

Challenges to Self, Society, and the Sacred: German Prose Masterpieces

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GE-43203

Logistical Information

Class: Tuesday and Thursday afternoons from 12:30 to 1:45 in Decio 128.

Office: 349 Decio Hall.

Office Hours: Tuesdays from 3:00 to 4:00 (in person); Thursdays from 2:00 to 3:00 (in person); Fridays from 1:30 to 2:30 via Zoom; and by appointment. Impromptu meetings can also often be arranged after class on both days.

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Course Description

German literature, which is deeply interwoven with philosophy and religion, offers abundant challenges to traditional understandings of the self, social conventions, religious sensibilities, and God. We will discuss four literary works that make such challenges and offer students a range of prose genres and styles: Heinrich Heine's brilliant and witty essay *Zur Geschichte der Religion und Philosophie in Deutschland*; Georg Büchner's absorbing novella fragment *Lenz*; Theodor Storm's dramatically compelling frame narrative *Der Schimmelreiter*; and Theodore Fontane's *Effi Briest*, a beautiful novel of character that indirectly confronts the social norms of late nineteenth-century Prussia. We will spend considerable time on literary aspects of the works and will engage in comparison and contrast, for various themes, beyond challenges to self, society, and the sacred, recur.

Heine is by far Germany's wittiest writer. But Heine was not only a great wit, he was an engaging social critic and a knowledgeable philosopher. Heine's *Zur Geschichte der Religion und Philosophie in Deutschland* (1834) helped to define what intellectual history is. The work explores interwoven currents in German history, religion, philosophy, literature, and politics (the German censor excised fifteen passages from the original work). Written for a French public and designed to make German philosophy accessible to the lay reader, the essay explores the distinction of Germany by engaging early Germanic folk traditions; the divide between Catholicism and Protestantism inaugurated by Luther and the Reformation; philosophical movements, such as pantheism and idealism; philosophers from Spinoza to Kant, Fichte, Schelling, and Hegel; and prominent literary figures, such as Lessing and Goethe. The capacity to capture complex philosophical developments in such a lively and witty way is perhaps unique in the history of letters. Further, the essay offers a window onto Heine's own worldview and style.

Büchner's *Lenz*, which was written in 1836 and appeared posthumously in 1839, is a novella

fragment based on historical documents. The work thematizes the break from idealism, questions of the theodicy, and the struggle for existential meaning. *Lenz* is both a psychological case study and a literary work that introduces a variety of innovative narrative techniques that otherwise became widespread only in the twentieth century. It is also a *Künstlernovelle* and participates in the distinctively modern movement toward self-reflexive literature, that is, literature about literature itself. But it is no less about identity, nature, the individual's role in society, and challenges to religious faith. 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 superb works, including a historical tragedy on the French revolution, a drama very much ahead of its time about a social outcast, a philosophical comedy, and a rhetorically impressive revolutionary pamphlet.

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. Storm is one of Germany's finest realist writers, known for his poetry and his prose. His final work, *Der Schimmelreiter* (1888), is a complex frame narrative (*Rahmenerzählung*), that is, a story that contains a story within itself. In fact the story has three levels. The work engages our relations to nature and technology as well as to society and portrays a seemingly ineradicable collision of goods. Storm saw the novella as "die Schwester des Dramas," and the work exhibits dramatic, indeed tragic, dimensions, though not without subtle gestures toward reconciliation. Although *Der Schimmelreiter* is realistic, it also engages elements of the fantastic.

We conclude with the greatest narrative of nineteenth-century Germany, Fontane's *Effi Briest* (1894). A *Zeit- und Gesellschaftsroman*, the work captures, with a discerning and partly critical eye, much of the society and values of late nineteenth-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. Among the hallmarks of Fontane's novels are his irony and complexity. He is rightly recognized as the most important 19th-century German-language realist author and the most significant German prose writer between Goethe and Thomas Mann, and this is his greatest work.

