DESCRIPTION Examining works of art, architecture, literature, music, and philosophy from the German-speaking world of the 20th and 21st centuries, this course offers an introduction to German cultural studies. We will focus on one city – Berlin – in order to examine key issues in German cultural history from the Weimar Republic until the present day. How does this city channel trends of modernisation, multiculturalism, alienation and violent repression? The course offers the unique opportunity to combine theoretical and text-based investigation with an exploration of the very physical sites discussed and interaction with modern-day inhabitants of Berlin.

What forms of literature, film, visual art and architecture arise out of this urban environment? How does the reconstruction of the city after the Second World War and Reunification reflect political and social conflicts and ideals?

Equally important as these themes of inquiry will be methodological questions: what kind of discipline is cultural studies and what kind of knowledge comes from differing approaches to cultural artefacts? The course does not aim to exhaustively define and explore “German culture” but to give you a chance to think about what cultural history is, how a people’s history is remembered in art and commemorated in the built environment, and how collective identities are formed and challenged. Moreover, we seek to address the questions: what is unique about German cultural history, and why should we study it today in Canada?

OUTCOMES

By the end of the course, you can expect to:
• be aware of the scope of the field of German Studies
• be able to employ common tools for literary and film analysis
• be able to research and conceptualize image and artifact presentation
• understand how politics, history and the arts are intertwined
• be familiar with a range of texts and cultural expressions from the city of Berlin
• be able to work across disciplines in individual and group work
• have gained skills intercultural communication

REQUIRED TEXTS

Literature:

1. Erich Kästner, Fabian, The Story of a Moralist (excerpts)
3. Christoph Hein, Settlement (excerpts)
4. Simon Schwarz, *The Other Side of the Wall* (graphic novel, to be purchased)

5. Jenny Erpenbeck, *Go, Went, Gone* (excerpts)

**Films:**

1. *Die Sinfonie der Großstadt* (Ruttmann 1926) (Youtube: https://www.youtube.com/watch?v=0NQgIvG-kBM https://www.youtube.com/watch?v=Ywk6Deq9FOQ)
3. *M* (Lang 1931) (Youtube: https://www.youtube.com/watch?v=nM0w1dTNAH0)
7. *Summer in Berlin* (Dresen 2005)
8. *Victoria* (Schipper 2015)

**Secondary literature:**

   - “Introduction”, p. 15-26
   - “Sex and Drugs and Punk and Techno”, p. 151-178
ASSESSMENT:

<table>
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<tr>
<th>Component</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>Reading assignments</td>
<td>4 X 7.5%</td>
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<tr>
<td>Quiz</td>
<td>15%</td>
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<tr>
<td>Journals</td>
<td>2 X 7.5%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Final project</td>
<td>30%</td>
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Marking will be based on readings assignments, a quiz, journal entries, and a final project. Criteria and weighting for marks are explained below. There is no final exam.

Final project: A general framework for the final project will be provided in the preparation sessions in Calgary. On-the-ground research on the project will be conducted in Berlin, and the project will be due by the end of the Summer Session (late August).

Reading assignments: You will complete and submit four readings assignments prior to our departure for Germany; in addition to testing comprehension and retention of factual information, you may be asked to reflect on and assess the usefulness of the sources.

Journal entries: You will be required to maintain a journal in which you record your personal responses to certain excursions, tours, museum visits etc. in Berlin and your reflections on some of the assigned readings. Each entry need be no longer than 200 words. The journals will be collected at two scheduled points throughout the stay in Berlin and will be marked as completed or not; in order to be deemed “complete”, you must demonstrate familiarity with the material (including assigned readings) and your ideas must be clearly organised. Each submission comprises three entries (so six in total).

Readings and films: Most course documents are accessible online, either as eBooks through the university library, or on D2L. Much of the reading will be completed before departure and discussed in the preparation seminars. Some of the films are available on Youtube and can be viewed independently, while the rest will be shown in scheduled screenings.

Grade scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>100–97%</td>
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<tr>
<td>A</td>
<td>96.9–91%</td>
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<tr>
<td>A -</td>
<td>90.9–88%</td>
</tr>
<tr>
<td>B+</td>
<td>87.9–85%</td>
</tr>
<tr>
<td>B</td>
<td>84.9–79%</td>
</tr>
<tr>
<td>B -</td>
<td>78.9–74%</td>
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<tr>
<td>C+</td>
<td>73.9–69%</td>
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<tr>
<td>C</td>
<td>68.9–64%</td>
</tr>
<tr>
<td>C -</td>
<td>63.9–60%</td>
</tr>
<tr>
<td>D+</td>
<td>59.9–55%</td>
</tr>
<tr>
<td>D</td>
<td>54.9–50%</td>
</tr>
<tr>
<td>F</td>
<td>49% and below</td>
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A-level work clearly and forcefully defines and achieves its concepts, aims, and arguments; formal aspects of writing (spelling, syntax, etc.) are without any major errors; the arguments are substantive, engage directly with the material being considered, and integrate the ideas we discuss in class.

