

Self, Suffering, and Longing: German Narratives of the Long 19th Century

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GE 40104 - 01

Mondays and Wednesdays 12:30-1:45
O'Shaughnessy Hall 338

Description

Narrative, along with lyric and drama, is one of the three major modes of literature. We will read and interpret four of Germany's best known and most engaging narratives across the long 19th century. The works, which arose in different geographical regions of Germany, carrying markers of those regions, also cover a range of literary movements. Diverse narrative structures and techniques along with recurring themes will allow for comparison and contrast. Self, suffering, and longing, or, to offer a larger perspective, issues of identity and identity crises, conflict and suffering, and longing and hints of reconciliation will play a role as will nature, love, family, friendship, politics, art, and religion.

We open with Friedrich Hölderlin's *Hyperion* (1797/1799), an epistolary novel (*Briefroman*) with an engaging and highly complex narrative structure that includes both an experiencing and a narrating narrator (*einen erlebenden und einen erzählenden Erzähler*). Among the most beautiful and simultaneously most philosophical of all German narratives, *Hyperion* offers a combination of philosophical and poetic novel that is unique in the German tradition and ideal preparation for later reading of his poetry. Hölderlin represents the age of idealism, and his work mediates between elements of German Klassik and European Romanticism. His *Rezeptionsgeschichte* is fascinating; his work has been quoted and elevated most recently by Pope Francis I.

Georg Büchner's *Lenz*, which appeared posthumously in 1839, is a fragment, based on historical documents that thematizes the break from idealism, questions of the theodicy, and the struggle for meaning. *Lenz* is both a psychological case study and a literary work that introduces a variety of innovative narrative techniques that became widespread only in the 20th century. Just as *Hyperion* is a *Künstlerroman*, so is *Lenz* a *Künstlernovelle*; both participate in the distinctively modern movement toward self-reflexive literature, that is, literature about literature itself. Arguably no German had such an auspicious early career as Büchner; alas he died already at the age of 23, having completed only a small number of works, including a famous revolutionary pamphlet.

Theodor Storm takes us to Northern Germany, to Schleswig-Holstein, and the maritime existence characteristic of life along the sea and the dikes of northern Europe. His final work, *Der Schimmelreiter* (1888), is a complex frame narrative (*Rahmenerzählung*), that is, a story that contains a story within itself. The work engages our relations to nature and other humans. Storm saw the novella as "die Schwester des Dramas," and the work exhibits dramatic, indeed tragic, dimensions. Although *Der Schimmelreiter* is realistic, it also engages elements of the fantastic.

We conclude with the greatest narrative of 19th-century Germany, Theodore Fontane's *Effi Briest* (1894). A *Zeit- und Gesellschaftsroman*, it captures, with a discerning and partly critical eye, much of the society and values of late 19th-century Prussia. Rich in dialogue, the novel also portrays some of the most memorable characters of world literature. Fontane had gained considerable recognition as a lyricist, journalist, and writer, but he did not publish his first novel until he was 59. He is rightly recognized as the greatest German writer between Goethe and Thomas Mann, and this is his greatest work.

Great Questions

Among the great questions that will engage us this semester are the following:

What is common and what is distinct across cultures and time?

What is beauty and what is the purpose of art?

What is our normative and descriptive understanding of humanity?

How are we to understand God and religion?

How can one best realize social and political change?

What constitutes an identity crisis?

Why do we suffer and with what strategies can suffering be countered?

What is the meaning of death?

What is the value and what are the limits of consensus and convention?

What constitutes an ideal relationship?

Why do we err?

How do we know which values to elevate?

What is evil, and how does it shield and reveal itself?

Why is evil so fascinating to us and also so difficult to combat?

What is love and why might it be dangerous? And how might knowledge be dangerous?

Why is sacrifice necessary?

What is the attraction of confession?

What would a loving critique of humanity look like?

What is the relation between ambiguity and aesthetic value?

What is the relation of consensus and truth?

How does one best manage conflict?

How are individual and collective identity crises related to historical developments?

What various kinds of rationality exist?

What specific contributions can art make to our understanding of humanity and of the world?

What makes a literary work great?

What lies behind human longing?

Learning Goals

1) Engagement with Great Narratives: Students will be able to discuss and analyze a selection of great narratives along with basic literary concepts and historical context relevant for these works and for much future reading of literature. Students will grow in their appreciation of the value of

reading great works and asking great questions as part of a life-long process of continual learning. In so doing, they will cultivate their enjoyment of the life of the mind, building resources for the continued development of their inner world, and they will learn to value complexity and ambiguity. In relating to these works and questions in a personal way, they will also recognize a strong relationship between their academic work and personal lives.

2) German Cultural Literacy: Students will become familiar with a selection of important and influential literary works from the German tradition, thus increasing their exposure to the kinds of works that have been part of most well-educated Germans' repertoire across the ages. In understanding, analyzing, and interpreting these works, students will also gain an indirect window onto selected aspects of German literary, social, and intellectual history.

3) German Language Skills: Students will advance in their ability to read, write, speak, and understand German. Through practice they will reinforce basic issues as well as improve their capacity for articulate and precise mastery of the language, both spoken and written, and they will improve their basic communication skills insofar as they accompany the organization and communication of their thoughts.

4) Hermeneutic Capacities: Students will improve their skills in interpreting, analyzing, and evaluating literary and cultural works. They will develop their capacity to ask pertinent and interesting questions and to argue for and against various interpretations. They will recognize the extent to which the parts and wholes of great works relate to one another.

