



**FACULTY OF HUMANITIES AND SOCIAL SCIENCES
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 1 2016

Key dates

Trimester dates: 29 February to 29 June 2016

Teaching dates: 29 February to 5 June 2016

Easter break: 24–30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Study period: 6–9 June 2016

Examination/Assessment Period: 10–29 June 2016

Note: students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

Class times and locations

The times and location of the classes will be set in consultation with the students enrolled in the course. There will be two classes each week, of 90 minutes per class.

Names and contact details

**Course Coordinator
and Lecturer:**

Dr Margaret Sutherland (MS)
Office: vZ615
Phone: 463 5975
Email: margaret.sutherland@vuw.ac.nz

School Administrators:

Nina Cuccurullo
Office: vZ610
Phone: 463 5293
Email: nina.cuccurullo@vuw.ac.nz

Ida Li
Office: vZ610
Phone: 463 5318
Email: ida.li@vuw.ac.nz

School Office hours: 9.00am to 4.30pm Monday to Friday

Contact Person for Maori and Pasifika Students: Dr Ross Woods
Office: vZ504
Phone: 463 5098
Email: ross.woods@vuw.ac.nz

Contact Person for Students with Disabilities: Dr Andrea Hepworth
Office: vZ604
Phone: 463 5321
Email: andrea.hepworth@vuw.ac.nz

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.

Communication of additional information

Additional information will be provided in class and/or by email.

Prescription

This course presents Berlin through the lens of selected examples of literary texts and films 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.

Course Learning Objectives (CLOs) Students who pass this course should 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 late 19 th century to the present day.
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 first-half-year course of three hours 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.

Workload

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 30-point, 300-hour course should work on average 20 hours per week including contact hours - i.e., in the case of GERM 411, 17 hours of private study outside class time. Some students will find they need to do more than this, especially if they are aiming to achieve high grades.

Assessment

Assessment items and workload per item	%	CLO(s)	Due date
1 1 essay (3000 words)	30%	1, 2, 3, 4, 5	15 April 2016
2 1 essay (3000 words)	30%	1, 2, 3, 4, 5	1 June 2016
3 1 end of course examination	40%	1, 2, 3, 5	10 – 29 June 2016

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 and 7 for some suggested essay topics.

The first essay is due on Friday, 15 April, 2016 at 4pm.

The second essay is due on Wednesday, 1 June, 2016 at 4 pm.

Submission and return of work

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.**

All written assessment tasks 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. Marked work will either be returned in class or be made available for collection from the SLC main office. Please bring your student ID card with you when you come to collect your work.

Students are expected to write clearly. Where work is deemed 'illegible', the options are:

- the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame after which penalties will apply;
- the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) and lateness penalties apply;
- if the student does not transcribe it to an acceptable standard, the work will be accepted as 'received' (so any associated mandatory course requirements are met) but not marked.

Extensions and 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.

Set texts and films

The following texts have been studied in this course in the past:

<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, *Das kunstseidene Mädchen* (München: dtv, 1995)

Monika Maron, *Stille Zeile Sechs* (Frankfurt am Main: Fischer, 1991)

Emine Özdamar, *Seltsame Sterne starren zur Erde* (Köln: KiWi, 2004)

Jakob Hein, *Gebrauchsanweisung für Berlin* (München, Zürich: Piper, 2009)

In the first meeting of the course, students will have the opportunity to consider and select texts from the above list or suggest another one or two works which they may be familiar with and would like to research further.

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

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

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

This course was scored highly by the previous cohort of students and the students' responses to all questions rated in each case above the FHSS average.

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/students/study/exams/integrity-plagiarism
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

Language Learning Centre (LLC)

The Language Learning Centre (LLC) is the University'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

Essay Topics

These topics are suggestions only and other topics from students are welcome and will be considered.

ESSAY 1

Due date: Friday 15 April, 2016 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: Wednesday, 1 June 2016 at 4pm

1. Investigate the role of risk and risk-taking in Roland Suso Richter's film *Der Tunnel*.
2. "Und wir, eine Handvoll halbverhungerten 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*.