

## CENS 202 002 (3)

### Great Works of Literature from Central, Eastern and Northern Europe (in English)

Prerequisite: none

Term: 2 (2020/21)

Time: T/R 11:00-12:30 PST (Tuesday classes are taught synchronously through Collaborate Ultra on Canvas)

Place: The course is taught online through UBC Canvas due to Covid-19 regulations.

Instructor: Dr. Markus Hallensleben

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Office Hours: T 12:30-1:30 by appointment, Collaborate Ultra Classroom on Canvas

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Office Hours by appointment

### COURSE DESCRIPTION

This course places major works of Central, Eastern and Northern European literature from the 20<sup>th</sup> century in the context of European identities and mythologies. We read old and new bestsellers that deal with the histories before WWI and after WWII (Kafka, Roth, Schlink). We also look at Europe from the East and explore writers covering post-communist Europe and the ‘Balkan’ region (Drakulić, Swartz). We further discuss a fairy tale by the 19<sup>th</sup> century Danish author Hans Christian Andersen, as well as film adaptations, journalistic writings and documentaries about the EU extension, including the question where Europe begins, ends, and where its centre could be located, culturally and geographically.

This course is taught in English and designed to strengthen critical-thinking by comparing texts from different countries and periods. All course material is in English. There are no prerequisites. Major texts are available as ebooks. A reader with additional sources will be available on UBC Canvas. The course follows a hybrid structure of instruction: All assignments for the asynchronous parts and all lecture notes (ppt) of the synchronous lessons will be posted on Canvas.

### Textbooks (available at Online Library On Reserve and as kindle ebooks\*):

Franz Kafka: *The Metamorphosis: A New Translation by Susan Bernofsky*\*

Joseph Roth: *Job*\*

Bernhard Schlink: *The Reader*\*; *Guilt about the Past* (excerpts, on reserve)

Slavenka Drakulić: “Introduction: First-Person Singular”, *Café Europa*”, “Invisible Walls Between Us” (from *Café Europa: Life after Communism*; on reserve)

### Online Texts and Material:

- Hans Christian Andersen: “The Emperor’s New Clothes”  
[http://www.andersen.sdu.dk/vaerk/hersholt/TheEmperorsNewClothes\\_e.html](http://www.andersen.sdu.dk/vaerk/hersholt/TheEmperorsNewClothes_e.html)
- Franz Kafka: “Before the Law” <http://www.kafka.org/index.php?id=162,165,0,0,1,0>
- Ursula Keller: *Writing Europe: What Is European about the Literatures of Europe?* Essays from 33 European Countries. Central European University Press, 2004.  
<http://books.openedition.org/ceup/1611>

**Films and Videos (to be shown in excerpts):**

Theodore Ushev: *The Man Who Waited* (Short Film, 2006),

[https://www.youtube.com/watch?v=vH\\_ueGxiA1s](https://www.youtube.com/watch?v=vH_ueGxiA1s)

Orson Welles: *The Trail* (1962, excerpt) <https://www.youtube.com/watch?v=pqPeI7-eVgc>

Stanislaw Mucha: *The Center (Die Mitte, Germany, 2004)*, <http://www.cultureunplugged.com/documentary/watch-online/filmedia/play/4398/The-Center>

*Verdict on Auschwitz* (Documentary 2006, on reserve),

<https://ubc.kanopy.com/product/verdict-auschwitz-feature-0>

Stephen Daldry: *The Reader* (2008, at Koerner Videomatica collection)

*Where Europe Ends* (Documentary, Romanian Academic Society),

<https://www.youtube.com/watch?v=Y7JZz6ZFtgM>

**Other Material (e.g., Maps):**

- Interactive Map of Member States of the European Union (Nations Online Project): [http://www.nationsonline.org/oneworld/europe\\_map.htm](http://www.nationsonline.org/oneworld/europe_map.htm)
- Europe's Changing Borders 1900-2004 (BBC): [http://news.bbc.co.uk/2/shared/spl/hi/europe/02/euro\\_borders/html/1.stm](http://news.bbc.co.uk/2/shared/spl/hi/europe/02/euro_borders/html/1.stm)
- The Historical Atlas of Europe 1519-2006 (Gerard von Hebel): <http://members.tele2.nl/gerardvonhebel/index.htm#homeknop>
- Shtetl Links (Museum of Jewish Heritage): <http://kehilalinks.jewishgen.org/>
- History of International Politics 1815-1949 (Marc Trachtenberg, UCLA): <http://www.sscnet.ucla.edu/polisci/faculty/trachtenberg/courses/Maps and Tables.html>
- European Union Enlargement Criteria (European Commission): [https://ec.europa.eu/neighbourhood-enlargement/policy/conditions-membership\\_en](https://ec.europa.eu/neighbourhood-enlargement/policy/conditions-membership_en)
- The geographical midpoint of Europe (Wikipedia): [http://en.wikipedia.org/wiki/Geographical\\_midpoint\\_of\\_Europe](http://en.wikipedia.org/wiki/Geographical_midpoint_of_Europe)