5) Intellectual Virtues: Students will improve their capacities to process difficult materials, formulate clear questions, listen carefully and attentively, explore ideas through dialogue, and express their thoughts eloquently and persuasively. They will also continue to develop various intellectual virtues, such as temperance, modesty, justice, intellectual hospitality, diplomacy, courage, honesty, perseverance, patience, curiosity, and wonder.

Principles of Student Learning

The course will be organized in accordance with several common-sense pedagogical principles, most of which were embodied already by Socrates and which have been given empirical verification in our age:

- *Active Learning:* Students are not passive minds into whose heads content is to be poured. Students learn by becoming involved, asking questions, engaging in discussions, solving problems, writing papers, in short, by energetically devoting themselves to the learning process. Educators speak of active or student-centered learning. Students learn most effectively when they are actively engaged, not simply listening or absorbing material. Accordingly, this course will be student-centered, with considerable focus on student-student discussion, oral and written contributions from students, and paper topics chosen by students.

- *Peer Learning:* Students learn greatly from their peers. You are influenced by the people with whom you spend your time, for good or for ill. Who among your friends awakens your most noble intellectual passions and helps you become a better interlocutor and person? The research shows that the student's peer group is the single greatest source of influence on cognitive and affective development in college. We will enjoy many student-student discussions in which the teacher simply plays a guiding role. You are also encouraged to discuss our various texts and questions with one another and with others beyond the classroom.
- *Diversity:* Another learning principle is diversity. When you discover that your roommate is Muslim, you suddenly become more curious about Islam. That is not especially likely at Notre Dame, so we need to cultivate intellectual diversity, in this case engaging works from another culture and language as well as another era. We want to hear different perspectives from one another, even the most unusual, since thinking outside the box can help us see more clearly. Do not be shy about asking off-the-wall questions or making unusual comments. All such contributions can be useful, as the process of discovering truth involves listening to various perspectives. Many of the works we will study introduce us to radically different world-views from our own, but precisely in their difference, they may provide interesting alternatives to what we today take for granted.
- *Existential Engagement:* A further important learning principle is that students learn more when they are existentially engaged in the subject, when they care about the questions under discussion and recognize their significance. If you volunteer in a soup kitchen, your course on the economics of poverty takes on a different meaning. If you spend a year in Berlin, German history and politics become far more significant to you. To that end and because of its intrinsic value, we will read these works not only to understand them in their own context, as interesting as that is, but also to ask to what extent they speak to us today. Can we learn not only *about* these works, but also *from* these works? That means relating these works to your past experiences, daily lives, and future aspirations, without failing to distinguish between authorial intention, intrinsic meaning, and significance for the recipient.
- *High Expectations and Feedback:* Another basic learning principle is that students learn the most when their teachers have high academic expectations of them and when students receive helpful feedback that supports them in their quest to meet those high expectations. To know what you don't know is to help focus your learning. You can be sure that if the coach of an athletic team is nonchalant about physical fitness, discipline, timing, teamwork, and the like, the team will not win many games. So, too, an easy A will not help you in the long run, as you interview for highly competitive postgraduate fellowships, positions at the best graduate schools, or with the leading firms. The best way to learn is to shoot high and to recognize what might still be needed to meet your highest aspirations. Detailed feedback and discriminating grades are ways of pointing out

strengths and weaknesses to students, challenging them to stretch, so that they are not lulled into thinking that their current capacities cannot be improved, and they needn't learn more.

- *Faculty-Student Contact.* The greatest predictor of student satisfaction with college is frequent interaction with faculty members. Students are more motivated, more committed, and more involved and seem to learn more when they have a connection to faculty members. So take advantage of opportunities to connect with your teachers. Drop in during my office hours (come when you have a need or a question or simply when you would like to chat in German or English). Take advantage as well of other opportunities we will find for informal conversations.
- *Time on Task and Quality of Task:* Recent literature has suggested that students who major in disciplines that are less demanding of students' time tend to make fewer cognitive gains in college. Everyone who wants to learn a complex and demanding subject must make a substantial effort. Learning occurs not only during class time. It derives also from the investment you make in learning, the quality of the time you spend reading, thinking, writing, and speaking with others outside of class. For this three-credit advanced seminar you will want to spend more than six hours per week preparing. An advantage you have in this course is that the works are challenging and enjoyable at one and the same time, so your study can be work and pleasure simultaneously.
- *Self-Reflection:* Students learn more when they are aware of how they best learn (so that they can focus their energies), what they most lack, and how they can learn more. How can I become a better student? How can I learn to guide myself? We may occasionally have meta-discussions in which we reflect on our discussion at a higher level. Around what central interpretive question did the debate we were just having revolve? Why did we relinquish one interpretation and adopt another? How would we describe the evidence that spoke for and against the various positions? Why was today's discussion particularly successful or less successful? What is helping us learn? The latter question underscores why I have just placed these principles before you.

We will pursue each of these dimensions. Above all, your learning will depend on your active engagement. To that end the following contributions to learning will affect my assessment of your performance.

Student Contributions to Learning and Assessment Guidelines

45% of the grade will be based on regular contributions, oral and written, during the semester. 55% will be based on more formal written work, where you will be asked to perform at the highest possible level.

1) **Class Contribution:** 25%;

Students will be expected to contribute regularly to discussions and to adopt various facilitative roles during the semester. Class contribution is not equivalent with the quantity of class participation; instead both quantity and quality will be considered. Because student learning is aided by active student participation in the classroom, students will want to prepare well and contribute regularly and meaningfully to group discussions.

After the review of the syllabus, the language for this class will be German.

Brief Presentations

Students will be asked to give at least one brief formal presentation, with a one-page written hand-out and oral delivery of no more than 5-10 minutes. The topics will be distributed on a first come, first served basis. Options are below.

