



**German
4322-001**



**Modern German Literature and History (Taught in English)
Spring Semester, 2011**

**The Department of Modern Languages
The University of Texas at Arlington**

Instructor of Record: Dr. Lana Rings

- * Office Hours: TBA, and by appointment
- * Office: 327 Hammond Hall
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Course Information

- * **Class meeting place: Trimble Hall 02 (in basement)**
- * Class meeting times: 9:00 – 9:50 AM, MWF
- * Credit Hours: 3
- * Prerequisite(s): One three-hour 3000 level course (or permission of instructor)

Required Materials

- Wellbery, David E., Ed. *A New History of German Literature*. Cambridge, MA: Belknap, 2004.
- Reading Modules (reading in depth, reading for comprehension, reading to write): <http://www.txprofdev.org>
- Computer and Internet Access
- UT Arlington wiki: <http://wiki.uta.edu>

Additional Required Materials

- Links to literary works in the public domain by author (works that are 75-100 years old and older): <http://gutenberg.spiegel.de/> (Autoren A-Z)
- “März” by Goethe
http://gutenberg.spiegel.de/?id=5&xid=871&kapitel=300&cHash=d7ceec7c0maerz#gb_found
- Goethes *Werther*:
http://gutenberg.spiegel.de/?id=5&xid=3793&kapitel=1#gb_found

- Goethes *Faust*: “Nacht”
http://gutenberg.spiegel.de/?id=5&xid=3448&kapitel=4&cHash=f2061be284chap004#gb_found
- Goethes *Faust*: “Gretchens Stube”
http://gutenberg.spiegel.de/?id=5&xid=3448&kapitel=18&cHash=f2061be284chap018#gb_found
- Fontanes *Effi Briest*
http://gutenberg.spiegel.de/?id=5&xid=677&kapitel=1#gb_found
- Storms “Der Schimmelreiter:
http://gutenberg.spiegel.de/?id=5&xid=2799&kapitel=1#gb_found
- Kafka: http://gutenberg.spiegel.de/?id=5&xid=1353&kapitel=1#gb_found

Course Description

German 4322, Modern Literature and History (in the German-speaking World), will give you the opportunity to study in great depth three topics in modern German literature and culture, while providing you with a more general understanding of many other topics. Through the detailed exploration of three essays, you will have the opportunity to learn how modern Internet research tools can help you feel more connected to history than you may ever have imagined possible. You will also have the chance to write creative pieces based on the historical expertise you develop through your research. You will also read extensively.

This will essentially be a book about a book. You will write individual summaries and analyses of essays from the course textbook in a wiki to share them with others. You will also create stories derived from your new knowledge and understanding of German history and texts/literature, which will also be shared with others.

As your guide, I will do my best to make this an exciting course and to help you "live virtually" in times past. The rest is up to you. Engaging your mind, your imagination, and your senses will result in the most enjoyable and memorable learning experience.

Course Objectives

Students will become knowledgeable about the issues in German history, in order to understand what major events and ideas influenced contemporary German and U.S. American society. Through this study, students will come to understand the connection between history, writing, thought, and literature.

In this course you will have the opportunity to hone your reading and writing skills in English. If you are majoring or minoring in German, you will also practice reading literary texts and web texts in German.

Intended Student Learning Outcomes/Goals

Students will demonstrate skill in the close reading of texts.

Students will demonstrate knowledge about various historical events and philosophical perspectives in modern German studies.

Students will demonstrate the following modes of thinking: summarization, connective thinking, evaluation, speculation, comparison and contrast, and studied opinion, and synthesis.

Students will demonstrate basic skill in the use of wikis.

Students will demonstrate competence in writing essays in a semi-academic style and narratives in a short story style of some kind.

Method of Evaluation

The grade will be based on

39% 3 essays

39% 3 creative pieces

12% Frequent Quizzes or Other Assignments (Minute Papers, etc.)

10% Participation and effort

Attendance: -1/2 point off final grade after first 3 absences (so save your absences for when you really need them!)

Grade Scale

A = 100-90

B = 89-90

C = 79-70

D = 69-60

F = 59-0

Methods of Presentation

The instructor may use lectures, debates, group/individual in-class oral or written work, group/individual projects, Internet projects, music or videos.