**LEARNING OBJECTIVES**

Upon successful completion of this course (i.e., with active attendance and participation, completion of reading and writing assignments), students will be individually and cooperatively able to:

1. analyse elements of the European cultural and historical contexts that are reflected in the literature of the period and area;
2. discern the memory agendas at play in the building of collective memories of migration, Jewish exile, Holocaust and Eastern Block;
3. be able to recognize the impact of Eurocentricity on the concept of cultural identity, as well as the ways in which it informs the politics and policies of the EU extension;
4. be able to present on key terms around the topics of cultural identity and alienation, European nationalism and migration (e.g., give definitions of Jewish exile, Shtetl culture, collective guilt, European cultural identity, double bind, hybridity);
5. develop and manage in-class group work that addresses course themes/objectives in regards to values that differ from one's own.

## EVALUATION/GRADING SYSTEM

**Class Participation (30%):** includes active participation and attendance of synchronous lectures, online assignments and in-class group work with group presentations (15%)

**Marked Assignments (20%): Two Written reflections to be submitted on CANVAS (each 10%)**

**Midterm Exam (20%) on CANVAS with Lockdown Browser: 11 February 2021**

**Either Final Essay (30%): due on 13 April 2021, to be submitted on CANVAS.**

**Or Final Exam (30%) on CANVAS with Lockdown Browser: Date: T.B.A.**

### **Participation: Attendance and Marked Assignments**

Active participation is required. It is the students' responsibility to keep their attendance and activity trackable for each session, whether asynchronous or synchronous. Only two **synchronous online classes (all dates marked in the syllabus schedule in bold)** can be missed without official excuse. Only exceptions are illness or UBC-sponsored activity. Late submissions of assignments will result in 5% deductions.

**Note:** All requests for academic concessions concerning the midterm, final exam and final essay (e.g. rescheduling due to illness or university activities) must be directed to academic advising. If you miss marked coursework (assignment, exam, presentation, participation in class) and are an Arts student, review the Faculty of Arts' [academic concession page](#) and then complete Arts Academic Advising's [online academic concession form](#), so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult [your Faculty's webpage on academic concession](#), and then contact me where appropriate.

### **Midterm and Final Exam**

Both, Midterm and Final Exam will be written on Canvas utilizing the Lockdown Browser. **The Final Exam is optional and can be replaced by the Final Essay** (see below). **Note, that there won't be a copy&paste option during exams.** They consist of the following possible **three** parts (Weighting based on 100 points max.):

- 1) Five Multiple Choice Questions cover knowledge-based content of one half of the course syllabus, such as knowledge about the historical time frames, settings and places covered in the primary texts. (Weighting 2-4 points each.)
- 2) Four to five Short Answer Questions cover key terms and terminology of each half of the course. Students are expected to give full definitions and illustrate them with short examples from the texts read. (Weighting 10 points each.)
- 3) One Long Answer Question, for which three to five choices are given and which requires students to lengthy answer in argumentative essay style. The questions are cumulative and cover key concepts and topics of more than one of the texts read. The students are expected to present and explain criteria for analyzing and comparing the texts. Their argumentation should be based on sufficient concrete examples and their thorough discussion, leading to a proper conclusion, without being repetitive. (Weighting 40 points.)

**If you do not write a final exam, you must submit a Final Essay**

**Students must propose a final essay topic themselves, following these guidelines:**

- I only provide a list of topic suggestions. You must select or come up with one on your own. If you choose your own topic, you need my approval beforehand.
- The topic must be related to CENS 202-002. You must focus on one or more of the texts in class. You can add other material (including material written in German), but the paper must at least in its major part deal with in-class material.
- Papers should be interdisciplinary in nature. Students are encouraged to incorporate knowledge from their other field(s) of studies. For example, a paper could combine historical and literary analysis.
- The topic must be original: No rehash of in-class discussions or assignments.
- Optional Draft: Not mandatory, but should you wish to receive feedback, please hand in your draft no later than end of week 10.

**Evaluation Criteria for Final Essay:**

Topics will be suggested and must be approved by the instructor no later than by March 18<sup>th</sup>, 2019. Students might turn in a paper proposal, an annotated bibliography, a thesis paragraph and outline, and a draft of the paper according to the schedule posted on Canvas. Each part of the paper is worth a percentage of the final paper grade. The final paper is due on the last day of the course and should be no less than 5-7 pages in length, including references with a maximum of 25% non-scholarly online sources of all references listed, excluding cover). The essays will be marked according to the following scheme, which is also accessible by clicking on the Rubric link on CANVAS (as part of the Upload Assignment instructions).

