

Final Research Paper
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Reenacting German and American Identities
Self-Expressions of Ethnic Minorities in Germany through Stage Performance

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Abstract

As a group, we have chosen to examine the use of various mediums as a means of identity expression and self-advocacy, as well as how these personal or even artistic choices impact outside perceptions of certain groups. Focusing on personal choices, Hannah is working on narratives and impacts surrounding Islam in German social media, especially in German news. In term of artistic choices, Mira is looking at the production, consumption, and audiences' interpretations of immigrant-centered narratives in film. Roujia and Kendra both are exploring German theater, examining the different aspects of social change that can be achieved through live performance. Roujia is examining how ethnic minorities use facets of stage performance as a means to share personal narratives and how the audience chooses to interpret those stories, while Kendra is looking at how marginalized groups use theater arts and demonstrations to advocate for equal rights and opportunities in their own communities. In total, sour research will focus on how judgments based on appearance can affect daily interactions and how these judgments are either perpetrated or broken down through the human mediums of social media, film, and theater.

Question

It has been a very long process for me to figure out and narrow down my research questions. My interest was originally impacted from my experience in German classes. From every German teacher I took class with, they all mentioned about the Turkish community in Germany. It is the largest minority group in Germany and also the most developed one. Turkish German formed a fully functional social system including educational, social system, just like a small Istanbul within Germany. This information triggers my interests in life of immigrants and their descents in Germany. After learning about the current

situations of German ethnic minorities, I am interested in the current actions taken by the German ethnic minorities and compared those with the civil right movements for African American in American history. But at the same time, I am also super interested in the arts in Germany, especially in Berlin. Artworks are derived from people's daily life, which are good reflection of the social environment of a place. In order to understand the particular culture and social norms in Germany, artworks and artists are good pathway to gain some insights. I was inspired by the passage from "German Minorities Still Fight To Be Seen, Heard", especially the part about how young German use musicals to examine racial problems in German society. Then, I came up with my research questions before I left for Berlin that "How artists with different background in Germany try to use stage performance arts to seek social inclusion or as a way of creative activism?"

I tried to keep my research question very open in a way that I still have different options to narrow it down after I go to Berlin. One of the options I have is that I can focus on artists from specific ethnic groups, for example Turkish artists in Germany. Another possible option is that I can focus on one specific artwork and make deeper analysis, not only from artist's side but also from audience's perspective. The reflections and feedbacks from audience can shows how they interpret the artwork and what messages they receive from it. I decided to determine my direction depending on available resources in Germany

After I arrived in Berlin, I immediately faced a problem about the theater season. Unfortunately, the time I arrived at Berlin was near the end of season so there were not a lot of plays showing at that time. I had chance to watch three plays about ethnic minorities and read one script of another famous play.

Immediately, I found out that it is difficult to access to the production team of the play because most of the staff were enjoying their vacations. However, there were more chances to talk with audience group. Therefore, I decided to put more efforts on interviewing with audience to make more analysis. In this way, my research question also shift the focus. I became more interested in how the artists presented themselves in the stage, what messages they tried to deliver and more important, how audiences interpreted these performance and messages.

Even though some of German people are still not very welcomed to immigrants, the percentage of ethnic minorities is so high that cannot be neglected. When I thought about my own research projects, I chose to start with the ethnic minorities because of my personal experience in US. There are a lot of thing I don't understand yet and I wished to learn about and understand the life of those people in another country.

When thinking about my research project, I always think about why my research matters, why stage performance matter in a society and how arts serve as a way to refine identities or reflects on them. From my view, formation of identity determines by both definitions given by society (most of time, stereotypes) and also self-awareness. These two factors affect and influence on each other at the same time.

Self-awareness usually arises from environment and public definition of certain groups also is the results of individual's behavior. To interpreting identity, it is also important to start from different factors and different perspectives. Demographics are very important factors. Due to the history of war and the influx of guest worker in post-war period, the percentage of ethnic minorities keep increasing in Germany. In my trip in Berlin, it is quite noticeable to witness how those cultural and those people impact on German society. These social factors cannot be neglected when thinking about German identities.

