

# SAMPLE SYLLABUS



## Course Title

# Berlin's Modern History and Culture A European Perspective

## Course Number

GERM-UA 9225 D01, HIST-UA 9984 D01, IDSEM-UG 9100 D01

## Instruction Mode: In-Person

## Spring 2022

## Lecturer Contact Information

Dr. Axel Bangert

Your instructor will inform you about the learner hours (one-on-one meetings).

## Prerequisites

n/a

## Units earned

4

## Course Details

Tuesdays, 3:30pm to 6:15pm

All times are Central European Time (Daylight Saving Time begins Mar 27, 2022).

Location: Rooms will be posted in Albert before your first class. Zoom links for remote classes will be posted on Brightspace.

In the interest of protecting the NYU Berlin community, we are closely following guidance around COVID-19 from the Robert Koch Institute (Germany's institute for disease control and prevention), the Centers for Disease Control and Prevention (CDC), the World Health Organization, and the New York City Department of Health and Mental Hygiene and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority. Please consult the [NYU Berlin Resource Page](#) frequently for the latest information. You are required to adhere to the most recent policies.

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You will be assigned a seat on the first day of in-person classes and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person, unless it is a remote-only class. This may change at any point during the semester if local COVID-19 regulations require additional physical distancing. In case of the latter, in-person students may be split into cohorts who will attend alternating sessions.

## **Course Description**

The history of cities is frequently one of destructive renewal, attempts to replace the existing with new physical as well as symbolic structures. This is particularly true for the city of Berlin, marked by transformation, devastation, and reconstruction as it has been for the past 150 years. This course wants to introduce you to Berlin's modern history and culture by exploring the city as a text that, similarly to a palimpsest, is continuously being rewritten, earlier writing being effaced to make room for new writing. Looking for the traces of what was meant to disappear, we will reconstruct the manifold layers of Berlin's topography and investigate their more often than not conflicting interrelation. The focus of the course will be on sites that, due to the past they represent, have provoked public controversy, or that continue to do so up to the present day, such as the architectural legacies of colonialism, Nazism, and Socialism. Our point of departure will be contemporary debates about representation and memorialization. How are we to deal with urban remnants of systems or ideologies that contradict the idea of a democratic, liberal, and diverse society? In addition to background readings, a variety of media, site visits, and guest speakers will help to incite and differentiate discussion.

## **Course Learning Outcomes (CLOs)**

- appreciate the complex and conflicting histories of Berlin not only in an abstract, academic sense, but also in their concrete, physical form
- examine debates and controversies about history in terms of their significance for German society and situate these in a transnational context
- investigate the urban environment from interdisciplinary points of view, with a particular focus on the study of topography in terms of history and culture, as well as the exploration of space by means of literature, art, and audio-visual media
- learn about agents and institutions in the field of public history, and how these operate within the political, social, and cultural contexts of a city
- acquire skills in developing and communicating ideas in a variety of ways, not only in written form, but also through audio-visual media

## **Course Approach to Teaching & Learning (CATL)**

This course seeks to foster a well-informed and methodologically rigid exploration of German history in its urban setting. At the same time, the study of history will not be limited to primary and secondary texts, but involve engaging with representative sites, their design and function, their historical significance and in some cases their subsequent memorialization. Students are encouraged to develop a variety of perspectives on the subject matter, including (apart from historiographical approaches) theoretical reflection, concepts from the realm of cultural studies, as well as responses in the form of creative writing or visual production.

## **Assessment Components**

### **1. Class Participation: 20% of total grade**

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Students are expected to productively contribute to discussions in class and demonstrate knowledge of the pertinent texts and media. On occasion, students may be asked to lead class discussion or set the discussion agenda.

## **2. 3 Reflection Writings (750 words each): 30% of total grade**

This assignment asks students to engage more closely with three of the sites visited as part of the course, exploring one aspect of each of them that they find particularly intriguing. The focus of these reflections may be chosen quite freely, including but not limited to questions of history and memory, architecture and aesthetics, voices of testimony, or responses in literature, film, and art. Reflections may also take the form of creative writing (literary, poetic, journalistic, or essayistic).

