Migration in German Film
T/Th 12:30-1:45 (CRT 321)

Course Instructor: Karolina May-Chu
Office, phone & email: Curtin Hall 894, (414) 229 4547 (general)
maychu@uwm.edu
Office Hours: T 3:30-4:30 pm; Th 11-12, or by appointment

COURSE DESCRIPTION

German society and culture since the second half of the 20th century have been fundamentally shaped by migration. From the arrival of expellees after the Second World War, to guest workers in the 60s and 70s, to European and non-European refugees arriving in Germany from the 1990s to today have all made Germany a country of immigration (“Einwanderungsland”). One can even ask if East Germans can be regarded as immigrants in unified Germany following the Fall of the Wall. In this course we will discuss a number of different migration movements and their larger historical, political, and social contexts, and we will examine how these stories of migration are told through the medium of film.

Through class discussion, writing assignments, and viewing activities, we will critically analyze how German-language films engage with the topic of migration. We will ask how these films imagine who or what is “German” and what it means to be a “migrant” or a “foreigner” – and we will see how these definitions are subject to change.

We will focus on contemporary German society. You will gain insight into the concerns and life worlds of migrants and come to a better understanding of the impact migrants have had and continue to have on German society. Our discussions will draw on the historical, social, and cultural context, and thereby also help you understand the roots of some of the current debates on migration and multiculturalism in Germany.

This course builds on the foundations you have developed in other German courses. You will further learn how analyze and talk about film through close reading and reflection, discussion, and writing. The language of instruction is German. The films and readings for this course are in German. Some films are available with German or English subtitles, and some readings in English may also be included.

Prereq: jr. st.; German 332
Course Objectives

The written examinations, assignments, and class discussion are designed to build your skills in analyzing films and other cultural documents and in articulating the thematic connections and variations between different films and genres (fictional and documentary film, literary texts, newspaper articles, songs). You will also develop your German-language skills through guided in-class discussions, student presentations, and in-class exercises that include grammatical structure of textual sources, vocabulary, and writing.

In this course, you will:

• become more familiar with the major strands and events in Germany's history of migration from 1945 to the present
• learn how to critically examine films by reflecting on the social, cultural, and political context they call upon
• develop your skills in analyzing films and other cultural documents through class discussion and written assignments
• learn to articulate thematic connections and variations between different films and genres (fictional and documentary film, literary texts, newspaper articles, songs)
• advance your German-language skills through guided in-class discussions, student presentations, and in-class exercises that include grammatical structure of textual sources, vocabulary, and writing
• work on understanding and using vocabulary associated with the topic of migration and film analysis

Required Materials:

• Shorter course readings, excerpts, and worksheets will be posted to our Canvas site over the course of the semester. They must be printed and brought to class. Please read each text thoroughly, make notes in the text and in a separate notebook, and make sure to bring your notes to class.
• All feature films are assigned as homework. They are made available for short-term check-out at the library. Other options may include screenings during “Filmabend,” streaming services or our course website. To complete your assignments, you will need to have access to a computer with a high-speed Internet connection (on campus or at home). For films available on Kanopy, you will need to log in through the UWM library and search for the online version of the film in the library catalog.
• Some shorter films or film excerpts may be watched during class time, as indicated on the syllabus. Please read the “homework” section below for more information.
• You also need a good-size dictionary, such as the New College German Dictionary (Langenscheidt). Good online dictionaries include: http://dict.leo.org or http://www.dict.cc.

The use of electronic translation programs and sites (e.g. Google Translate) is NOT allowed. All work you submit must be entirely your own. If you need help with an assignment, talk to me. Your use of outside sources must be clearly indicated and documented. Not adhering to these rules will constitute an academic integrity violation and will have serious consequences (see below).

