

German Literary and Cultural Tradition(s)

Fall 2021

Logistical Information

Class: Mondays, Wednesdays, and Fridays from 2:00 to 2:50 in 128 Decio Hall (the Max Kade Seminar Room).

Office: 349 Decio Hall.

Office Hours: Mondays 3:00 to 4:00 and Wednesdays 4:00 to 5:00, with an additional group office hour or *Kaffeestunde* in Decio Commons every other Friday from 3:00 to 3:30, beginning the first week of classes, August 27. Additional office hours by appointment.

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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, or should we speak of traditions? 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.

German literature and culture is arguably peerless in its richness. The syllabus supplement articulates this richness in a wide array of fields from aesthetics, art history, and music to philosophy and theology and on to environmental studies and the philosophy of higher education.

To begin to approach the richness of this German intellectual tradition, we will combine four strategies. First, we will explore together a wide range of German artists and thinkers. Second, partly through supplemental readings we will gain an overview of the intersection of literature, culture, and history. Third, 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. Fourth, 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 historical context relevant for these works and for much future reading of literature. Students will grow in their appreciation of the value of reading great works and asking demanding 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 ability 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 modesty, intellectual hospitality, diplomacy, 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 to 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 or Heidelberg, German history and politics become far more interesting 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 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:* It may seem that finding easier paths to learning makes 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 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 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 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 cliches 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? I will ask you to do a midterm evaluation of your strengths and weaknesses, which should help your learning. We may occasionally have meta-discussions in which we reflect on our discussion at a higher level. Around what central interpretive question did the debate we were just having revolve? Why did we relinquish one interpretation and adopt another? How would we describe the evidence that spoke for and against the various positions? Why was today's discussion particularly successful or less successful? What is helping us learn? The latter question underscores why I have just placed these principles before you.

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

Student Contributions to Learning and Assessment Guidelines

Nearly half of the grade will be based on daily contributions, oral and written, during the semester. 40% will be based on more formal written work, where you will be asked to perform at the highest possible level. 15% 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 70% of your grade involves your work during the semester, with 30% reserved for your final paper and final exam collectively.

1) Class Contribution: 20%;

Students will be expected to contribute regularly to discussions and adopt various facilitative

roles during the semester. Active and meaningful engagement in the classroom is one of the strongest indicators of good learning. It will help you develop your German and allow you to test your ideas. 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.

2) **Regular Written Contributions:** 25%

For each class, beginning with our first discussion of the Baroque, students will prepare no fewer than three well-crafted sentences with insights or questions. They may be interwoven to form a brief paragraph, or they may be isolated or independent observations. 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 or study questions; students have found it very useful to address one or more of these questions, though this is not obligatory. In terms of ideal 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 a bit more. So think of three sentences as the minimum and 150 words as a good amount.

These daily exercises will help your class preparation, allow you to explore ideas, and be a superb strategy to aid you in your developing language skills. *These daily exercises will always be in German, typed and double-spaced, and brought to each class, so that I can give you feedback.*

You will want to keep all of your contributions in a folder and in order. This will aid your continuing self-analysis of evolving strengths and weaknesses.

If you run into an occasional printing snag, I will be happy to receive your e-mail immediately before or after class. However, these should be rare exceptions. I will not accept e-mail submissions on a regular basis, and any e-mail submissions not sent immediately after class will be eligible for at most a check.

In a few cases I add the stipulation “Tandem Submission.” Students should prepare for class together in groups of two or three and present one set of comments or questions. In other cases I list “Student Questions.” In these cases students are to prepare not comments but instead study and discussion questions.

On the day of your Referat, you are freed from submitting a normal, written contribution.

Your handouts will function as your submissions on the three days of student explorations.

On rare occasions, I may request a brief audio recording instead of a written submission.