## **3. Midterm Assignment: 20% of total grade**

For the Midterm Assignment, students will go beyond the syllabus, researching a Berlin site of interest that is not part of the course. The task will be to independently prepare a differentiated account of the chosen site's history and relevance. The assignment may be delivered in one of the following three forms:

- 1) a course presentation including Q&A (15 min)
- 2) a podcast (5 min) or a visual essay using photography or video (3 min)
- 3) a concept for memorialization or reuse (1500 words)

## **4. Final Project (2500 words): 30% of total grade**

The Final Project requires students to undertake a slightly broader academic survey of an aspect of Berlin's modern history and culture. Topics will be developed independently by the students and formally proposed to the instructor. There will be individual meetings with the instructor to discuss and approve each topic. Students will be required to reference and discuss a limited amount of scholarly literature.

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

### **Required Text(s)**

All texts and media will be made available via Brightspace or Kanopy.

Please follow this link for the [NYU Berlin Library Catalogue](#) or the link on NYU Berlin's website (Academics/Facilities & Services).

### **Additional Required Equipment**

n/a

### **\*\*\*Session 1 – Make Up Day: Friday, 28 Jan 2022:\*\*\* Reading (Berlin) space**

How can we understand urban space as a text, and what kinds of questions can we direct at it to explore a city's history, as well as its political, social, and cultural life in the present? What particular challenges and opportunities does the city of Berlin as a text present? This

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session will introduce you to some fundamental approaches and concepts in studying the semantics of the urban environment which we will refine throughout the semester.

**Learning Outcomes:** understand basic approaches to the study of urban space in terms of history and culture

Recommended Follow-up Reading:

Cresswell, Tim. "Working with Place – Creating Places". *Place: An Introduction*. Chichester/Malden: Wiley & Sons, 2014, pp. 115-64.

Huysen, Andreas. "The Voids of Berlin". *Critical Inquiry* 24 (1997), pp. 57-81.

## **Session 2 – 1 Feb 2022: Stages of/for colonialism**

A number of Berlin sites that testify to Imperial Germany's colonial past have recently become the subject of public debate. These are Wilhelmstraße, venue of the 1884/85 Berlin Conference which initiated the "Scramble for Africa", Treptower Park, where in 1886 the first German colonial exhibition took place, as well as the African Quarter in Berlin-Wedding, in which several streets bear the names of colonial conquerors. We will explore the reevaluation of these sites and the history they stand for in the light of ongoing discussions about (post-)colonialism and urban space at the European and international levels.

**Learning Outcomes:** connect debates about history to social change; situate Berlin in the history of (post-)colonialism more broadly

Preparation:

Sebastian Conrad, "German colonialism and its global contexts". *German Colonialism. A Short History*. Cambridge: Cambridge University Press, 2012, pp. 169-85.

Christoph Hasselbach, "Germany's colonial era brought to light amid global protest".

*Deutsche Welle*, 22 June 2020, available online at:

<https://www.dw.com/en/germanys-colonial-era-brought-to-light-amid-global-protest/a-53898330>.

van der Heyden, Ulrich. "The History of German Colonialism". *Archivführer Deutsche Kolonialgeschichte*, available online at:

[https://archivfuehrer-kolonialzeit.de/index.php/history?sf\\_culture=en](https://archivfuehrer-kolonialzeit.de/index.php/history?sf_culture=en).

*Namibia: Genocide and the Second Reich* (2004), BBC television documentary (59 min), available online at:

<https://www.youtube.com/watch?v=Rbon6HqzjEI>

## **Session 3 – 8 Feb 2022: Decolonizing the urban**

There are a variety of citizens' initiatives and NGOs in Berlin seeking to change perceptions and policies with regard to Germany's colonial legacy and the need to come to terms with it. Their work is gaining more and more influence: In 2019, the Berlin House of Representatives decided to develop a city-wide reappraisal and commemoration concept for the history of colonialism in Berlin and its lasting impact. What are the reasons and aims of these citizens' initiatives and NGOs, and in what ways do they aim to physically and/or symbolically deconstruct sites and names connected to Germany's colonial past? What are the wider implications of their work for German society, public history, and memory culture? We will discuss these and other questions with one of their representatives, drawing connections to comparable activities to decolonize urban space in other parts of the world.

**Learning Outcomes:** explore the impact of grassroots movements on public history; discuss questions of historical representation in public space

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## Preparation:

Britta Schilling, "The Empty Plinth, 1968-1990". *Postcolonial Germany. Memories of Germany in a Decolonized Nation*. Oxford: Oxford University Press 2014, pp. 133-54.

Ben Knight, "Berlin confronts Germany's colonial past with new initiative". *Deutsche Welle*, 19 January 2021, available online at:

<https://www.dw.com/en/berlin-confronts-germanys-colonial-past-with-new-initiative/a-52060881>.