Expected Workload
Although the exact breakdown will vary by student, your expected time commitment for this course is approximately 148 hours:

• This class meets twice weekly for 75 minutes, for a total of about 36 hours of required lecture time.
• You should expect to take at least 40 hours over the course of the semester watching the required films and completing the readings
• Other homework assignments include graded viewing responses (Filmprotokoll) as well as non-graded assignments. These will take about 35 hours to complete.
• You should reserve at least 37 hours to study vocabulary and prepare for and take the two tests, and complete your final project
Assignment categories

Homework consists of graded and non-graded assignments. Graded and non-graded homework assignments must be ready to hand in as a hard copy at the beginning of the class in which they are due. Be sure to take into account any extra time that you may need to print your assignment and keep in mind that tardiness will affect your participation grade.

If you have problems with the homework/readings, I will be happy to help you. Please talk to me after class, during my office hours, or make an appointment. As a rule, LATE HOMEWORK WILL NOT BE ACCEPTED. Exceptions can be granted on a case by case basis. Please read the “Policy on late assignments” in the “Other Policies” section below.

There are three main types of assignment categories listed on the syllabus: Sehen, Schreiben, Lesen:

**Sehen**: This category includes short films, film clips, and feature films. You will watch 6 feature films throughout the semester. These films are available at the UWM library, either for short-term check out or online. You may also find that some of them are available through streaming services. Some films may also be screened at the Filmabende organized by the German Program. I will inform you of these opportunities in class. Whichever way you choose to watch the film, please make sure that you watch the film prior to our first day of discussing the respective film.

**Schreiben**: Throughout the semester you will complete a Filmprotokoll for each film, write occasional shorter responses or discussion board contributions, as well as 2 longer essays (Aufsätze).

- **Filmprotokoll (graded homework – 30% of your grade)**: For each film, you will complete a film analysis worksheet (Filmprotokoll) that is available for download from Canvas. You will have six graded film analysis sheets throughout the semester. The worksheet is due on the day we start discussing a particular film. You will upload your completed Filmprotokoll to Canvas before class on the day that it is due. You will also need to bring a hard-copy to class.

- **Short Responses**: These may include occasional discussion board posts or written statements that will be discussed in class and/or collected. Like other homework, the responses are due at the beginning of class on the day for which they are assigned. These responses are another great opportunity to practice expressing your ideas in German, bring up ideas you were not able to voice in class, and provide impulses for the upcoming class discussion. You can feel free to integrate points discussed in other class periods as well as other films we have analyzed or that you know of, but your main focus should be on the themes or film of that week.

- **Aufsätze (essays – 25% of your grade)**: You will write two papers. Each paper will include a first draft and a final version. Your essay grade for each essay will be based 40% on your first draft and 60% on your final paper.

**Lesen**: Texts and excerpts will be posted to Canvas and must be printed and brought to class. Readings are usually accompanied by reading questions or a short worksheet. Please read through each text thoroughly, take notes, and write down discussion questions. You should also make note of your questions related to language (style, grammar, etc.), and look up unfamiliar words in a dictionary. In order to receive a good participation grade in this class, you need to engage profoundly with any text you read. A text that is not marked up with questions, notes and highlights is to me a text that has not been read.


**Evaluation Criteria**

<table>
<thead>
<tr>
<th>Activity/Assignment</th>
<th>Percentage of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Participation (Mitarbeit)</td>
<td>15%</td>
</tr>
<tr>
<td>Graded Homework (Filmprotokoll, worksheets, etc.)</td>
<td>30%</td>
</tr>
<tr>
<td>2 Essays (Aufsätze)</td>
<td>25%</td>
</tr>
<tr>
<td>3 Tests</td>
<td>15%</td>
</tr>
<tr>
<td>Final Project and Presentation</td>
<td>15%</td>
</tr>
</tbody>
</table>