In one of our reading on week three, we talked about autonomy, individualism, collectivism, apprenticeship and arts. Here is one quote from this reading: “In his account of the development of artistic excellence, there is no creativity without belonging, without the embodied learning of being part of a conversation with a long, rich history.” (7) I very liked the ideas that arts are not something that can float in the air but it must be grounded from environment and context. Arts are good reflections of the life we lived in. Artists are more likely to exhibit their inner thoughts through artworks.

At first, I wanted to study the political intentions of artist in theater and how they use their artworks as a creative activism. However, as more I looked into my research topic, I found out that there perhaps no absolute simple pattern for the political intentions behind those plays on the stage. Yes, all of them have their social and political intentions but their creators approach their intentions from different angles. I started to shift my focus because I realized the information and message they delivered are more important than how they were delivered and I also wish to hear about how their audiences interpret those messages. Therefore, my new topic became the self-expression through stage performance by those artists with multi-backgrounds.

Group Background:

Identity most visibly manifests itself in the choices that people make in their own presentation. Our group -- which was loosely titled “Performance” -- chose to extend this concept of identification to include the artistic choices involved in film, social media, and theater. In synthesizing the different arts we chose to investigate identity with, we arrived at the broader concept of a “human medium,” that guides both the formation and perceptions of identity. Unlike music or visual arts such as painting or drawing, artists

don't require tools or years of practice. A form of art that uses the human body as a medium makes these forms of expression more accessible to individuals from a variety of backgrounds where the tools for other arts may not have been available to them. The accessibility of these forms of expression places them among the easiest ways to share the unique experiences of individuals and come to significant understandings about the different identities they are rooted in.

Personal Background:

In the long history of migration, the racial distribution overall the world has changed and the racial diversity generally increase in immigrant-receiving countries. Possible root causes for immigration are political inequality or wars in home countries and economical incentives provided by the immigrants receiving countries. Immigrants as influx of labor forces not only affects promotes local economy but also brings social and political impacts on the local society. However, not all the local residents welcome these changes in their society. In fact, people refuse to let those change happen to them, especially happen to their generations, even though those immigrants and their generations are contribute a lot to the immigrants-receiving countries. The voices of ethnic minorities were shielded from the majority. Meanwhile, minorities groups were not adapting the new social environment. This also exaggerates the gap between minorities and majority.

Germany, as one of the examples of population receiving country, still faces racial problems. From the middle of 20th century, Germany became one of the most popular immigration destinations of European countries. United Nations listed Germany as the third highest number of international migrants worldwide.

(1) Before 1950s there were few ethnic minorities in Germany. However, “ The recruitment of guest

workers, the influx of Spät-Aussiedler (ethnic Germans from Eastern Europe and the former Soviet states), as well as the reception of asylum-seekers have led to the growth of the immigrant population in the country.”(2) By the beginning of the 21st century nearly one-tenth of the population—some eight million people—were still non-Germans. (3)

In fact more than 16 million people are of immigrant descent, which refers to the first and second generation, including mixed heritage and ethnic German repatriates and their descendants. (1) However, about half of them do still not own a German citizenship. “Migrant background” is still being emphasized in Germany and many German still defined Germany as “monoracial country”. Throughout Germany people still keep asking, “where are you from” and with implicit follow up “when do you go back”. (4) A quote from an African German shows as an illustration for current situation ethnic minorities faced in Germany. "For hundreds of thousands of years, identities were created by excluding those who weren't part of the crowd, by drawing up borders," he says. "And this is why becoming a German — when you are from Africa, Asia or Turkey or elsewhere — is such a difficult thing because not only do you have to subscribe to everything that's normal here, you also have to overcome this exclusion barrier." Ethnic minorities are still treated as “invisible”, isolated from the major society. It is necessary to take a deep look into their actions for seeking more social inclusions.

