

## Syllabus Notes, German 274/284: Einführung in die deutschsprachige Literatur

### Course Description

*What is it that makes literary texts special – intriguing – challenging? This course provides a thorough introduction to the study of literary texts: their analysis, their interpretation, and their cultural and historical context. We will read prose fiction, poetry, and drama (the three major genres of literature) – from the 18th through the 21st century.*

*Meeting three times a week for 2 hours of intense group discussion, you will become familiar with texts by such authors as Lessing, Goethe, Kleist, Rilke, Kafka, Brecht, and Bachmann. In addition to famous and classical texts, we will read newspaper articles, letters, and view film versions of selected works, as well as experiment with adapting works between genres. Our work with these texts will include discussing different approaches to and functions of literature.*

### Course aims:

These aims connect activities and goals in the course to the University of Wisconsin-Madison's Essential Learning Outcomes, identified as cornerstones of a liberal arts education. For more information on the ELOs, see <http://www.learning.wisc.edu/welo2010.pdf>.

### Knowledge of Human Cultures; Intercultural knowledge and competence:

- Students will gain knowledge of major periods in German literature from 1750 to the present.
- Students will become aware of how German literature responded to contemporary events or issues and, conversely, how literature has shaped and influenced both past and present-day German culture.
- Students will be familiar with the canon of German authors from the same period (and have some awareness of what groups and/or texts have historically been excluded from the canon).

### Inquiry and analysis; Critical and creative thinking

- Students will be able to approach the 3 main genres of literature (drama, lyric, prose) in different ways appropriate to each.
- Students will become attentive to and gain the ability and vocabulary to discuss formal attributes of drama, lyric, and prose.
- Students will learn how to write about literature both analytically and creatively

### Written and oral communication; Teamwork and problem solving

- Students will improve their German vocabulary for describing, discussing, and writing about literature by working in partners, groups, and in class discussions.
- Students will improve their general German language abilities in the areas of writing, reading, listening, and speaking.

### Required Texts:

Mann, Thomas: *Der Tod in Venedig*. ISBN: 3596112664

Tawada, Yoko: *Talisman*. ISBN: 3887690966

*All other texts are available via links or scans on Learn@UW.*

### Participation:

- Your active and prepared participation is a fundamental component of your grade. This includes participation in class-wide discussion and group work as well as any smaller assignments (such as answering and turning in targeted reading questions or brief reading comprehension or completion quizzes) given to enhance discussion or evaluate preparation. *In order to earn*

*participation points, you must have a copy of the text (electronic or paper) with you in every class meeting.*

**Vocabulary Diary:** One of the most important ways for you to advance your language skills at this level is simply to expand your vocabulary. Each student will thus keep a weekly vocabulary diary uploaded to Learn@UW by 5 pm on Friday of each week (this is to give you time to ask me any questions in class on Friday). See assignment sheet for details.

### **Writing:**

Several writing assignments of varying types and lengths will ask you to extend and argue analytically about the ideas and texts discussed in class. I will provide you with a rubric that breaks down how you will be evaluated a minimum of one week prior to the assignment's due date; 20% of each grade will come from an evaluation of your language skills.

