

German 3610 Survey of German Literature II

Spring 2014

Instructor: Doris McGonagill
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Office hours: T 1:30-2:30, Fr 10:30-11:30 and by appointment

Class hours: TR 1:30-2:45
Classroom: Old Main 326

Course description:

This course is the second half of the yearlong survey of German literature. It is primarily designed to offer an introduction to the most important periods and movements in German literary and cultural history. It also serves as an introduction to key methods of literary interpretation and tools for understanding literary genres such as poetry, drama, and narrative. In a broad approach, we will interpret literary works in the context of German history, politics, philosophy, and the arts and sciences. Students will become familiar with important resources and research tools in the field. The class will be conducted primarily in German, and coursework will specifically advance oral and written proficiency in the German language. In addition to reading original works of German literature, there will be background lectures on their political and historical contexts. During the first half of the semester, we will explore the 19th century (often understood as the beginning of Modernity) reading key texts from the periods of Romanticism, Realism, and Naturalism. In the second half of the semester we will focus on the 20th and 21st centuries, engaging with famous texts by authors such as Rainer Maria Rilke, Bert Brecht, and Günter Grass.

Specific discussion topics will include 'The Modern Experience' (fragmentation, dissociation, alienation); The Uncanny; The Metropolis; Concepts of Individuality, *Bildung* (education/personality formation) and Love; The Relationship of the Individual and Society (*Gesellschaft/Öffentlichkeit*); Political History and Discourse; and Questions of Aesthetic Representation. Students will write six short interpretive papers, a mid-term, a final exam and a final paper. Attendance and participation are expected and will be noted.

Language of instruction:

This class will be conducted primarily in German.

Texts:

All readings for this class are in German and will be made available via our course website or as photocopies. Some texts are available online at Projekt Gutenberg (<http://gutenberg.spiegel.de/>), www.zeno.org or www.vorleser.net.

Course requirements:

Active class participation (including one short presentation, 5-7 minutes)
Short quizzes/interpretive position papers
One in-class midterm exam
One (interpretive) final paper
One final exam (**Tuesday, April 29, 11:30 a.m.-1:20 p.m.**)

Grading:

Class Participation (including attendance, presentation)	30%
6 short Position Papers	30%
Midterm Exam	10%
Final Paper (due April 14)	20%
Final Exam	10%

No Class Dates:

18 Feb. (Monday Schedule), March 10-14 (Spring Break)

Extra-Credit:

You may attend German Film Night or a performance of Utah Opera, watch a German movie (there are several on *Netflix*), or read a German book. You may meet with a German tutor (in the TALC Language Lab; schedule will be made available) and talk German with them, discuss aspects of German grammar or culture, or consult help with an assignment. (Please have the tutor send me an e-mail confirming the meeting.) Or you may play a German song or recite a German poem that is appropriate in class and give a brief introduction to its theme/central vocabulary.

Students with Disabilities:

The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examination, etc. must be discussed with and approved by the instructor.

Learning Objectives:

Based on the IDEA evaluation system, the following four objectives apply most closely to this course:

- Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)
- Gaining factual knowledge (terminology, classifications, methods, trends)
- Learning to analyze & critically evaluate ideas, arguments, points of view
- Developing skill in expressing oneself orally or in writing

*Academic Integrity,
“The Honor System”*

(http://www.usu.edu/provost/faculty/teaching/syllabus_resources.cfm)

Each student has the right and duty to pursue his/her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University students. To enhance the learning environment at Utah State University and to develop student academic integrity, each student agrees to the following Pledge: “ I pledge, on my honor, to conduct myself with the foremost level of academic integrity.” A student who lives by the Honor Pledge is a student who does more than not cheat, falsify, or plagiarize. A student who lives by the Honor Pledge: (1) Espouses academic integrity as an underlying and essential principle of the Utah State University community; (2) Understands that each act of academic dishonesty devaluates every degree that is awarded by this institution; and (3) Is a welcomed and valued member of Utah State University.

Plagiarism:

Plagiarism is defined as “Representing, by paraphrase or direct quotation, published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgment. It also includes using materials prepared by another person or by an agency engaged in the sale of term papers or other academic materials.” The penalties for plagiarism include warning or reprimand, grade adjustment, withholding of transcripts, probation, suspension, expulsion, and denial or revocation of degrees.