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A+) 100-97%*</td>
<td>(A) 96-93%</td>
</tr>
<tr>
<td>(B+) 89-87%</td>
<td>(B) 86-83%</td>
</tr>
<tr>
<td>(C+) 79-77%</td>
<td>(C) 76-73%</td>
</tr>
<tr>
<td>(D+) 69-67%</td>
<td>(D) 66-63%</td>
</tr>
<tr>
<td>(A-) 92-90%</td>
<td>(B-) 82-80%</td>
</tr>
<tr>
<td>(C-) 72-70%</td>
<td>(D-) 62-60%</td>
</tr>
<tr>
<td>(F) 59% or below</td>
<td></td>
</tr>
</tbody>
</table>

*Missed test or assignment = 0

* There will be no A+ for final grades

**EVALUATION DETAILS**

**A) Class Preparation and Participation – 15%**

This includes coming to class on time and with your readings printed and read, with your notes in hand, and with the homework completed. It also includes meaningful participation in class, whether that be in discussion, group/partner activities or individual work.

Please do not use electronic devices in class (phones, laptops, tablets, iWatches, etc.) unless you receive explicit permission from me. If you have a question, including about vocabulary, please ask me or discuss the question with your classmates before reaching for the easy solution.

Preparation for and participation in class will be evaluated using the following criteria:

- **A** = student is very well prepared, with written notes and/or marked up readings, and participates actively; student is attentive, always responds when called upon and volunteers often with pertinent questions and comments. Student is always on time.
- **B** = student is usually prepared, mostly with written notes and/or marked up readings, and usually responds when called on; volunteers on occasion. Student sometimes comes late or leaves early.
- **C** = student shows evidence of being unprepared; has trouble when called on and does not volunteer often. Student often arrives after class has begun or leaves early.
- **D-F** = student is unprepared and/or inattentive; never volunteers; comes to class late and/or leaves early; exhibits a general lack of concern for the class; student’s behavior has a negative effect on the class.

**B) GRADED HOMEWORK – 30%**

Graded homework consists mostly of the Filmprotokolle. You will complete these assignments for every film you watch. There may also be an occasional worksheet or other type of assignment that will be graded. Assignment details will be posted on Canvas. You must upload your completed assignment to Canvas by the beginning of the class for which it is due. You must also bring a hard copy of the assignment to class, as it will be the basis of our discussion. Be sure to take into account any extra time that you may need to print your assignment and keep in mind that tardiness will affect your participation grade.

You should have your Filmprotokoll handy while watching the film so that you can take notes and know what to pay attention to. These worksheets are a significant portion of your homework grade.
DRAFT

The purpose of the Filmprotokoll is to give you an opportunity to engage more closely with the film and to formulate your thoughts about it in writing in preparation for class discussions. This will also be excellent practice for writing the longer papers and as a basis for reviewing for the project.

If you have problems with the homework, I will be happy to help you. Please talk to me after class, during my office hours, or make an appointment. As a general rule, late homework will not be accepted, however, exceptions can be granted on a case by case basis. Do make sure you come and talk to me about any difficulties you encounter. Please read the “Policy on late assignments” in the “Other Policies” section below.

There will be at least one extra-credit opportunity which can help you make up for one missed homework assignment or which can be used to replace a low homework grade.

C) 2 ESSAYS – 25%

In this course, will write two papers. The first essay will be worth 10% of your final grade; the second essay will be 15% of your final grade. Each paper will include a first draft and a final version. Your essay grade for each essay will be based 40% on your first draft and 60% on your final paper. The first draft will be approximately 400 words in length, and your final paper will be between 600 to 700 words in length. Use 1” margins on all sides, 12 pt. font, double-spaced, with page numbers.

I am most interested in your own original ideas. Pay attention to good organization and logical transitions between paragraphs. Base your arguments on close readings of the films and/or sections of the films; give concrete examples; and avoid vague impressions. Do not use excessively long quotations, unless you are doing a close analysis of a passage. Also: don’t forget that you need to document your sources and give proper credit to someone else’s ideas (whether you quote directly or rephrase their ideas)—otherwise you violate academic integrity and commit plagiarism (see below for policy). The use of translation engines is not allowed. Paper topics will be given out later in the semester.

