



CIEE Global Institute – Berlin

Course name:	Constructions of German Identity in Literature and Film
Course number:	GEST 3003 BRGE / LITT 3006 BRGE
Programs offering course:	Open Campus (Language, Literature & Culture Track)
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2018

Course Description

This course aims to take a fresh look at German (national) identity, enabling students to explore and question the concept of “identity” – not only German identity in particular but also their own sense of how they define their identity. Students will be provided with a broad understanding of major historical developments in Germany during the past century, as represented in society and reflected in film and literature. The course will concentrate on the plurality of ethnic, sexual, political, geographical, and cultural identities in modern Germany, and on their often fragmentary nature as the country struggles with the challenges of re-unification and international developments such as globalization, multiculturalism, and postmodernism.

Learning Objectives

- develop a nuanced understanding of the complex question of identity in today's Germany: national, geographical, psychological, political etc. as expressed in German culture of the 20th and 21st century (art, architecture, literature, film, media and every-day culture)
- gain an awareness of the social and historical developments which formed and shaped “identity” especially in Germany and in Berlin
- develop a critical understanding of individual “identity” and concepts such as “nationalism”
- further broaden solid close reading and analytical skills
- hone academic writing skills

Course Prerequisites

None

Methods of Instruction

This course is taught through a combination of in-class discussions, student presentations and mini-lectures, enhanced by site visits.

Assessment and Final Grade



The course grade will be made up of the following components (more detailed information below):

Four Short Presentations (5% each)	20%
Reading Guide & Annotation (5% each)	10%
Three Excursion Write-Ups (5% each)	15%
Participation & Preparation	20%
In-Class Midterm	15%
Final paper proposal & annotated bibliography	20%

Course Materials

All primary and secondary texts will be provided by the instructor via Canvas. Sources for the presentations may be taken from course materials but may also need to be researched and studied independently. Both the internet and libraries will provide for sufficient materials.

Excursions

There will be 3 excursions for this course; their time and place will be announced well in advance. Students will be provided with written directions. All excursions are mandatory.

Course Requirements

Short Presentations

Over the course of the block, each person will participate in four short group presentations based on individual preparation before class and group preparation in class. The presentations should be approximately 10-15 minutes, depending on the size of the group, and then the group should moderate a short discussion of 10-15 minutes. There is no written component to this assignment and grades will be given on an individual basis. Your grade will be based on your preparation of the material in advance, your (creative) approach to it in class, your ability to work with your team, and your ability to listen to the answers provided by your classmates so as to weave a productive and interesting discussion of the material.

An overview of the presentation topics and dates is as follows:

- Monuments
- Secondary Literature (*Storm of Steel*)
- Post-war national identity
- Deutschland 09

Annotation & Reading Guide

For our discussions of *Storm of Steel*, everyone will need to prepare a piece of secondary literature for the group presentations in class. You will also write an entry for an annotated bibliography to



practice this form for your final project. The following websites offers good guidelines and samples for annotated bibliographies – <http://guides.library.cornell.edu/annotatedbibliography> & <http://advice.writing.utoronto.ca/types-of-writing/annotated-bibliography/>. The art form here is to be concise but still say something substantial when you condense the author’s argument and approach to approximately 1-2 paragraph.

For the discussion of Mary Fulbrook’s book on March 14, each student will also write a reading guide for one chapter of the book. The reading guide may only be the front and back of one page and should include the following points:

- an alternate title for the chapter
- a summary of the chapter’s main points (approximately ½ page)
- a list of the central works (texts, monuments, sites, persons, etc.)
- the most important, interesting or provocative quotes (or citations for them)
- 4-5 discussion questions for class (not factual questions about the text’s content)

Please bring enough copies of your reading guide to class that everyone can have a copy.

Excursion Write-Ups

Each excursion will be followed up by a written reflection of 2-3 pages (double-spaced with standard fonts, font size and margins). In the reflections, you should provide a brief summary of what we saw, learned or talked about, how it connects to the themes we have been discussing in class or texts we have read (or other texts you know), and what questions or new perspectives it opened up for you. The reflections are due within 72 hours of each excursion.

In-Class Midterm

The midterm exam will be in the last 90 minutes of class on Thursday in Week 3. The questions for the midterm exam will be posted at least a week in advance on Canvas at the beginning of Week 3, and you will be given them again in class on the day of the midterm. At that time, you will need to answer two questions of your choice.

Paper Proposal and Annotated Bibliography

For the final project, rather than taking an exam or writing a full paper, you will write a proposal for the paper you would hypothetically write if we were in a full semester (or quarter) context. Your proposal should be approximately 3-4 pages in length and outline which text(s) you would work with, which method you would use to analyze it/them, and what your preliminary thesis is and why it is interesting. You will also include a short, annotated bibliography of 4-6 works that you could anticipate using to write this paper. They could be theoretical texts to support your approach to the text, secondary sources or previous analyses that would inform your analysis, other works that provide historical/social/political/economic context, etc. The final project is due by the end of the calendar day on the last Friday of the block.

Participation

As part of your work in this course, students should demonstrate learning beyond the submission



of written assignments or presentations. As such, all students receive grades based upon participation.

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Students receive grades based upon their contributions both in the classroom and in the Canvas course.

Meaningful contribution requires students to be prepared, as directed by the Instructor, in advance of each class session. Students must clearly demonstrate they have engaged with the materials where directed.