Calendar of Classes and Readings

January 11 Orientation

Heine (6)

January 13 Read the syllabus and the syllabus supplement.
Via Library Reserves familiarize yourself briefly with any one of the audio recordings of our books.
Read Heine 5-34 (29 pages)

January 18 Heine 34-63 (29 pages)

January 20 Heine 64-83 (20 pages)

January 25 Heine 83-108 (25 pages)

January 27 Heine 108-129 (19 pages)

February 1 Heine 129-153 (21 pages)

Büchner (3)

February 3 Lenz 7-19 (12 pages)

February 8 Lenz 19-34 (15 pages)

February 10 Spend at least 30 minutes reviewing the library guides that should be useful to you for this course and beyond: [German Language and Literature](#) and [Contemporary Germany](#).
Spend at least 15 minutes reviewing the PT section on the ninth floor of the Library (specifically the sections in the stacks devoted to our four authors).
Bring to class your ideas for a possible paper and, if you are far enough along, either a typed abstract or a first paragraph.
No other reading and no written submission due for today.

Storm (5)

February 15 Der Schimmelreiter 8-26 (18 pages)

February 17 Der Schimmelreiter 26-44 (18 pages)

February 22 Der Schimmelreiter 44-64 (20 pages)

February 24 Der Schimmelreiter 64-81 (17 pages)

Paper no. 1 is due no later than February 24 at 8:00 P.M.

March 1 Der Schimmelreiter 82-103 (21 pages)

Fontane (12)

March 3 Effi Briest 9-28 (19 pages)

March 10 Spring Break (no class)

March 12 Spring Break (no class)

March 15 Effi Briest 28-60 (32 pages)

March 17 Effi Briest 60-88 (28 pages)

March 22	Effi Briest 89-122 (32 pages)
March 24	Effi Briest 122-145 (23 pages)
March 29	Effi Briest 146-181 (35 pages)
March 31	Effi Briest 182-205 (23 pages)
April 5	Effi Briest 205-236 (31 pages)
April 7	Effi Briest 236-261 (25 pages)
April 12	Effi Briest 262-293 (31 pages)
April 14	Effi Briest 293-311 (18 pages)
April 19	Effi Briest 311-339 (28 pages)
April 21	Bring to class your ideas for a possible paper and, if you are far enough along, either a typed abstract or first paragraph.

Final papers are due on the date of what would have been our final examination, Tuesday, May 3. Please submit them by 8:00 p.m. that day.

Great Questions

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

What is distinctive about Germany and its intellectual traditions?

How are we to understand God and religion?

What is the essence of Christianity?

How can one best realize social and political change?

What is our normative and descriptive understanding of humanity?

What constitutes an identity crisis?

What forms of art should we privilege?

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?

How do we know which values to elevate?

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

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 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 Works: Students will be able to discuss and analyze a selection of great works 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 fascinating 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 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.

3) 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, intellectual, and social history.

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 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, 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. In fact simply taking an exam, even when you perform poorly, helps you learn the material. Accordingly, this course will be student-centered, with considerable focus on student-student discussion, regular written contributions, 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.
- *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 and important 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 very 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, trying to solve a problem before being taught a solution 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 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 fun, 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 much more curious about Islam. That is not especially likely 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 the works we will study introduce us to radically different world-views 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? 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.

Student Contributions to Learning and Assessment Percentages

50% of the grade will be based on regular contributions, oral and written, during the semester. 50% will be based on more formal written work, where you will be asked to perform at the highest possible level.

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 the syllabus supplement.

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 discussions.

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

Brief Presentations

Students will be asked to give one brief formal presentation, with a one-page written hand-out. You should list on the second page of your handout a list of sources you consulted. Your oral delivery should be between 5 and 10 minutes. The topics will be distributed on a first come, first served basis. I would prefer that the bold topics be chosen first. However, you are free to choose the topic(s) that interest you the most.

Heine (to be presented no later than our third session)

Spinoza

Kant

Büchner

Jakob Michael Reinhold Lenz
Oberlin and his Report

Realismus bzw. Poetischer Realismus

Storm

Die Novelle
The Technology of Dikes in the Context of *Der Schimmelreiter*
Hegel on Tragedy

Fontane

Women and Marriage in Nineteenth-Century Germany
Prussia: History, Values, Virtues, Problems
Bismarck and His Age
Duels

2) Short Written Contributions: 25%

For each class, students will prepare a few sentences of insights or questions. These daily exercises will help you prepare, allow you to explore ideas independently, and will be a superb strategy to aid you in your developing language skills. *These will always be in German, typed and double-spaced, and brought to each class.*

In terms of length you might shoot for around 150 words, give or take. If you are struggling with basic issues of grammar, you might write less but try to make fewer mistakes. If you have good command of grammar, you should feel free to write more.