Hölderlin

The German Reception of Ancient Greece

Das älteste Systemprogramm des deutschen Idealismus

Der Bildungsroman

Büchner

Jakob Michael Reinhold Lenz

Oberlin and his Report

Storm

Realism

Die Novelle

The Technology of Dikes in the Context of *Der Schimmelreiter*

Fontane

Women and Marriage in 19th-century Germany

Prussia: History, Values, Virtues, Problems

Bismarck and His Age

Duels

Areas of Focus

In order to help you contribute more systematically to the discussions and in some cases to help you develop potential paper topics, I would like each of you to adopt at least one area of focus during the semester. You may choose these on a first-come, first-served basis, with a limit of two students per topic. Once all students have chosen, you are free to choose a second topic, if you would like. These are informal areas of focus, and others who have not chosen your area are free to comment on your topics as well, but we may turn to you during a discussion and ask you for comments based on your area of focus.

Conflicts, Contradictions, and Reversals
Genre, including not only Narrative Genres but also Tragedy and Comedy
Minor Figures
Narrative Structures and Techniques
Rhetoric and Figures of Speech
Symbolism and Leitmotifs
Self-reflection
The Fantastic and the Supernatural

Civil Society
Family
Friendship
Love
Nature
Religion
Politics
Sacrifice
Time

Allusions to Art
Allusions to Music
Historical References
Geography and Space

I am open to other areas of focus as well.

2) **Short Written Contributions:** 20%

For each class, students will prepare three brief contributions. These will always be in German, typed and double-spaced, and brought to each class.

We will occasionally draw on them in class, and I will collect them on an irregular basis to provide you with feedback.

Each contribution may be as short as a single sentence. You may include questions designed to elicit discussion (that is, open-ended, questions that encourage analysis and debate) or statements that explore the following: an insight that you have into the work, an idea that you find compelling or less compelling, an aspect of the work that struck you as unusually significant, a comparison with earlier passages or works, a perspective by way of your area of focus, etc. I will occasionally offer you some pre-reading questions; if so, one or more of your contributions could respond to such questions.

Please note that on the two days when papers are due, no short contributions are necessary.

You will want to keep all of your contributions in a folder and in order. I will collect your cumulative contributions also at the end of the semester. For those that I have already read, please include the original contributions with my notations.

3) Two Short Papers (3-5 pages): 30%;

Students will write two short papers of 3-5 pages in German (approximately 750 to 1250 words). Students are free to choose their topics within the context of the course and its readings. Creative topics and strategies are welcome. Students should not hesitate to think out loud with me about various options before settling on a topic. Starting early is a wise strategy.

All papers should be Times New Roman or a similar standard font, 12 point, and double spaced.

Each paper should have a title and pagination, and you should list at the bottom the number of words. You will want to use MLA style <<http://www.mla.org/style>>. (MLA stands for the Modern Language Association.) This style is widespread in the humanities and relatively simple and user-friendly. The library has reference materials that spell out MLA style, such as the *MLA Handbook* or the *MLA Style Manual*, and there are short versions available on the Web. I have a few copies students may borrow upon request.

The short papers are to be rewritten after you receive my comments and then resubmitted within one week of their return to you. Rewriting is an excellent strategy to improve your capacity for writing. The grade will be adjusted based on the revision.

The short papers are due as printed documents at class time. Late submissions of all papers will be downgraded a partial grade, with a further drop of a partial grade for each day that passes beyond the due date.

4) One Long Paper (10-12 pages): 25%;

Students will write one longer paper, which may be in German (but only with prior approval from the instructor) or in English. Papers should be 10-12 pages in length, double-spaced, and typed. This longer written assignment will allow students to engage some aspect of the course in greater depth and with a certain level of independence. If the student writes the final paper in German, the second of the shorter papers, though not the first one, may be in English.

In selecting a topic for a longer paper, students are encouraged to visit me in the office hours or after class and to think out loud about interests and options.

This paper should be submitted electronically as a Word or Wordperfect file. My e-mail is mroche@nd.edu. They are due before the end of our final examination slot, which is scheduled for Wednesday, May 7, from 4:15 to 6:15.

The goals of each assignment and of all evaluation are to improve understanding and performance. For more detailed comments on these assignments and on assessment guidelines, see below.

Logistical Information

Office: 349 Decio Hall

Office Hours: Mondays from 2:00 to 3:30 and Wednesdays from 3:30 to 5:00 as well as by appointment. Impromptu meetings can also often be arranged before or after class.

Phone: (574) 631-8142 (office); (574) 302-1813 (cell).

E-mail: mroche@nd.edu; **Web:** <http://mroche.nd.edu/>

Required Works

Hölderlin, Friedrich. *Hyperion* (DTV): 3-423-02624-3

Büchner, Georg. *Lenz* ((Suhrkamp BasisBibliothek): 978-3-518-18804-0

Storm, Theodor. *Der Schimmelreiter* (Cornelsen): 978-3-454-52010-2

Fontane, Theodor. *Effi Briest* (Suhrkamp BasisBibliothek): 978-3-518-18847-7

Calendar of Classes and Readings

January 15, 2014	Orientation
January 20, 2014	Hyperion 7-37 (28 pages)
January 22, 2014	Hyperion 38-62 (24 pages)
January 27, 2014	Hyperion 65-93 (28 pages)
January 29, 2014	Hyperion 94-121 (27 pages)
February 3, 2014	Hyperion 125-155 (30 pages)
February 5, 2014	Hyperion 156-184 (28 pages)
February 10, 2014	Hyperion 184-213 (29 pages)
February 12, 2014	Lenz 7-15 (8 pages)
February 17, 2014	Lenz 16-25 (9 pages)