On occasion I will ask you to take out a piece of paper and respond to a question of one kind or another. These will be brief in-class exercises designed to aid your learning. If you reflect on material learned and on various combinations of texts and ideas, you will be adopting the best strategy to ensure long-term learning. Simply going through the exercise of being tested on questions aids learning. These in-class exercises will also be helpful preparatory work for the final examination.

3) Three Papers: 40%;

Students will write three papers. These will be excellent opportunities to practice very good German and to pursue thoughts in greater detail. These papers will count in sequence, 12%, 13%, and 15%. The first paper will be at least 750 words, the second at least 1,000 words, and the third at least 1,250 words. You should list at the bottom of each essay the number of words your essay contains. These word lengths correspond approximately to three pages, four pages, and five pages, respectively.

Students will choose their own topics by focusing on one or more works we have explored together in class.

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](#). (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 writing. The grade will be adjusted based on the revision. You may not seek outside help, beyond me, for your regular submissions. You are free to consult with peer tutors after you have drafted your revisions, but in that case you must note at the end of your paper precisely on how many corrections the peer tutors assisted you.

Please submit your papers via Drop Box on Sakai. Late submissions of all papers will be downgraded a partial grade (for example, from a B to a B-), with a further drop of a partial grade for each 24 hours that passes beyond the due date.

5) Final Oral or Written Examination: 15%;

Traditionally, I have required a final written examination for this course. The last time I taught the course, however, we experimented with an oral examination. I will let students make a

collective choice.

Thus either a standard written examination, the kind of exam with which you are quite familiar, or an oral examination, with a description as follows: A one-on-one final oral examination of approximately twenty minutes in German will allow you to show what you have been learning throughout the semester. The kinds of questions discussed in class will be engaged. Students will be given considerable choice, and they will function at a general level. Can the student speak intelligently about the material we have discussed this semester? The questions will be oriented to the class material and the learning goals. It should be an excellent opportunity for you to develop your ideas in conversation and for us to assess your learning.

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.

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.

Each class of students is different, and if it turns out that we need to devote more time to grammar puzzles, we can do so, but we may then adjust one or two readings or move a small percentage of the analyses of works from discussion to lecture, though the preference and most likely scenario is to make student-centered discussions our dominant mode of learning.

August 23, 2021 Orientation

Barock bzw. Frühe Neuzeit

August 25, 2021 Barock I: Manfred Mai's *Deutsche Geschichte*: "Vom rechten Glauben"; "Glaubens- und Kirchenspaltung"; and "Der Dreißigjährige Krieg". Please read these passages and listen to the audio via Library Reserves, which is also accessible via Sakai; also Andreas Gryphius, "Es ist alles eitel"

[The handout Barock I and II ... under Sakai, Resources, Reading and Comprehensive Handouts](#) gives you more guidance (and vocabulary help); it also contains the Gryphius poem. Remember to write out three sentences for class. The remainder of this particular handout gives you all you need for the next session as well.

August 27, 2021 Barock II: Andreas Gryphius, "Es ist alles eitel" (continued); "Menschliches Elende"; "Tränen des Vaterlandes / Anno 1636";

“Ebenbild unseres Lebens”; “Abend”; Brockes, “Kirschblüte bei der Nacht”

August 30, 2019 C. J. Proppen, Schreiben um die Aufnahme in die Evangelische Mährische Brüder-Gemeine

[One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts.](#)

Aufklärung

September 1, 2021 Lessing, Nathan der Weise, 5-32

[For this and all Lessing sessions, you have the book; the vocabulary list on Sakai, Resources, Vocabulary; and study questions under Sakai, Resources, Study Questions. You also have via Library Reserves access to a modestly abridged audio version of the play.](#)

September 3, 2021 Lessing, Nathan der Weise, 33-56
Mai Required: 65-66 (“Was ist Aufklärung?”)

September 6, 2021 Lessing, Nathan der Weise, 56-76

September 8, 2021 Lessing, Nathan der Weise, 77-98
Please listen to the audio version of scenes III.5-7 on Sakai (via Library Reserves).