Late Work

Wiki Analyses or Creative Pieces:

Up to one week late: -10% off of grade

Up to two weeks late: -20% off of grade

Up to three weeks late: -30% off of grade

More than three weeks late: -40% off of grade

Make-up Exams and Quizzes

Make-up quizzes and in-class work will usually not be allowed and are subject to interpretation by instructor. All considerations will be made on a case-by-case basis. If you have any special problems or situations that may cause problems regarding

attendance or promptness in the execution of homework activities, please contact me as soon as possible for consultation. (See also **Americans With Disabilities Act** below.)

Attendance

Regular classroom attendance is expected of all students. All classes, lectures, information, discussions, and other work are based upon that assumption. You are responsible for acquiring class information if you have to miss. Ultimately you will find that regular attendance is essential for a satisfactory grade performance. Students are allowed three "free" absences to use for emergencies. For every subsequent absence, .50 will be deducted from a student's final grade (so save your absences for when you really need them!). Please arrive at class on time, so as not to disrupt the class.

Tutoring

Tutoring is available, at no or little cost, through SOAR. For information contact SOAR at <http://www.uta.edu/soar/> or 817/272-2617. **IF YOU ARE A STUDENT WITH ADVANCED GERMAN PROFICIENCY, YOU MAY WISH TO BECOME A TUTOR. CONTACT SOAR.**

Withdrawals

Please note that the last day to withdraw from class with a "W" is April 1, 2011. Be aware that after this date you will receive an academic grade in the course. Initiating the drop procedure is the student's responsibility. If you have any questions about withdrawals, please see me after class.

Disruptive Behavior

Disruptive behavior, which keeps other students from learning, will not be tolerated. Students who engage in such behavior will be cautioned first, then more drastic measures will be taken.

Final Review Week

A period of five class days prior to the first day of final exams is designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final exams. During this week, no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any exams constituting 10% or more of the final grade, except make-up tests, and no instructor shall give any portion of the final exam.

Language Lab

The Language Acquisition Center (LAC), located on the third floor of Trimble Hall, offers audio, video, and computer services. Your instructor will guide you in your use of the "Lab" and its holdings. LAC Hours: Monday, Tuesday, Wednesday, Thursday 8:30 a.m. to 7:00 p.m.; Friday 8:30 a.m. to 2:00 p.m.

The German Language Society (German Club)

The German Language Society is open for membership to all students interested in the German language and culture who wish to meet with others of similar interests. Activities include meetings, Kaffeeklatsch, outings, and parties. Meeting times will be announced in class.

Library

Jody Bailey is the Modern Languages Librarian. She can be reached at 817.272.7516, and by e-mail at jbailey@uta.edu. Furthermore, you will find some useful research information at <http://www.uta.edu/library/research/rt-foreign.html>.

Achieving Academic Success

The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. They include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817.272.6107 for more information and appropriate referrals. For this class specifically, I will offer tutoring and review sessions on an as-needed basis.

Americans With Disabilities Act

The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 93112--The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to Section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

As an instructor, I am required by law to provide reasonable accommodation to students with disabilities, so as not to discriminate on the basis of that disability. It is the student's responsibility to inform faculty at the beginning of the semester and to provide authorized documentation through designated administrative channels.

Academic Dishonesty

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All

persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. (Regents' Rules and Regulations, Part One, Chapter VI, Section 3.2, Subdivision 3.22)

For a discussion of plagiarism, see <http://library.uta.edu/howTo/plagiarizing.jsp>.

Template and Guideline for Wiki Analyses.

Description and In-Depth Analysis of an Essay from *A New History of German Literature*. (Each student will do three – minimum 450 – 1300 words each.)

Date, Title of Essay, author, in *A New History of German Literature*, David E. Wellbery, Editor-in-Chief, p. numbers.

Example:

1837, “Crimes of Probability,” by Anette Schwarz, in *A New History of German Literature*, David E. Wellbery, Editor-in-Chief, pp. 572-576.

“Annette von Droste-Hülshoff writes to a friend about her interest in reconstructing an unsolved crime.”

