

**German 160D: Multicultural Germany****Instructor: Priscilla Layne (based on a syllabus by Deniz Göktürk)**

This course presents a reading of post-World War II German history through the lens of migration and contact. The class will work with texts from a documentation covering 50 years of migration to Germany, and occasionally migration from Germany, as well as current debates in news media. Students will learn to read literary texts, films and other visual media, lyrics and non-literary texts like the news critically, contextualize them in relation to specific controversies and case studies, and relate them to broader questions of economic globalization, the recruitment of guest workers, xenophobia and racism, citizenship legislation, education and national identity, institutions of multiculturalism, literature and multilingualism, private and public spheres, religion, media and popular culture. In light of recent shifts in German history – the fall of the Wall, the European integration process with new border regimes, economic globalization that creates mobility as well as immobility – the symbolic politics of ethnonationalism, and the performance of group identities call for careful intertextual analysis. Our readings and discussions will be collaboratively complemented with material from online news sources, television, radio, popular music, films, and fiction. Students taking this course will be expected to think of themselves as participants in a research team that will collectively gather materials, thus generating content for the Multicultural Germany Project. Comparative conversations about practices and policies of migration in other countries will be especially welcome.

The course is taught in English. This course fulfills the L&S breadth requirement in International Studies or Social and Behavioral Sciences.

**Texts**

The required texts for this class are *Germany in Transit: Nation and Migration 1955-2005*. Edited by Deniz Göktürk, Tony Kaes and David Gramling. Berkeley: University of California Press, 2007, and Emine Sevgi Özdamar's *The Bridge of the Golden Horn*. Minneapolis: Serpent's Tail, 2009. The following text is **recommended**, Yoko Tawada's *Where Europe Begins*. New York: New Directions, 2007. All other texts on the syllabus will be posted as PDFs to Bspace.

**Film Viewing**

In addition to regular class meetings, there will be four film viewings scheduled at the Media Resources Center over the course of the semester.

## **Course Requirements**

### **Participation:**

Everyone taking this course is required to do the reading, viewing, or research regularly in preparation for each session. Active participation means that students are expected to write commentary on all readings and viewings, do research projects, participate in group work and online discussions, and be prepared to answer occasional pop quizzes. I will take attendance at each class. You are allowed a maximum of three absences. Late arrival to class may be counted as 1/3 of an absence. An excess of 3 absences will have a direct effect on your grade. If you miss 6 or more classes you will automatically fail the course. (20%)

### **Reaction Journal:**

Each participant will write and share brief responses (300-500 words) to two or three of the texts from that week's assigned readings. You will be expected to write at least 8 responses throughout the semester (4 during weeks 1-7, 4 during weeks 8-14) and post these under "Forums/Reaction Journals" on the course website on Bspace. These responses can be informal, but should nonetheless be concise and pointed reflections inspired by the reading, highlighting the main concepts and questions in the articles, and suggesting ideas for future research and class discussion. It is important to ensure a constant flow of discussion throughout the semester. It will therefore not be acceptable to post all of your responses at the end of the semester. Please start posting in week 1. (20%)

### **Other Contributions:**

Although there is no midterm paper for this course, there are six kinds of contributions you will be responsible for. These six tasks combined account for 30% of your grade. While you will have the course of the semester to complete these tasks, it is best not to wait until the last week of class to fulfill these requirements. The more you accomplish over the course of the semester, the more material we have for discussion and the less stress you will have at the end of the semester.

This course will use two websites: the course website on Bspace and the Multicultural Germany Project (MGP) Website, which the public has access to. Each participant will be expected to upload the following to the specified website.

**1.** On the MGP site blog, **post a link to** at least one recent news article every two weeks from a news site, which complements a cluster of articles in the sourcebook in interesting ways, along with a 2-3 sentence summary and a brief (50-100 word) analytical commentary on this thread or debate. You can refer to the Deutsche Welle and Der Spiegel news feeds on our Bspace for English articles. (7 news articles total)

**2.** On Bspace under Assignments, upload one book review over the course of the semester of a self-selected text of literature that can be found on the MGP site in the lists of single-author poetic works or poetic anthologies in English or German (it can be a novel/biography, a short story, a play, or a poem) (Your review should be no longer than 300 words). This book review **must be posted prior to week 9**, when we will be discussing “Multilingualism and Literature.” A link to your review will be posted on the MGP site.

**3.** On Bspace under “Assignments”, upload a one-page review of a scholarly work, a book or a seminal article, on the subject of migration. A link to your review will be posted on the MGP site.

**4.** On Bspace under “Assignments”, upload **two film reviews** of self-selected films that address migration over the semester (each no longer than 300 words, possibly with a short film clip. If you choose a film from our filmography, your review might be posted on the website.

**5.** Post at least one image or sound bite to the Bspace site under “Forums/Images & Sound Bites”, accompanied by a brief (50-100 word) commentary that contextualizes the material and explains why it is relevant.

**6.** Post at least one link to another website on Bspace under “Forums/Links” with a brief (50-100 word) commentary about this website. The main aim in posting these findings with commentaries is to compile our own archive and make creative connections between the sourcebook readings and other kinds of materials.

### **Final Paper:**

Each student should choose one event, keeping its larger textual manifestation and/or media representation in mind, and one aesthetic text (novel, poem, short story, short film, music video, song or feature film) and write a 10 page paper that includes an examination of how the historical event informs the text, as well as an interpretation of the text’s argument and how the text speaks back to the event, contextualizing your interpretation. Please follow MLA guidelines for formatting. Your paper must be typed (12-point font), double-spaced, single-sided, include page numbers and a Bibliography. You should inform me by Week 12 which aesthetic text you will be writing about. Your paper will be considered for publication on the MGP website. (30%)

### **Extra Credit:**

Any creative work inspired by the course (short stories, film, photography, art or music) may receive extra credit and be presented in class or through the website. Literary translations are also welcome.