Patrice Nganang, "Autobiographies of Blackness in Germany". In *Germany's Colonial Pasts*. Edited by Eric Ames, Marcia Klotz, and Lora Wildenthal. Lincoln and London: University of Nebraska Press, 2005, p. 227-39.

Itohan Osayimwese, "Expositions in Modern Colonialism and Architecture". *Colonialism and Modern Architecture in Germany*. Pittsburgh: University of Pittsburgh Press, 2017, pp. 21-60.

## **Session 4 – 15 Feb 2022: Excursion to Humboldt Forum**

Another focal point in the debate about German colonialism is the Humboldt Forum, the recently inaugurated museum of non-European art on Museum Island. One aspect of the controversy surrounding the museum is the building itself, which includes a partial reconstruction of the façade of the Prussian castle demolished by the GDR authorities in the wake of WWII. In addition to the museum standing on historically contested ground, the collections put on display at the museum have triggered discussion about colonial violence, cultural appropriation, and the need for restitution. How does the museum confront these challenges, in terms of its presentation of non-European art, and as a forum for cultural education and exchange? More broadly speaking, what kind of future is conceivable for the colonial collections still kept by a large number of European museums?

**Learning Outcomes:** apply historical knowledge to a specific site; critically investigate the display and contextualization of historical objects in public space

## Preparation:

Elizabeth Buettner, "Europe and its entangled colonial pasts. Europeanizing the 'imperial turn'". In *Decolonizing Colonial Heritage. New Agendas, Actors and Practices in and beyond Europe*. Edited by Britta Timm Knudsen, John Oldfield, Elizabeth Buettner, and Elvan Zabunyan. London: Routledge, 2021, pp. 25-43.

Stiftung Humboldt Forum im Berliner Schloss (ed), *(Post)Colonialism and Cultural Heritage. International Debates at the Humboldt Forum*. München: Hanser, 2021 (excerpts).

## **Session 5 – 22 Feb 2022: Making and myth of a metropolis**

The Weimar Republic was characterized by political instability, economic crisis, social unrest and the eventual failure to resist anti-democratic forces. At the same time, interwar Berlin has come to symbolize some of the city's more positive legacies, frequently being portrayed as a period of modernization in multiple senses: of urban space, artistic production, social life, and sexual identity, to name only a few. Our aim will be to account for the complex and contradictory nature of 1920s Berlin, exploring sites that speak about history from below as well as above, and putting into perspective retroactive idealizations of the city's cultural life between the World Wars.

**Learning Outcomes:** deconstruct historical interpretations in terms of their underlying values and assumptions; learn to see and present a historical period from multiple points of view

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Sabine Hake, *Topographies of Class. Modern Architecture and Mass Society in Weimar Berlin*. Ann Arbor: University of Michigan Press, 2008 (excerpts).  
Christopher Isherwood, *Goodbye to Berlin*. London: Hogarth, 1939 (excerpts).  
*Berlin, Symphony of a Great City* (1927), dir. Walther Ruttmann (65 min).  
*How the Berlin Worker Lives* (1930), dir. Slatan Dudow (17 min).

## **Session 6 – 1 Mar 2022: Excursion to Potsdamer Platz**

When the Wall had fallen and Berlin's scarred cityscape was finally ready to be fixed again (or forced into a wrong sense of unity, as some would argue), Potsdamer Platz became the central site of the most ambitious project of urban reconstruction that Berlin (and Germany, for that matter) had ever seen – a project that continues to divide opinions up until the present day. Visiting Potsdamer Platz, we will examine its modern façade for traces of the radical changes that the area underwent above all in the 20<sup>th</sup> century. How much of its conflicting and violent histories has remained visible? What kind of urban identity did the architectural master plan of the 1990s foresee for 21<sup>st</sup> century Berlin? And what role does Potsdamer Platz play in the city's social and cultural life today?

**Learning Outcomes:** widen the exploration of urban history from the analysis of individual sites to that of an entire quarter; discuss the reverberations of history in the context of urban planning and commercial architecture

### Preparation:

Małgorzata Nowobilaska and Quazi Mahtab Zaman, *Potsdamer Platz: The reshaping of Berlin*. Cham: Springer, 2014 (excerpts).  
Eric D. Weitz, "Walking the City". *Weimar Germany. Promise and Tragedy*. Princeton: Princeton University Press, 2018, pp. 41-79.  
*Berlin Babylon* (2001), dir. Hubertus Siegert (88 min, excerpts).