For the format of footnotes and bibliography, if you have them, refer to the MLA Handbook for Writers of Research Papers (available in a bookstore or library). You may also find these online resources helpful:

- Writer Resources provided by The Writing Center at UWM: http://www4.uwm.edu/writingcenter/writers-resources.cfm
- Purdue University's Online Writing Lab: https://owl.english.purdue.edu

D) 3 TESTS – 15%

There will be three tests over the course of the semester. Tests will be administered through Canvas and will be open for a set time-period. Both will test your knowledge of historical context and film analysis terminology. You will also be asked to apply your knowledge to particular examples by answering short essay questions.

E) FINAL PROJECT and PRESENTATION – 15%

In lieu of a final exam, you will complete a final project. You will either create a story board for a trailer or a film poster for a film we have discussed. You will present this project in the final class session and turn it in during finals week. Assignment details are available on Canvas.

GRADUATE STUDENTS

In addition to the work listed above, graduate students are expected to do the following:
- give an in-class presentation in the second half of the semester. The presentation should be about 15 minutes in length, and it should be on a film that we have not discussed in class. Details of the presentation should be discussed with the instructor.
- write more extensive papers. The paper must draw on at least two additional sources of secondary literature, and the length of the final paper should be approximately 900-1000 words. Assignment details and expectations should be discussed with the instructor.
ATTENDANCE POLICY AND TARDINESS

Tardiness: Please be aware that tardiness is disruptive to the class. If you habitually arrive after class has started, it will have an adverse effect on your participation grade. Additionally, arriving 10-20 minutes late four times will be counted as one absence. Arriving more than 20 minutes after class has begun is considered an absence. If you have a legitimate reason for being late, you should come and talk to me, and your tardiness will be excused.

Absences: This class as well as your and your classmates' success in this class depend on your active and regular attendance. Three absences are allowed for the semester. No differentiation is made between excused or unexcused absences. More than three absences may affect your final grade. Your final grade may decrease by one percentage point per absence after the allowed three absences. Advance notification of an absence is not required, although it is greatly appreciated. You do not need to provide a reason when you notify me of your absence. Please keep in mind that you might want to “save” your three allowed absences for an emergency.

- Religious days of observation are excused, but please notify me in advance of your absence.
- Please note, that if you are not in class (for whatever reason) you must still (a) turn in any assignments that are due on the day of your absence; (b) find out about assignments given on that day; (c) You are not excused from quizzes or tests given on the day of your absence. Make-up tests may be arranged at my discretion and only in cases of absence for legitimate reasons. If at all possible, you should inform me of your absence before the missed quiz or test.

While it is your responsibility to stay informed about the course, you should also remember that open and honest communication can help avoid larger problems in the future - so please do not hesitate to approach me if a problem arises!

OTHER POLICIES

Policy on late assignments
Late assignments may receive lower grades: an assignment received within the first 24hrs after the deadline may receive a 2% deduction; 4% may be deducted for every additional 24-hour period that an assignment is late. Exception: pre-approved or approved late submissions. I strongly encourage you to communicate with me about any problems you are having. I usually work with students on helping them catch up and get on track again, if there are serious reasons beyond their control for having missed assignments. A “0” on any given assignment may have a serious impact on your grade. Even with a late penalty, it is better to submit an assignment than to submit nothing. Remember to talk to me before submitting a late assignment.

Special accommodations
If you need special accommodations in order to meet any of the requirements of the course, please contact me as soon as possible. In addition, if you have any questions or concerns regarding the requirements of this course, including what is expected of you in class, i.e., participation, homework, tests, or anything else, discuss this with me as soon as possible. Please review this syllabus thoroughly and pay attention to the requirements and assessment measures for this course.

The Department of Foreign Languages and Literature intends to comply with the UWM policy on Academic Misconduct and the Americans with Disabilities Act. Students with disabilities can find detailed information and assistance through the Student Accessibility Center.