- **Aufsatz 1: Text und Kontext:** We have reflected in class on the specific historical context—both literary-historical and socio-historical—of *Nathan der Weise*. In this paper, you should connect specific features of the play to its literary and social background. Make a brief argument about what aspects of that text are or are not explained by their historical contexts. Can we understand the text without its context? Does context explain everything in the text? (Your thesis will be the “yes,” “no,” or “it depends” answer to these questions.) (300 words)
- **Gattungsversuch:** Take either a chapter/episode/scene from a novel, a short story, or even a poem and adapt it to a scene from a drama, whether a piece of a bigger (imaginary) play or a one-act play is up to you. You'll have to make decisions about how to adapt things like descriptions of characters' behavior or mental states, direct or indirect speech, thought, etc., and about how much of the action can fit into a single scene. There are no set length requirements, but come talk to me or send me an email if you have questions.
- **Aufsatz 2: Formanalyse:** Lyric poetry is the genre many students find the most difficult. In this assignment, you will practice strategies and vocabulary for describing formal qualities of lyric poetry. Using the list of vocabulary we will generate in class, write a short reading/description of the formal attributes of any poem we have read. (Note: this means your paper won't have a thesis as such, but you should support your claims about what the poem does or how it works with examples that you explain.) (300 words)
- **Schlussaufsatz:** This paper has no set question, but it must fulfill the following requirements:
  - you must argue for a *clear thesis statement*
  - you must refer to the historical context in which the text was written
  - you must refer to the generic specificity of the text
  - you must use at least one secondary article (in any language)In preparation for this paper, **you must also meet with me** with a one-paragraph abstract (including thesis statement) one week before the due date. **If you do not do so (or if you are not prepared with an abstract including thesis statement), you will lose one full letter grade on this paper.**

### **Midterm Exam:**

There will be an open book, at-home midterm exam in short-essay format at the end of the 9<sup>th</sup> week. You will have the 2 hours of our class period to complete this exam. You may use class notes, online resources, and your texts—but be aware that because of the time limit, extensive research (especially online) will not be possible during the exam.

Your grade will be determined by the accuracy of references to texts, contexts, and genres; the specificity of examples in answers and your explanation of examples; and the organization of each answer.

## Academic Honesty

*All of the work you do for this course* (writing assignments, discussion questions, homework, quizzes, and exam) is to be your own original work, prepared exclusively for this course. Please be aware that *plagiarism* rules also apply to material found on websites and in other electronic sources. When you need help with your work, or have questions about what sort of outside help might be appropriate, please talk with me. If you are unable to come to office hours because of a schedule conflict, please talk with me about finding another time. You can also consult the guidelines of the UW-Madison Writing Center for information regarding plagiarism, intellectual property rights, and proper citation of references:  
[http://writing.wisc.edu/Handbook/QPA\\_plagiarism.html](http://writing.wisc.edu/Handbook/QPA_plagiarism.html)

## Grading:

Your grade will be calculated as follows:

*Participation*: 30 points (2 points/week for 15 weeks)

*Vocabulary Diary*: 15 points

*Writing assignments*: 45 points

Aufsatz 1: 10 points

Gattungsversuch: 10 points

Aufsatz 2: 10 points

Schlussaufsatz: 15 points

*Exam*: 10 points

*Total*: 100 points

**\*\*\*Honors students (registered for German 284) will work with the instructor to develop an additional project or component that deepens the course aims and addresses the student's interests.\*\*\***

**E-mail list and Learn@UW:** Our class list will be an important means of communication for the class. Make sure you have access to our Learn@UW site, as it will provide you with the majority of our texts, copies of the syllabus and course schedule should you lose yours, all assignment information, and the ability to turn in your work.

**It is your responsibility to check your email regularly. Please also check  
<https://learnuw.wisc.edu/> everyday for news about the course.**

**By registering for this course and receiving this syllabus you have agreed to follow the rules and fulfill the requirements pertaining to the course.**

**Please be aware that the syllabus may change at the professor's discretion—it is the responsibility of the student to be aware of these changes.**

