



### **GERM 206-001/302-002 (3) Exile, Flight and Migration (in English)**

Prerequisite: none

(Note: If you took Germ 302-001 in 2019/20, you cannot get credit for Germ 206.)

Term: 2 (2020/21)

Time: T/R 2-3:30 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: Prof. Markus Hallensleben, [mhallen@mail.ubc.ca](mailto:mhallen@mail.ubc.ca)

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

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

### **COURSE DESCRIPTION**

This new course aims to introduce to the current themes and historical settings of exile, flight and migration. We will critically discuss topics such as diasporic and national belonging, asylum and integration politics, multiculturalism and European cultural identity. All readings are in translation and focus on contemporary transnational German-language literature and film affected by migration. While the beginning of the course covers Jewish and political exile during National Socialism, the other parts deal with Germany as an immigration country since the fall of the wall in 1989, including its “Welcome Culture” as response to the global “refugee crisis” in 2015.

**All course material is in English.** Major texts and films are available either as ebooks, through UBC Canvas, or Library Online Course Reserves (LOCR). If possible, some reading sources will also be available at the UBC bookstore and at Koerner Library on reserve. **Note: About half of the course activities will be online and require a sufficient internet connection and a tablet or computer.** All PPT slides and assignments will be posted on Canvas after each lecture.

## 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 German-language cultural and historical context that are reflected in the literature of the period;
2. link the historical background to current immigration politics and policies of Germany within a European context;
3. learn about refugee and immigrant experiences, as well as citizens' responses;
4. identify collective core-narratives of migration and belonging across cultures and nations;
5. recognize the impact that exile, flight and immigration have on individuals and society;
6. develop and manage in-class group work that addresses course themes/objectives in regards to values that differ from one's own.

## List of textbooks and primary material available as ebooks\*, with copied excerpts at UBC Library Online Course Reserves (LOCR):

Arendt, Hannah. "We Refugees." (essay). On Reserve.

Brecht, Bertolt.\* *Refugee Conversations*. (play). Optional Purchase (kindle). Excerpts on Reserve.

Erpenbeck, Jenny.\* *Go, Went, Gone*. (novel, excerpts). Optional Purchase (kindle). Excerpts on Reserve.

Göktürk, Deniz, et al., eds. *Germany in Transit: Nation and Migration*. (diverse primary sources: literary essays, song lyrics, political speeches, journalistic editorials, legal frameworks, historical chronology). Excerpts on Reserve.

Heppner, Ernest G.\* *Shanghai Refuge: A Memoir of the World War II Jewish Ghetto*. (memoirs). Optional Purchase (kindle). Excerpts (chpts. 3 & 4 on Reserve).

Kermani, Navid.\* *Upheaval: The Refugee Trek through Europe*. (journalistic essay). Optional Purchase (kindle). On Reserve.

Salzmann, Marianna.\* *Beside Myself*. (novel). Optional Purchase (kindle). Excerpts on Reserve.

Şenocak, Zafer.\* *Perilous Kinship*. (novel). Required Purchase. Ebook available at <https://www.lulu.com/en/ca/shop/zafer-senocak/perilous-kinship-conventional-format/ebook/product-12vpp2wj.html>

"The Afghan Girl." *National Geographic* 6 (1985) & 4 (2002). (journalistic essays and documentary). On Reserve.

Trojanow, Ilija. "Fleeing, and Then? [Nach der Flucht.]" (excerpt, pp. 1-6). On Reserve.

Verhoeven, Simon. *Welcome to Germany* (film comedy). On Reserve.

**GRADING SYSTEM**

Component	Weight
<b>Class Participation (Attendance and active participation 10% per half)</b>	<b>20%</b>
<b>Marked Assignments: Group Work and two written reflections to be submitted on CANVAS (each 10%)</b>	<b>30%</b>
<b>Midterm on CANVAS (Lockdown Browser): 11 February 2021</b>	<b>20%</b>
<b>Either Final Essay to be submitted on CANVAS, due on 13 April 2021</b>	<b>30%</b>
<b>Or Final Exam on CANVAS (Lockdown Browser): 13 April 2021</b>	<b>30%</b>

**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.

**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) Minimum of five Multiple Choice Questions that 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 that cover key terms and terminology of each half of the course. Students are expected to give full definitions or explanations and illustrate them with short examples from the texts read. (Weighting 10-15 points each.)
- 3) One Long Answer Question, for which at least three to five choices are given and which requires students to lengthy answer in argumentative essay style. The questions could be 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:**

- Final papers are worth 30% of course grade; they are due on the last day of class.
- Papers are 5-8 pages in length (TMR font, double space, not counting cover page).
- A list with topic suggestions will be provided by week 8. Should you wish to choose your own topic, please obtain my approval by week 12.