B-level work has clear aims and arguments but does not fully achieve them; some concepts may not be clearly defined; there are significant formal errors; the arguments need to engage more closely with the material being considered and they leave room to include important ideas from class.

C-level work fails to fulfill the standards of A and B level work. It lacks a thesis, does not support its arguments or makes arguments that can be easily refuted.
ACADEMIC MISCONDUCT

1. Plagiarism is a serious offence, the penalty for which is an F on the assignment and possibly also an F in the course, academic probation, or requirement to withdraw. Plagiarism exists when:
   a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one’s own in an examination or test);
   b) parts of the work are taken from another source without reference to the original author;
   c) the whole work (e.g., an essay) is copied from another source, and/or
   d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

   While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.”

   Plagiarism occurs not only when direct quotations are taken from a source without specific acknowledgement but also when original ideas or data from the source are not acknowledged. A bibliography is insufficient to establish which portions of the student’s work are taken from external sources; footnotes or other recognized forms of citation must be used for this purpose.

2. Cheating at tests or examinations includes but is not limited to dishonest or attempted dishonest conduct such as speaking to other candidates or communicating with them under any circumstances whatsoever; bringing into the examination room any textbook, notebook, memorandum, other written material or mechanical or electronic device not authorized by the examiner; writing an examination or part of it, or consulting any person or materials outside the confines of the examination room without permission to do so, or leaving answer papers exposed to view, or persistent attempts to read other students’ examination papers.

3. Other academic misconduct includes, but is not limited to, tampering or attempts to tamper with examination scripts, class work, grades and/or class records; failure to abide by directions by an instructor regarding the individuality of work handed in; the acquisition, attempted acquisition, possession, and/or distribution of examination materials or information not authorized by the instructor; the impersonation of another student in an examination or other class assignment; the falsification or fabrication of clinical or laboratory reports; the non-authorized tape recording of lectures.

4. Any student who voluntarily and consciously aids another student in the commission of one of these offences is also guilty of academic misconduct.

DISABILITIES AND ACADEMIC ACCOMMODATION

It is the student’s responsibility to request academic accommodations. Students with a documented disability who may require academic accommodation and have not registered with the Disability Resource Centre should contact their office at 220-8237. Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. Students also required to discuss their needs with the instructor no later than fourteen (14) days after the start of this course.

EMERGENCY EVACUATION ASSEMBLY POINTS

Craigie Hall: Professional Faculties food court (alternate: Education Block food court)
Education Block and Tower: Scurfield Hall atrium (alternate: Professional Faculties food court)
Kinesiology: north courtyard, MacEwan Student Centre (alternate: University Theatres lobby)
For the complete list of assembly points please consult [http://www.ucalgary.ca/emergencyplan/assemblypoints](http://www.ucalgary.ca/emergencyplan/assemblypoints)

FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES

• Have a question, but not sure where to start? The new Faculty of Arts Program Information Centre (PIC) is your information resource for everything in Arts! Drop in at SS110, call us at 403-220-3580 or email us at artsads@ucalgary.ca. You can also visit the Faculty of Arts website at [http://arts.ucalgary.ca/undergraduate](http://arts.ucalgary.ca/undergraduate) which has detailed information on common academic concerns.
• For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space on the 3rd Floor of the Taylor Family Digital Library.
• For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

Contact for Students Union Representatives for the Faculty of Arts:
arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

FREEDOM OF INFORMATION AND PRIVACY (FOIP) ACT
Graded assignments will be retained by the Department for three months and subsequently sent for confidential shredding. Final examinations will be kept for one calendar year and subsequently sent for confidential shredding. Said material is exclusively available to the student and to the department staff requiring to examine it.
Please see http://www.ucalgary.ca/secretariat/privacy for complete information on the disclosure of personal records.

INTERNET AND ELECTRONIC COMMUNICATION DEVICES
Devices such as laptops, palmtops and smartbooks are allowed provided that they are used exclusively for instructional purposes and do not cause disruption to the instructor and to fellow students. Cellular telephones, blackberries and other mobile communication tools are not permitted and must be switched off.

SAFEWALK
To request a Safewalk escort anywhere on campus, 24 hours a day and seven days a week, please call 403-220-5333 or use one of the Help Phones.
Web: http://www.ucalgary.ca/security/safewalk

STUDENT UNION INFORMATION
Representatives and contact details: http://www.su.ucalgary.ca/home/contact.html
Student Ombudsman: http://www.su.ucalgary.ca/services/student-services/student-rights.html

WRITING ACROSS THE CURRICULUM
Writing skills should cross all disciplines. Students are expected to do a substantial amount of writing in their courses and, where appropriate, instructors can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Centre in the Effective Writing Office (http://www.efwr.ucalgary.ca/) can be utilized by all undergraduate and graduate students who feel they require further assistance.