

**SCHOOL OF LANGUAGES AND CULTURES
GERMAN PROGRAMME**

**GERM 411 SPECIAL TOPIC 1
THE GERMAN DEMOCRATIC REPUBLIC IN LITERATURE AND FILM**

TRIMESTER 1 and 2 2012
5 March to 17 November 2012

Trimester dates

Trimester dates: 5 March to 17 November 2012

Teaching dates: 5 March to 19 October 2012

Mid-trimester break 1/3: 6 to 22 April 2012

Mid-trimester break 2/3: 27 August to 9 September 2012

Aegrotat period begins: 1 October, so at least 30% assessment due on or before Friday 28 September
(or preferably by ¾-point of course, i.e. 24 August)

Study week: 22–26 October 2012

Examination/Assessment Period: 26 October to 17 November 2012

Please note students should be able to attend an examination at the University at any time during the formal examination period.

Withdrawal dates

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Names and contact details

**Course Coordinator
and Lecturer:**

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Reception Hours: 9.00am – 5.00pm Monday to Friday

**Contact Person for Maori
& Pasifika Students:**

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Contact Person for Students with Disabilities: Dr Carolina Miranda
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Staff are available for student consultation at times indicated on their office doors. Alternative times can be arranged by phone or email.

Class times and locations

Tuesdays and Thursdays from 9.00am-9.50am in vZ (von Zedltiz) 104

Course delivery

GERM 411 is a full-year course of two hours per week, involving lectures and seminar discussion. Students are expected to attend all classes.

Communication of additional information

Additional information will be provided in class and/or posted on Blackboard.

Course prescription

This course uses texts, films and other resources to throw light on significant social developments, attitudes and events in the German Democratic Republic during its forty year history and to highlight the manner in which official thinking changed from decade to decade in the socialist half of Germany.

Course content

Classes will consist of lectures and seminars, supplemented by reading materials and films. Students are expected to take an active part in class and to contribute their own background knowledge on the topic under discussion.

Learning objectives

The primary aim of GERM 411 is to introduce students to examples of literature and film that either appeared during the time of East Germany's existence from 1949 to 1990 or have appeared since the fall of the Berlin Wall in 1989 and nevertheless deal with aspects of life in the GDR. The works are chosen to reflect different decades and events that occurred during the history of the GDR and the way in which these have been represented in literary and visual form.

In addition, the course aims at developing students' ability to read and analyse lengthy German texts, to comprehend the medium of film, to use bibliographies and evaluate secondary literature, and to formulate their own ideas about the works in the form of class seminars, two essays, and examination answers.

Qualities especially valued at Honours level are those fundamental to all scholarly disciplines: accuracy of knowledge, independence of judgement, lucidity of thought and precision of statement.

Expected workload

Individual workloads are difficult to assess, since (a) students' reading speeds vary; (b) in order to arrive at a satisfactory understanding of a text or film or to prepare a class paper, one student may want to read more secondary literature than another; (c) the time spent reading the texts or watching a film, while considerable, is not time spent working in the sense that reading secondary

literature or writing an essay constitutes work. However, the The University Assessment Handbook considers that students doing a 4-course BA (Hons) programme should expect to work for 10 hours weekly for each full-year course. This includes the class contact hours.

Course readings and films

Students are expected to study in-depth 4 of the texts and 3 of the films prescribed for the course. The works will all be studied in chronological order of their subject matter, rather than date of publication or completion. While most of the works appeared during the time of the GDR, a few have appeared since 1989. They will be studied towards the end of the course.

Trimester 1:

Peter Theek, *Tims Fahrt ins Land der Kängurus* (Der Kinderbuchverlag)

Das Kaninchen bin ich – Director: Kurt Maetzig

Christoph Hein, *Der Tangospieler* (Suhrkamp)

Spur der Steine – Director: Frank Beyer

MID-YEAR STUDY & EXAMINATION PERIOD & BREAK (11 June to 15 July)

Trimester 2:

Die Legende von Paul und Paula – Director: Heiner Carow

Christa Wolf, *Störfall* (Suhrkamp)

Post-Wende Works:

Monika Maron, *Stille Zeile Sechs* (Fischer)

Christian Friedrich Delius, *Der Spaziergang von Rostock nach Syrakus* (rororo)

Nikolaikirche – Director: Frank Beyer

Assessment requirements

The assessment programme is designed to evaluate the extent of the student's understanding of the texts and films studied, and the depth and sensitivity of the student's response to those texts and films as shown in essays and in examination answers. The essays also provide a means of assessing the student's ability to research and think on a topic, organise thoughts and insights, and express them in a lucid, well-documented way. While an essay at Honours level should above all demonstrate the student's own independent understanding of the subject being treated, it should also draw on relevant secondary literature, and if necessary take issue with it.

