

# Introduction to German Literature and Culture

Fall 2016

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GE30204 - 01

## Logistical Information

**Class:** Mondays, Wednesdays, and Fridays from 11:30 to 12:20 in Coleman Morse Building 201

**Office:** 349 Decio Hall

**Office Hours:** Mondays from 2:00 to 3:30 and Wednesdays from 3:00 to 4:30 as well as by appointment. Impromptu meetings can also often be arranged before or after class.

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## Course Description

What are the major developments in the literary and cultural history of German-speaking Europe? Who are the significant figures and what are the greatest works in the German tradition? How do these figures and works relate to one another? What themes permeate the tradition? How are they like or unlike what one sees in other cultures? Are there distinctive and defining characteristics of the German tradition? What are the most productive and compelling questions with which to approach a work of literature or culture?

These and related questions will be explored in this class. Students will read, discuss, and analyze selected texts representing prose, poetry, and drama. They will also be exposed to the visual arts, music, film, and philosophy. They will become familiar with fundamental techniques of approaching and interpreting works, which will help prepare them for more advanced courses.

We will survey a number of figures and works, dwelling longer on a few. We will read in its entirety one of the best known works in all of German literature, Lessing's Enlightenment drama *Nathan der Weise*, a work that even today is part of German public discourse. We will read a shortened but otherwise unaltered version of the greatest work of German literature, Goethe's *Faust*. In addition, we will read many shorter pieces and will explore, partly together, partly on the basis of student initiative, works of broader German culture.

## Context

German literature and culture is arguably peerless in its richness. What are some of its various facets?

No country has a greater tradition of environmental philosophy and politics than Germany. The term “ecology” was coined in 19<sup>th</sup>-century Germany. The German environmental movement dates back to the 19<sup>th</sup> century, which is also when Germany introduced the world’s first nature preserve. The German philosopher Martin Heidegger was the first thinker to understand our use of technology and our treatment of the environment as a metaphysical problem, and the most powerful Green party in the world is Germany’s Green party.

Also in the social sciences the German tradition has been remarkable. Some of the early precursors of anthropology as a social science were German, including Gottfried Herder and Alexander von Humboldt. Many well-known figures in American and British anthropology started their careers in Austria or Germany, including Franz Boas, who is known as the father of American anthropology. The study of anthropology in Germany is partly enriched by the tradition of philosophical anthropology, which developed in the 18<sup>th</sup> century and has remained a distinctive element of the German tradition.

Wilhelm Wundt, a German, pioneered the world’s first experimental psychology lab. Sigmund Freud, an Austrian, was the father of psychoanalysis. Carl Jung, a Swiss, founded analytical psychology. The study of psychology in Germany is partly animated by the country’s rich tradition of philosophical anthropology.

Max Weber is arguably the most towering figure in the history of sociology. Among the most prominent sociologists of the 20<sup>th</sup> century, one would include the early German sociologists Ferdinand Tönnies and Georg Simmel and more recently Arnold Gehlen as well as various members of the Frankfurt School, including Theodor Adorno, Max Horkheimer, Herbert Marcuse, and Jürgen Habermas. So, too, one must include other contemporary figures such as Norbert Elias, Niklas Luhmann, and Ralf Dahrendorf. Although German sociologists use the same quantitative tools as Americans, many of the Germans are more philosophical in orientation and so offer a great complement to the dominant American tradition.

The most significant revolution in higher education took place in Germany at the beginning of the 19<sup>th</sup> century. Led by developments in Halle, Göttingen, Jena, and Berlin, the German universities inaugurated the modern research university, introducing the unity of teaching and research, academic freedom, and *Bildung*. They also strengthened two essential principles of higher education: the intrinsic value of knowledge and the unity of knowledge across disciplines.

No other tradition has had a greater influence on American higher education.

In the visual arts, Mathias Grünewald painted one of the most memorable and well-known crucifix scenes in the history of art. Albrecht Dürer was the greatest artist of the Northern Renaissance. Caspar David Friedrich is arguably the most fascinating Romantic painter of all time. German Expressionism was one of the greatest art movements of the 20<sup>th</sup> century. And Anselm Kiefer and Gerhard Richter are among today’s most prominent living artists. The most famous architectural movement in the 20<sup>th</sup> century was the Bauhaus movement, which inaugurated modern architecture.

In a *New York Times* ranking of the ten greatest composers of all time, a majority were German, and the first four were German; in order they are Johann Sebastian Bach, Ludwig van Beethoven, Wolfgang Amadeus Mozart, and Franz Schubert. Johannes Brahms was seventh and Richard Wagner ninth. Among great German and Austrian musicians, one could also name George Frideric Handel, Joseph Haydn, Felix Mendelssohn, Richard Schumann, Richard Strauss, Gustav Mahler, Paul Hindemith, Arnold Schoenberg, Anton Webern, and Alban Berg.

Germany represents one of the greatest literary traditions in all of world cultures. It is particularly known for its distinctive interweaving of literature and ideas. Thirteen Nobel Prizes in Literature have been awarded to German-language writers. Only English-language writers have received more. The concept of “world literature” originated with Goethe.

