Instructor: Dr. Claudia Schwabe
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Office: Old Main 002D
Phone: 435-797-8624

Class hours: TR 3:00-4:15 p.m.
Class room: Old Main 301
Office hours: TR 1:30-2:30 p.m. (and by appointment)

Course Description:
Poetry and song offer an excellent way of looking at German culture and history through art. The foundation of the course will be close readings of poems and songs in the German language across a variety of subgenres through different epochs. The texts we read and discuss are usually short but challenging and allow for ample contextualization and interpretation. What is Deutsche Lyrik? When did it emerge? What is so special about poems, poetic forms, and language? Why does anyone write lyric poetry and why should we read it? How do you crack poetic codes? Those are some of the main questions that we will explore by analyzing examples of German poetry and song, from medieval Minnesang and courtly love poems, to Baroque sonnets, Classic folk songs, Romantic ballads and Märchen, to poetry after Auschwitz, and finally modern verse and Lieder in contemporary media. The focus of the class, however, will lie on eighteenth- and nineteenth-century poetry composed by prominent authors such as Johann Wolfgang v. Goethe, Friedrich Schiller, Novalis, Clemens Brentano, Ludwig Uhland, Joseph v. Eichendorff, Anette v. Drost-Hülshoff, Heinrich Heine, Eduard Mörike, Theodor Storm, Friedrich Nietzsche, among many others. After an introduction to the history and concepts of poetry, as well as to popular forms of the genre, we will approach hands-on the practice and theory of lyric poetry, focusing on specific contexts, reflected in these works: e.g., German history, politics, nature, philosophy, love, humor, vanitas, mysticism, the supernatural, death, folklore, and language itself. The course will be conducted entirely in German and combine lecture, discussions, student presentations, and academic as well as creative writing assignments.

Objectives:
This course has four major objectives: 1) to introduce students to the history and forms of German poetry and song; 2) to familiarize students with major critical approaches to the genre (e.g., objective, subjective, socio-historical, biographical, feminist, and formalist approaches) and their writers; 3) to enable students to reflect critically on poems and song texts by deconstructing, analyzing, and interpreting them based on hermeneutic readings; 4) to provide opportunities for students to further improve their German listening, speaking, and writing skills.

Language of Instruction: German

Required Texts:

Optional Texts:
**Course Requirements:**
- Regular attendance, participation, homework, and other in-class assignments
- 5 quizzes based on homework and reading assignments
- One 15-minute presentation on a poet or songwriter and an exploration of her or his work
- Midterm: Part One will consist of multiple choice and short fill-in questions on the texts and formal aspects (metrics, poetic forms) covered in class. Part Two will consist of a sample analysis of one of the poems/songs covered in class, covering aspects of both content and form.
- Final Exam: Part One will consist of multiple choice and short fill-in questions on the texts and formal aspects (metrics, poetic forms) covered in class. Part Two will consist of a sample analysis of one of the poems/songs covered in class, covering aspects of both content and form. Part Three will provide the student with the choice of three topics for a short essay.

**Grading:**
- Class attendance, participation, homework: 20%
- 5 quizzes: 15%
- Presentation: 15%
- Midterm: 20%
- Final Exam: 30%

**Grading Scale**

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<tr>
<td>A</td>
<td>100-93</td>
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<td>D</td>
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**Learning Objectives:**
Based on the IDEA evaluation system, the following objectives apply most closely to this course:

- Developing skills in expressing oneself orally or in writing
- Gaining factual knowledge (terminology, classifications, methods, trends)
- Gaining a broader understanding and appreciation of intellectual-cultural activity (music, science, literature, etc.)
- Acquiring an interest in learning more by asking questions and seeking answers

**Semester Outline (Subject to Change):**

**Week 1:** **Course Introduction**
August 30: Chapter 1, Exploring the poem
September 1: Introduction, approaches to poetry and songs

**Week 2:**
September 6: The poem as mysterious puzzle: Cracking the poetic code
September 8: Chapter 2 Poetic roles in early song-lyrics

**Week 3:**
September 13: Minnesang, Middle High German lyric
September 15: Nibelungenlied

Week 4:
September 20: Chapter 3, Devotional poetry
September 22: Religious poetry, Luther’s hymns

Week 5:
September 27: Religious poetry and spiritual songs
September 29: Chapter 4 The rhetoric of passion

Week 6:
October 4: Baroque poetry, vanitas, and words of war
October 6: Passionate love sonnets