- I. About the Essay (100 – 300 words minimum)
 - A. Topic of the Essay: Ideas, People, Writings.
 - B. Short Summary of What Is Being Said about Ideas, People, Writings.
 - C. Why the Author of the Essay from *A New History of German Literature* Wrote His/Her Essay – The Point Being Made
 - D. Additional Ideas That Grabbed My Interest and Why
 - E. Pictures, Maps, Book Covers, Landscapes, and/or Video That Helped Me Understand Better (Do not post copyrighted pictures! Link to them. You can post pictures from Wikipedia and Wikimedia Commons.)
- II. Why Creative People or German Citizens Would Have Thought and Behaved as They Did
 - A. Why and how the authors or famous people – or the citizens – (would have) reacted to the important ideas and events surrounding them at that time.
 - B. Why the piece of literature, music, philosophy, architecture, etc. that is discussed would have been produced at this time in history and not in another time.

- III. What I Learned by Reading the Literature, Visiting the Architectural Sites, or Watching the Film That the Essay in *A New History of German Literature* Discusses (100 – 300 words minimum)
- IV. The Past and Its Relationship to the Present
 - A. What These Ideas Mean to Me and My Experience (and My Family’s Experience)
 - B. People (in Germany, in the United States, etc.) Who Hold Similar Ideas Today
 - C. Are the People, Places, or art and literature works Known and Used Today? Can One Find Them on the Web under “Web,” “Images,” or on “Youtube.de?” (Cite pictures, video, etc.) (100 – 300 words minimum)
- V. How This Study Has Influenced My Thinking about Germany (and Austria and Switzerland) and my Home Country (50 – 100 words minimum)

How to Write Your Creative Pieces

This task involves creating a family line and writing a multi-generational story, which illuminates the ways in which the family members were or were not influenced by the writings of their time/or the ways in which they INFLUENCED the writings of their time. Based on your knowledge of the times your story will talk about how your family dealt with the issues and the texts, or the texts’ ideas, if they knew them. You can choose one person from each generation to discuss, then go on to his or her son or daughter and talk about them, and so forth.

Here are the specifics:

Create an imaginary family line several generations long, to span the time period we have dealt with during this third of the course. Decide what class they belonged to, what occupations they might have had, based on the class they belonged to, where they might have lived during those times. Were they of the aristocracy, knight/warrior class, clergy, a combination of these? Were they merchants at one point or continuously? Were they craftsmen in the cities at some point? Were they peasants, farmers, etc.?

Choose to **become one of the family members descended from those people**. You live today or just after the last generation of them back then.

Write down all the topics and ideas from your colleagues. Read over the textbook essays and write down ideas.

As you are doing the above, think about **whether your family members would have been influenced by the German or Latin texts of the time** that you wrote about in your wiki and that you read about in others’ wikis. Would they have known the texts? Why? How? Would they have been exposed to the ideas, if not the texts? How so? Were they prevalent ideas at the time? Would they have held the same attitudes as held by the writers of those texts? How would they have behaved in relationship to them?

1781-1865: 18 Essays from Which to Choose for Wiki Analysis I, from *A New History of German Literature*

1781 1810 From Enlightenment Universalism to Romantic Individuality 404 (Ideas)
1784 Goethe Herder history The Universal and the Particular (Writing)
1790 Kants Kritik der Urteilkraft, the experience of freedom (Philosophy) 440
1791 Mozart, Zauberflöte, Beyond Language (Music) 445
1792 Schiller, An Aesthetic Revolution (Writing) 455
1800 Novalis (Romanticism, Writing) 481
1804 Günderrode (A woman writer of importance) 494
1805 Goethe, Schiller, and Homer (Writing) 500
1815 Grimm's fairy tales 516
1824 Heine, Harz Mountains 526 (Writing)
1828 Hegel 535 (Philosophy)
1828 Franz Schubert 540 (Music)
1831 Goethe's *Faust* and the Dialectic of Modernity (Drama) 546
1834 Grillparzer Viennese Biedermeier (Writing) 556
1835 Writings of Young Germany banned (artists, writers, etc.) 566
1848 Manifesto of the Communist Party, Marx and Engels (political philosophy) 577
1855 German-American Literary Relations 598
1865 Wilhelm Busch's Max und Moritz ("Comics") 608

1876-1931: 18 Essays from Which to Choose for Wiki Analysis II, from *A New History of German Literature*