A defining aspect of German literature is its deep integration of religious questions. This occurs not only with Catholic authors, such as Angelus Silesius, Johann Grimmelshausen, Joseph Freiherr von Eichendorff, Franz Grillparzer, Annette von Droste-Huelshoff, Adalbert Stifter, Hugo von Hofmannsthal, Erich Maria Remarque, Alfred Döblin, Hermann Broch, Elisabeth Langgässer, and Heinrich Böll, but also with Protestant writers, Jewish writers, persons with a complex relationship to Catholicism, and skeptics. Among these one might name, for example, Gotthold Ephraim Lessing, Johann Wolfgang von Goethe, Friedrich Hölderlin, Georg Büchner, Theodor Fontane, Thomas Mann, Rainer Maria Rilke, Franz Kafka, and Gottfried Benn.

There have been great German, Austrian, and Swiss filmmakers, many of whom then had a presence in Hollywood, including F. W. Murnau, Fritz Lang, Ernst Lubitsch, William Wyler, Michael Curtiz, Josef von Sternberg, Billy Wilder, and Wolfgang Peterson. Leni Riefenstahl is arguably the greatest and most fascinating female director of all time. Perhaps the greatest mirroring of cinema and history occurred in the Weimar Republic, where the great German films capture much of the uncertainty of the age. In the second half of the 20<sup>th</sup> century, Rainer Werner Fassbinder is considered one of the greatest film directors from any culture.

Among the greatest films of recent decades, a number are German, among them Florian Henckel von Donnersmarck’s masterful *Das Leben der Anderen*. One of the most engaging multicultural directors of our age is the German-Turkish director Fatih Akin. The study of film was significantly shaped by German film theorists, including the Hungarian-born Béla Balázs, Siegfried Kracauer, Rudolf Arnheim, and Lotte Eisner.

Aesthetics as a term and a discipline was invented by Germans in the 18<sup>th</sup> century. Only a small number of great philosophers have made aesthetics central to their work, but the German tradition is an exception: Immanuel Kant, G. W. F. Hegel, Friedrich Schelling, Arthur Schopenhauer, Friedrich Nietzsche, Martin Heidegger, Theodor Adorno, and Hans-Georg Gadamer, among others, wrote extensively about art, literature, and aesthetics. The discipline of art history was shaped more by Austrians, Germans, and Swiss than by scholars from any other tradition, including Heinrich Wölfflin, Ernst Gombrich, Hans Sedlmayer, and Erwin Panofsky.

The founder of the Reformation and the greatest Protestant theologian of all time is a German, Martin Luther. The greatest contributors to philosophical theology have been Germans,

prominent among them G. W. F. Hegel. Any student of theology must wrestle with the hermeneutics of suspicion, which is dominated by Germans and Austrians: Ludwig Feuerbach, Karl Marx, Friedrich Nietzsche, and Sigmund Freud. Many of the greatest Catholic and Protestant theologians of the modern era came out of the German tradition, among them, Friedrich Schleiermacher, Rudolf Otto, Rudolf Bultmann, Karl Barth, Paul Tillich, Erich Przywara, Karl Rahner, Hans Urs von Balthasar, and Dietrich Bonhoeffer. Not only is Pope Emeritus Benedict XVI, one of the great theologian popes of all time, but Pope Francis studied theology in Germany and quoted the German poet Friedrich Hölderlin, both in his first address to the Cardinals and his first major interview.

The Germans Immanuel Kant and G. W. F. Hegel are arguably the greatest philosophers of the modern age. The prominent names in German-speaking philosophy are almost countless: Meister Eckhart, Nicholas of Cusa, Paracelsus, Jacob Böhme, Gottfried Wilhelm Leibniz, Gotthold Ephraim Lessing, Immanuel Kant, Friedrich Schiller, Johann Gottlieb Fichte, Friedrich Schelling, G. W. F. Hegel, Arthur Schopenhauer, Ludwig Feuerbach, Karl Marx, Friedrich Nietzsche, Ludwig Wittgenstein, Edmund Husserl, Max Scheler, Karl Jaspers, Martin Heidegger, Walter Benjamin, Theodor Adorno, Arnold Gehlen, Hans Jonas, Hans-Georg Gadamer, Karl-Otto Apel, and Jürgen Habermas. Notre Dame is home to arguably the best known contemporary German philosopher of his generation, Vittorio Hösle, author of at least 25 monographs, including such major works as *Hegels System* and *Moral und Politik* as well as his recent and much acclaimed *Kleine Geschichte der deutschen Philosophie*.

Given such an array of wonderful artists, thinkers, and works, how should we proceed? We will combine three strategies. First, we will explore briefly together a large number of German artists and thinkers. Second, we will linger with a few works and a few authors so that you are able to develop some of the focused capacities that are signature elements of German higher education: the capacity to read a work closely and with attention to details. Third, students will be given opportunities to choose their own paths within German literature and culture and explore some topics on their own.