People are taking actions to overcome such exclusion, both white German and non-white German. Artists or students from minorities groups in Germany lead an immigrant vanguard in seeking more social inclusion by the society. The idea behind this is a different type of social activism, also called creative activism. “In cities worldwide, where different politics of place stimulate capitalist appropriation,

individuals and groups use the public space as a laboratory for resistance, creative act, and as a medium for communication. As such, creative activism is a strategy for those who are widely excluded from social, political, cultural, and economic participation.” (5) There are different types of creative activism. A group of young German students direct musicals “Yes We Can” and “Wedding on the Street” to examine racial issues in Germany, which is a good example.

In Berlin, when thinking about using theater as a way for creative activism, Maxim Gorki and Ballhaus Naunynstraße are two most famous examples. The Ballhaus Naunynstraße started from 1983 and is most famous for its idea of becoming a hub of post-migrant theatre in Germany. (9) Maxim Gorki Theater is the leader of Turkish theaters in Berlin, is also a source of creative activism. It was founded in 1950s, named after most famous Russian writer Maxim Gorky. It was at first used by Soviet Union and DDR government. Currently, the director of Maxim Gorki is Sherman Langhoff and she determined to “made a nexus for plays tackling issues like immigration, race and assimilation” in their theater so that they move daily life of ethnic minorities to a public stage. (10) They used stage performance, a form of “human medium”, as their pathway to share their perspectives. They are seeking an echo not only among the minority group, but also in the entire society. Those efforts in self-expression of ethnic minorities and promoting creative activism are worth to gain much more insights about them.

Research Methods/Methodology

I used four different types of methods for my individual project in Germany, which are personal observations, interview, literature research, and questionnaires. All of these research methods are qualitative instead of quantitative. During the trip in Berlin, I investigated four different plays by using

these methodologies as examples for plays that related to ethnic minorities. The three plays I watched in Berlin are called: “One Day I Went to *IDL” by Ballhaus, “Common Ground” and “Aufstand” by Maxim Gorki Theater and because of the season of theater, I also read about the English script of Verrücktes Blut.

Personal Observation: My personal observations of the plays are based on my experience of watching plays in theater or reading script of the play. During the play or mostly after the play, I took notes and wrote down my very first impressions and feedbacks about these plays. These data formed my initial analysis for these plays. The limitation for personal observation is language problem. Even though there were English surtitle for each play, it is still hard to pay fully attention to the play and understand as good as native audiences.

Interview: My interviewee falls into two categories: one is staff working at Maxim Gorki Theater and another one is interview with production team. The staff working at Maxim Gorki Theater had chances to watch different plays due to their jobs. Moreover, one of the staff also had chances to talk with director of Common Ground so she also provides me more information about the production of the plays. Most of the plays ended in the late evening so it is inconvenient to talk with other audience in person. Therefore, the staff working at Maxim Gorki constantly became my first choice of interviewee in terms of gathers feedbacks from viewers of the plays. I designed a framework of my interview questions, which is attached in the appendix of this paper. Considering the language differences, I translated my questions in German and presented them to my interviewee in case of necessity. Since all of the questions are short answer questions, I didn't categorize every answer for each question. My analysis for the data is very generalized

and I will present quotes from my interview notes in my findings.

Questionnaires: After watching *Common Ground* and *Aufstand*, I was able to have a brief talk with two audiences for each play. Due to the limitation of time and situations, I chose to contact with these audiences through questionnaires by emails. The questions in email also are short answer questions and I also asked more questions towards different individuals. The analysis is conducted according to the original data presented in the emails.

Literature research: In this case, the literature research is not referring to the weekly readings given in the course blogs but is related to specific play. Most of the literature research was conducted online to search for the reviews and critics of plays, social media about the reviews and critics of plays. Promising resources are famous German theater critics website such as Theaterheute and Theatertreffen and there also includes sources as major German social media website: Der Spiegel, Die Welt and Der Tagesspiegel and etc.