1876 Wagner's Ring cycle (Music) 620
1882 Nietzsche and Modernity (Philosophy) 626
1895 Theodor Fontane's *Effi Briest* (Novel) 636
1899 Freud *Interpretation of Dreams* (Psychoanalysis) 647
1910 Rilke (Poetry) 668
1911 Richard Strauss, *Der Rosenkavalier* (Music) 672
1912 Thomas Mann – *Death in Venice* (Writing) 683
1912 Kafka (Writing) 693
1914 Kafka (Writing) 703
1921 *The Cabinet of Dr. Caligari* (film) 718
1923 The Bauhaus (art/architecture) 733
1924 Schnitzler (Drama and Comedy) 738
1927 Heidegger (Philosophy) 743
1927 Benjamin (Philosophy) 748
1927 Hesse (Writer) 753
1928 "Three-penny Opera," an "opera" of the poor (Music, Drama) 758
1929 "Berlin Alexanderplatz" (Writing) 764
1931 Irmgard Keun (Writing by a woman) 775

1936-2001: 18 Essays from Which to Choose for Wiki Analysis III, from *A New History of German Literature*

1936 Benjamin and art (Philosophy and Art) 790

- 1936 Hitler's *Mein Kampf* (Political Philosophy) 795
 1940 Mann, Mann, Mann, and Benn (Writing) 809
 1942-3 Hannah Arendt (Philosophy, Writing) 814
 1947 Hollywood and the mass distribution of culture (Writing/Philosophy) 835
 1949 Brecht's *Mutter Courage* (Drama) 841
 1949 The GDR (East Germany) emerges (Politics) 846
 1952 "Rubble literature," after all the rubble that was left from World War II (Writing)
 1952 Artist Paul Celan and the aftermath of the war (Art) 856
 1962 Dürrenmatt (Literature, Drama, Politics) 876
 1977 Baader and Meinhof – Red Army Faction (Politics/Drama) 907
 1979 Migrants and Muses (immigration, including Turkish immigration) 912
 1981 Elias Canetti, multi-national writer
 1983 Elfriede Jelinek (novel, shocker; *The Piano Teacher*) made into a film in English, too 926
 1984 "Heimat" (home, motherland, etc. 15-1/2 hour TV work; German film industry) 936
 1986 Habermas and German guilt (Philosophy) 942
 1989 Fall of the Berlin Wall; Berlin Museum (Architecture) 952
 2001 Sebald (Writing; documentary and fiction combined)

Dates of Importance
January 18 (Tuesday): First Day of Classes
January 18-23: Late registration
February 2: Census Date
March 14-18: Spring Vacation
April 1: Last day to drop courses
April 4: Registration begins for Summer and Fall 2011 Terms
May 6: Last day of Classes
May 7-13: Final Exams

Spring, 2011	In class: how to read, how to write, how to use tools to read and write better, comprehending German writers, musicians, philosophers, et al. Working with textbook; writing; reflecting.
Week 1:	
Monday, January 17:	No classes. Martin Luther King Birthday Observed
Wednesday, January 19	Introduction to course, syllabus, student background, diagnostic test. Homework: Examine the structure of the textbook. Read about the wiki. Read the blog. Syllabus.
Friday, January 21	Learning to Use the Wiki. Homework: Reading, getting information about people and ideas you don't know about, and choosing from 17 essays the 5 most interesting ones to you. Quiz on Monday: What was most interesting about your readings? What seem to be your greatest challenges? How

	will you work to overcome them?
Week 2:	
Monday, January 24	<p>Quiz (See Jan. 21). Learning to Use the Wiki. Learning to read closely and deeply. Homework:</p> <ol style="list-style-type: none"> a. Choose 5 essays from the 17 or 18 you explored, in order of your interest in them, and we will choose one of them for you to work on in depth. b. Read about reading http://reading.utep.edu/ and Modules 1-9 and 11 at http://reading.utep.edu/modules.html. Skim over each module, and write on a separate sheet of paper which modules will be most important for you.
Wednesday, January 26	<p>Choosing one essay from the chosen 5. Discuss homework. Homework: Read the 17 essays in more depth, concentrating on the first paragraphs of all essays and on the essays that most interest you. Read your own essay, take notes, and write your thoughts down. Continue reading about reading at http://reading.utep.edu/modules.html.</p>
Friday, January 28	<p>Part I of Analysis I. Begin working on Part I of Analysis I on the Wiki (<i>Make sure you save your work in a Word document first.</i>) Continue studying your own chosen essay, as well as others in the textbook.</p>
Week 3:	
Monday, January 31	Part I of Analysis I
Wednesday, February 2	Part II of Analysis I
Friday, February 4	Part III of Analysis I. Read literary text, if mentioned in essay from <i>A New History of German Literature</i> , or if the essay is about music, architecture, a film, or philosophy, find them on the internet (if possible). Link to the film, or provide excerpts in German and English. Link to sites that show you the landscapes or architecture, that play the music, etc.
Week 4:	
Monday, February 7	Part III of Analysis I. Continue writing, revising, and reading other essays. Re-read your essay.
Wednesday, February 9	Part IV of Analysis I. Continue writing, revising, and reading other essays. Re-read your essay.
Friday, February 11	Part V of Analysis I. Finish Analysis I
Week 5:	