February 19, 2014	Lenz 26-34 (8 pages)
February 24, 2014	Der Schimmelreiter 8-26 (18 pages)
February 26, 2014	Der Schimmelreiter 26-44 (18 pages) Paper no. 1 is due today.
March 3, 2014	Der Schimmelreiter 44-64 (20 pages)
March 5, 2014	Der Schimmelreiter 64-85 (21 pages)
March 10, 2014	Spring Break (no class)
March 12, 2014	Spring Break (no class)
March 17, 2014	Der Schimmelreiter 86-103 (17 pages)
March 19, 2014	Effi Briest 9-28 (19 pages)
March 24, 2014	Effi Briest 28-60 (32 pages)
March 26, 2014	Effi Briest 60-88 (28 pages)
March 31, 2014	Effi Briest 89-117 (28 pages)
April 2, 2014	Effi Briest 117-145 (28 pages) Paper no. 2 is due today.
April 7, 2014	Effi Briest 146-174 (28 pages)
April 9, 2014	Effi Briest 174-198 (24 pages)
April 14, 2014	Effi Briest 198-232 (34 pages)
April 16, 2014	Effi Briest 233-257 (22 pages)
April 21, 2014	Easter Monday (no class)
April 23, 2014	Effi Briest 258-285 (27 pages)
April 28, 2014	Effi Briest 285-316 (31 pages)

April 30, 2014

Effi Briest 316-339 (23 pages)

Final papers are due at the time of our final examination, which is scheduled for Wednesday, May 7, from 4:15 to 6:15.

Sakai (including Audio Versions of Books)

I have placed some materials on Sakai and will continue to do so on an occasional basis.

You will find on Sakai a link for “Audio Reserves,” which offers spoken versions of our four narratives. All are well done, though I think you will especially like Gert Westphal’s readings of *Der Schimmelreiter* and *Effi Briest*. Listening to these will improve your comprehension and your German.

Policy on Attendance

You should attend every class. Up to two unexcused absences will be integrated into the class contribution grade. Three unexcused absences will lead to the reduction of the final grade by one partial unit, for example, from a B to a B-. Four unexcused absences will lead to the reduction of the final grade by two partial units. Five or more unexcused absences will lead to failure of the course. Excused absences, with written documentation from a rector, a doctor, or the Office of Undergraduate Studies, will not affect your grade in any way.

Reference Materials, including Reserve Books

In terms of orientation to the authors, the best simple introductions to topics and writers can be found in the first floor reference area of the library, in the PT section. There you will find, for example, the *Daten deutscher Dichtung*, the *Encyclopedia of German Literature*, the *Oxford Companion to German Literature*, the *Reallexikon der deutschen Literaturgeschichte*, and other such works, which have entries on topics, authors, and works.

A meaningful avenue for further reading might well involve more primary reading than secondary reading, that is, additional works by the authors we are reading instead of secondary works about them. Still, secondary works can be useful for an initial orientation and are essential for more advanced scholarly work.

I have placed on reserve some general works for each of the major authors we are exploring. These offer you greater orientation than would be the case with reference works.

You will notice that most of these belong to various series.

- The Rowohlt series offers biographies, with ample pictures and quotations.
- The Reclam series offers notes on the work itself along with supplemental materials, usually concerning background and reception.

- The Beck series offers overviews, always with a biography.
- The Metzler volumes offer biography and references to secondary literature, by work.
- The Metzler Handbücher offer chapters on major issues and works.
- The Twayne and Ungar series, which tend to be older, offer simple introductions and overviews in English.

Note that some of our texts also include supplementary orientation materials. All provide a basic glossary of one kind or another. The Büchner text has much historical material. The Storm volume opens with a biography and closes with visual materials, including information on dikes.

Please note that I have simply selected basic introductions and have not placed on reserve detailed studies or essays that might be of potential interest. Each narrative we are exploring has a wealth of secondary literature, which is best uncovered through print or electronic searches. If you need any guidance, just let me know.

Guides to Further Resources

A useful overview of sources and types of sources for the study of German literature is Carsten Zelle, *Kurze Bücherkunde für Literaturwissenschaftler*. Munich: Francke, 1998. I have placed this volume on reserve, especially for those of you who are intending to do future thesis research. One additional general work is on reserve. Hansjürgen Blinn's *Informationshandbuch Deutsche Literaturwissenschaft*. Frankfurt: Fischer, 1990, can guide you to archives for various authors; this could be relevant for students seeking grants to do research in Germany.

Hölderlin

Abrams, M. H. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York: Norton, 1973. A classic work that places *Hyperion* in the context of European, including British, Romanticism.

Constantine, David. *Hölderlin*. Munich: Beck, 1992.

Doering, Sabine. *Aber was ist diß? Formen und Functionen der Frage in Hölderlins dichterischem Werk*. Göttingen: Vandenhoeck, 1992. A specialized study, which includes a chapter on *Hyperion*, which I draw to your attention, as Professor Doering was our Max Kade Visiting Professor last year.

Gaskill, Howard. *Hölderlin's Hyperion*. Durham: University of Durham, 1984. The best simple introduction to this complex novel.

Häussermann, Ulrich. *Friedrich Hölderlin in Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt, 1961.

Hölderlin, Friedrich *Sämtliche Werke und Briefe*. 3 vols. Ed. Jochen Schmidt. Frankfurt: Deutscher Klassiker Verlag, 1992-94. An excellent critical edition, with commentary.