The strength of my research methods is that I can get very detailed answers and ask for more questions regarding to different individuals. By using short answer questions in questionnaires and interview framework, it is more likely to gather more information about audience's deep impressions. However, there is also weakness in my research methods. Due to limitations of time and lack of accessibility, I don't have a very large data size to have a good representative of audience group or try to find more explicit patterns for audience interpretations. Therefore, my findings as well as further conclusions are limited by my data size and it will be very specific and cannot represent the rest of other.

Findings

One Day I Went to *IDL:

One Day I Went to *IDL was developed from the real experience of the British-Nigerian musician Afrikan Boy in Britain who lived there without legal documents and sources of income. It is a musical project that involves in 13 young refugees and artists with migration backgrounds. One Day I Went to *IDL is also the hit song of this British-Nigerian musician Afrikan Boy. (13) The young protagonists came together on stage at Ballhaus, using spoken word, performance, videos and live music, not only presenting their self-created artistic approaches, but also telling their very own difficult or hopeful stories, views of the world, and their visions of the life they want to lead. I was very lucky to interview with one of the actor, who also involved in writing the script. He was lived in Liberia and right now lived in Berlin. He also kept same intention that this play can bring their lives in Berlin on the stage and invite people to understand their struggles. Even though the life is tough for them, they still kept hopes to try to fight for their own rights as a human in the society.

Verrücktes Blut:

The creation of Verrücktes Blut was influenced by a French film called “La journée de la jupe”. (6) The director Nurkan Erpulat borrowed the framework of this thriller movie and combined it with the current situation of integration class for immigrants in Germany. The Ballhaus Naunynstraße’s production of “Verrücktes Blut” by Nurkan Erpulat received the honor of being invited to the Berlin Theatertreffen in 2011, which is the most influential awards for German Theaters. Here is the quote from the theater review book “The Mercurian” that perfectly describe the play where I also found the script of it: “Both productions focus on a secondary school teacher who takes her class of disobedient immigrant students

hostage and attempts to teach them about tolerance by forcing them to read Enlightenment-era literature. Comically reducing virulent immigrant stereotypes to absurdity, this award-winning play shows young second or third generation German-Turks in a drama class with their fully- assimilated teacher trying to come to terms with Schiller's *The Robbers*. The play is a fascinating study of authoritarianism, racism, religion and tolerance." (12)

Aufstand/(Uprising or Stand Up):

This play is produced by studio in Maxim Gorki Theater and it only showed up once in the theater so I don't have a lot of information about this play besides from my personal observation. This play mainly talked about the ethnic conflicts between Kurdish and Turkish people. There was only one actor and he has both German and Turkish passport but he was a Kurds. He at first refused to claim himself as German so he also use Turkish passport. Through his experience in political demonstration for the Kurdish and Turkish conflicts in Berlin and in Istanbul and his trip back to his hometown, he rethink about himself and his position in the society. He chose to "Aufstand" instead of trying to avoid who he is. It is also a play about identity and political demonstration.

Common Ground:

This is the play that I received most feedback from audience. It is about the history of breakup of Yugoslavia. Seven performers, five of which were ex-Yugoslavia, started their journey to Yugoslavia in order to explore the journey after living in Germany from teenage age. According to my literature research, during the production of *Common Ground*, the director carefully presented the seven performers in the stage and each of them served as different perspectives toward the same history. (11) There is one

actress from Israel, who drew parallel between conflict of Israel and Palestine and conflicts inside Yugoslavia. This gave us a broader perspective that those conflicts are not limited by specific time and place. It is still happening around us and it might also happen in the future. The native German actors served from spectator view so that he watched everything in the way same as us who don't from Yugoslavia.

In my interviews and questionnaires targeting on audiences, I asked about their several important questions (referring to the Appendix): why they chose to watch these specific plays, how did they felt, and how did they understand the main idea and especially the title of those plays. In terms of their choices, there are few reasons mentioned through feedbacks, reputations plays for a big role for audience of Common ground (also for *Verrücktes Blut*), same or similar background with the main characters in the play is another popular reason.