Monday, February 14	Final Version of Analysis I Due. Begin Creative Piece I by Reading Analyses by All Fellow Students. Write Down Parts You Can Incorporate into Your Own Creative Piece.
Wednesday, February 16	Continue reading. Decide who your family is (aristocrats, business people, soldiers, poor, etc.) Decide who you are. Continue reading other students' wiki analyses, taking notes, and begin outlining or writing creative piece I. (Give it a title!)
Friday, February 18	Continue writing creative piece I.
Week 6:	
Monday, February 21	Continue writing creative piece I.
Wednesday, February 23	Finish your creative piece. Re-write it as necessary.
Friday, February 25	Final Version of Creative Piece I Due. Read from next 17 essays and choose 5 that are most interesting to you, in order of importance to you.
Week 7:	
Monday, February 28	Part I of Analysis II. Begin working on Part I of Analysis II on the Wiki (<i>Make sure you save your work in a Word document first.</i>) Continue studying your own chosen essay, as well as others in the textbook.
Wednesday, March 2	Part I of Analysis II
Friday, March 4	Part I of Analysis II
Week 8:	
Monday, March 7	Part II of Analysis II
Wednesday, March 9	Part III of Analysis II. Read literary text, if mentioned in essay from <i>A New History of German Literature</i> , or if the essay is about music, architecture, a film, or philosophy, find them on the internet (if possible). Link to the film, or provide excerpts in German and English. Link to sites that show you the landscapes or architecture, that play the music, etc.
Friday, March 11	Part III of Analysis II. Continue writing, revising, and reading other essays. Re-read your essay.
Spring Vacation: March 14-18	
Week 9:	
Monday, March 21	Part IV of Analysis II. Continue writing, revising, and reading other essays. Re-read your essay.
Wednesday, March 23	Part V of Analysis I. Finish Analysis II
Friday, March 25	Final Version of Analysis II Due.

	Begin Creative Piece II by Reading Analyses by All Fellow Students. Write Down Parts You Can Incorporate into Your Own Creative
Week 10:	
Monday, March 28	Continue reading. Decide who your family is (aristocrats, business people, soldiers, poor, etc.) Decide who you are. Continue reading other students' wiki analyses, taking notes, and begin outlining or writing creative piece II. (Give it a title!)
Wednesday, March 30	Continue writing creative piece II.
Friday, April 1	Continue writing creative piece II.
Week 11:	
Monday, April 4	Finish your creative piece. Re-write it as necessary.
Wednesday, April 6	Final Version of Creative Piece II Due. Read from next 17 essays and choose 5 that are most interesting to you, in order of importance to you.
Friday, April 8	Choosing essay. Begin working on Part I of Analysis III
Week 12:	
Monday, April 11	Part I of Analysis III
Wednesday, April 13	Part I of Analysis III
Friday, April 15	Part II of Analysis III
Week 13:	
Monday, April 18	Part III of Analysis III
Wednesday, April 20	Part III of Analysis III
Friday, April 22	Part IV of Analysis III
Week 14:	
Monday, April 25	Part V of Analysis III
Wednesday, April 27	Final Analysis III Due. Begin Creative Piece by Reading Wiki Analyses by All Fellow Students. Write Down Parts You Can Incorporate into Your Own Creative Piece.
Friday, April 29	Begin writing your creative piece III.
Week 15:	
Monday, May 2	Continue writing your creative piece III.
Wednesday, May 4	Continue writing your creative piece III.
Friday, May 6	Last Day of Classes. Finish your creative piece III. Re-write it as necessary.
Week 16:	Finals Week

Wednesday, May 11	8:00 – 10:30 a.m. Final Exam Hour Allotted to 9 AM MWF classes http://www3.uta.edu/registrar/FinalSpring2011.asp Final Creative Piece III Due.
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