**German 274/284: Einführung in die deutschsprachige Literatur**

Datum/ Woche	Texte	Epochen/Themen/ Aufgaben
3.9. (Mi.)/1	Tawada: <i>Abenteuer der deutschen Grammatik</i> (2010)	Einführung/ Kennenlernen
5.9 (Fr.)	Lessing: <i>Nathan der Weise</i> (1779) Aufzug 1	Aufklärung (Projekt Gutenberg „Kapitel“ 1-3)
8.9. (Mo.)/2	Lessing: <i>Nathan der Weise</i> , Aufzug 2	Theaterpraxis (Projekt Gutenberg „Kapitel“ 4)
10.9. (Mi.)	Lessing: <i>Nathan der Weise</i> , Aufzug 3	Aufführungen (I) (Projekt Gutenberg „Kapitel“ 5)
12.9. (Fr.)	Lessing: <i>Nathan der Weise</i> Aufzug 4	Aufführungen (II) (Projekt Gutenberg „Kapitel“ 6)
15.9. (Mo.)/3	Lessing: <i>Nathan der Weise</i> Aufzug 5	Toleranz heute? (Projekt Gutenberg „Kapitel“ 7)
17.9. (Mi)	Goethe: Willkommen und Abschied (1771) Wanderers Nachtlied I/II (1776, 1780), Der Erlkönig (1782), <i>Die Leiden des jungen Werthers</i> (1774/1787) Vorwort + Brief vom 4. Mai	Goethes Lyrik
19.9. (Fr.)	Kein Unterricht	<i>Nathan der Weise</i> 1922: Film von Manfred Noa
22.9. (Mo.)/4	<i>Werther</i> : Brief vom 10. Mai bis Brief vom 16. Junius (inkl.)	Gefühle erzählen <i>Aufsatz I fällig</i>
24.9. (Mi)	<i>Werther</i> : Brief vom 19. Junis bis [Ende des 1. Buches]	Der Briefroman
26.9. (Fr.)	<i>Werther</i> : [Anfang des 2. Buches] bis Brief vom 6. Dezember	Individuum und Gesellschaft
29.9. (Mo.) /5	<i>Werther</i> : "Der Herausgeber an den Leser" bis [Ende]	Wirkungsgeschichte
1.10. (Mi.)	Brentano: „Sprich aus der Ferne: (1801), „Frühes Liedchen“ (1802) Hölderlin: „Hälfte des Lebens“ (1804) Eichendorff: „Mondnacht,“ (1837)	Romantische Lyrik/ Früh- und Spätromantik

	„Wünschelrute“ (1835) Heine: „Ich grolle nicht“ (1822), „Wenn ich in deinen Augen seh'“ (1822)	
3.10. (Fr.)	Kleist: <i>Das Erdbeben in Chili</i>	Literatur und Krise
6.10. (Mo.) /6	Hebel: <i>Schatzkästlein</i> (1811) (Auszüge)	Kleine Formen
8.10. (Mi.)	Hoffmann: <i>Das Fräulein von Scudéry</i> (1819/1821): [Anfang] bis „Hoffmann: <i>Das Fräulein von Scudéry</i> (1819/1821): [Anfang] bis „ Genug, der König lachte bis ins Innerste hinein ...“	Spätromantik
10.10. (Fr.)	<i>Scudéry</i> : von „Mehrere Monate waren vergangen....“ bis „Es waren jetzt gerade dreiundzwanzig Jahre her, als Brusson mit seinem Weibe und Kinde Paris verlassen und nach Genf gezogen.“	der Kriminalroman
13.10. (Mo.) /7	<i>Scudéry</i> : von "O entsetzlich", rief die Scuderi, als sie sich einigermaßen wieder erholt hatte..." bis [Ende]	Gerechtigkeit erzählen
15.10. (Mi.)	Keller: <i>Kleider machen Leute</i> (1874) [Anfang] bis „während ein eiskalter Hauch von Osten heranzuwehen begann.“ (Projekt Gutenberg Kapitel 12)	Realismus
17.10. (Fr.)	Keller: <i>Kleider machen Leute</i> (1874) „Inzwischen erhob auch Nettchen sich..." bis [Ende]	Lebens(be)schreibung
20.10. (Mo.) /8	Fontane: „Berliner Ton,“ (1876-1882)	Berlin Großstadt
22.10. (Mi.)	Rilke: <i>Neue Gedichte</i> (1907-8) (Auszüge)	Krise(n) der Moderne
24.10.	Rilke: <i>Die Aufzeichnung</i>	Die Großstadt in der Moderne