September 10, 2021 Lessing, Nathan der Weise, 98-127
Please listen to the audio version of scenes IV.2 and IV.7 on Sakai (via Library Reserves).

September 13, 2021 Lessing, Nathan der Weise, 127-152

Sturm und Drang, Klassik und Romantik

September 15, 2021 Goethe Poetry: Goethe, “Willkommen und Abschied”; “Prometheus”; “Ganymed”; “Das Göttliche”; “Natur und Kunst”; “Eins und Alles”.

Tandem Submission

[One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts.](#)

September 17, 2021 Goethe, Faust, 1-27

[Note the study questions under Sakai, Resources, Study Questions for this](#)

[and all Faust sessions.](#)

September 20, 2021 Peer Review Session for First Paper

September 22, 2021 Goethe, Faust, 28-57
No written contribution today because of your paper submissions later today.

First papers are due via Drop Box on Wednesday, September 22, at 8:00 p.m.

September 24, 2021 Goethe, Faust, 58-82

September 27, 2021 Goethe, Faust, 83-110

September 29, 2021 Watch selected scenes from Faust on Library Reserves:

Prolog Im Himmel 6:39-11:47

Nacht (Faust-Monolog) 11:55-16:16

Studierzimmer II (Mephisto und Schüler) 46:52-54:31

Gretchens Stube (Meine Ruhe ist hin) 134:11-135:35

Marthens Garten (Gretchenfrage) 135:36-139:06

Marthens Garten (Mephistos Zynismus) 139:07-140.02

Student Questions

[Note the handout for this section entitled Faust Video Script under Sakai, Resources, Reading and Comprehensive Handouts.](#)

October 1, 2021 Student Explorations I

October 4, 2021 Beethoven and Schiller: Schiller, “An die Freude”; Beethoven, 9. Sinfonie

[One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts.](#)

October 6, 2021 Hölderlin, “Die Eichbäume”; “Hyperions Schicksalslied”;
“Meiner verehrungswürdigen Großmutter. Zu ihrem 72. Geburtstag”

Tandem Submission

[One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts.](#)

October 8, 2021 Novalis, Christenheit oder Europa

Note two files under Sakai, Resources, Reading and Comprehensive Handouts: the text and one comprehensive handout with context, study questions, and vocabulary.

October 11, 2021 Friedrich and Eichendorff: Selected Paintings from Capar David Friedrich; Eichendorff, “Schläft ein Lied”; “Sehnsucht”; “Mondnacht”

One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts.

Die Schule des Verdachts

October 13, 2021 Heine I: Heine, "Traum und Leben"; "Fragen"; "Das Fräulein stand am Meere"; "Die schlesischen Weber"; "Doktrin"

One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts for both Heine I and Heine II.

October 15, 2021 Review/Overview/Preview
Mai Required: 61-64 ("Die Preußen kommen") and 73-76 ("Ein Franzose ordnet Deutschland neu")

October 18, 2021 Fall Break

October 20, 2021 Fall Break

October 22, 2021 Fall Break

October 25, 2021 Heine II: Heine, Deutschland. Ein Wintermärchen, Caput I-II; “Nachtgedanken”; “Bei des Nachtwächters Ankunft zu Paris”; “Zur Beruhigung”
Mai Optional: 79-83 (“Was ist des Deutschen Vaterland?” and “Wieder keine Revolution”)

One comprehensive hand-out under Sakai, Resources, Reading and Comprehensive Handouts for both Heine I and Heine II.

October 27, 2021 Marx, “Die entfremdete Arbeit” (excerpts); “Geld”; “Zur Kritik der Hegelschen Rechtsphilosophie” (excerpts); “Thesen über Feuerbach” (excerpts)
Mai Required: 86-90 (“Die ‘soziale Frage’ verlangt Antworten”)

One comprehensive document under Sakai, Resources, Reading and Comprehensive Handouts with all you need except of course the Mai.