- The topic must be related to GERM 206/302. You must focus on at least one of the texts in class. You can add other material (German or not), but the paper must at least in part deal with in-class material.
- 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.
- Optional Draft: Not mandatory, but should you wish to receive feedback, please hand in your draft no later than end of week 10.
- Only a maximum of 25% non-scholarly online sources of all references listed will be accepted (exclusive of all sources directly provided by the library).
- Evaluation: A detailed marking rubric will be available 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](#) 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/ <b>Marked Assignments</b>	Secondary Readings/ Assignments
<b>Jan 12</b>	<b>1. Overview and Introduction: Transnational Narratives of Exile, Flight and Migration</b>	Koser (print version chpts. 2, 6-7; online version pp. 27-29, 66-68, 91-94)
Jan 14 <b>Jan 19</b>	<b>2. Dialectics of Exile – Brecht, Bertolt: <i>Refugee Conversations</i></b> (Play, excerpts) = " <a href="https://kuenste-im-exil.de/KIE/Web/EN/Home/home.html">Conversations in Exile</a> " (pp. 8-18)	Kuhn, Tom: "Introduction" ( <i>Refugee Conversations</i> , pp. 1-5; "Art in Exile," <a href="https://kuenste-im-exil.de/KIE/Web/EN/Home/home.html">https://kuenste-im-exil.de/KIE/Web/EN/Home/home.html</a> ;
<b>Jan 21</b>	<b>3. Jewish Exile in the 30s – Guest Lecture by Dr. Uma Kumar (CENES): Heppner, Ernest G. <i>Shanghai Refuge</i></b> (Novel, chpts. 3-4, pp. 27-46)	
<b>Jan 26</b>	<b>4. Jewish Diaspora in the 40s – Arendt, Hannah: "We Refugees"</b> (essay, pp. 110-119)	Said, Edward: "Reflections on Exile." (pp. 137-149)
Jan 28	<b>5. <i>Germany in Transit</i> after 1945 – Immigration Debates from "Guest Worker" to "Leitkultur" (Guiding Culture)</b> (Introduction, pp.1-17; Chronology and Glossary, 497-515);	<b>Jigsaw style: each student reads a different 2-5pp. excerpt taken from <i>Germany in Transit</i></b> (e.g., chpts. 1.8, 1.14, 1.19, 2.10, 4.22, 5.15, 6.5, 7.4, 7.6, 7.10, 7.12, 7.14, 7.15, 7.16, 8.18, 9.3, 9.7, 9.8,

Date	Topic/Primary Readings/ Marked Assignments	Secondary Readings/ Assignments
<b>Feb 2</b>	<a href="http://mgb.berkeley.edu/chronology/">http://mgb.berkeley.edu/chronology/</a> ; <b>Marked Group Work and (1-2 PPT slides) Group Presentations on definitions (10%):</b> “Guest Worker” (“Gastarbeiter”); Guiding Culture (“Leitkultur”); Homeland (Heimat); Multicultural (“multikulti”); Bastardized Language, “Kanaki” (“Kanak[en]”)	10.5, 10.15, Epilogue.2, 6, 7); Alshater, Firas: <i>Zukar</i> (“Blind Trust” Performance, YouTube Video, 2016); selected readings from major European newspapers and magazines, i.e. taken from “Immigration, Xenophobia, and Multiculturalism” <a href="http://germanhistorydocs.ghi-de.org/sub_doclist.cfm?startrow=11&amp;sub_id=279&amp;section_id=16">http://germanhistorydocs.ghi-de.org/sub_doclist.cfm?startrow=11&amp;sub_id=279&amp;section_id=16</a> ; <a href="https://www.eurozine.com/">https://www.eurozine.com/</a>
Feb 4 <b>Feb 9</b> Feb 11	<b>6. Hybrid Identities after 1989 - Şenocak, Zafer: <i>Perilous Kinship</i></b> (Novel, 103 pp.) and selected essays;	McGowan, Moray ([Overview], pp. 79-93); Denham, Scott D., and Irene Kacandes: “How to read a novel” (pp. 474-476)
<i>Feb 15-22</i>	<b>Reading Break</b>	
<b>Feb 23</b>	<b>6. Cont. - Şenocak, Zafer: <i>Perilous Kinship</i></b> <b>Marked Assignment (10%): Discussion Statement</b> <b>Midterm Review</b>	
<b>Feb 25</b>	<b>Midterm on Canvas (20%)</b>	
<b>Mar 2</b>	<b>7. Cultural Confluences – Trojanow, Ilija. <i>Fleeing, and Then?</i></b> (excerpt 6 pp.)	Trojanow and Hoskote: <i>Confluences</i> (chpt. 1, pp. 1-18)
Mar 4 <b>Mar 9</b>	<b>8. Refugees in the Media – Guest Lecture by Dr. Biz Nijdam (CENES): “The Afghan Girl”, <i>National Geographic</i> Photojournalism 1984/2002</b>	
Mar 11 <b>Mar 16</b>	<b>9. “Refugee Crisis” 2015 – Kermani, Navid: <i>Upheaval</i></b> (Journalistic Essay, 88pp.)	"Syrian Journey: Choose Your Own Escape Route." <a href="https://www.bbc.com/news/world-middle-east-32057601">https://www.bbc.com/news/world-middle-east-32057601</a> ; Bauman, Zygmunt: <i>Strangers at Our Door</i> (chpt. 1)
Mar 18  <b>Mar 23</b> Mar 25 <b>Mar 29</b>	<b>10. “Welcome Culture” in Germany – Jenny Erpenbeck. <i>Go, Went, Gone</i></b> (Novel, 286 pp., excerpts chpts. 8-10, 15, 24, 29, 44, 48, 54-55)  <b>Final Essay Draft Due (Optional)</b> <b>Marked Assignment: Compare your findings with the refugee’s experiences as narrated in the novel and post a short 1p. reflection on Canvas (10%)</b>	Allen, Julie K., et al. "A Conversation about Asylum Seekers in Germany";  <b>Download and explore the official <u>Ankommen app</u> for asylum seekers in Germany:</b> <a href="http://ankommenapp.de/APP/EN/Startseite/startseite-node.html">http://ankommenapp.de/APP/EN/Startseite/startseite-node.html</a> ; Schaer, Cathrin: "Immigration Issues: Five Ways Germany Is Failing Refugees." <a href="https://www.handelsblatt.com/">https://www.handelsblatt.com/</a> ; Stone,