The following page will provide you with a link to the Secretary of the University Web site http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf and contains the following University policies:

1. Students with disabilities
2. Religious observances
3. Students called to active military duty
4. Incompletes
5. Discriminatory conduct
6. Academic misconduct
7. Complaint procedures
8. Grade appeal procedure
Statement on Names and Gender Pronouns:**

Nouns in German have a grammatical gender (masculine, feminine, or neuter) that often doesn’t obey any apparent logic: why is a pen "he," a university "she," or a girl "it"? Whereas linguists may offer different explanations for that, one thing is clear: if we want to speak German in its standard variation, we must learn the gender of nouns. The appropriate use of pronouns, possessive adjectives, adjective endings, or declensions depends on knowing the gender of a noun.

The German language also assigns humans a gender, and German is not special for having a rigid binary gender system. As a matter of fact, you will hear binary forms in most public discourse. Patriarchy, heterosexism, and gender normativity are reflected in our use of language, and language instruction is one of the spaces in which such power structures are reinforced. This does not mean that such practices cannot be contested. Feminist, queer, intersex, and trans activists in Germany have been advocating for many years for the use of gender-inclusive and non-binary language when addressing other people. Many German speakers are fighting for their right not to be erased by implicit sexist language (are all Studenten male?) or to be addressed by their preferred gender pronoun. The use of gender inclusive language is becoming more common in German. Activists are advocating forms that challenge the gender binary, for instance with the Gender-Gap (Student_innen), the Gender-Sternchen (Student*innen), and the alternative ending x (Studentxs). Still very common, but currently diminishing in usage is the use of the “Binnen-I” form with the female ending inserted into the word with a capital I (as in StudentInnen).

At UWM we strive to be respectful and inclusive. Whereas we still need to learn language in its normative form, I encourage you to be aware of the implications of such norms and to be attentive to your classmates’ and instructors’ desires. There is no reason why we cannot strive to make language less oppressive for all.

In this class, I ask that you refer to me as Dr. May-Chu or Professor May-Chu combined with the formal form of address (Sie). Please use feminine gender pronouns to refer to me. I address students with their first name and the non-gendered formal “Sie.” I recommend that students address each other with their first names and the informal “du.”

If you are concerned that the gendered nature of the German language may cause you any discomfort, please let me know and we can meet to talk about possible strategies/solutions. I have a class roster with your names, but please contact me should you have any preferred name and/or preferred pronoun by which you would like to be addressed. Although there are limitations to what the language allows grammatically, I am committed to finding solutions that work for all of us.

**A number of German instructors throughout the United States are working on strategies to foster more inclusive classrooms. In particular, this statement is adapted from the “Language For Life” pamphlet issued by Grinnell College and the work done by Dr. Angineh Djavadghazaryans.
### SEMESTERÜBERBLICK

Course schedule and content may be subject to change by instructor. Please check your e-mail and D2L regularly for updates, and listen for announcements in class. All readings and assignment details are posted to Canvas, unless noted otherwise in class or on the schedule.