The final essay will be assessed based on the following criteria:

**15%** Style

**15%** Organization

**60%** Content (*includes* How well supported is the main thesis? How effectively does the paper employ sociohistorical, political, cultural contexts (as appropriate) in its analysis? Does the paper pay attention to both narrative details (plot, story, development) and formal qualities (structure, style, word choices, etc.) in its analysis? How effective is the paper's conclusion?)

**5%** Form (includes Length – will be deducted if too short)

**5%** Research (Bibliography and Use of Sources)

**Note:** All requests for academic concessions concerning the midterm, final exam and final essay (e.g. rescheduling due to illness or university activities) must be directed to academic advising. If you miss marked coursework (assignment, exam, presentation, participation in class) and are an Arts student, review the Faculty of Arts' [academic concession page](#) and then complete Arts Academic Advising's [online academic concession form](#), so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult [your Faculty's webpage on academic concession](#), and then contact me where appropriate.

**UNIVERSITY COURSE POLICIES**

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions.

Details of the policies and how to access support are available on [the UBC Senate website](https://senate.ubc.ca/policies-resources-support-student-success) at <https://senate.ubc.ca/policies-resources-support-student-success>.

**UBC Student Services**

Student Health services: <https://facultystaff.students.ubc.ca/student-development-services/student-health-service>

Counselling services: <https://facultystaff.students.ubc.ca/student-development-services/counselling-services>

Centre for Accessibility: <https://students.ubc.ca/about-student-services/centre-for-accessibility>

**Copyright**

All materials of this course (course handouts, lecture slides, assessments, course readings, etc.) are the intellectual property of the Course Instructor or licensed to be used in this course by the copyright owner. Redistribution of these materials by any means without permission of the copyright holder(s) constitutes a breach of copyright and may lead to academic discipline.

**Acknowledgement**

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land it is situated on has always been a place of learning for the Musqueam people, who for millennia have passed on in their culture, history, and traditions from one generation to the next on this site.

## SYLLABUS

Note: All synchronous class meeting dates are marked in bold.

Date	Topic/Primary Readings/Marked Assignments	Secondary Readings/ Assignments
<b>Jan 12</b>	<b>1. Overview and Introduction: European Identities and Narratives of Belonging</b>	
<i>I. Narratives of Non-Belonging: Metamorphoses and Transformations</i>		
Jan 14 <b>Jan 19</b>	<b>2. Franz Kafka (Austria-Hungary): “Before the Law”, Reader p. 9</b> Theodore Ushev: <i>The Man Who Waited</i> (Short Film), <i>Reader p. 10</i> <a href="https://www.youtube.com/watch?v=vH_ueGxiA1s">https://www.youtube.com/watch?v=vH_ueGxiA1s</a> Orson Welles: <i>The Trial</i> (1962, <a href="#">excerpt</a> ) <a href="https://www.youtube.com/watch?v=pqPeI7-eVgc">https://www.youtube.com/watch?v=pqPeI7-eVgc</a>	<i>Bateson: Double Bind, Reader p. 11</i>
Jan 21 <b>Jan 25</b> <b>Jan 26</b>	<b>3. Franz Kafka: <i>The Metamorphosis</i></b> <b>1<sup>st</sup> Marked Assignment (10%)</b>	<i>Kafka: Letters; Freud: Interpretation of Dreams; Grözingen: Kafka and Kabbalah (excerpts), Reader pp. 12-18</i>
Jan 28 <b>Feb 2</b> Feb 4  <b>Feb 9</b>	<b>4. Transformations in Exile – Joseph Roth (Austria-Hungary): <i>Job; Wandering Jews</i> (excerpts), Reader pp.19, 25-27</b>  <b>Midterm Review</b>	<i>Shtetl Brody, Roth’s Birth Town: <a href="http://kehilalinks.jewishgen.org/Brody/brody.htm">http://kehilalinks.jewishgen.org/Brody/brody.htm</a>; Katz pp. 1-2, 6-7, 18-19, 23, 86-89 (on reserve); ‘Shtetl’; Jews in Galicia and New York, Reader pp. 20-24, 28; Said: “Reflections on Exile” (on reserve)</i>
<b>Feb 11</b>	<b>Midterm Exam (on Canvas) (20%)</b>	
<i>Feb 15-22</i>	<i>Reading Break</i>	
<i>II. Politics of Belonging: Dealing with the Past and Future</i>		
<b>Feb 23</b> Feb 25 <b>Mar 2</b> Mar 4 <b>Mar 9</b>	<b>5. Life after the Holocaust – Bernhard Schlink (Germany): <i>The Reader</i></b> <i>Verdict on Auschwitz</i> <a href="https://ubc.kanopy.com/product/verdict-auschwitz-feature-0">https://ubc.kanopy.com/product/verdict-auschwitz-feature-0</a> (Short version on reserve) Bernhard Schlink: <i>Guilt about the Past</i> (excerpts on reserve, <i>Reader pp. 30-45</i> ) Daldry: <i>The Reader</i> (2008)	<i>Dealing with the Holocaust Oprah Interview, Reader pp. 29</i> <i>Auschwitz trials, Reader pp. 50-52</i> <i>Collective Guilt (Hanna Arendt et al.: essay excerpts), Reader pp. 46-49</i>
Mar 11	<b>6. Life after Communism – Timothy Garton Ash: “Does Central Europe Exist?” (Reader pp. 70-72); Stanislaw Mucha (Germany/Poland): <i>The Center of Europe</i> (Documentary, Germany; excerpts)</b> <a href="http://www.cultureunplugged.com/documentary/watch-online/filmedia/play/4398/The-Center">http://www.cultureunplugged.com/documentary/watch-online/filmedia/play/4398/The-Center</a>	The geographical center of Europe: <a href="http://en.wikipedia.org/wiki/Geographical_midpoint_of_Europe">http://en.wikipedia.org/wiki/Geographical_midpoint_of_Europe</a>