Date	Topic/Primary Readings/ <b>Marked Assignments</b>	Secondary Readings/ Assignments
<b>Mar 30</b>	 <b>Verhoeven, Simon: <i>Welcome to Germany</i></b> (Film Comedy, 2016)	"Trauma, Postmemory, and Empathy," pp. 88-90
<b>Apr 1</b> <b>Apr 6</b>	<b>11. Transversing Borders – Salzmann, Marianna: <i>Beside Myself</i></b> (novel, excerpts)	Kaminski, Astrid, et al. "Post-Migrant Literature in Germany", <a href="https://en.qantara.de/content/post-migrant-literature-in-germany-the-time-has-come-to-speak-out-very-very-loudly">https://en.qantara.de/content/post-migrant-literature-in-germany-the-time-has-come-to-speak-out-very-very-loudly</a> . (Interview with Salzmann)
<b>Apr 8</b> <b>11am</b> <b>PST</b>	<b>12. Guest Lecture Prof. Römheld (Humboldt University Berlin, Germany): "Other Europes in Moments of Post-Otherness"</b> <b>On Zoom: Please register at <a href="https://migration.ubc.ca/events/regina-romheld">https://migration.ubc.ca/events/regina-romheld</a></b>	
<b>Apr 8</b>	<b>13. Final Exam Review ("The Literary Quartet"); Task: How to help refugees</b>	
<b>Apr 13</b>	<b>Final Exam (30%) or Final Essay due at midnight (30%)</b>	

## BIBLIOGRAPHY

### Primary Texts (available as kindle ebook, optional purchase\*):

**Brecht, Bertolt.\*** *Refugee Conversations*, ed. by Tom Kuhn. Bloomsbury, 2019.  
(excerpts)

**Erpenbeck, Jenny.\*** *Go, Went, Gone*. Trans. Susan Bernofsky, New Directions, 2017.  
(excerpts)

**Kermani, Navid.\*** *Upheaval: The Refugee Trek through Europe*. Trans. Moses Saman, Polity, 2017.

**Salzmann, Marianna.\*** *Beside Myself*. Trans. Imogen Taylor, Other Press, 2019.  
(excerpts)

**Şenocak, Zafer.** *Perilous Kinship*. Trans. Tom Cheesman, Hafan Books, 2009.

**Required Purchase.** Ebook available at <https://www.lulu.com/en/ca/shop/zafer-senocak/perilous-kinship-conventional-format/ebook/product-12vpp2wj.html>

### Primary Material Available Online/ on Canvas with Excerpts Provided at UBC Library Online Course Reserves (LOCR)

"The Afghan Girl." *National Geographic* 6 (1985) & 4 (2002).

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