Ungar, Richard. *Friedrich Hölderlin*. Boston: Twayne, 1984.

Wackwitz, Stephan and Lioba Waleczek. *Friedrich Hölderlin*. 2nd ed. Stuttgart: Metzler, 2007.

Büchner

Benn, Maurice B. *The Drama of Revolt. A Critical Study of Georg Büchner*. Cambridge: Cambridge UP, 1976. A high-quality overview, not part of one of the standard series.

Borgards, Roland and Harald Neumeyer, eds. *Büchner Handbuch. Leben - Werk - Wirkung*. Stuttgart: Metzler, 2009.

Hauser, Ronald. *Georg Büchner*. New York: Twayne, 1974.

Hauschild, Jan-Christoph. *Georg Büchner in Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt, 1992.

Knapp, Gerhard P. *Georg Büchner*. 3rd ed. Stuttgart: Metzler, 2000.

Lindenberger, Herbert. *Georg Büchner*. Carbondale: Southern Illinois University Press, 1964. An older overview that is of very high quality.

Reeve, William C. *Georg Büchner*. New York: Ungar, 1979.

Schaub, Gerhard. *Georg Büchner. Lenz. Erläuterungen und Dokumente*. Stuttgart: Reclam, 1987.

Storm

Alt, A. Tilo. *Theodor Storm*. New York: Twayne, 1973.

Eversberg, Gerd. *Der echte Schimmelreiter*. Heide: Boyens, 2010. Historical material that illuminates much of Storm's technical research.

Jackson, David A. *Theodor Storm: The Life and Works of a Democratic Humanitarian*. New York: Berg, 1992. A relatively recent overview.

Paulin, Roger. *Theodor Storm*. München: Beck, 1992.

Vincon, Hartmut. *Theodor Storm*. Stuttgart: Metzler, 1973.

Vincon, Hartmut. *Theodor Storm in Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt, 1972.

Fontane

Craig, Gordon A. *Theodor Fontane: Literature and History in the Bismarck Reich*. New York: Oxford, 1999. Fontane in historical context; written by a leading German historian.

Fontane, Theodor. *Effi Briest*. Ed. Christoph Hehle. Berlin: Aufbau, 1998. An edition with extensive commentary, volume 15 of the Grosse Brandenburger Ausgabe.

Jolles, Charlotte. *Theodor Fontane*. 4th ed. Stuttgart: Metzler, 1993.

Nürnberg, Helmuth. *Theodor Fontane in Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt, 1968.

Schafarschik, Walter. *Theodor Fontane: Effi Briest. Erläuterungen und Dokumente*. Stuttgart: Reclam, 2002.

Zwiebel, William L. *Theodor Fontane*. New York: Twayne, 1992.

In Lieu of Lectures

Because I do not want to take any discussion time by lecturing, I have placed on reserve some of my own thoughts on the first three works we will be reading.

Dynamic Stillness: Philosophical Conceptions of Ruhe in Schiller, Hölderlin, Büchner, and Heine. Tübingen: Niemeyer, 1987. xi + 292 pp. This work contains chapters on both *Hyperion* (63-119) and *Lenz* (124-177).

Die Moral der Kunst: Über Literatur und Ethik. München: Beck, 2002. 224 pp. This work contains an interpretation of *Der Schimmelreiter* (140-152).

“Allusions to and Inversions of Plato in Hölderlin’s *Hyperion*.” *Literary Friendship, Literary Paternity: Essays in Honor of Stanley Corngold*. Ed. Gerhard Richter. Chapel Hill: University of North Carolina Press, 2002: 86-103.

“Die Selbstaufhebung des Antiidealismus in Büchners *Lenz*.” *Zeitschrift für deutsche Philologie. Sonderheft*. 107 (1988): 136-47.

Additional materials may be added in the course of the semester.

Grading

Grading Scale for the University of Notre Dame

See <http://registrar.nd.edu/gradingsystems.pdf>

Letter Grade	Point Value	Description	Explanatory Comments
A	4	Truly Exceptional	Work meets or exceeds the highest expectations for the course.
A-	3.667	Outstanding	Superior work in all areas of the course.
B+	3.333	Very Good	Superior work in most areas of the course.
B	3.000	Good	Solid work across the board.
B-	2.667	More than Acceptable	More than acceptable, but falls short of solid work.
C+	2.333	Acceptable: Meets All Basic Standards	Work meets all the basic requirements and standards for the course.
C	2.000	Acceptable: Meets Most Basic Standards	Work meets most of the basic requirements and standards in several areas.
C-	1.667	Acceptable: Meets Some Basic Standards	While acceptable, work falls short of meeting basic standards in several areas.
D	1.000	Minimally Passing	Work just over the threshold of acceptability.
F	0	Failure	Unacceptable performance.

Criteria for Grading Class Contribution

Criteria for a Grade of B

The student ...

prepares well for each class by completing all assignments; rereading or reviewing, when appropriate; making appropriate notes; and discussing the works outside the class with students from the class;

does not miss classes for any unexcused reasons and comes to each class on time;

makes contributions that show thorough familiarity with the assigned reading and thoughtful reflection on the material;

asks good, searching questions that spark discussion;
listens well and exhibits by facial expressions and body posture the active art of listening; ;
participates in the give-and-take of discussion, for example, by asking clarifying questions of other students, offering evidence to support positions, or proposing alternative perspectives;
is willing to engage an issue from multiple points of view;
is able to make connections across works;
can recognize strengths and weaknesses in an argument;
demonstrates the capacity to think on his or her feet;
is willing to think through an idea even when it is in the end abandoned;
is willing to recognize, investigate, and, where appropriate, question his or her own assumptions and accepted ideas and develop alternative positions;
shows the humility to withdraw an idea from discussion in the face of decisive counter-arguments;
exhibits the confidence to retain a position when counter-arguments fail;
speaks with clarity and engagement;
is able to marshal evidence in favor of a position;
helps the group explore one aspect thoroughly, but then can also move on to the next topic when appropriate;
is more interested in the group dynamic of truth seeking through dialogue than in demonstrating his or her own excellence;
exhibits respect, tact, and diplomacy in debate with others.