(Fr.)	<i>des Malte Laurids Brigge</i> (1911) (Auszüge)	
27.10. (Mo.) /9	Benn: <i>Morgue</i> ("Kleine Aster," "Schöne Jugend" [1912]), „Was schlimm ist“ (1953) Trakl: „Grodek“ (1914), „Traum des Bösen“ (1913)	Expressionistische Lyrik <i>Gattungsversuch fällig</i>
29.10. (Mi.)	Wiederholungstag	Wiederholen Sie alle die von uns gelesenen Texten als Vorbereitung sowohl für diese Stunde als auch für das Midterm.
31.10. (Fr.)	Kein Unterricht	Midterm zu Hause 10.00 bis 12.00, 31.10.14
3.11. (Mo.) / 10	Th. Mann: <i>Der Tod in Venedig</i> (1912) Kapitel 1-2	Dekadenz
5.11. (Mi.)	Th. Mann: <i>Der Tod in Venedig</i> (1912) Kapitel 3	die Novelle
7.11. (Fr.)	Th. Mann: <i>Der Tod in Venedig</i> (1912) Kapitel 4-5	Kunst und Krankheit
10.11. (Mo.) /11	Kafka: "In der Strafkolonie" (1919) [Anfang] bis S. 222 "da kümmert sich niemand."	Kolonialismus
12.11. (Mi.)	Strafkolonie:" "Der Reisende überlegte..." bis [Ende]	Maschineschreiben
14.11. (Fr.)	Aichinger: <i>Spiegelgeschichte</i> (1952)	(Kritik der) Autobiographie
17.11. (Mo.) /12	Celan: "Die Niemandrose," (1963)"Chymisch" Bachmann: "Die gestundete Zeit," (1953) "Erklär mir, Liebe" (1956)	Hermetische Lyrik
19.11. (Mi.)	Grass: <i>Die Blechtrommel</i> (1959) (Auszüge) + Film von V. Schlöndorff	Nachkriegsliteratur/ Vergangenheitsbewältigung
21.11. (Fr.)	Ernst Jandl: "zertretener mann blues," (1962) "lichtung"(1966)	Engagierte Lyrik Konkrete Poesie

	Braun: "Die Mauer" (1965) Brecht: "An die Nachgeborenen," (1939) "Schlechte Zeit für Lyrik," (1953)	
24.11. (Mo.)/ 13	Wolf: <i>Selbstversuch. Traktat zu einem Protokoll</i> (1972) [Anfang] bis S. 482 unten ("Zum Trost verlieh der große Zeus dem Blinden die Gabe des Sehers.") Enzensberger: "Die Dreiunddreißigjährige" (1980)	Feminismus und Literatur <i>Aufsatz II fällig</i>
26.11. (Mi.)	<i>Selbstversuch</i> S. 483 oben ("Das kurze Schweigen am unseren Tisch...") bis [Ende]	DDR Literatur
28.11. (Fr.)	<i>Erntedankfest</i>	<i>Kein Unterricht</i>
1.12. (Mo.) /14	Özdamar: <i>Die Brücke vom Goldenen Horn (Auszüge)</i>	Transnationale Literatur (I)
3.12. (Mi.)	Sebald: <i>Ringe des Saturn</i> (1995) (Auszüge)	Literatur im Ausland
5.12. (Fr.)	Tawada: <i>Talisman</i> (1996) (Auszüge)	Transnationale Literatur (II)
8.12 (Mo.) /15	Juli Zeh: <i>Der Kaktus</i> (Uraufführung 2009) Auftritte 1-4	Literatur nach 11.9.2001: Terror und Kritik
10. 12. (Mi.)	Zeh, Auftritte 5-9	Überwachungspolitik
12.12. (Fr.)	Zeh, Auftritte 10-14	Zusammenfassung, Gattungsversuch Aufführungen