### **Learning Goals**

1) Engagement with Great Works: Students will be able to discuss and analyze a selection of great works along with basic literary concepts and relevant historical context. 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 texts 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 competencies as well as improve their capacity for mastery of the language, both spoken and written, and they will enhance 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, recognize complex patterns, ferret out contradictions, gain unexpected insights, formulate clear questions, listen carefully and attentively, explore ideas through dialogue, and express their thoughts eloquently and persuasively. In pursuing these and other course goals, students will develop various intellectual virtues, such as perseverance, intellectual hospitality, diplomacy, 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, defending positions, writing and rewriting 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, daily written contributions, and paper topics chosen by students.
- *Peer Learning*: Students learn greatly from their peers, and we will do considerable amounts of group work. Indeed, the research shows that the student's peer group is the single greatest source of influence on cognitive and affective development in college.
- *Existential Engagement*: 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 semester in Berlin, German history and

politics become far more important to you. To that end and because of their 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* them? That means relating these works to your past experiences, daily lives, and future aspirations, without falling into a purely subjective interpretation of the meaning.

- *Intrinsic Motivation*: Motivation plays a large role in learning. The best learning comes not from external motivation, seeking external approbation and praise, but from intrinsic motivation, from identification with a vision of wanting to learn.
- *High Expectations and Feedback*: 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. A combination of being challenged and being supported helps learning immensely. 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 or 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 those high 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.
- *Effortful Learning*: Many think that easier paths to learning make for better learning. In truth, the evidence shows that easier learning is often superficial and quickly forgotten, whereas effortful learning leads to deeper and more durable learning as well as greater mastery and better applications. For example, making an effort to answer a question before being led to an answer leads to better learning. Hard learning—making mistakes and correcting them—is not wasted effort but important work; it improves your intelligence. Striving to surpass your current abilities and experiencing setbacks are part of true learning, which, unlike superficial learning, develops and changes the brain, building new connections and increasing intellectual capacities. For better learning, difficulties are desirable: the harder the effort, the greater the benefit. For example, instead of simply reviewing notes on our readings, you might reflect on the reading: What are the key ideas? What ideas are new to me? How would I explain them to someone else? How does what I read relate to what I already know? What questions do I have? What arguments speak for and against a given position?
- *Breadth of Context*: If you put what you are learning into a larger context and connect it with what you already know and are learning in your other courses, your learning will be deeper and more stable. If you can connect a story, an idea, or a principle as you uncover it to other stories, ideas, and principles or to what you yourself think, then the stories,

ideas, and principles will more likely resonate for you in the future. In our class, seeing connections across works as well as seeing connections between our discussions and discussions and works in other classes as well as your own life will help give you that larger context. The more you know, the more you can learn. Ask yourself, what larger lessons can be drawn from what I am exploring.

- *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). Take advantage as well of other opportunities we will find for informal conversations. And don't hesitate to ask for help.
- *Meaningful Investment of Time:* 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 course 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, fascinating, and enjoyable, so your study can be work and pleasure simultaneously.
- *Diversity:* Another learning principle is diversity. When you discover that your roommate is Muslim, you suddenly become more curious about Islam. Such encounters occur less frequently at Notre Dame, so we need to cultivate intellectual diversity, engaging works from other cultures and in languages other than English. 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. And don't let contrary views bother you emotionally. All such contributions can be useful, as the process of discovering truth involves listening to various perspectives. In addition, many of our works introduce us to world-views radically different from our own, but precisely in their difference, they may provide interesting antidotes to some of the clichés of the present.
- *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 also after I graduate? We may occasionally have meta-discussions in which we reflect on your learning or on our discussions 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 the 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. 35% will be based on more formal written work, where you will be asked to perform at the highest possible level. 20% will be devoted to assessing your comprehensive understanding of the material and your attainment of learning goals.

You should have a good sense of your overall performance along the way, as approximately two-thirds of your grade involves your work during the semester, with approximately one-third reserved for your final paper and final exam.

#### **1) Class Contribution: 20%;**

Students will be expected to contribute regularly to discussions and 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 discussions.

Any quizzes that might take place would be brief and informal and would count toward the category of class contribution.

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

#### **2) Short Written Contributions: 25%**

For each class, beginning with our first discussion of the Baroque, students will prepare a few sentences of insights or questions. These will always be in German, typed and double-spaced, and brought to each class. At a minimum these should be 50 words, though you might shoot for the most part between 100 and 150 words. You should not write more than 200 words; instead spend the time improving what you have already drafted.

You need not develop one complex thought, but should feel free to offer a series of isolated observations, if you wish. 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, etc. I will almost always offer you some pre-reading questions; students have found it very useful to address one or more of these questions.

We will occasionally draw on your comments in class, and I will collect them regularly to provide you with feedback.

You will want to keep all of your contributions in a folder and in order. I may collect your cumulative contributions or ask you to offer a self-analysis of your strengths and weaknesses, especially in terms of grammar.

\*No written contributions are to be submitted on the day of the midterm examination as well as on days when formal papers and revisions of formal papers are to be submitted. Your handouts will function as your submissions on the three days of student explorations.\*

### 3) **Three Papers:** 35%;

Students will write three papers, counting in sequence, 10%, 10%, and 15%. The first paper will be approximately 500 words, the second approximately 750 words, and the third 750-1,000 words. You should list at the bottom of each essay the number of words.