We will occasionally draw on your comments in class, either directly or indirectly, and I will collect them each time to provide you with feedback. Do not shy away from experimenting with more difficult formulations. Your writing (and thinking) will improve as you stretch your capacities.

On occasion we may experiment instead with your participation in a Discussion on Canvas, so that everyone can read your contribution in advance of class. Such variations in the routine will be announced well in advance.

You need not pursue one sustained reflection. You may choose to write isolated insights of a sentence each. You should also feel free to ask questions. You may include genuine questions to which you are seeking an answer; 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. You are even free to formulate a possible paper topic via such a daily submission. I will usually offer you some pre-reading questions; if so, one or more of your contributions could respond to such questions, though this is not obligatory.

Please note that on the day you deliver your presentation, your handout will substitute for a written submission on the regular material.

3) **One Shorter Paper (5-7 pages): 20%;**

Students will write one shorter paper of 5-7 pages in German (approximately 1,500 to 2,000 words). The short paper is 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.

Here are some guidelines for both your short and your long paper:

- 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 always a wise strategy.
- Please note that for at least one of your papers during the semester, you are required to review and cite at least one work of secondary literature. If you do not do so for your first paper, this will become obligatory for your final paper, where in fact it would fit well.
- 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](#). (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. With permission, students may choose an alternative format.
- Unless we very consciously move to Canvas for assignment submissions, please submit your papers via email (to mroche@nd.edu) as a Word document. In either case, your file name should have three elements: your name, the course number or some such designation, such as 4xx or Seminar, and the paper number (for example Andrew GE43203 Paper 1 or Andrew GE 43203 Paper 1 Revised). This will make it much easier for me to organize and archive submissions.
- All paper submissions that are more than one hour late will be downgraded a partial grade. A further drop of a partial grade will occur for every 24 hours that passes beyond the due date and time.

4) **One Longer Paper (8-12 pages): 30%;**

Students will write one longer paper. Papers should be 8-12 pages in length, double-spaced, and typed (2,500 to 3,500 words). This longer written assignment will allow students to engage some aspect of the course in greater depth and with a certain level of independence. The default is that these papers be in German. However, as a class we can discuss at some point whether it would make sense to give students the option of writing this final paper in either German or English.

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

Please note that for at least one of your papers during the semester, you are required to review and cite at least one work of secondary literature. If you did not do so for your first paper, this will become obligatory for your final paper, where in fact such integration would fit well.

Required Works

Heine, Heinrich. *Zur Geschichte der Religion und Philosophie in Deutschland* (Reclam). 978-3-15-002254-2 (to be provided by instructor)

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

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

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

Recommended Work

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 revolution of 1848, and the unification of Germany in 1871—but for those of you without basic knowledge and for those of you who wish to bore more deeply, you might wish to consult the work below for historical orientation.

Manfred Mai's *Deutsche Geschichte*. Weinheim: Beltz, 2019. Readable and accessible. In addition to a print copy in the library, a recorded version of the book is on Library Reserves. This also offers you a great way to practice your listening comprehension.

Canvas

I have placed some materials on Canvas and will continue to do so on an occasional basis. Since I just started using Canvas last week, we will at least initially use it in a fairly rudimentary way. If we change the model, you will be informed.

For now, please note in particular the Module tab and the Files tab. Under Files you will (for now) find folders labeled Exercises; Grammar; Optional Materials; Pronunciation; Readings; Student List with Emails; Study Questions; and Vocabulary. At various times I may draw your attention to one or another folder or file. Study Questions will include pre-reading questions to help guide your thinking as you process and prepare the works. However, these will also be posted on the relevant modules.

Audio Recordings

Library Reserves offers spoken versions of our four works. All are well done, though I think you will especially like Gert Westphal's readings of *Der Schimmelreiter* and *Effi Briest*, which are simply superb. Listening to such readings can improve your German as well as your grasp of the works.

Reference Works and Books on Library Reserve

In terms of orientation to the authors, the best simple introductions to topics and writers can be found in the 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*, the *Metzler Lexikon Autoren*, the *Metzler Lexikon Literatur*, 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. This course will require some secondary reading for at least one of your papers.

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 all of our texts include varying amounts of supplementary orientation materials. Most assist with difficult vocabulary words and all have a glossary of some kind. For *Der Schimmelreiter* please note that an extensive vocabulary list is available on Canvas. The Büchner edition has considerable historical material. The Storm volume opens with a biography and closes with visual materials, including information on dikes.