This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course sessions will also result in a lower final grade.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:



<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	No academic penalty
10 – 20%	2	Reduction of final grade
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion

Course Overview

Session 1

- What is identity and what is national identity?
- Present and discuss syllabus, course expectations, texts, projects, research methods, etc.

Session 2

- “Narrative Identity and National Identity.” Wodak, Ruth. *The Discursive Construction of National Identity*. Edinburgh: Edinburgh University Press, 2009. 18-30
- “First Address.” Fichte, Johann Gottlieb. *Addresses to the German Nation*. Chicago: Open Court Publishing, 1922.
- “Introduction” & “Heimat, the German Nation-State, and Herder’s Cultural Nationalism.” Blicke, Peter. *Heimat: A Critical Theory of the German Idea of Homeland*. Rochester: Camden House, 2002. 1-21 & 46-56.

Session 3

- Excursion to German Historical Museum – meet in G27 lobby at 3:45. We will head to Unter den Linden 2 together for our guided tour on German Nationalism in the 19th Century from 4:30-6:00. You will be back at G27 around 6:30.

Session 4 – Constructing the Nation

- “Monuments.” Koshar, Rudy. *From Monuments to Traces: Artifacts of German Memory, 1870-1990*. Berkeley: University of California Press, 2000. 15-52.
- Mini-Presentation #1: Find a nineteenth-century monument around Berlin, take a few pictures and prepare a brief analysis of the implications, messages and symbolism in the monument according to Koshar’s models. Suggestions include the monument in Viktoriapark, the Bismarck Memorial in Tiergarten, and the Friedrich the Great monument on Unter den Linden, but there are lots around the city to choose from. Be creative!



Session 5 – World War I

- Jünger, Ernst. *Storm of Steel* (excerpts). New York: Penguin, 2003. 5-15, 23-50, 228-56.
- Mini-Presentation #2: find a piece of secondary literature about Jünger, an interpretation of this work and/or the appropriation of his work for the purpose of national identity. You may also write your annotated bibliography on this.

Session 6 – World War II & Midterm

- *Hitler Junge Quex*. Directed by Hans Steinhoff, performances by Heinrich George, Berta Drews, Jürgen Ohlsen and Hermann Speelmans, UFA Studios, 1933.
- Midterm exam

Session 7 – German-Jewish Post-War Identity

- Meet in the lobby to leave at 3:30 for a 2-hour tour sponsored by the Centrum Judaicum. We will go through the permanent exhibit at the Neue Synagoge and also through the neighborhood around there to explore how the Jewish community in Berlin re-established itself after the war, how it reconciled this hyphenated identity, and how divided Germany as well as reunification affected German-Jewish identity in the latter half of the twentieth century. We will be back at G27 by 6:30.

Session 8 – Divided German Identities (1950s-1980s)

- “National Identity and German History.” Fulbrook, Mary. *German National Identity after the Holocaust*. Cambridge: Polity Press, 1999. 1-24.
- One additional chapter of your choice – landscapes, trials, anniversaries, historiography, collective memory, citizenship, reunification
- Reading guides due in class & Mini-Presentation #3

Session 9 – East German National Identity?

- Meet in the lobby to leave at 4:00 for a guided tour through the GDR Museum. We will explore how the East German state tried to form a new understanding of national identity in the newly formed state and what that concretely looked like in everyday life for the citizens of the country. We will also consider how to assemble such a museum with such a wide audience and without falling into demonization of the system but also avoiding “Ostalgie” – nostalgia for the lost East German state.

Session 10 – Reconstruction after Re-unification

- *Berlin is in Germany*. Directed by Hannes Stöhr, performance by Jörg Schüttauf, ZDF 2001.
- *Good Bye, Lenin!* Directed by Wolfgang Becker, performances by Daniel Brühl and Katrin Sass, 2003.
- “Negotiating Nostalgia: The GDR Past in *Berlin is in Germany* and *Good Bye, Lenin!*”. Kapczynski, Jennifer M. *The Germanic Review*. Winter 2007: 78-100.

Session 11 – Multiethnic Germany

- “The Construction of National Identity in Germany: ‘Migration Background’ as a Political and



Scientific Category.” Scherr, Albert. RCIS Working Paper No. 2013/2. Ryerson Centre for Immigration and Settlement.

- “The Courtyard in the Mirror.” Özdamar, Emine Sevgi. *Transit*. 2.1(2005): 1-23.

Session 12 – Contemporary Cinematic Perspectives

- Watch the episode film *Deutschland 09*.
- Mini-Presentation #5 – Pick one of the short films, analyze the film techniques in it and how the content and form say something interesting about the state of German national identity in 2009. Sign up for your film on Canvas and do not duplicate films with someone else.

Session 13

- Wrap-up discussion and presentation of final projects/paper proposals

Readings (selection)

Selection of novel excerpts, short stories, plays and films to be announced

Fulbrook, Mary. *German National Identity after the Holocaust*. Cambridge: Polity Press, 1999.

Hall, Stuart and Paul Gay. *Questions of Cultural Identity*. London: Sage Publications, 2011.

Rapaille, Clotilde. *The Culture Code: An Ingenious Way to Understand Why People Around the World Buy and Live as They Do*. New York: Broadway Books, 2006.

Şenocak, Zafer. *Atlas of a Tropical Germany: Essays on Politics and Culture, 1990-1998*. Lincoln: University of Nebraska Press, 2000.

Smith, Anthony D. *National Identity*. Reno: University of Nevada Press, 1991.

Wodak, Ruth et al. *The Discursive Construction of National Identity*. Edinburgh: Edinburgh University Press, 2009.