The first two topics will be focused on works that we have read together, although students will be given some freedom. The third topic is more open but must be approved by me if it is on a topic other than what we have been exploring together in class; the openness of the final topic gives students an additional option to pursue their own interests.

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. 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. With permission, students may choose an alternative format.

The first two 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 first two papers are due as printed documents at class time. The third paper should be submitted electronically as a Word or Wordperfect file no later than midnight the day it is due. My e-mail is [mroche@nd.edu](mailto:mroche@nd.edu). 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) **Examinations 20%**

Two examinations will allow you to show what you have been learning throughout the semester. The midterm exam will count for 5%, the final exam for 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.

### **Presentations**

*Students will be asked to give at least one brief formal presentation, with a one-page written hand-out in German and oral delivery in German of approximately 5-6 minutes.* The topics will be distributed on a first come, first served basis and are to be delivered on the first day of our discussion of the relevant author. Options are below.

Lessing  
Goethe  
Schiller  
Hölderlin  
Novalis  
Caspar David Friedrich or Eichendorff (but not both)  
Heine  
Marx  
Nietzsche  
Kafka  
Brecht  
Lang or another filmmaker if we choose a different one  
Langgässer or Mann (but not both)  
Benn (to be delivered on the day we devote entirely to Benn)  
Bierman or Tawada (but not both)

For your presentations, there are some basic expectations.

- If you go over eight minutes, I will stop you midstream. Discipline in delivery is a virtue, so do not be surprised.
- If we are spending more than one session on a figure, you will present on the first day. This is important and useful for the other students, so please plan ahead. The presentation on Lessing, since it is first and since we have many sessions on Lessing, may be given on any of the first three days we discuss Lessing.
- Do not read your text; instead learn to speak from notes.
- Choose items that you yourself would be interested in hearing, not items that you somehow think should be included for the sake of completeness. Choose what is essential and interesting, what you would want to know about the person.
- Define any words that you think your peers might not know and speak clearly, loudly, and slowly, so that everyone understands you. (Your presentation after all is intended

- more for your classmates than for me.)
- To prepare your presentation, use primarily the reference section of the Library. Web resources are uneven, whereas books selected for the reference area will have gone through a more elaborate peer review process. This will also allow you to gain some sense of available resources for the future. Obviously any images are likely to be found on the Web.
- Please list your sources on a piece of paper or in an email for submission to me.
- PowerPoint is not obligatory but has tended to be well received by other students.

I will give you some basic feedback on grammar, pronunciation, content, and delivery. In past semesters, suggestions on delivery have included, for example, the following: speak at a reasonable pace, that is, slowly enough, so that your peers can follow you; finish your presentation within the allotted time (this may mean a private trial run); present less material so that the more important issues are highlighted; speak freely instead of reading the presentation (speaking freely is not only a valuable skill, your audience will be able to absorb your ideas more easily); introduce new vocabulary words, so that your peers are able to absorb everything you say.

### **Student Explorations**

Three times during the semester students will prepare exploration topics. They may do so individually or, preferably, in groups of two. Your preparation will involve a one-page handout along with a readiness to speak to peers informally about the topic, without, however, reading your hand-out. Here, too, assignments will be given on a first come, first served basis. Options include:

#### **First Session**

Meister Eckhart (religion)

Tilman Riemenschneider (sculpture)

Matthias Grünewald (painting)

Albrecht Dürer (painting)

\* Martin Luther (religion)

Hans Holbein (painting)

Giuseppe Arcimboldo (painting; though Italian by birth, his positions were at German-speaking courts)

\* Johann Sebastian Bach (music)

Baroque Churches (architecture/art history)

Johann Joachim Winckelmann (art history)

Der Pietismus (religion)

Immanuel Kant (philosophy)

### **Second Session**

\* Wolfgang Amadeus Mozart (music)

\* Ludwig van Beethoven (music)

G. W. F. Hegel (philosophy)

Karl Friedrich Schinkel (architecture)

Friedrich Schleiermacher (religion)

Ludwig Feuerbach (philosophy)

Arthur Schopenhauer (philosophy)

Franz Schubert (music)

Richard Wagner (music)

Max Weber (sociology)

\* Sigmund Freud (psychology)

Richard Strauss (music)

### **Third Session**

Arnold Schoenberg (music)

Carl Jung (psychology)

Martin Heidegger (philosophy)

Bauhaus (architecture)

John Heartfield (photomontage)

Hans Jonas (philosophy)

Dietrich Bonhoeffer (theology; also an anti-Nazi dissident)

Josef Beuys (art)

Jürgen Habermas (philosophy)

Gerhard Richter (painting)

Anselm Kiefer (painting)

Fatih Akin (film)

In order to ensure that we cover not only figures whom you might all know quite well already, students may during the semester present on only one figure who fits the category of an artist or thinker who is likely to be well known to any college graduate, irrespective of major. I have placed an asterisk before such names. The exercise is designed as much to awaken your curiosity as to solidify knowledge. Still, any comments you can make to connect your material with our common readings and class discussions would be welcome.