The student is able to express his or her thoughts with only occasional grammatical errors and exhibits good progress in accuracy and fluency over the course of the semester.

Criteria for a Grade of A

The student does all of the above and ...

finds and develops meaningful threads, so that the discussion, instead of being haphazard, reaches previously unexplored heights;
exhibits intellectual hospitality, effectively encouraging the participation of others and successfully drawing good ideas out of others;
gives unusually deep and rich responses to interpretive and searching questions;
consistently links the discussion to earlier works and themes;
helps guide the discussion through occasional summaries and substantial, thoughtful queries that build on earlier comments;
asks fascinating and unexpected questions;
brings forth excellent insights and questions without dominating the discussion.

The student speaks in a truly exceptional way, with very few grammatical errors, and exhibits continuing progress in accuracy and fluency of expression over the course of the semester.

Criteria for a Grade of C

The student ...

comes prepared to class;
occasionally contributes isolated, but thoughtful, comments to the discussion;
makes comments that are backed with evidence;
discerns the difference between more relevant and less relevant comments;
understands his or her own assumptions and is willing to question them;
exhibits respect for others and treats all persons with dignity.

The student is able to make him or herself understood, although grammatical errors and vocabulary gaps are frequent; the student exhibits only slight progress in the capacity for expression across the semester.

Criteria for a Grade of D

The student ...

comes to class, but rarely contributes to the discussion;
makes comments that are without evidence;
makes irrelevant comments and has difficulties contributing to the flow of the conversation;
has little, if any, awareness of his or her biases, prejudices, and assumptions.

The student's speech is riddled with errors and rarely shows progress or improvement.

Criteria for a Grade of F

The student ...

does not speak at all or makes comments that exhibit a lack of preparation;
disturbs, rather than enhances, the conversation with irrelevant patter;
has no awareness of his or her biases, prejudices, and assumptions;
exhibits little or no respect for the class.

The student's speech is riddled with errors and rarely shows progress or improvement.

Criteria for Grading Short Written Contributions

Criteria for a Grade of B

The student ...

prepares comments and/or questions in advance of each class and according to the guidelines;
makes contributions that show thorough familiarity with the assigned material and thoughtful reflection on it;
makes insightful observations on the works;
is willing to engage an issue from multiple points of view;
is able to make connections across the works of the semester;
asks good, searching questions and draws interesting comparisons;
is willing to integrate real-world observation and personal experience as well as scholarly information, including relevant introductions;
can recognize strengths and weaknesses in an argument;
is able to marshal evidence in favor of a position.

The student writes in a language that is understandable to peers, varying in structure, and avoids a high number of grammatical and stylistic errors, especially those that are basic in nature or have been discussed in class. The student exhibits, where necessary, increasing consistency and improvement in writing.

Criteria for a Grade of A

The student does all of the above and ...

offers unusually rich and intelligent observations;
consistently links the discussion to earlier works and themes as well as issues of existential interest;
asks fascinating and unexpected questions;
gives evidence of a searching mind, the mind of a developing intellectual.

The student exhibits a developing capacity for smooth and interesting writing, with only occasional mistakes.

Criteria for a Grade of C

The student ...

contributes regularly and conscientiously, but for the most part makes observations and asks questions that fall below the criteria for a B grade.

The student exhibits a fair control of grammatical structures, but limited variation in sentence structure. One sees limited use of new vocabulary. Spelling is poor. The contributions have far too many errors that should not be surfacing at this stage.

Criteria for a Grade of D

The student ...

contributes most of the time but still misses a number of sessions;
exhibits some knowledge of the material;
makes comments for which evidence is modest or lacking;
makes uninformed, irrelevant, or contradictory comments;
has only slight awareness of his or her biases, prejudices, and assumptions.

The student exhibits poor control of grammatical structures and little variation in sentence structure. Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate.

Criteria for a Grade of F

The student ...

frequently fails to contribute to the discussions;
contributes comments that show a lack of knowledge of the material;
makes observations that are clearly recognizable as unhelpful;
has no awareness of his or her biases, prejudices, and assumptions;
exhibits little or no respect for the class and its search for truth.

The student exhibits poor control of grammatical structures and little variation in sentence structure. Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate.

Criteria for Grading Papers

Criteria for a Grade of B

Clarity

The paper presents a clear, complex, and challenging thesis.

Complexity

Though clear, the thesis is also complex and challenging, not simplistic. Multiple points of view are engaged, and the limits of one's own interpretation are acknowledged, either through the avoidance of overreaching or through the refutation of alternative arguments. The essay integrates a variety of connected themes and exhibits a curious mind at work.

Structure

The title is effective. The introduction is inviting and compelling, appropriate and succinct. The essay is structured logically and coherently. The overall outline or organization makes sense, and the paragraphs flow appropriately, one to the other. The conclusion is powerful.

Evidence

Appropriate evidence is given for the paper's claims, for example, evidence from the work being interpreted, historical information, or a chain of abstract arguments.

Independence

The paper does not simply restate the obvious or repeat what others have said, but builds on what is known to exhibit the student's own thinking about the topic. The writer avoids simply repeating plot structures or paraphrasing the ideas of others. The student exhibits some level of independence and a new perspective.