Week 7:
October 11: Chapter 5 Classical antiquity and modern experience
October 13: Goethe’s Roman Elegies and Classical distichs

Week 8:
October 18: MIDTERM EXAM
October 20: FRIDAY CLASS SCHEDULE (NO CLASS)

Week 9:
October 25: Chapter 6 Romantic poetry and the problem of lyric unity
October 27: Magical nature and the concept of Heimat

Week 10:
November 1: Fairy tales and Romantic imagery
November 3: Chapter 7 The self and the senses

Week 11:
November 8: Empfindsamkeit (Sensibility) and Sehnsucht (Longing)
November 10: Nightly encounters and ghostly places

Week 12:
November 15: Chapter 8 Modernism and difficulty
November 17: Crisis and language skepticism

Week 13:
November 22: Chapter 9 Poetry after Auschwitz
November 24: THANKSGIVING HOLIDAY (NO CLASS)

Week 14:
November 29: Flight, exile, and rubble: Postwar poems
December 1: Political poetry

Week 15:
December 6: Brecht and the Berlin Wall
December 8: Postmodern poetry and Lieder

Week 16:
December 15: **FINAL EXAM** (Thursday, 1:30 p.m.-3:20 p.m. in classroom)

**Attendance**
In accordance with USU policies, regular attendance is expected of all students. As this is a fast-paced and group-oriented method of learning, attendance is mandatory. Attendance means physical as well as mental attendance. Planned absences should be discussed with the instructor beforehand. If you need to be absent due to an emergency, please notify me at your earliest convenience. Examples of planned absences that are excused are: university duties or trips and required court attendance. Examples of emergency absences that are excused are: serious illness or injury of the student or a close member of the student's family. Medical excuses have to be signed by a physician. Written documentation for excused absences must be provided at your next attendance. All missed work must be completed and handed into to me within one week from the day you return. It is the responsibility of each student to make up missed material. Please get notes from someone else in the class or talk to me during my office hours.

**Students should plan to arrive on time and stay for the duration of the class. I reserve the right to regard constant tardiness (more than twice) as an unexcused absence. Excessive unexcused absences (more than three) will result in a lower grade (each unexcused absence will lower the final grade by 2%).** Classroom etiquette will be expected (e.g. students will refrain from reading material not related to class and packing up possessions prior to the end of the lecture). Cell phones are to be turned off before class begins (silent not vibrate). If you feel like an exception is necessary, please see me. Students are encouraged to take thorough notes, participate in class discussion, and ask clarifying questions.

**Homework**
Homework assignments are part of your final grade. All homework assigned may be collected at any time. If you do not hand in your work on the day it is due or asked for it counts as a 0.

The *Discussion Board* (see the link on the Canvas site) may be used for discussions outside class. Frequent contributions to the Discussion board will have a positive impact on the overall participation grade. From time to time, students will also be asked to respond to specific questions, using the Discussion Board for their answers.

**Oral participation**
Active participation of the student in class is required. Oral practice of the German language is essential to become comfortable with it and the culture. Oral participation also includes repeating, readings, conversations with partners, group debates, role plays, etc.

**Presentation**
Each student will give one oral presentation of 15 minutes on a German/Austrian/Swiss poet or songwriter and provide a one-page handout for the
other classmates illustrating her or his work. I have to approve the presentation topic in advance. Presentations should prove that the student has engaged with and understood the topic and provide thought-provoking interpretations and questions for class discussions.

Tests and Quizzes
There will be absolutely no make-up assignments/quizzes/tests, unless you have a reason you can document. In case of emergency, you are responsible for contacting me prior to the exam. Quizzes will not always be announced and take place throughout the semester. There will be a mandatory written midterm exam on Tuesday, October 18th and a final exam on Thursday, December 15th.

Canvas
In addition to the Supplementary Readings, the Canvas website will host links to online resources relevant to the course. There is a wealth of German poetry and song sites of various sorts (and the list is constantly expanding), so please feel free to suggest any sites for inclusion on the Canvas site.

Physical Impairments
Students with ADA- documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center as early in the semester as possible. In class alternate format materials (braille, large print, digital or audio) are available with advance notice.

Honor Code Policy
As stated in The Student Code, “Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to re-enforce the higher level of conduct expected and required of all Utah State University students.” Complete academic honesty is expected in this course. Cheating on exams or plagiarism on written assignments will result in a failing grade and may result in further action according to university policy.