Please note that I have selected for reserve simply basic introductions and have not placed on reserve detailed studies or essays that might be of potential interest. Each work 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. The amount of secondary literature will vary by author. An immense amount of literature exists on *Lenz* and *Effi Briest*. The literature on *Der Schimmelreiter* could be described as less voluminous but still abundant. On *Zur Geschichte* the amount of literature remains relatively modest.

Increasingly today materials are also available via the Web. However, you should be cautious about what you consult there, as not all Web publications have gone through peer review. Promising are Websites associated with an official society or center; for example, impressive sites are devoted to [Büchner](#) and [Storm](#).

The following books are on reserve for initial orientation.

Heine

Cook, Roger F., ed. *A Companion to the Works of Heinrich Heine*. Rochester: Camden, 2002.

Höhn, Gerhard. *Heine-Handbuch: Zeit, Person, Werk*. Stuttgart: Metzler, 2004.

Heine, Heinrich. *Historisch-kritische Gesamtausgabe der Werke*. Ed. Manfred Windfuhr. Hamburg: Hoffmann, 1973-1997. Volume 8, parts 1 and 2, which include text and commentary for *Zur Geschichte der Religion und Philosophie in Deutschland*.

Heine, Heinrich. *On the History of Religion and Philosophy in Germany and Other Writings*. Ed. Terry P Pinkard. New York: Cambridge University Press, 2007. Also includes some notes. Could be consulted for any difficult passages.

Marcuse, Ludwig. *Heinrich Heine in Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt, 1960.

Phelan, Anthony. *Reading Heinrich Heine*. Cambridge: Cambridge UP, 2007.

Sammons, Jeffrey. *Heinrich Heine: A Modern Biography*. Princeton: Princeton University Press, 1979. A very well-written and accessible introduction.

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.

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.

Grawe, Christian. *Theodor Fontane, 100 Seiten*. Ditzingen: Reclam, 2019.

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

Nürnberger, 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 two of the 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 a chapter on Lenz (124-177).

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

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

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* (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.

Since you will be consulting secondary literature, you will be using the resources of the Library. Here are two guides that could be helpful to you, one on [German Language and Literature](#) and one on [Contemporary Germany](#).

Zoom

In the event that it is necessary for us to meet via Zoom, I will send out an announcement with the necessary link. If a student is absent, we will make an effort to record the class, after which it will be available on Canvas (Panopto Video).

Appendix 1: Student Presentations and Explorations

Student Presentations

Students will be asked to give one brief formal presentation, with a one-page written hand-out in German and oral delivery in German of approximately 5-10 minutes. For presentations on the final three authors, you will present your Referat on the first day we discuss that particular author. Students who are not prepared to deliver on schedule will be graded accordingly, since delays will affect the contextual learning of your peers. The topics will be distributed on a first come, first served basis. If you are open to any topic, I will, after students with preferences have expressed them, simply make assignments. Options are listed above, dates will be set after the choices are all made.

For the formal presentations themselves, here are some basic expectations.

- If you go well over ten minutes, I may stop you. Discipline in delivery is a virtue, so do not be surprised.
- 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 the second page of your handout.
- PowerPoint is not obligatory but has tended to be very 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); and introduce and define new vocabulary words, so that your peers are able to absorb everything you say.

For further, amusing tips, you can consult the two Kurt Tucholsky texts under Canvas (Optional Materials), which I have posted in both German and English. Tucholsky is among the wittiest Germans after Heine.

Appendix 2: Syllabus Supplement

On Canvas you will find the syllabus supplement, which includes the following sections and subsections.

Language Resources and Information

- Learning and Mastering a Language
- Dictionaries
- Vocabulary
- Grammar
- Writing in German

Grading Criteria

- Policy on Attendance and Tardiness
- Grading Scale for the University of Notre Dame
- Grading Scale for the German Program
- Criteria for Grading Class Contribution
- Criteria for Grading Short Written Contributions
- Criteria for Grading Papers

University and Departmental Policies, Guidelines, and Support Structures

- 40000-Level Student Learning Outcomes
- Departmental Policy on Anti-Racist, Anti-Authoritarian Pedagogy
- Disability Accommodation
- Support for Student Mental Health at Notre Dame
- Student Privacy Statement
- Academic Code of Honor
- Global Engagement Certificate
- Notre Dame Foreign Language Week