## **\*\*\*Session 7 – Make-up Day – 4 Mar 2022: Sites of terror and hybris\*\*\***

The remnants of Nazi Berlin continue to disrupt the cityscape, confronting us with a violent past and raising questions about their adequate usage. In fact, a lot of Berlin's post-1990 architecture seeks to formulate a response to these remnants, countering their often monumental appearance with a sense of lightness and transparency. We will examine the impact that Nazism had on the city of Berlin in two regards: on the one hand, the establishing of places for political and racial persecution, on the other, the ambition to transform Berlin into "Germania", the future capital of a global Nazi empire. Interestingly, what both kinds of sites have in common is that they require us to engage with the side of perpetration, a fact which may help to explain why their position in Berlin's topography of memory has long been a marginal one.

**Learning Outcomes:** investigate the relationship between space and the exercise of power; acquire a locally specific understanding of the Nazi dictatorship

### Preparation:

Wolfgang Benz, *A Concise History of the Third Reich*. Berkeley and Los Angeles: University of California Press, 2006, pp. 60-82.  
Eugen Kogon, *The Theory and Practice of Hell: The German Concentration Camps and the System Behind Them*. New York: Farrar & Straus, 1950, pp. 20-39.  
Alexandra Richie, *Faust's Metropolis: A History of Berlin*. New York: Carroll & Graf, 1998, pp. 469-74.



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**\*\*\*7 Mar 2022 at 3pm – Deadline for 1st Reflecting Writing\*\*\***

**\*\*\*8 Mar 2022 – No Classes – Local Holiday\*\*\***

**\*\*\*8 Mar 2022 at 6pm – Deadline for Midterm Assignment\*\*\***

**\*\*\*14 Mar to 20 Mar 2022 – Spring Break – No Class\*\*\***

## **Session 8 – 22 Mar 2022: Excursion to Tempelhof Airport (including Schwerbelastungskörper)**

Following the Nazi seizure of power, Tempelhof Airport, one of the first modern airports worldwide, became a pillar in Hitler and Speer's plans for "Germania". As a consequence, the structure was relentlessly monumentalized and, in fact, still counts as one of the largest buildings in the world today. But Tempelhof Airport illustrates not only Nazi megalomania. One of the so-called wild concentration camps established at the beginning of Hitler's reign was located right next to the site, and during WWII, thousands of forced laborers from Eastern Europe worked and lived on the premises. The site's various post-war usages have added further layers to its historical patina: base for U.S. aviation during the Cold War and especially during the Berlin Blockade, commercial airport, film set, exhibition site, sports venue, and in 2015/16 emergency accommodation for Syrian refugees. Tempelhof Airport encompasses all of these histories, complicating any attempt at a future functionalization or memorialization of the site.

**Learning Outcomes:** explore the distinction between "intended" and "unintended" memorials (Alois Riegl) in a concrete historical setting; trace the palimpsestic quality of Tempelhof Airport up to the present day

Preparation:

tba

## **Session 9 – 29 Mar 2022: Spheres of surveillance**

On official maps of East Berlin, there was a white spot: the site of the pre-trial detention center of the GDR's state security service (commonly referred to as "Stasi") at Hohenschönhausen. We will discuss the site as part of an entire system designed to manipulate and destroy the personalities of those deemed hostile to the Socialist state. Moreover, we will ask what attempts were made to come to terms with the effects of East German political surveillance and repression after 1990.

### **Guest speaker: Peter Keup**

Born in Radebeul near Dresden in 1958, Peter Keup was a successful ballroom dancer and represented the GDR in numerous championships. After a failed attempt to escape to West Germany in 1981, Keup was convicted of illegal emigration and sentenced to ten months' of imprisonment. He has generously agreed to share his experiences with us and answer our questions.

**Learning Outcomes:** extend the exploration of space toward abstract categories such as the dialectic between private and public spheres; develop comparative points of view on the two German 20th century dictatorships

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## Preparation:

Peter Erler and Hubertus Knabe. *The Prohibited District: The Stasi Restricted Area Berlin-Hohenschönhausen*. Berlin: Jaron, 2008 (excerpts).

Colin Freeman, "Remembering Stasiland: The story of one of the largest state-sanctioned ransom schemes in history". *Tortoise*, 5 November 2019, available online at:

<https://www.tortoisemedial.com/2019/11/05/berlin-wall-ballroom-dancer/>.

Anna Funder, *Stasiland*. Melbourne: Text, 2002, pp. 204-34.