The following dates have been revised from the original syllabus, as have been some of the instructions, which are now more complete. The dates and directions are now up to date as of November 2 and presumably to the end of the semester.

- November 1, 2021 Student Explorations II
Mai Required: 90-92 (“Einigkeit und Reicht und Freiheit”)
- November 3, 2021 Peer Review Session for Second Paper
Mai Required: 92-95 (“Durch Eisen und Blut zum Ziel”); Mai Optional:
96-98 (“Sozialistengesetz und Sozialgesetze”)
- November 5, 2021 Please note that we meet today in the Rare Books and Special Collections section on the first floor of the Library. Our host will be Dr. Julia Schneider, Scholarly Resource Assessment Librarian and German Language and Literature Subject Librarian. No written submission is due for class, as your papers are due later today.

Second papers are due via Drop Box on Friday, November 5, at 8:00 p.m.

Expressionismus, Neue Sachlichkeit, Weimarer Republik

- November 8, 2021 Expressionist Poetry: Else Lasker-Schüler, "Weltende"; Jakob van Hoddis, "Weltende"; Alfred Lichtenstein, "Die Dämmerung" and "Der Morgen"; Georg Heym, "Der Gott der Stadt" and "Die Stadt"; Gotfried Benn, "Kleine Aster" and "Mann und Frau gehen durch die Krebsbaracke"
Mai Optional: 106-10 ("Mit Freude in den Krieg")

[One comprehensive document, Expressionistische Gedichte, under Sakai, Resources, Reading and Comprehensive Handouts with all you need.](#)

- November 10, 2021 Film I (We will collectively choose one film from among three options: Wiene, *Das Kabinett des Doktor Caligari* (1920) 71 minutes; Murnau, *Der Letzte Mann* (1924) 91 minutes; or Von Sternberg, *Der Blaue Engel* (1930) 106 minutes)
Tandem Submission
You should watch the entire film in advance of each session, such that you will have seen the film twice, which is essential for deeper analysis. [A handout is available under Readings and Comprehensive Handouts: Der letzte Mann Informationsblatt.](#)
- November 12, 2021 Film II (Further discussion of the chosen film.)
Mai Required: 115-18 (“Die Weimarer Verfassung und der Versailler Vertrag”)
[For our second session please choose a scene \(and note the time stamp\) that you find particularly significant and analyze its meaning.](#)

- November 15, 2021 Kollwitz, Expressionismus, and Neue Sachlichkeit: Selected artworks from Käthe Kollwitz, Emil Nolde, Franz Marc, Ernst Ludwig Kirchner, Ludwig Meidner, Max Beckmann, Otto Dix, and George Grosz
For this session you will find under Study Questions Kollwitz, Expressionismus, Neue Sachlichkeit Orientation and under Images three PowerPoint presentations: Bilder Käthe Kollwitz, Bilder Expressionismus, and Bilder Neue Sachlichkeit
- November 17, 2021 Kafka, “Vor dem Gesetz”; “Der Kübelreiter”; and “Eine kaiserliche Botschaft” These three texts are in two pdfs under Readings and Comprehensive Handouts. Under Study Questions you will find Kafka Leitfragen.
- November 19, 2021 Lang, M (110 minutes)
You should watch the entire film in advance of each session, such that you will have seen the film twice, which is essential for deeper analysis.
Mai Required: 119-22 (“Gefährdung und Stabilisierung der Weimarer Republik”) You will find an extensive handout on the film under Readings and Comprehensive Handouts, M Informationsblatt.
- November 22, 2021 Lang, M (110 minutes)
Mai Required: 122-25 (“Die braune Gefahr”)
For our second session please choose a scene (and note the time stamp) that you find particularly significant and analyze its meaning.
- November 24, 2021 Thanksgiving Break
- November 26, 2021 Thanksgiving Break
- November 29, 2021 Brecht I: Brecht, “3. –aber Neuerungen!” from “Anmerkungen zur Oper ‘Aufstieg und Fall der Stadt Mahagonny’”; selected songs from the 1930 performance of *Die Dreigroschenoper*
Tandem Submission
For this session you will want to use Brecht I Comprehensive Handout.
- Nationalsozialismus**
- December 1, 2021 Brecht II: Brecht, *Furcht und Elend des dritten Reiches* (“Die jüdische Frau”; “Der Spitzel”)
Mai Optional: 131-35 (“Auf dem Weg in den totalitären Führerstaat”)
The two readings are under Readings and Comprehensive Handouts, where you will also find, and want to use, Brecht II Comprehensive Handout.

