



**SCHOOL OF LANGUAGES AND CULTURES
GERMAN PROGRAMME**

**GERM 411 SPECIAL TOPIC 1
CAPTURED BERLIN: THE REFLECTION OF A CITY IN WORD AND IMAGE**

30 POINTS

TRIMESTER 2 2013

Please read through this material very carefully in the first week of the course, and refer to it regularly.

Important dates

Trimester dates: 15 July to 17 November 2013

Teaching dates: 15 July to 18 October 2013

Mid-trimester break: 26 August to 8 September 2013

Study period: 21–25 October 2013

Examination/Assessment Period: 25 October to 16 November 2013

Withdrawal dates: Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

Names and contact details

**Course Coordinator
and Lecturer:**

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School Website: www.victoria.ac.nz/slc

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

The course is taught by Dr Margaret Sutherland in vZ615 on Tuesdays at 10.00am-10.50am. Dr Sutherland is happy to provide additional information about the course at any time, or to discuss students' problems with them.

Communication of additional information

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

Prescription

This course presents Berlin through the lens of selected examples of literary texts and film from the Weimar Republic (1919-1933) to the present day.

Course learning objectives (CLOs)

The primary aim of GERM 411 is to provide students with multiple images of Berlin through the medium of text and film that will enable them to appreciate and trace salient aspects of the city's development in the course of the last ninety years.

Students who pass this course will be able to:

1. Demonstrate a sound understanding of how selected literary and visual works reflect significant historical events that have shaped Berlin from the time of the Weimar Republic till 2013.
2. Read and analyse lengthy German texts and relevant secondary literature pertaining to these texts.
3. Understand and analyse German films and evaluate critical literature pertaining to these films.
4. Demonstrate practical evidence of an understanding of the style guide used in the course (including footnoting, the citation of texts and the compiling of bibliographies).
5. Formulate their own ideas in an informed, thoughtful manner.

Teaching format

GERM411 is a second-half-year course of one hour per week, involving lectures and seminar discussions. The course is taught in German and English.

There will be introductory lectures on the works studied, but all other classes will take the form of seminar discussions in which students will be expected to give class papers. Students should regard such classes not as "teaching sessions" in which the teacher plays an active and the students a passive role, but as collaborative meetings to which all contribute.

Mandatory course requirements

The minimum course requirements which must be satisfied in order to complete the course are: attendance of a minimum of 80% of classes and a final mark of 50% or more for each of the two essays and the examination. Unless notified to the contrary, students may assume that they have met the mandatory course requirements.

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 has laid down guidelines as to the number of hours per week which students are expected to devote to a course in order to maintain satisfactory progress. Students enrolling in a 400-level 30-point course should work on average 20 hours per week including contact hours.

Assessment requirements

Assessment items and workload per item	%	CLO(s)	Due date
1 1 essay (3000 words)	30%	1, 4, 5	23 August 2013
2 1 essay (3000 words)	30%	1, 4, 5	3 October 2013
3 1 end of course examination	40%	1, 2, 3, 5	25 October to 16 November

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.

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 Page 6 for suggested essay topics.

The first essay is due on Friday, 23 August 2013 at 4pm.

The second essay is due on Friday, 3 October 2013 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 main office area on Level 6 of von Zedlitz. **Assignments will not be considered complete until submitted in both forms.**

Submission and return of work

Tidy presentation of assignments is essential. Work may be typed or neatly handwritten. Crossings-out indicate that a piece of work is still at draft stage. Allow space for corrections: leave a 4-centimetre margin and write on alternate lines or double space if typing. Do not write in pencil.

All assignments must include a cover sheet provided or available from the SLC main office. Assignments are to be handed in to the German assignment slot located to the left of the SLC main office area on the 6th floor of von Zedlitz.

Penalties

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.

Set texts and films

<i>Der Schwarzfahrer</i>	Director: Pepe Danquart
<i>Berlin, 1927. Symphonie einer Großstadt</i>	Director: Walter Ruttmann
<i>Menschen am Sonntag</i>	Director: Curt Siodmak
<i>Die Mörder sind unter uns</i>	Director: Wolfgang Staudte
<i>Der Tunnel</i>	Director: Roland Suso Richter
Irmgard Keun, <i>Das kunstseidene Mädchen</i> (München: dtv, 1995)	
Monika Maron, <i>Stille Zeile Sechs</i> (Frankfurt am Main: Fischer, 1991)	
Emine Özdamar, <i>Seltsame Sterne starren zur Erde</i> (Köln: KiWi, 2004)	
Jakob Hein, <i>Gebrauchsanweisung für Berlin</i> (München, Zürich: Piper, 2009)	

Students are expected to study in-depth 3 of the texts and 3 of the films prescribed for the course. The works will be studied in chronological order of their subject matter, rather than date of publication or completion. Copies of the texts and the films are available within the German Programme.

Class representative

A class representative will be elected in the first week, 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 the course is going and to raise any concerns or suggestions that they may have. You can find out more information on Class Representatives on the VUWSA website: www.vuwsa.org.nz

Student feedback

Response to feedback for this course will be discussed in class or delivered via Blackboard. Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues:
www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz

Language Learning Centre (LLC)

The Language Learning Centre (LLC) is the Library's technology-rich, multimedia centre supporting language learning. At the LLC you can practise and extend your language learning.

You can:

- Find materials to support your language studies, including dictionaries, textbooks and graded readers.
- Study independently using language learning software, audio material and DVDs.
- Find a welcoming environment with services and events, and onsite assistance and support for languages
- Become a Language Buddy or find a conversation group.

Visit the LLC on Level 0, von Zedlitz Building and take a look at our website www.victoria.ac.nz/llc.

Suggested Essay Topics

ESSAY 1

Due date: Friday 23 August, 2013 at 4pm

1. Discuss the relationship between dialogue and silence in Pepe Danquart's film *Der Schwarzfahrer* and its function in, and impact on, the film as a whole.
2. Compare and contrast the two films, Walter Ruttmann's *Berlin. Die Sinfonie einer Großstadt*, and Robert Siodmak's *Menschen am Sonntag*, as depictions of two sides of life in 1920s Berlin.
3. With reference to Irmgard Keun's *Das kunstseidene Mädchen* discuss what challenges the Weimar Republic, and in particular Berlin, present to Doris' generation and how the characters respond to these challenges.
4. Examine the concepts of the "negative" and the "positive" as they appear in Staudte's film *Die Mörder sind unter uns*

ESSAY 2

Due date: Friday 3 October 2013 at 4pm

1. Investigate the role of risk and risk-taking in Roland Suso Richter's film *Der Tunnel*.
2. "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*.
3. "[Emine Sevgi Özdamar's Buch *Seltsame Sterne starren zur Erde* ist] ein sehr genaues Buch über Teilungen: über die geteilte Stadt, die geteilte deutsch-türkische Gedankenwelt und die zwischen mehreren Männern aufgeteilte Liebe." Discuss.
4. Examine the role played by the senses and sensory perception in Jakob Hein's *Gebrauchsanweisung für Berlin*.