Style

In German, the essay exhibits good usage and variety of vocabulary, displays solid control of grammatical structures, with some variation in sentence structure, and the number of mistakes is modest, most of them being understandable at this level and not basic mistakes. As the semester advances, fewer mistakes occur.

In English, the language is well-chosen, the essay reads smoothly, and the writer avoids grammatical errors. The essay has very few, if any, awkward or wordy stylistic constructions.

Criteria for a Grade of A

The paper integrates the expectations of a B grade, but is in addition highly effective in communicating meaningful ideas and unusually engaging. The paper is thoughtful, deep, creative, and far-reaching in its analysis and evidence.

In German, the language exhibits a developing capacity for smooth and sophisticated writing, and mistakes are very few in number.

In English, the language is elegant.

Criteria for a Grade of C

The thesis of the paper is clear, and the paper takes a stand on a complex issue. The writer exhibits some competence in exploring the subject. Most of the essay is well-organized, and the logic is for the most part clear and coherent. Some evidence is given for the points made in the essay. The argument is sustained but not imaginative or complex. The paper exhibits clear

weaknesses; these might include, for example, plot summary, simplicity, repetition, false assumptions, a derivative quality, or avoidance of alternative perspectives that should be considered. The writer barely goes beyond paraphrase. While some of the criteria for a B grade may have been fulfilled, a majority has not.

In German, errors include both more complex areas of advanced writing as well as basic issues that should be part of the student's repertoire at the 40000-level.

In English, the language is understandable and free of extraneous material. The paper is without basic grammatical errors, but the style is occasionally deficient.

Criteria for a Grade of D

The thesis of the paper is missing, unclear, or overly simple. The writer tends toward paraphrase. The paper includes some arguments, but counter-arguments are not considered in any serious way or are misconstrued. The essay's structure is not readily apparent. Ideas are present but are not developed with details or examples. Paragraphs are poorly constructed and contain little supporting detail.

Sentences are riddled with grammatical mistakes.

Criteria for a Grade of F

The assignment is not completed or is completed in a format that is clearly substandard. The essay exhibits little, if any, preparatory reflection or study. It contains no serious ideas and lacks an argument as well as supporting evidence. The essay is difficult to read or comprehend. No meaningful structure is discernible.

Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate.

Writing in German

Dictionary

Students will want to have a print or electronic dictionary of some kind, ideally a German-German dictionary for daily use, such as Langenscheidt, Pons, or Wahrig. Pons tends to be too basic even by the fourth semester. Wahrig is very advanced, more a dictionary for native and near-native speakers. I prefer the Langenscheidt dictionary for college students, either *Langenscheidts Großwörterbuch. Deutsch als Fremdsprache* (which you will find in the Center for Languages and Cultures, 329 DeBartolo Hall) or Hans Wellmann's and Dieter Götz's *Langenscheidt Taschenwörterbuch Deutsch als Fremdsprache: Einsprachig Deutsch*. Berlin:

Langenscheidt, 2009. (978-3468490446). The latter is less expensive. A German-German dictionary will do wonders to help you advance in the language.

Also various Websites contain useful dictionaries. Helpful online German-German dictionaries are <<http://wortschatz.uni-leipzig.de/>> and especially <<http://www.duden.de/>>.

I have found the following German-English and English-German dictionary to be useful: <<http://www.dict.cc/>>. It is also available as an app.

Grammar Books

The standard reference work for your German is Duden. You might find at this level two works especially useful, volume 2 (*Das Stilwörterbuch*) and volume 4 (*Die Grammatik*).

If you have a grammar still from your earlier classes, you may need to consult it. If not, our advanced composition and conversation classes have used the following three books:

German in Review, by Kimberly Sparks and Van Horn Vail. Now in its fourth edition.

Handbuch zur Deutschen Grammatik, by Jamie Rankin and Larry Wells. Now in its fifth edition.

Deutsche Wiederholungsgrammatik: A Morpho-Syntactic Review of German, by Frank E. Donahue.

Also very good is an introductory textbook from an earlier era that focused more on grammar than do today's textbooks: *German: A Structural Approach*, by Walter Lohnes and F.W. Strothmann. It went through three editions.

The library has copies of all of the above.

Websites

There are also Websites available for your work in German, for example:

German Language Lab: <http://german.about.com/library/blgerlab.htm>

Various materials of potential interest, including material on pronunciation and on German sounds.

Cactus 2000. German Conjugation: <http://conj.d.cactus2000.de/index.en.php>

A seemingly pedestrian site that contains the principal parts of German verbs. Very user friendly.

German Verb Conjugator: <http://www.verbix.com/languages/german.shtml>

Similar to the previous site in offering conjugations of German verbs.

Internet Handbook of German Grammar: <http://www.travlang.com/languages/german/ihgg/>
A reference grammar on the Web.

Vocabulary: <http://lw.lsa.umich.edu/german/hmr/vokabeln/index.html>
Some useful tips and resources on vocabulary. It includes a list of the ca. 200 most frequently used German words: http://lw.lsa.umich.edu/german/hmr/vokabeln/frequent_words.html.

Top Twenty German Verbs: http://german.about.com/library/almanac/blalm_vrb.htm.
The site contains a further link to the top fifty German verbs.

Writing in English

The best recommendations I can give you for your writing in English are Strunk and White's *The Elements of Style*, which is a slim and basic volume, but if you have not read it, I recommend it to you very strongly.

The best advanced resource for writing in English is Claire Cook's *Line by Line: How to Edit Your Own Writing*. New York: MLA, 1985. This, too, is a superb resource.