- December 3, 2021 Student Explorations III
Mai Required: 136-38 (“Widerstand gegen das NS-Regime”)
- December 6, 2021 Langgässer, “Saisonbeginn” and Mann, “Die Lager”
Mai Required: 138-42 (“Von Hitlers Rassenwahn zum Holocaust”)
No written contribution today because of your forthcoming paper submissions. [See the comprehensive handout and the two readings under Readings and Comprehensive Handouts.](#)

The final paper is due on the day of our final examination slot, Friday, December 10, at 8:00 p.m.

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 Sakai a vocabulary list for this work from an out-of-print edition published by Suhrkamp and edited by Christoph Schweitzer. Another edition edited by Schweitzer, 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 are welcome to read in advance of the full work, as it will aid your understanding; and an English translation of the drama. Finally, I have placed on streaming reserve an audio recording of the play, which will help you with both listening skills and interpretive understanding. Only selected scenes will be assigned for listening, but you may benefit from listening to other scenes as well. Please note that, as with most productions, the recording offers a truncated but otherwise unaltered version of the play.

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 streaming reserve a brief audio recording of the play as well as an extensive video version of the work. Please note that there will be modest differences in which lines are included in the individual scenes. Both of these can be a great aid to you, and selected scenes of the video version will be assigned.

Manfred Mai, *Deutsche Geschichte* (Weinheim: Beltz and Gelberg, 2012/2019). This is readable and accessible German history, which is ideal for your level. In addition to a print copy in the Library and copies I will eventually be giving you for your own private libraries, a recorded version of the book is available via Library Reserves. This audio version offers you a great way to practice your listening comprehension. We will read and listen to a few brief excerpts already for our first regular session. With the exception of that first set of readings, which will be central to that day’s discussion, you will want to focus your primary class preparation on the literary and

cultural texts on the syllabus and your daily contributions, so please read the history book simply for the background information and main ideas. There is no need to look up words you do not know unless they seem to be unusually important. Please note that under Vocabulary you will find two files of Mai Vocabulary, one general or basic file and one with selected vocabulary by chapter. What we don't read from Mai this semester will make great summer reading for you. If you finish this class, the book is yours to keep.

Reference Materials

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*, and the *Metzler Lexikon Autoren: deutschsprachige Dichter und Schriftsteller vom Mittelalter bis zur Gegenwart*, and other such works, which have entries on topics, authors, and works.

Library Reserves

The films we will view are currently available via Library Reserves. Once you click the title and accept the terms, the video will play in your web browser. 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.

I have bought an extra copy of each DVD. 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.

Sakai

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

Under Resources, you will find the following folders: Exercises; Images; Learning Resources for Content; Learning Resources for Language; Optional Reading; Optional Viewing; Readings; Student List with Emails; Syllabus; Study Questions; Vocabulary; Writing Aids; and Zoom.

You will want to spend some time exploring this site. At various times I may draw your attention to one or another folder or file. The Readings Folder includes the readings for almost all of the classes. Any readings that you do not find in the Readings Folder on Sakai or in the three 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 will include pre-reading questions to help guide your thinking as you read the works. As I post new study questions, you will be notified. Under 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. In some cases these will be part of the hand-out on readings. Otherwise they can be found under Sakai, Resources, Vocabulary.