Audiences were more impressed by the explicit conflicts in contents or explosive performance of actress. Each play has very good example: in *Verrücktes Blut*, people are most impressed by the part that the Turkish teacher point the gun to her students head to force them to diminish their Turkish or Arabic behaviors and act as "German" and in *Common Ground*, the audience are impressed by the time parallel presented by the performers that they shouted out the evens of breakup of Yugoslavia and parallel them with the well-known events happened at the same time. For example, here are the remarks from the play: "In 1992: Bill Clinton is elected president of the United States, the Bosnian war breaks out." And "FC Bayern won the European Champion Clubs' Cup, June 1991 - disintegration of Yugoslavia starts." (8)

The performer also screamed out and question themselves as well as the audience why should we concern about what was happening in the history. The performers used a lot of monologue in this play to express their complex emotion full of anger and guilt: "I do not know what to study. My family will be bombed. I'm worried about my hair. My family will be bombed."(8)

Audience with different backgrounds has different interpretation of one play. According to my interview and questionnaires results. My interviewee varied from background: two of them are actually from ex-Yugoslavia, three of them have other immigration backgrounds and another two people are native German. The five audiences that don't have any background related to ex-Yugoslavia all claimed that this play presented very good perspectives about that part of the history. For ex-Yugoslavian people, they had a lot of ideas about the history but they took this chance to connect themselves to their hometowns and culture. People also have different emotional reactions after the play. For those of us who are not from Yugoslavia, we felt more sadness and heaviness but for ex-Yugoslavian, they all felt more about hope and they were glad to see the artists on the stage, who shared similar backgrounds like them, had more understanding about each other and found more similarities even though they became enemies due to the war. This understanding also deeply connected with people's interpretation of the title Common Ground. Even though the performers on the stage coming from different countries and family and they received different trauma due to the history, they all have something in common and they found their similarities. This is also same for all of us, we all stand on the common ground and something always binds us together. Here two quotes representing interviewee's answer, one

from the actor Alexander and another from one of the audience I interviewed. They were in German so I translated in English through Google: "It was rather afraid to stand out as a symbol of the respective population group here and to have to deal not only with their own history, but to stand for all the others there."(11)

“Der Titel „Common ground“ beschreibt bereits, worum es im Kern geht – um das Gemeinsame, das Verbindende. Die Menschen, die in Bosnien, Serbien, Kroatien und Montenegro leben, teilen alle das schlimme Schicksal des Krieges und des Leides. Der Krieg hat sie eigentlich zu Feinden gemacht, aber das Erlebte verbindet sie. Viele Familien haben ihre Wurzeln auch in verschiedenen Ländern. So dass die strikte Trennung, wie sie der Krieg verlangt hat, ein Schnitt durch ihre eigene Identität ist – durch ihre Herkunft, die häufig nicht allein in einem der Länder liegt.

The title "Common Ground" already describes what is involved in the core - to the common, what unites. The people who live in Bosnia, Serbia, Croatia and Montenegro, all share the terrible fate of the war and of suffering. The war has actually made them enemies, but the experience connects them. Many families have their roots in different countries. So that, a cut is the strict separation as they demanded the war by their own identity - by their origin, which often does not lie solely in one of the countries.”

Conclusion:

A very general pattern is noticeable after close interpreting of these four plays. All of these four plays were created largely based on the real stories, most of which were obtained from the actors

and actress themselves. Those people performed their stories on the stage. There are two different general trends of performance for these four plays. *Verrücktes Blut* and *One Day I Went to *IDL* are more focused on the current situations faced by ethnic minorities, more specifically refugee and immigrants, in German society. They both were first produced at Ballhaus Naunynstraße. In term of the performance techniques, *One Day I Went to *IDL* and *Aufstand* both applied video performance art in their performance, which is a very interactive performance and impressed audience with this type of interactions. They both explicitly mentioned about a lot of political demonstrations, which gave audience stronger feeling towards its political intentions.