### **Required Works**

Lessing, G. E. *Nathan der Weise*. Reclam XL. Text und Kontext. Ed. Thorsten Krause. Stuttgart: Reclam, 2015. 978-3150191569. This edition has considerable annotations at the bottom and at the end. Please note that I have placed on reserve and on Sakai a vocabulary list for this work from an out-of-print edition published by Suhrkamp and edited by Christoph Schweitzer. This entire edition, which has helpful annotations for American college students, is also on reserve as a book. Should anyone be struggling with the work, I have also placed on reserve an abridged and simplified version of the work in the Einfach Klassisch series, edited by Diethard Lübke, which you can read in advance of the full work, as it will aid your understanding. Finally, I have placed on reserve a sound recording of the play, which will help you with both listening skills and interpretive understanding. Only selected scenes will be assigned, but you may benefit from listening to other scenes as well.

Goethe, *Faust*. Einfach Klassisch. Ed. Diethard Lübke. Berlin: Cornelsen Verlag, 2014. 978-3-464-60946-0. This is an accessible version of Goethe's *Faust I*, with annotations for students. The text has not been changed, though the spelling has been modernized/standardized, as is common. The main adjustment is that the text has been abridged. However, this is also the way in which plays are performed; rarely does a director include every word, as it would make performances too long. Also I have placed on reserve a sound recording of the play, from which several scenes will be assigned. Again, listening to additional scenes could help you with both

listening skills and interpretive understanding. Please note that there will be modest differences in which lines are included in the individual scenes. Finally, a video version of Faust is also on reserve, which you might enjoy viewing.

Other works will be available via Sakai, most often in the Readings Folder under Resources and otherwise via Library Reserves.

### **Recommended Works**

We will be making occasional references to European and German history. Most of you will have a basic understanding of some of the important events—the Reformation, the French Revolution, the unification of Germany in 1871, the Treaty of Versailles, World War II, etc—but for those of you without basic knowledge and for those of you who wish to bore deeper, I have placed three historical works on reserve and draw your attention to a fourth resource.

Mary Fulbrook's *A History of Germany, 1918-2008: The Divided Nation* (Malden, Mass.: Wiley-Blackwell, 2009) is a good standard history of modern Germany.

Manfred Mai's *Deutsche Geschichte* (Weinheim: Beltz & Gelberg, 2012) is readable, accessible, and ideal for your level. In addition to a print copy in the library, a recorded version of the book is on Sakai. This also offers you a great way to practice your listening comprehension. We will read a few brief excerpts for our first regular session.

Hagen Schulze's *Kleine deutsche Geschichte* (Munich: DTV, 2013) is a bit more advanced in detail and difficulty, but would be a good resource especially for those seeking to delve deeper.

In addition, you will find good basic materials on Germany history (in German and in English) at the Tatsachen über Deutschland Website:

<http://www.tatsachen-ueber-deutschland.de/en/home1.html>

### **Sakai**

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

Under Resources, you will find, for example, the following folders:

Learning Resources: These will include helpful materials. As these are added, you will be notified. The first two files, which have already been posted, are as follows: an Editing Checklist, very useful for daily contributions but more especially formal papers; and Sachwörterbuch zur deutschen Literatur, which gives you some basic concepts that will arise in our various discussions; it, too, will be useful to you in future semesters. If it would be helpful, I can provide you with paper copies of these.

Readings: These will include the readings for almost all of the classes. Any readings that you do not find in the Readings Folder on Sakai or in the two books, you will find under Reserve Reading. I will try to alert you to these exceptions. I will not alert you when I add readings to either destination unless they are close to the date of their being assigned.

Study Questions: These will include pre-reading questions to help guide your thinking as you read the works. As I post study questions, you will be notified.

Vocabulary: I have already added a general vocabulary list of words for German literature and culture, by frequency level, that you are likely to encounter in this class and beyond. For most sessions I will be adding vocabulary lists for the various readings.

My default practice has been to provide students with printouts of the readings and simply to post to Sakai the study questions and vocabulary aids.

The two films we will consider viewing, by Lang and Fassbinder, are currently available on Sakai, via "Library Reserves." Once you click the title and accept the terms, the video will play in your web browser. You need to ensure that you have the Quicktime Video plugin installed. OIT recommends that you use Google Chrome or Mozilla Firefox to ensure compatibility. In the unlikely event that you have issues with streaming videos, you can always use a computer in one of the labs on campus. Should we choose a different film, it can be uploaded very quickly.

I have bought an extra copy of each DVD (or Blu-ray). If you wish, I can hand out a copy in class, and you can view the film at a time or at times you agree upon among yourselves. Students in previous semesters have sometimes enjoyed the collective screenings, in some cases multiple viewing sessions with different groups of students.

### **Calendar of Classes and Readings**

Please note that in some cases, such as most of the sessions on poetry, I have assigned more works than we could possibly discuss in class. This practice will give you a broader context into an author or movement. In most cases I will either designate in advance the work or works on which we will focus our collective discussion, or I will ask you to identify the works that you think we should discuss most intensely.

