

Class 7

**14 March 2024:** Emotional Labor

- Arlie Russell Hochschild, *The Managed Heart* (1983). Chapter 1.

**MIDTERM EXAM, 15 March**

For this take-home midterm, you'll be sent the questions at 3:30pm on 14 March. The midterm will be made up of three shorter questions about the readings so far, plus one longer critical response to one of three quoted statements. The midterm is due **3:30 pm, 15 March at the latest.**

Class 8

**21 March 2024:** Gentrification: Who owns Berlin?

- Andrej Holm, "You Have To Do Everything Yourself...": Tenants in Berlin protest against gentrification and displacement. *The Fine Art of Living*, ed. Ina Wudtke (2018).
- Andrej Holm, "We Want a Society Without Landlords," *Jacobin* (2021): <https://jacobinmag.com/2021/05/deutsche-wohnen-co-enteignen-berlin-landlord-expropriation-rent-cap-real-estate/>

**SPRING BREAK**

Class 9

**4 April 2024:** Space Invaders

- Sara Ahmed, *Living a Feminist Life* (2017). Chapter 5.
- Nirmal Puwar, *Space Invaders* (2004). Highlighted passages from Introduction.

- ★ *Read and listen:* 4 Ways To Make Your Workplace Equitable For Trans People:  
<https://www.npr.org/2020/06/02/867780063/4-ways-to-make-your-workplace-equitable-for-trans-people>; Out at Work: <https://project.wnyc.org/nancy/out-at-work/>

Class 10

**11 April 2024:** Making a Living in Creative Industries – GUEST LECTURE (Daniel Gutiérrez)

- Readings TBA

Class 11

**18 April 2024:** Le Future de Travail?

- Nick Srnicek & Alex Williams, *Inventing the Future. Postcapitalism and a World Without Work* (2016). Excerpts.
- David Broder (interview with Juan Sebastian Carbonell), “No, Automation Isn’t Going to Make Work Disappear” (2022). <https://jacobin.com/2022/03/automation-technology-precarity-employment-working-class-logistics>

Class 12

**25 April 2024:** The grind

- Heike Geißler, *Seasonal Associate* (2018). Excerpts.
- Manuela Boatcă, “[Thou shalt] Honour the asparagus!: Romanian Agricultural Labour in Germany during the COVID-19 Season,” *Left East* (2020). <https://lefteast.org/thou-shalt-honour-the-asparagus%E2%BB%BF-romanian-agricultural-labour-in-germany-during-the-covid-19-season/>

Class 13

**2 May 2024: SITE VISIT (TBA)**

- Nikil Saval, “New Trends in Office Design,” *n+1* (2014).

Class 14

**9 May (Group B)/16 May (Group A) 2024:** The Future of Work: Utopia/Manifesto

- Sarah Jaffe, “What is Love?,” *Work Won't Love You Back: How Devotion to Our Jobs Keeps Us Exploited, Exhausted, and Alone* (2021).
- Rithika Ramamurthy, “It’s Not Going to Work Out: A Review of Post-Work Writing,” *Lux* (2021).

**FINAL PAPER/PROJECT**

Your final paper will be a 1,500-2000-word essay or a creative project (a video, a visual essay, a game, etc.) reflecting critically on (a particular aspect of) your internship experience that is anchored in, and informed by, at least two non-starred readings we have covered during the semester (at least one from after Class 6!). It should investigate a concept, paradox, or question from the readings through your own internship experience. In other words, the readings should provide the lens, the internship the material. Go through your journal and your reader, asking yourself: Which texts did you annotate most extensively? Which seem to resonate most with your internship? Which questions would you like to explore?

If you choose to submit a creative response rather than a standard academic essay, please pitch your idea [latest by the end of April](#) and make sure to include a 500-word statement in which you explain how the

project relates to the readings. Group creative projects are only allowed up to two people, and subject to prior approval.

Deadline for submission of the final essay is **midnight of 16 May 2024**. Please be in touch by 25 April if you wish to apply for an extension.