## Syllabus

Week 1:	Jan 19	Introduction: Framing Multicultural Germany Read Georg Simmel's "The Stranger"
	Jan 21	Working Guests: <i>Gastarbeiter</i> and Green Card Holders <u>Reading</u> : Preface (XVII-XIX); Introduction (1-17); 21-63.
Week 2	Jan 26	Working Guests Cont. . . . <u>Viewing at MRC</u> : <i>Ali: Fear Eats the Soul/ Angst Essen Seele Auf</i> (1974, R.W. Fassbinder) and <i>Fear is the Soul/ Angst isst Seele auf</i> (2003, Shabaz Noshir.) (Both films are available at the Media Resources Center on DVD 1725.)
	Jan 28	German Identity, Blackness and Germany's Colonial Past Fatima El-Tayeb. "Dangerous Liasons: Race, Nation and Germany Identity," in <i>Not so Plain as Black and White: Afro-German Culture and History 1890-2000</i> , edited by Patricia Mazon and Reinhild Steingröver. Rochester: University of Rochester Press, 2005.
Week 3	Feb 2	Our Socialist Friends: Foreigners in East Germany <u>Reading</u> : 65-103
	Feb 4	<u>Reading</u> : Reiner Kunze excerpt <u>Film Clip in Class</u> : <i>Omulaule heißt Schwarz</i> (2003, Beatrice Möller, Nicola Hens, Susanne Radelhof)
Week 4	Feb 9	Migration and Economy <u>Film Clip in Class</u> : <i>Lichter</i> (2003, Hans-Christian Schmid)
	Feb 11	Is the Boat Full? Xenophobia, Racism, and Violence <u>Reading</u> : 105-126 and the poem "Germany in Autumn" by May Ayim
Week 5	Feb 16	Xenophobia, Racism, and Violence <u>Reading</u> : 126-148 <u>Viewing in Class</u> : <i>Schwarzfahrer / Black Rider / Fare Dodger</i> (1993, Pepe Danquart) and clips from <i>Dreckfresser / Dirt for Dinner</i> (2000, Branwen Okpako)
	Feb 18	What is German? Legislating National Identity <u>Reading</u> : 149-169
Week 6	Feb 23	Religion and Diaspora: Muslims, Jews, and Christians <u>Reading</u> : 193 - 219

	Feb 25	Religion and Diaspora <u>Reading:</u> 219 – 239 <u>Film Clip in Class:</u> <i>Alles auf Zucker</i> (2004, Dany Levy)
Week 7	Mar 2	Promoting Diversity: Institutions of Multiculturalism <u>Reading:</u> 241 – 284 <u>Viewing at MRC:</u> <i>Rhythm Is It!</i> (2004, Thomas Grube and Enrique Sanchez Lansch)
	Mar 4	Spectacles of Multiculturalism: Reading Events <u>Reading:</u> “Migrants and Muses” by Leslie Adelson, pp. 912- 917 and “Spectacles of Multiculturalism” by Deniz Göktürk pp. 965 – 970 in <i>A New History of German Literature</i> .
Week 8	Mar 9	An Immigration Country? The Limits of Culture <u>Reading:</u> 285-313 and Charles Taylor’s <i>Multiculturalism</i>
	Mar 11	<i>Leitkultur</i> <u>Reading:</u> 313-330 Listen to a few tracks from Brothers Keepers’ <i>Lightkultur</i>
Week 9	Mar 16	Writing Back: Literature and Multilingualism <u>Reading:</u> 383-405 and selected texts from Şenocak and Zaimoğlu
	Mar 18	Literature and Multilingualism <u>Reading:</u> Özdamar: <i>The Bridge of the Golden Horn</i> Part I Submit 2 page response to Bspace by 5pm on Friday. More specific guidelines will be given.
-----Spring Break: Mar 22–26-----		
Week 10	Mar 30	Literature and Multilingualism (continued) <u>Reading:</u> Özdamar: <i>The Bridge of the Golden Horn</i> Part II
	Apr 1	Literature and Multilingualism <u>Reading:</u> 405-424
Week 11	Apr 6	Living in Two Worlds? Domestic Space, Family, and Community <u>Reading:</u> 331-381 <u>In Class:</u> <i>Turkish for Beginners</i> Season 1 Episode 1
	Apr 8	Turkish Germany: Film, Music and Everyday Life

Reading: 425-468

- Week 12      Apr 13      Film, Music and Everyday Life  
Viewing at MRC: *Head-On/ Gegen die Wand* (2003, Fatih Akin). Available at Media Resources Center on DVD 4315.
- Apr 15      Film, Music, and Everyday Life  
Listening and Viewing: A Selection of Hip Hop Songs and Music Videos  
Reading: Cathy Covell Waegner. "Rap, Rebounds and Rocawear: The 'Darkening' of German Youth Culture," in *Blackening Europe: The African American Presence*, ed. by Heike Raphael-Hernandez. New York and London: Routledge, 2004.
- Week 13:      Apr 20      The West and the Rest: What is Europe?  
Reading: Yoko Tawada: *Where Europe Begins*
- Apr 22      The West and the Rest: What is Europe?  
Cont.
- Week 14:      Apr 27      Global Cities  
Viewing at MRC: *Kebab Connection* (2006, Anno Saul)  
MRC: DVD 7214
- Apr 29      Global Already?  
Reading: 470-494
- Week 15:      May 3      Conclusions and Course Evaluation
- May 11      Research Papers due in Dwinelle 5406 by noon.