August 24, 2016      Orientation

#### **Barock**

August 26, 2016      From Manfred Mai's *Deutsche Geschichte*: "Vom rechten Glauben" (46-50); "Glaubens- und Kirchenspaltung" (54-55); and "Der Dreißigjährige Krieg" (55-59). Please read these passages and listen to the audio via Sakai; also Andreas Gryphius, "Es ist alles eitel"

August 29, 2016 Andreas Gryphius, “Es ist alles eitel” (continued); “Menschliches Elende”; “Tränen des Vaterlandes / Anno 1636”; “Ebenbild unseres Lebens”; “Abend”; Brockes, “Kirschblüte bei der Nacht”

### **Aufklärung**

August 31, 2016 Lessing, Nathan der Weise, 5-32

September 2, 2016 Lessing, Nathan der Weise, 33-56

September 5, 2016 Lessing, Nathan der Weise, 56-76

September 7, 2016 Lessing, Nathan der Weise, 77-98  
Please listen to the audio version of scenes III.5-7.

September 9, 2016 Lessing, Nathan der Weise, 98-127  
Please listen to the audio version of scenes IV.2 and IV.7.

September 12, 2016 Lessing, Nathan der Weise, 127-152

### **Sturm und Drang, Klassik und Romantik**

September 14, 2016 Goethe, Faust, 1-27  
Please listen to the audio version of 1. Prolog Im Himmel and 2. Nacht (Faust-Monolog)—all on disk one.

September 16, 2016 Goethe, Faust, 28-57  
Please listen to the audio version of 4. Studierzimmer (disk one) and 2. Straße (disk two).

September 19, 2016 Goethe, Faust, 58-82  
Please listen to the audio version of 11. Marthens Garten (disk two).

September 21, 2016 Peer Review Session for First Paper

September 23, 2016 Goethe, Faust, 83-110

September 26, 2016 Goethe, “Willkommen und Abschied”; “Prometheus”; “Ganymed”; “Natur und Kunst”; “Eins und Alles”.  
**Paper no. 1 is due today, September 26.**

September 28, 2016 Schiller, “An die Freude”; Beethoven, 9. Sinfonie

September 30, 2016 Student Explorations I

October 3, 2016	Hölderlin, “Die Eichbäume”; “Hyperions Schicksalslied”; “An die Deutschen”; “Hälfte des Lebens”
October 5, 2016	Hölderlin, “Meiner verehrungswürdigen Großmutter. Zu ihrem 72. Geburtstag”; “Heidelberg”
October 7, 2016	Novalis, Christenheit oder Europa
October 10, 2016	Selected Paintings from Capar David Friedrich; Eichendorff, “Schläft ein Lied”; “Sehnsucht”; “Mondnacht”
October 12, 2016	Review/Overview/Preview
	<b>Die Schule des Verdachts</b>
October 14, 2016	Midterm Examination
October 17, 2016	Fall Break
October 19, 2016	Fall Break
October 21, 2016	Fall Break
October 24, 2016	Heine, “Traum und Leben”; “Fragen”; “Das Fräulein stand am Meere”; “Die schlesischen Weber”; “Doktrin”
October 26, 2016	Heine, <i>Deutschland. Ein Wintermärchen</i> , Caput I-II; “Nachtgedanken”; “Bei des Nachtwächters Ankunft zu Paris”; “Zur Beruhigung”
October 28, 2016	Marx, “Die entfremdete Arbeit” (excerpts); “Geld”; “Zur Kritik der Hegelschen Rechtsphilosophie” (excerpts); “Thesen über Feuerbach” (excerpts)
October 31, 2016	Nietzsche, <i>Götzen-Dämmerung oder Wie man mit dem Hammer philosophiert</i> (“Wie die ‘wahre Welt’ endlich zur Fabel wurde. Geschichte eines Irrtums”); <i>Ecce Homo</i> (excerpts from “Warum ich so klug bin” and “Warum ich ein Schicksal bin”); <i>Der Antichrist. Fluch auf das Christentum</i> (no. 7); <i>Der Nachlass</i> (excerpt) <b>Paper no. 2 is due today, October 31.</b>
November 2, 2016	Student Explorations II
	<b>Expressionismus, Neue Sachlichkeit, Weimarer Republik</b>

- November 4, 2016 Else Lasker-Schüler, “Weltende”; Jakob van Hoddis, “Weltende”; Alfred Lichtenstein, “Die Dämmerung” and “Der Morgen”
- November 7, 2016 Selected artworks from Käthe Kollwitz, Emil Nolde, Franz Marc, Ernst Ludwig Kirchner, and Ludwig Meidner
- November 9, 2016 Additional session on Expressionism (literature and painting), including Georg Heym, “Der Gott der Stadt” and “Die Stadt”; Gottfried Benn, “Kleine Aster” and “Mann und Frau gehen durch die Krebsbaracke”; and selected artworks from Max Beckmann, Otto Dix, and George Grosz
- November 11, 2016 Kafka, “Vor dem Gesetz”; “Der Kübelreiter”; and “Eine kaiserliche Botschaft”
- November 14, 2016 Brecht, “3. –aber Neuerungen!” from “Anmerkungen zur Oper ‘Aufstieg und Fall der Stadt Mahagonny’”; selected songs from the 1930 performance of *Die Dreigroschenoper*; “Erinnerung an die Marie A.” and “Der Radwechsel”