However, in comparison, *Aufstand* and *Common Ground* more focused on the historical background for German with immigration background. In both plays, artists presented their identities from historical perspective, explaining their origins, causes for migration, and their definitions about themselves. Both plays talked about the conflicts of ethnic groups and those conflicts varied from time and space. They not only provide some ideas about the history, but also promote thinking about complications and destructions caused by those conflicts. From their plays, audience including myself received messages about their sadness but also hope.

I was very excited to find out that artists present their confusions, struggles and questions towards their groups and large society in those plays I watched. Because of their background, they all more or less expressed their inner struggles about their identities-----who they are and how they interpret themselves. Some of the plays are more focused on the contemporary situations for ethnic minorities and other of them are looking back into the history to found out the root cause of their migration. For either of those

two trends I witnessed from the theater and from the script, they both present the self-awareness of identities for those minorities and also the perspective from publics. It is very interesting that people's background also influence their interpretation of plays.

Besides those specific contents and techniques, I think there is something more important. These four different plays demonstrate the identities of ethnic minorities in Germany. They exemplified different communities for ethnic minorities in Germany: Muslim, Turks, Kurds, Serbs, Africans and so on. They also present their lives from different time periods: from 20th century to 2015. For different groups, they obtain different focus and have different self-portraits. I won't categorize their intentions but more focus on their stories and other interpretations. Thinking about the origins of stereotypes, stereotyping is coming from putting individuals into groups according to some of shared characteristics by those individuals, which make it easy for people to choose different behaviors and make different interactions. However, more often people will make very generalized labels on specific groups due to some individual behaviors of this group. But is group cannot always represent each individual while each individual cannot represent a group. Because of these particular stereotypes, individual identity is lost. It's hard to avoid stereotypes because it is impossible to reverse these learning habits of our brains to learn about new people and new things. However, these artists wish to break stereotypes and give more perspectives of their own identities and as well as more opportunities for people to learning about other culture, religion and backgrounds. Each play served as a new learning process for the audience. They may not represent everyone in the group but they promote more possibilities for understanding and respect.

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Cultural Sensitivity

Thinking about my position in China or in US, it is very different from minorities in Germany during my individual projects because there were cultural and personal biases existing. I live in China for my first seventeen years. There are fifty-six peoples in China but I belong to "Han", which includes majority of Chinese. I came to US about two years ago. Even though I am aware of the cultural differences, I still don't have very deep involvement with the society because I haven't stayed here long enough. Unlike immigrants who migrate to a different country and live there for decades, it might be difficult for me to fully understand the situation they faced. Moreover, the financial condition of my family is relatively wealthy compared with average level in China or in United States. Therefore, I never face a tight budget conditions. It is less likely for me to obtain same understanding about suffering or struggles that some

social groups have. However, in terms of gender issue, I might be more sensitive to it since I am a female and the gender discrimination in where I come from is very noticeable. There is possibility that gender issue may be amplified in my mind than it should be if observe very objectively.

As neither a German nor an American, my process of reenacting German and American identities starts from briefly learning about history, culture, demographics, politics and economies of both countries.

When I arrived in Germany, I also sometimes unconsciously compared both US and Germany to my hometown China. A lot of my views also affected by my comparison of these two countries with China.

The historical, social and political factors are very important for understanding the situations in Germany.

Before heading to Berlin, in one of the assignments of this preparatory seminar, I have interviewed some people in Starbucks to ask them about the difference and similarities of racial issues in Germany and in American and how they will discuss racial issues to German if they were there. It is quite coincident that both of the interviewee both started from historical reason to talk about the racial issue in both US and in Germany. One of them mentioned that due to different historical reasons, US's racial issue largely determined by its slavery history and for Germany, it's more due to the WW2 and immigration.