Two essays of about 2000 words in length (30% each)	60%
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Final three-hour, closed-book examination	40%
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Both the essays and the final examination are subject to External Assessment by the German Department of another New Zealand university. Note that at Honours level the arithmetical computation of marks is less important than the teachers' and examiners' overall assessment of the student's abilities and performance.

Assessment Deadlines

See pp. 6 and 7 for suggested essay topics.

The first essay is due on Friday, 25 May at 4pm.

The second essay is due on Friday, 21 September at 4 pm.

All assignments **must be submitted in two forms:**

1. **Electronically** [email to slc@vuw.ac.nz for submission to Turnitin (see below)]
2. **AND** as a **print-out** to be handed in to the German assignment slot located to the left of the SLC Reception area on Level 6 of von Zedlitz. The print-out must include a cover sheet available from SLC Reception or Blackboard.

Assignments will not be considered complete until submitted in both forms.

Essays *must* be handed in on time. Students prevented by uncontrollable circumstances from completing an essay on time must, *in advance of the deadline*, formally request an extension of time from the lecturer. In cases of illness, accident or bereavement, this can be done by telephone. Essays submitted late without explanation will have penalty marks deducted at the rate of two marks a day; in the case of extreme lateness, the essay will not be marked and the student will not be considered to have fulfilled the mandatory course requirements (see below).

Mandatory course requirements

The minimum course requirements which must be satisfied in order to complete the course are: regular attendance at a minimum of 80% of the classes, satisfactory completion of the essays, and completion of the final examination. Unless informed to the contrary, students may assume they have satisfied the mandatory course requirements.

Class representative

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Class reps will attend a meeting with the Head of School to discuss how your courses are going and to raise any concerns or suggestions that they may have.

Academic integrity and plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:
<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Turnitin

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material including the Internet, books, journals, periodicals or the work of other students. Turnitin is used to assist academic staff in detecting misreferencing, misquotation, and the inclusion of unattributed material, which may be forms of cheating or plagiarism. At the discretion of the Head of School, handwritten work may be copy typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted materials on behalf of the University for detection of future plagiarism, but access to the full text of submissions will not be made available to any other party. You are strongly advised to check with your lecturer if you are uncertain about how to use and cite material from other sources.

Where to find more detailed information

Find key dates as well as explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress.

Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.



GERM 411 2012
Essay 1
Due date: 25 May 2012



1. Discuss the techniques and ideas employed by Peter Theek in his children's novel *Tims Fahrt ins Land der Kängurus* to awaken a socialist consciousness in the minds of his young readers.

2. Compare and contrast the female characters in the films, *Spur der Steine* and *Das Kaninchen bin ich*.

3. Discuss the portrayal of Party functionaries and non-Party members in *Spur der Steine* and/or *Das Kaninchen bin ich*.



4. What can we learn from *Spur der Steine* about the manner in which large collectives were organised and run in the GDR in the 1960s and about the relationship between various groups within these collectives?



5. Examine the role and ideas of figures of authority in *Das Kaninchen bin ich*.

6. What makes Christoph Hein's novel *Der Tangospieler* a specifically GDR work?

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Essay 2

Due date: 21 September 2012

1. "Dallows Apathie ist die seines Landes." (Hans Mayer)
Investigate the relationship between Dallow and the state in Christoph Hein's novel *Der Tangospieler*.



2. Discuss the poetry of Wolf Biermann as a social and political statement.



3. Discuss the role nature plays in Christa Wolf's *Störfall*.

4. Examine the function and role of borders in Delius' *Der Spaziergang nach Syrakus*.

5. Investigate the use of unusual filmic and other devices in Carow's *Die Legende von Paul und Paula*. What effect do these have on the impact of the film?



6. "Und wir, eine Handvoll halbverhungertes und zerschlagener Kommunisten und Antifaschisten, hatten den Karren aus dem Dreck zu ziehen. Auferstanden aus Ruinen und der Zukunft zugewandt" (Beerenbaum in Monika Maron's *Stille Zeile Sechs*). Discuss the significance of Beerenbaum's generation in Maron's *Stille Zeile Sechs*.