Student will choose one of two films, on which we will spend two sessions. I have placed the two dates here, but we can move them depending on which film is chosen and which dates best fit our choice. Fritz Lang’s *M* is arguably the best film by Germany’s greatest director ever; it covers many Weimar themes, including (indirectly) the emerging rise of National Socialism. The other film I have preselected for you is *Die Ehe der Maria Braun*, the most successful film of Germany’s most prominent director since World War II, Rainer Werner Fassbinder; it deals with the end of World War II and the German economic miracle of the 1950s. If students have not elsewhere studied Florian Henckel von Donnersmarck’s work about the GDR, *Das Leben der Anderen*, the best German film of recent decades, or *Im Juli*, an excellent comedy by Germany’s most prominent contemporary director, Fatih Akin, a German-Turkish filmmaker, we could consider either of those two films; however, past experience suggests that many of you will have seen and discussed both of these films earlier in your German curriculum. The default choice is *M*, which students have enjoyed in the past.

November 16, 2016 Film I

November 18, 2016 Film II

### **Nationalsozialismus**

November 21, 2016 Brecht, *Furcht und Elend des dritten Reiches* (“Die jüdische Frau”; “Der Spitzel”)

November 23, 2016 Thanksgiving Break

- November 25, 2016 Thanksgiving Break
- November 28, 2016 Langgässer, “Saisonbeginn” and Mann, “Die Lager”
- November 30, 2016 Student Explorations III
- December 2, 2016 Benn, “Verlorenes Ich”

### **Neuere Entwicklungen**

- December 5, 2016 Wolf Bierman, “Ermutigung”; Yoko Tawada, “Von der Muttersprache zur Sprachmutter”
- December 7, 2016 Review and Overview  
**Final papers are due at midnight on December 7.**

### **Policy on Attendance**

One unexcused absence will not affect your grade in any way. A second or third unexcused absence will be integrated into your class contribution grade, as will any recurring problems with late arrivals. A fourth unexcused absence will lead to the reduction of the final grade by one partial unit, for example, from a B to a B-. A fifth unexcused absence will lead to the reduction of the final grade by two partial units, for example, from a B to a C+. A sixth unexcused absence will lead to the reduction of the final grade by four partial units, for example, from a B to a C-. Seven unexcused absences will lead to failure of the course.

Personal absences and non-acute medical conditions (such as an ordinary cold or a headache) do not represent excused absences; however, acute medical conditions or contagious medical conditions are excused but require documentation, as is spelled out in the *Academic Articles*. Excused absences for medical or other reasons will not affect your grade in any way.

If you are ever absent, be it excused or unexcused, it is your responsibility to find out from a colleague what you missed.

### **Grading**

#### **Grading System of the University of Notre Dame**

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

<b>Letter Grade</b>	<b>Point Value</b>	<b>Description</b>	<b>Explanatory Comments</b>
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; and making appropriate notes;

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

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

asks good, searching questions that spark and advance discussion;

is able to analyze and recognize flaws and mistakes when sample sentences are given;

is able to answer difficult questions;

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 offering initial comments, 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;

speaks directly to other students and not simply to the teacher;

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 clearly and with good pronunciation, so that everyone understands. The student makes very basic grammatical errors only occasionally. The student 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 ...

regularly takes a leadership role in discussions through quality and quantity of contributions;  
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;  
asks fascinating and unexpected questions;  
is forthcoming with excellent insights and questions.

The student communicates exceptionally well, speaking in such a way as to be clearly understood by others. The student has excellent pronunciation and exhibits very few basic grammatical errors. The student progresses in accuracy and fluency 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;  
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 modest progress in the capacity for oral expression.

### **Criteria for a Grade of D**

The student ...

comes to class, but rarely contributes to the discussion;  
has difficulties contributing to the flow of the conversation;

has difficulty giving evidence for his or her claims.

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; 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**

Each daily contribution will be given a mark of Check, Check Plus, or Check Minus. On very rare occasions I may give a Check Double Plus or a Check Double Minus. A non-submission will be recorded as a Check Double Minus.

- Check = Good insights and adequate control of grammar, with mistakes not overly abundant and sentence structure not being of minimal complexity. Good Work.
- Check Plus = Excellent insights and excellent control of grammar, with mistakes mainly involving modest issues or arising from ambitious formulations. Excellent Work.
- Check Double Plus = Extraordinary insights and extraordinary command of grammar. Exceeds even the most ambitious expectations.
- Check Minus = Little intellectual insight or effort and/or overabundant mistakes. These submissions may be rewritten for the next class after they have been returned. If you choose to resubmit, return both the original and the revision, stapling or clipping the two together. The highest possible grade for a revision would be a check.
- Check Double Minus = No submission, no serious insights, and/or overly abundant mistakes. Unacceptable work for the 30000-level. These submissions may be rewritten for the next class after they have been returned. If you choose to resubmit, return both the original and the revision, stapling or clipping the two together. The highest possible grade for a revision would be a check.