Berlin is a city full of heaviness from history, especially from Second World War. In our trip, we were able to visit so many historical places or architectures served as memorials. Even though I already knew that German people are very brave and honesty to their history, it was still astonished to me to see this honest when I came to Berlin. The imprint of this history shifted the society. It became part of their education, their jobs, their landmarks and etc., an important element of German identity. Also because of the history of war, influx of guest worker was attracted by the post-war development in Germany. The

introduction of new blood to this country left large impact on daily life and hence became their culture. A very good example is that the typical Turkish food, Döner, is everywhere in Germany, from north to south and from east to west. Nowadays, there are about 20 percent of people lived in Germany has a migration background. Learning about the educational and political system especially related to refugees and immigration is very important for my project. I benefited a lot so that it became much easier for me when I tried to interpret the plays I watched in Germany.

I really enjoyed the process of doing my individual projects. Because of it, I was able to watch these impressive artworks. I also faced a lot of challenges when doing my project. It is very ironic for myself that at first, one of reasons I chose stage performance as a media to understand immigration issue was that those reflections of life will be edited into stage performance, which is more relaxed way than facing objective facts directly. But I forgot that arts are also the condense version of these reflections, which always throw out more controversial information at one time. It really took time for me to digest those information, especially sometimes those are not happy stories.

Like I said before, because of my personal backgrounds, I never really think about the situations for immigrants and ethnic minorities. Their situations are caused by a lot of factors, not only the educational or political system of Germany, but also including global society. Even though only tiny portion of people have chances to learn about this, we always can discuss these with family and friends to provide what we learn. Any big changes always started from small things. This program left a lot for me to think about and I also wish to bring my thoughts to more people.

Appendix

Interview Questions Sample: (Framework)

My name is Roujia Wang and I am a student from University of Washington, Seattle, United States. I am on a five-week study abroad program to Humboldt University in Berlin. Currently, I am working on an independent research project on theater and play related to immigration issues in Germany. I want to hear about your impression as audience when watching those plays. I valued your time and responses. Thank you in advance.

Mein Name ist Roujia Wang und ich bin eine Studentin von der University of Washington, Seattle, USA. Ich bin an der Humboldt Universität Berlin zu Gast für einen fünfwöchigen Arbeitsaufenthalt. Zur Zeit arbeite ich an einem eigenen Forschungsprojekt über Theater, das sich mit Fragen von Einwanderung in Deutschland beschäftigt. Ich möchte gerne etwas über Ihren Eindruck und Ihre Meinung erfahren, was Theaterstücke am Gorki Theater angehen. Vielen Dank im Voraus, dass Sie sich Zeit für die Beantwortung der Fragen nehmen.

Please answer the following questions for each of the play you have watched in the Maxim Gorki Theater. Please skip the one that you didn't watch. You don't need to answer any question you don't feel comfortable answering.

Bitte beantworten Sie folgende Fragen für jedes Stück, das Sie im Maxim Gorki Theater gesehen haben. Sie brauchen nicht jede Frage zu beantworten.

Play 1 Verrücktes Blut () Play 2 Common Ground () Play 3 Aufstand ()

- Why do you choose to watch this play? / Warum haben Sie sich dieses jeweilige Stück angesehen?
- What stood out the most for you? (e.g. acting, story line). Why? / Was hat Ihnen dabei am besten gefallen? (zB Schauspielerei, Handlung). Und warum?
- What do you think the play was about? / Worum ging es in dem Stück?
- What is the purpose of this play? / Was meinen sie war die Absicht des Theaterstücks?
- Did you think there was a social and/or political intention? / Denken Sie, dass es eine soziale und/oder politische Absicht im Theaterstück gab?
- How does this play help you to understand immigration issues/ cultural background of the lead characters in Germany? / Hilft Ihnen das Theaterstück, Einwanderungsfragen sowie den kulturellen Hintergrund der Hauptfiguren in Deutschland zu verstehen?
- How do you interpret the name of the play? / Was glauben Sie bedeutet der Name des Stücks?