<table>
<thead>
<tr>
<th>Woche</th>
<th>Datum</th>
<th>Themen</th>
<th>Hausaufgaben (HA)</th>
</tr>
</thead>
</table>
| 1     | 22. Jan. | Gemeinsames Kennenlernen (Partnerinterviews)  
Einführung in das Kursthema  
|       |       |        |                   |
Filmwortschatz (Handout)  
Filmanalyse: Begriffe und Techniken | Schreiben: Kurs-Fragebogen ausfüllen  
Lesen: Gerd Gemünden: “How to View a Film”  
Lesen: https://filmanalysis.coursepress.yale.edu |
| 2     | 29. Jan. | Einführung in die Filmanalyse II  
Filmanalyse: Begriffe und Techniken  
Filmprotokoll: Beispielanalyse | Sehen: Kurzfilme (Canvas)  
- Der Schwarzfahrer (1992)  
- Ausstieg rechts (2015)  
- Tagessuppe (2018) (optional)  
Schreiben: Filmprotokoll (Übung) |
Die Migrationsgeschichte Deutschlands 1945-2000  
Ist Deutschland ein Einwanderungsland? | Lesen: Kleine Migrationsgeschichte Deutschlands |
| 3     | 5. Feb. | Einführung in den historischen Kontext II  
Die Migrationsgeschichte Deutschlands 1945-2000  
Ist Deutschland ein Einwanderungsland?  
Gastarbeiter in Deutschland | Lesen: Deutschland und seine Gastarbeiter  
Lesen: Filmrezension |
| 4     | 7. Feb. | Filmdiskussion Angst essen Seele auf, Teil 1  
Essay 1 assigned | Sehen: Angst essen Seele auf (1974) (Kanopy)  
Schreiben: Filmprotokoll I |
|       | 12. Feb. | Filmdiskussion Angst essen Seele auf, Teil 2 | Test 1 (Canvas) |
Gastarbeiter in Deutschland  
<table>
<thead>
<tr>
<th>Nr.</th>
<th>Datum</th>
<th>Veranstaltungsten(default)</th>
<th>Lesen</th>
<th>Schreiben</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>- Migration im vereinten Deutschland: die 90er Jahre</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Rechtsextremismus, Leitkulturdebatte, Einwanderungs- und Flüchtlingspolitik</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>28. Feb.</td>
<td>Projekttag</td>
<td></td>
<td>TBA</td>
</tr>
<tr>
<td>9</td>
<td>5. März</td>
<td>Deutschland ist (k)ein Einwanderungsland IV</td>
<td></td>
<td>Test 2 (Canvas)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Migration im vereinten Deutschland: die 90er Jahre</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Rechtsextremismus, Leitkulturdebatte, Einwanderungs- und Flüchtlingspolitik</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Wir sind jung wir sind stark (2014) (Auszüge)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>2. April</td>
<td>Filmdiskussion Lichter, Teil 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>4. April</td>
<td>Filmdiskussion Lichter, Teil 3</td>
<td></td>
<td>Lesen: Filmrezension</td>
</tr>
</tbody>
</table>

- **Spring Recess March 17-24**

- **26. März**: Deutschland ist (k)ein Einwanderungsland V - Die Grenzen Europas - Lesen: TBA
- **2. April**: Filmdiskussion Lichter, Teil 2 - Lesen: Filmrezension
- **4. April**: Filmdiskussion Lichter, Teil 3 - Lesen: TBA
<table>
<thead>
<tr>
<th></th>
<th>Datum</th>
<th>Veranstaltung</th>
<th>Inhalte/Anmerkungen</th>
</tr>
</thead>
</table>
| 11 | 9. April | Deutschland ist (k)ein Einwanderungsland VI | ▪ Die DDR und der Fall der Mauer  
▪ DDR Bürger als Migranten?  
➢ Schreiben: Aufsatz II, erster Entwurf |
➢ Schreiben: Filmprotokoll V |
| 12 | 16. April | Filmdiskussion Good Bye Lenin, Teil 2 | ➢ Lesen: Filmrezension |
| 12 | 18. April | Filmdiskussion Good Bye Lenin, Teil 3 | ➢ Lesen: TBA |
| 13 | 23. April | Projekttag | ➢ Test 3 (Canvas) |
➢ Schreiben: Filmprotokoll VI |
| 14 | 30. April | Filmdiskussion Salami Aleikum, Teil 2 | ➢ Schreiben: Aufsatz II |
|    | 2. Mai | Filmdiskussion Salami Aleikum, Teil 3 | |
| 15 | 9. Mai | Präsentation der Final Projects | |

Abschlussprojekt abgeben: 15. Mai 2019, 10:00 Uhr