The collection of short written contributions will then be translated into letter grades, using the criteria below.

### **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;  
offers compelling analyses;  
draws interesting comparisons;  
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, 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 style is not pedestrian or overly simple but exhibits a range of grammatical structures, including some complexity. The student exhibits, where necessary, increasing consistency and improvement in writing.

Across time the student receives more check pluses than checks.

### **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 greater significance;  
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.

The student almost always receives a check plus.

### **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 with limited variation in sentence structure. One sees little use of new or complex vocabulary. Spelling is poor. The contributions have far too many errors that should not be surfacing at this stage.

The student will have received very few check pluses and is likely to have received some check minuses.

### **Criteria for a Grade of D**

The student ...

contributes most of the time but still misses some sessions;  
exhibits basic knowledge of the material;  
makes primarily pedestrian comments.

The student exhibits poor control of grammatical structures and little variation in sentence structure. Basic problems in grammar, spelling, or punctuation surface regularly.

The student will generally have received mainly checks and check minuses.

### **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 unhelpful in advancing the discussion or irrelevant.

The student exhibits very 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.

The student will have received few, if any, check pluses and a very high number of check minuses.

### **Criteria for Grading Papers**

#### **Criteria for a Grade of B**

Clarity

The paper presents a clear thesis.

Complexity

Though clear, the thesis is also complex and challenging, not simplistic. The arguments integrate both content and form of the works. 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, with good analyses. The overall outline or organization makes sense, and the paragraphs flow appropriately, one to the other. The conclusion is powerful.

#### Evidence

Appropriate support is given for the paper's claims, for example, evidence from the work being interpreted, historical information, or a chain of abstract arguments. The analytical framework is strong and convincing.

#### 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.

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.

#### **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, impressively original, and unusually engaging. The paper is thoughtful, deep, creative, and far-reaching in its analysis and evidence.

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

#### **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.

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 30000-level. Examples of basic errors that occur frequently at the C-level involve gender, case, adjective endings, verb conjugations, appropriate helping verbs, subject-verb agreement, word order, and punctuation, that is, items that students should be able to control, at the very least by consulting dictionaries and an editing check list.

### **Criteria for a Grade of D**

The thesis of the paper is missing, unclear, or overly simple. The writer tends toward plot summary and 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.

### **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 <https://library.nd.edu/help/plagiarism.shtml>

Students are encouraged to discuss readings and films with one another outside of class and should feel free to discuss assignments (including papers) with one another, but the source of all ideas must be revealed fully and honestly. Whenever information or insights are obtained from secondary works or Web sources, students should cite their sources. Also, if you talk about the material with a friend, and that person suggests an idea, you should formally acknowledge that person's idea if you use it in your paper. If an idea is presented in class discussion, and you wish to reuse it in your paper, you should also acknowledge the source of this idea. Any unacknowledged help will be considered a violation of the honor code. The style and grammar of your papers should be entirely your own. The only exceptions would be assistance provided by me. Peer tutors would be useful to you to help you with readings or for content-driven conversations to help you improve your oral skills and your knowledge, but the peer tutors should not assist you with your papers.

In preparing for an exam, you may form study groups and therefore may collaborate in advance of the exam, but not of course during the exam.

### **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 *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.

As you explore further, you will discover various series, and it may be helpful to note them:

- Rowohlt offers a series of biographies (rororo), with ample pictures and quotations.
- Reclam offers a series of annotations and documents (Erläuterungen und Dokumente) on most major works of German literature. These include supplemental materials, usually concerning background and reception.
- Beck offers introductions to major authors, with a biography and an overview.
- Metzler offers a series (Sammlung Metzler) with biography and references to secondary literature, by work.
- Metzler Handbücher offer chapters on major issues and works.
- Twayne and Ungar offer series in English, with introductory material, though these tend to be older.

Note that some of our texts also include supplementary orientation materials. Each work we are exploring has a wealth of secondary literature, which is best uncovered through print or electronic searches. If you need guidance, just let me know.

## Guides to Further Resources

A useful overview of sources and types of sources for advanced study of German literature is Carsten Zelle, *Kurze Bücherkunde für Literaturwissenschaftler* (München: Francke, 1998). 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.

## 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. At this level you might find 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 focuses more on grammar than do today's textbooks: *German: A Structural Approach*, by Walter Lohnes and F.W. Strothmann. It went through several editions, and any edition would be fine, as the revisions mainly address cultural material, all of which is now dated.

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](http://lw.lsa.umich.edu/german/hmr/vokabeln/frequent_words.html).

Top Twenty German Verbs: [http://german.about.com/library/almanac/blalm\\_vrb.htm](http://german.about.com/library/almanac/blalm_vrb.htm).

The site contains a further link to the top fifty German verbs.

Verb Conjugation: <http://www.verbformen.de/konjugation/>

A site that allows you to check the conjugation of German verbs.

<http://www.dartmouth.edu/~deutsch/Grammatik/Grammatik.html>

A review of German grammar by topic.