Jens Gieseke, "Blanket Surveillance? State Security in East German Society". *The History of the Stasi: East Germany's Secret Police*. New York/Oxford: Berghahn Books, 2015, pp. 124-53.

Peter Keup, "My brother spied on me for the Stasi". *The Guardian*, 18 September 2020, available online at:

<https://www.theguardian.com/lifeandstyle/2020/sep/18/experience-my-brother-spied-on-me-for-the-stasi>.

## **Session 10 – 5 Apr 2022: Iconoclasm / Excursion to Ernst Thälmann Memorial**

Post-1990 Berlin saw, on a broad scale and with political legitimation, what in antiquity was referred to as *damnatio memoriae*, the imperative not to remember the defeated or dishonored, as the entire topography of East Berlin was being reevaluated in terms of Socialist monuments, symbols and names. This war of memory was so successfully fought that next to no trace of it remains today. What layers not only of the cityscape, but also of East Berliners' everyday experience were obliterated in the process? We will explore a number of representative spaces, the significance of which has subsequently been addressed by works of art as well as in popular culture. As young and diverse generations of citizens populate the quarters of former East Berlin, new initiatives have been born to address and contextualize the remnants of the GDR's political monuments.

**Learning Outcomes:** investigate political function and symbolism of GDR monuments; study the impact of system change on urban structures; explore subversive appropriations of GDR memorials, pre- as well as post-1989/90

## Preparation:

Sophie Calle, *Detachment*. Arles: Actes Sud, 2013, pp. 5-9, 16-23, and 28-37.

Anne Saunders, *Memorializing the GDR: Monuments and Memory After 1989*. New York and Oxford: Berghahn Books, 2018, pp. 55-77.

**\*\*\*5 Apr 2022 at 3pm – Deadline for 2nd Reflecting Writing\*\*\***

## **Session 11 – 12 Apr 2022: Wounds and scars / Excursion to Bernauer Straße**

What we have come to call "the Berlin Wall" was, in fact, the result of a decade-long process of border construction which obliterated large parts of Berlin's cityscape. Reconstructing this process at the Berlin Wall Memorial on Bernauer Straße, we will see, firstly, how deep an intervention into the living spaces of ordinary citizens the division of the city was, and, secondly, how conflicts about that space resurfaced as soon as the Wall was being dismantled following 9 November 1989. Instead of collective euphoria about the end of the GDR and its system of injustice and unfreedom, the memorial at Bernauer Straße reveals profound disagreement about the ownership of space and the politics of memory.

**Learning Outcomes:** deconstruct Western views of "the Wall" as allegorized by the former West Berlin viewing platforms by replacing these with a multitude of perspectives; relativize



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the notion of 1989/90 as historical caesura by showing continuities between pre- and post-Wall Berlin

## Preparation:

Peter Schneider, *The Wall Jumper*. Penguin: London, 2005, pp. 105-28.

Frederick Taylor, "Barbed Wire Sunday". *The Berlin Wall: A World Divided, 1961-1989*. New York: HarperCollins, 2006, pp. 167-85.

Hope M. Harrison, "The Fight over Memory at Bernauer Strasse". *After the Berlin Wall: Memory and the Making of the New Germany, 1989 to the Present*. Cambridge: Cambridge University Press, 2019, pp. 71-110.

*Something to Do with the Wall* (1990), dir. Marilyn Levine and Ross McElwee (90min).

## **Session 12 – 19 Apr 2022: Comrades of color**

The annual celebrations of the fall of the Berlin Wall and German unity have cemented a view of the GDR as a society of white Germans. But this idea is far from being historically accurate. As a Socialist state, the GDR presented itself as pursuing an internationalist and anti-racist agenda. And, in fact, immigrants were present in many parts of GDR society, most frequently, as so-called contract workers or guest students from other Socialist countries such as North Vietnam, Mozambique, or Cuba. However, their position in GDR society was in many cases a marginal one, in terms of both their legal status and living spheres. We will explore how this marginalization was perpetuated in public memory after 1990, what attempts have been made in recent years to give a voice to (post-)migrant experiences in Socialist Germany, and where in Berlin we can find traces of, as well as continuities, with the lives of people of color in the GDR.

**Learning Outcomes:** place GDR history and the "Peaceful Revolution" into a transnational context; diversify national narratives by relating these to (post-)migrant experiences

## Preparation:

Frank Bösch and Phi Hong Su. "Invisible, Successful, and Divided: Vietnamese in Germany since the Late 1970s", *WIDER Working Paper*, 15/2018.