Policy on Attendance and Tardiness

You should attend every class. Up to two unexcused absences will be integrated into the class contribution grade. Three unexcused absences will lead to the reduction of the final grade by one partial unit, for example, from a B to a B-. Four unexcused absences will lead to the reduction of the final grade by two partial units. Five or more unexcused absences will lead to failure of the course.

Personal absences and non-acute medical conditions (such as a slight cold or a modest 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.

We will begin class on time. If you are late, it is your responsibility to touch base with a peer to see what you have missed. Recurring tardiness will affect your class contribution grade.

Syllabus Supplement

Additional information that will be useful to you is contained in the syllabus supplement under Sakai, Resources, Syllabus

Appendix: Student Presentations and Student 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 5-6 minutes. You should not speak for more than 8 minutes. On the day before we discuss your author, you will offer to the class two to three brief comments on your author. You are also welcome, but not required, to distribute your handout at this time. This will give your peers some context as they read your author and prepare for class. Then on the first discussion day you will present your Referat. 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. Options are below. A google doc will be forthcoming in the form of a sign-up sheet.

Lessing
Goethe
Hölderlin
Novalis

Caspar David Friedrich or Eichendorff (but not both)
Heine
Marx
Beethoven or Schiller (but not both)
Sonata
Kollwitz
Dix or Grosz (but not both)
Kafka
If Caligari, Wiene
If Der letzte Mann, Murnau and Emil Jannings (on separate days)
If Der blaue Engel, Von Sternberg and Marlene Dietrich (on separate days)
Lang
Brecht
Langgässer or Mann (but not both)

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

- In the case of Lessing, which is early, you may choose either of the first two days. Otherwise, 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.
- If you go well over the time allotted, I may stop you midstream. 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 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 items such as 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 require 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 Sakai (Optional Reading), which I have posted in both German and English. Tucholsky is among the wittiest Germans after Heine.

Student Explorations

Three times during the semester students will prepare exploration topics. They may do so individually or 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 und die deutsche Mystik (religion)

Tilman Riemenschneider (sculpture)

Matthias Grünewald und der Isenheimer Altar (painting)

Albrecht Dürer (painting)

Lucas Cranach the Elder (painting)

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 und die Vorbildlichkeit der antiken griechischen Kunst (art history)

Der Pietismus (religion)

Immanuel Kant und der kategorische Imperativ (philosophy)

Wolfgang Amadeus Mozart (music)

Second Session

Johann Gottlieb Fichte (philosophy)

Wilhelm von Humboldt und die klassische deutsche Universität (higher education)

G. W. F. Hegel und die Dialektik (philosophy)

Karl Friedrich Schinkel (architecture)

Friedrich Schleiermacher und seine Reden über die Religion (religion)

Ludwig Feuerbach und das Wesen des Christentums (philosophy)

Arthur Schopenhauer und der Pessimismus (philosophy)

Franz Schubert und seine Lieder (music)

Richard Wagner (music)

Friedrich Nietzsche (philosophy)

Hermann Cohen (philosophy)

Max Weber (sociology)

Sigmund Freud (psychology)

Third Session

Richard Strauss (music)

Arnold Schoenberg (music)

Hugo von Hofmannsthal (literature)

Carl Jung (psychology)

Karl Jaspers (philosophy)

Karl Barth (theology)

Paul Tillich (theology)

F. W. Murnau (film) – assuming we do not choose Der letzte Mann

Siegfried Kracauer (cultural criticism)

Martin Heidegger (philosophy)

Edith Stein (religion)

Marlene Dietrich (film) – assuming we do not choose Der blaue Engel

Leni Riefenstahl (film)

Theodor W. Adorno (philosophy)

Bauhaus (architecture)

John Heartfield (photomontage)

Die Weiße Rose (history)

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

This 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.