Academic Code of Honor

This course will be conducted in accordance with Notre Dame's *Academic Code of Honor*, which stipulates: "As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty ... The pledge to uphold the *Academic Code of Honor* includes an understanding that a student's submitted work, graded or ungraded – examinations, draft copies, papers, homework assignments, extra credit work, etc. – must be his or her own." The code is available at <http://honorcode.nd.edu/>. Information on citing sources and avoiding plagiarism is available at <http://library.nd.edu/help/plagiarism.shtml>.

Students are encouraged to discuss readings with one another outside of class and should feel free to discuss assignments with one another, but the source of all ideas must be revealed fully and honestly. Whenever information or insights are obtained from secondary works, students should cite their sources.

Appendix I: Korrektursymbole bzw. Abkürzungen für die Korrektur

Qualität/Inhalt des Schreibens

- ✓ Dieser Satz oder Teil des Aufsatzes ist sehr gut.
- + Dieser Satz oder Teil des Aufsatzes ist interessant. Vielleicht können Sie ihn weiter ausbauen.
- ! Faszinierend

Verben (und Tempus)

- SV** Die Subjekt-Verb-Konstruktion ist falsch. Stimmt die Verbform mit dem Subjekt überein?
- V** Das Verb ist inkorrekt. Ist das Verb richtig konjugiert? Ist das Hilfsverb richtig? Ist das Partizip richtig? Steht das (trennbare/nicht trennbare) Präfix an der richtigen Stelle?
- T** Verb-Tempus: Haben Sie die richtige Zeitform gewählt?
- Mod** Modus: Haben Sie Indikativ bzw Konjunktiv richtig gewählt?

Substantive, Adjektive und Endungen

- G** Genus bzw. Geschlecht: Ist das Geschlecht richtig?
- A** Artikel: Soll er definitiv oder indefinitiv sein? Fehlt ein Artikel? Sollte der Artikel wegfallen?
- E/M** Einzahl/Mehrzahl
- K** Kasus
- Gen** Genitiv: Wird der Genitiv gefordert? Haben Sie eine falsche Form des Genitivs benutzt?
- E** Endung

Syntaktik

- WS** Wortstellung: Steht das Verb z. B. an der richtigen Stelle?
- ZWO** Zeit/Weise/Ort (time/manner/place would be the correct order of adverbs)

Wortschatz

- WW** Wortwahl (falsche Wortwahl)
- Aus** Ausdruck
- AM** Amerikanismus

Verschiedenes

- ~~~ Falsch oder schlecht geschrieben
- ? Unverständlich bzw. nicht logisch bzw. nicht das treffende Wort
- [] Streichen Sie (also shown via the proof-reading symbol, which looks like a loop)
- = Großschreibung bzw. Kleinschreibung (capitalization not correct)
- ^ Etwas fehlt
- () allerdings horizontal = Bringen Sie die Wörter zusammen, etwa zwei und vierzig = zweiundvierzig
- # Trennung einfügen (insert a space)
- N Negation: Steht "nicht" an der richtigen Stelle? Sollten Sie "kein" statt "nicht" anwenden?
- Pas** Passiv bzw. Aktiv. Haben Sie zwischen den zwei Möglichkeiten richtig gewählt?
- Prä** Präposition: Haben Sie die richtige Präposition gewählt? Soll es dort eine Präposition geben?
- Pro** Pronomen: Haben Sie das richtige Pronomen gewählt?
- Kon** Konjunktion: Haben Sie die richtige Konjunktion gewählt?
- Rel** Relativpronomen: Haben Sie das richtige Relativpronomen gewählt?
- Ref** Reflexivpronomen: Fehlt das Reflexivpronomen? Haben Sie es falsch verwendet?
- Kom** Komparativ/Superlativ
- R** Rechtschreibung (spelling problem)
- I** Interpunktion (punctuation problem)
- ugs** Umgangssprache

um Umformulieren; irgendwie ungeschickt
usw und so weiter (der Fehler taucht mehrmals auf; allerdings wird er nicht jedesmal korrigiert)

Appendix II: Symbols and Abbreviations for Papers in English

Content

✓ This sentence or insight is good.
gd This sentence or insight is good.
+ This sentence or insight is interesting and may be worth developing further.
! Fascinating or intriguing.
? Not at all clear.

Syntax

wo Word order is a problem.
tr Transpose word order.

Grammar and Style

~~~~~ Poorly written. A variety of issues may be in play: a missing word, a lack of clarity, a lack of concision, a stylistically undesirable repetition of words, a sentence ending with a preposition, or simply an awkward expression.

**ante** unclear or ambiguous antecedent  
**awk** Awkwardly written. Reformulate.  
[ ] Eliminate (also shown via a loop, as in the standard proofreading symbol for eliminate).  
= Capitalization not correct.  
**c** Is the case correct?  
**dic** Diction.  
**dm** Dangling modifier.  
**gen** Try to use gender-neutral language.  
**gr** Grammar problem.  
**mal** Malpropism  
**mod** Problem with indicative versus subjective.  
**paral** Lack of parallelism.  
**p** Punctuation problem.  
**pp** Avoid strings of three or more prepositional phrases.  
**rep** Repetition, in language or content, which should be avoided  
**si** Split infinitive  
**sg/pl** Singular / plural problem.  
**sp** Spelling problem.  
**t** Is the tense correct?

### Varia

^ Something missing here.  
( ) Bring the words together or eliminate a space.

**#** Insert a space.  
**etc** etcetera (That is, there may be more such instances, but I did not mark all of them.)