Marcia C. Schenck, "Between Hammer, Machete, and Kalashnikov: Contract Labor Migration from Angola and Mozambique to East Germany, 1979-1990". *Europe Now*, 15/2018.

*Little Hanoi in Berlin: A scent of home for Vietnamese expats*, DW online documentary (43 min).

*The Truth Lies in Rostock* (1993), dir. Mark Saunders and Siobhán Cleary (78 min).

## **Session 13 – 26 Apr 2022: At the limits of representation**

The 1990s and the early 21<sup>st</sup> century saw a proliferation of Berlin memorials to Nazi victims, the most well-known instance, of course, being the Memorial to the Murdered Jews of Europe inaugurated in 2005. Many of these memorials sought to create new forms of remembrance, abandoning figurative or symbolic approaches in favor of more abstract ones that aim to materialize the void caused by persecution and destruction. We will examine a selection of notable attempts of confronting this representational challenge, reconstructing the often controversial debates that accompanied them. In what ways are these recent memorials indicative of broader changes in memory culture, and how does Berlin's landscape of WWII memorials compare to that of other European cities?

**Learning Outcomes:** examine the development of memorial architecture in terms of design, perspective, and performance; explore the impact of deconstructivist or anti-memorials on public remembrance

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## Preparation:

Young, James E. (2002). "Germany's Holocaust Memorial Problem – and Mine". *The Public Historian*, 24 (4), 65-80.

"Peter Eisenman Interview: Field of Otherness", available online at:

<https://www.youtube.com/watch?v=Uggl6a1FLng>.

## **Session 14 – 3 May 2022: Final Discussion**

Our view of Berlin's historical structure is subject to change. At any point in time, some layers of its palimpsestic cityscape receive more attention than others. Presently, there is a public controversy about the status of Berlin's colonial legacy which, as some activists and scholars argue, continues to be sidelined by institutionalized memory of Nazism and the Holocaust. In our final session, we will widen our perspective to look at the city of Berlin in terms of such conflicts of memory, and discuss ideas for an integrated approach to its complex history.

**Learning Outcomes:** develop overarching, comparative perspectives on Berlin's history; formulate critical views on current debates about public memory

**\*\*\*3 May 2022 at 3pm – Deadline for 3rd Reflecting Writing\*\*\***

**\*\*\*10 May 2022 – No Classes – Reading Day\*\*\***

**\*\*\*11 May 2022 at 6pm – Deadline for Final Project\*\*\***

## **Recommendations for a Positive Teaching and Learning Environment**

No laptops allowed during class. Exceptions will be made for students with academic accommodations from the Moses Center. Mobile phones are to be switched off.

## **Suggested Learning Opportunities that Relate to our Course**

There will be an excursion to the Sachsenhausen concentration camp memorial on 8 April 2022 open to all NYU Berlin students.

## **Your Lecturer**

Axel Bangert earned his doctorate from the University of Cambridge in 2011 with a thesis on the role of film in coming to terms with the Nazi past. He is co-editor of the volume *Holocaust Intersections. Genocide and Visual Culture at the New Millennium* published in 2013. His monograph *The Nazi Past in Contemporary German Film. Viewing Experiences of Intimacy and Immersion* appeared in 2014. Much of his research and teaching has focused on history and memory in an urban context. In addition to his academic expertise, he is a trained media practitioner and eager to integrate audiovisual elements into his teaching.

## **Academic Policies**

### **Grade Conversion**

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

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A = 94-100 or 4.0  
A- = 90-93 or 3.7  
B+ = 87-89 or 3.3  
B = 84-86 or 3.0  
B- = 80-83 or 2.7  
C+ = 77-79 or 2.3  
C = 74-76 or 2.0  
C- = 70-73 or 1.7  
D+ = 67-69 or 1.3  
D = 65-66 or 1.0  
F = below 65 or 0

## **Attendance Policy**

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to [berlin.academics@nyu.edu](mailto:berlin.academics@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team ([berlin.academics@nyu.edu](mailto:berlin.academics@nyu.edu)) by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to NYU Berlin's director or Wellness Counselor. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

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## Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

## Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director, Dr. Gabriella Etmektsoglou.
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

## Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

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[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

## **Inclusivity Policies and Priorities**

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Berlin's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

## **Pronouns and Name Pronunciation (Albert and Zoom)**

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Berlin.

## **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University

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school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- US Phone Number: +1 212-998-2277
- Local Number in Berlin: +49 (0) 30 2902 91277

Please consider the environment before printing this syllabus. If printing is necessary, please select only the essential page range.