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FRÜHLING 2014
W O C H E N P L A N

Woche 1 (7. und 9. Januar)

Allgemeine Reflexionen über Literatur im Gegensatz zu anderen Medien/Künsten
Einführung in die Situation in Deutschland um 1800: Politik, Philosophie, Literatur & Kunst
Rückblick: Übersicht über die wichtigsten Epochen der deutschen Literaturgeschichte
Übersicht über wichtige Genres/Gattungen der deutschen Literatur
Die Romantik als literarische und psychologische Moderne

Woche 2 (14. und 16. Januar)

Die Krise um 1800: Situation, Prozesse, Trends
Literaturgeschichte: Zwischen Klassik und Romantik
Der Beginn der (literarischen) Moderne
Heinrich von Kleist, "Das Erdbeben in Chili" (Novelle)
Exzerpte aus Kleists Briefen, Dokumente zur sogenannten "Kant-Krise"

Woche 3 (21. und 23. Januar)

Romantik I:
Die poetische Romantik: Joseph von Eichendorff, Gedichte ("Sehnsucht", "Mondnacht")
Die künstlerische Romantik: Caspar David Friedrich und die Malerei Anfang des 19. Jahrhunderts
Die politische Romantik: Das Projekt der Brüder Jakob und Wilhelm Grimm

Woche 4 (28. und 30. Januar)

Romantik II:
Die "Nachtseiten" der Romantik – Entdeckung des Unheimlichen
E.T.A. Hoffmann, *Don Juan* (Erzählung); alternative Lektüre: *Der Sandmann* (Erzählung)

Woche 5 (4. und 6. Februar)

Romantik III:
Zusammenfassende Rückschau und Epochencharakterisierung
Phasen, Themen und Figuren der deutschen Romantik

Woche 6 (11. und 13. Februar)

11. Februar: Zwischenprüfung (Midterm)

Realismus I:
Interesse an der realen Lebenswelt
Georg Büchner, *Woyzeck* (Drama)

Woche 7 (20. Februar – KEIN Unterricht am 18. Februar)

Fortsetzung: *Woyzeck* (*Woyzeck*, 1979, Regie: Werner Herzog)

Woche 8 (25. und 27. Februar)

Realismus II:
Heinrich Heine, Gedichte ("Die Weber", "Das Fräulein stand am Meere")
A. H. Hoffmann von Fallersleben, "Das Lied der Deutschen"

Woche 9 (4. und 6. März)

Naturalismus: Gerhard Hauptmann, *Bahnwärter Thiel*

Woche 10 (Ferien/Spring Break)

Woche 11 (18. und 20 März)

Symbolismus & Ästhetizismus:

Stefan George, *Der Teppich des Lebens* (ausgewählte Gedichte)

Hugo von Hofmannsthal, "Ein Brief", Gedichte

Rainer Maria Rilke, Die Aufzeichnungen des Malte Laurids Brigge (Auszüge), Gedichte

Woche 12 (25. und 27. März)

Expressionismus:

Gedichte aus Kurt Pinthus' Anthologie *Menschheitsdämmerung*

Kunst des Expressionismus (Wassily Kandinsky, Paul Klee, Oskar Kokoschka, Max Beckmann)

Woche 13 (1. und 3. April)

Neue Sachlichkeit:

Alfred Döblin, "Berlin Alexanderplatz" (Auszüge)

Bertolt Brecht, Gedichte; Konzept des Epischen Theaters & der Lehrstücke (Verfremdung)

Woche 14 (8. und 10. April)

Die sogenannte "Stunde Null": Deutschland 1945

Wolfgang Borchert, "Die Küchenuhr"

Günter Eich, "Inventur"

Woche 15 (15. und 17. April)

Geteiltes Deutschland nach 1949: DDR und BRD

Christa Wolf, *Der geteilte Himmel*

Günter Grass, *Mein Jahrhundert* (Auszüge)

14. April: Hausarbeit fällig (*Final Paper due*)

Woche 16 (22. und 24. April)

Literatur der Gegenwart: Formen/Themen/Strömungen/Konzepte

Exemplarische Lektüre von Texten Ihrer Wahl

Zusammenfassende Rückschau auf das Semester (*Comprehensive Review of Semester*)

29. April Abschlußklausur/Final Exam (11:30 a.m.-1:20 p.m)

WILLKOMMEN IM KURS, VIEL SPASS UND VIEL ERFOLG !