Date	Topic/Primary Readings/ <b>Marked Assignments</b>	Secondary Readings/ Assignments
Mar 16	Slavenka Drakulić (Croatia): <i>Café Europa: Life after Communism</i>	Longworth: "The Making of Eastern Europe" (excerpts); Reader pp. 53-59; Norbert Elias: <i>What is Sociology?</i> (excerpts); Reader pp. 60-69
Mar 18	7. <i>Before and after the EU-Extension in 2004</i> – Richard Swartz (Sweden): "Where Europe Ends" (Reader pp. 73-78); <i>Where Europe Ends</i> (Documentary, Romania) <a href="https://www.youtube.com/watch?v=Y7JZz6ZFtgM">https://www.youtube.com/watch?v=Y7JZz6ZFtgM</a>	Reader pp. 79-88 (Moldova); <a href="https://europa.eu/european-union/topics/enlargement_en">https://europa.eu/european-union/topics/enlargement_en</a> ;
<b>Mar 23</b>	Rita Felski. "Introduction." <i>A New Europe</i> (Reader pp. 89-92) <b>Final Essay Draft Due (Optional)</b>	<i>Peter Wagner: "Does Europe Have a Cultural Identity?"</i> (On Reserve); Richard Swartz: "The Light Falls on Me" (from Keller: <i>Writing Europe</i> <a href="http://books.openedition.org/ceup/1611">http://books.openedition.org/ceup/1611</a> )
Mar 24 Mar 25  Mar 30	<b>2<sup>nd</sup> Marked Assignment (10%) for Group Work</b> 8. <i>European Identity</i> – Ursula Keller (ed.): <i>Writing Europe</i> <a href="http://books.openedition.org/ceup/1611">http://books.openedition.org/ceup/1611</a> <b>Group Presentations</b> <b>Final Essay Topic Due (if approval is needed)</b>	<b>Introduction + Your own additional chapter selection from Keller (ed.)</b>
Apr 1 Apr 6	9. <i>Postcolonial Europe - A Fairy Tale?</i> Hans Christian Andersen (Denmark): "The Emperor's New Clothes" <a href="http://www.andersen.sdu.dk/vaerk/hersholt/TheEmperorsNewClothes_e.html">http://www.andersen.sdu.dk/vaerk/hersholt/TheEmperorsNewClothes_e.html</a>	<i>De Genova: "The European Question: Migration, Race and Postcoloniality in Europe."</i> (On Reserve) <i>Hybrid Identity – Serres: The Troubadour of Knowledge</i> (Preface), Reader pp. 93-95
<b>Apr 8 On Zoom</b>	10. Guest Lecture Prof. Regina Römhild: "Other Europes in Moments of Post-Otherness" (Humboldt University Berlin, Germany) <b>Please register at <a href="https://migration.ubc.ca/events/regina-romhild">https://migration.ubc.ca/events/regina-romhild</a></b>	
<b>Apr 13</b>	11. Final Exam Review ("The Literary Quartet") <b>Final Essay due at midnight PST (30%)</b>	
t.b.a.	<b>Final Exam (30%)</b> (During Exam Period; only if no Final Essay was submitted)	