

LT329 The Writing Life

Seminar Leader: Andreas Martin Widmann
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Course Times: Monday and Wednesday, 10:45-12:15
Office Hours: By appointment

Course Description

This course is designed for students who are interested in the various and multiple intersections of literary studies, creative writing, and the publishing world. To find out how the literary scene works and develops in Berlin and elsewhere, we will examine lines of tradition and current trends in German writing, both literary and other. Students will learn to engage with literature beyond the page by exploring questions such as: how do manuscripts get published and/or become books? What role do journals and magazines play, both corporate and independent, in the literary scene? How do writers make a living and what are the functions of literary awards, fellowships etc.? Where do the German and international literary communities interact? And how do writers and publishers respond to the challenges of the digital era? Areas to be covered by the reading material include translation, non-fiction, graphic novel, audiobooks and the book market. In addition to seminar discussions there will be field trips to literary institutions, publishing houses, magazines and events, such as readings and talks during the *internationales literaturfestival berlin* (ilb) in September. Guest speakers will include professionals from the world of publishing: editors, translators, journalists and writers.

NB: Reading material and discussions will be both in German and English; students should therefore have B1-B2 level competence of German.

Requirements

Students are required to come to class prepared and with the relevant materials and texts, as well as to take part in field-trips to places off-campus. This may involve allowing for extra-time to get back to BCB during the lunch break.

Participation consists in contributing productively to class discussion in a respectful manner, and in demonstrating a sound knowledge of the texts assigned.

Reading materials will be made available prior to classes dedicated to these texts and subjects. Unless stated otherwise, these texts should be printed for use in class. COMPUTERS, TABLETS OR PHONES should usually not be used during in-person classes.

Please note that essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. If an extension for an essay is agreed, the essay must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

All assignment must be completed to pass the course.

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the expected standards of academic integrity (e.g. due to plagiarism) will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Policy on Late Submission of Papers

Syllabi for core and elective classes should note or refer to the following policy from the Student Handbook on the submission of essays:

Grade Breakdown

Participation and Homework: 35%
Midterm Essay (1500 words): 20%
Review of Literature (700 words): 10%
In-Class Presentation: 10%
Final Essay (2000 words): 25%

Schedule

Please note that this syllabus is subject to change. You are responsible throughout the semester for knowing what you have to do for each class.

Week 1: German Literature within Global Frameworks

Monday, September 4	Introduction Gerard Genette: <i>Paratext</i> (excerpt, in class)
Wednesday, September 6	Terry Eagleton: „What is Literature?/Was ist Literatur?“ (excerpts, in class) Anke Biendarra: <i>Germans Going Global</i> , p. 1-16 (optional)

Week 2: What Is an Author?

Monday, September 11	Michel Foucault: „What Is an Author? / Was ist ein Autor?“ Anke Biendarra: “Authorship: Changed Paradigms”, p. 23-35
Wednesday, September 13	Field Trip: <i>internationales literaturfestival berlin</i> Please note: This event takes place in the evening.

Week 3: Literature as Spectacle

Monday, September 18	Guy Debord: <i>The Society of the Spectacle</i> / Die Gesellschaft des Spektakels (excerpt)
Wednesday, September 20	Clayton Childress: Under the Cover. The Creation, Production and Reception of a Novel. (excerpt) [German text: Andreas Maier: <i>Ich</i> (Excerpts)]

Week 4: The Workshop

Monday, September 25

Can Creative Writing Be Learned?

Chad Harbach: „NYC vs. MFA“

Wednesday, September 27

Field trip to Literarisches Colloquium Berlin
(tbc.)

Week 5: Writers in the Marketplace

Monday, October 2

Deborah Levy: *The Cost of Living. A Writing
Autobiography* (Excerpts)

[German text: Ingo Schulze: “Meine
kopernikanische Wende“]

Wednesday, October 4

Pierre Bourdieu: *The Market of Symbolic Goods*

Week 6: Work

Monday, October 9

Pascale Casanova: *The World Republic of Letters*
(Excerpts)

Wednesday, October 11

Guest: Stefanie Sourlier

Stefanie Sourlier: „Das weiße Meer“ (German)

Week 7: Release, Re-Release

Monday, October 16

Shields: *The Man Who Wrote the Perfect Novel:
John Williams, Stoner, and the Writing Life*
(Excerpts)

Wednesday, October 18

Frankfurt Book Fair and the “Deutscher
Buchpreis“

Friday, October 20: Midterm Essay due

Fall Break (Oct. 23 – Oct. 29)

Week 8: Realism vs. Radical Reinvention

Monday, October 30

Susan Rubin Suleiman: „The Question of Readability in Avant-Garde Fiction“

Arno Schmidt: *Zettel's Traum* (Excerpts) (in German)

Wednesday, November 1

Turn Every Page (Movie)

Pierre Bourdieu: The Market of Symbolic Goods, Part II (Excerpts)

Week 9: Publishing and Formats

Monday, November 6

Peter Ginna: *What Editors Do: The Art, Craft, and Business of Book Editing* (Excerpts)

Wednesday, November 8

Field Trip: Berenberg Verlag (tbc)

Week 10: Publishers Institutions

Monday, November 13

Literary Agents

Wednesday, November 15

Audiobooks

Friday, November 17: Review of Literature due

Week 11: LitFest at BCB

Monday, November 20

Class moved to Thursday, November 23, evening

Wednesday, November 22

LitFest Readings (evening)

Woche 12: Global Writing I

Monday, November 27

Yasemin Yildiz: Beyond the Mother Tongue (Excerpts)

Yoko Tawada: Poems

Uljana Wolf: "Spitzen"

Kito Lorenc: Poems

Wednesday, November 29

Guest Speaker: Ludwig Lohmann (Kanon Verlag, book podcaster, bookseller) (tbc.)

Woche 13: Translation

Monday, December 4

Susan Sontag: "The World as India / Die Welt als Indien"

Wednesday, December 6

Guest speaker: Milena Adam (translator)

Woche 14: Global Writing II

Monday, December 11

David Damrosh: *What is World Literature?* (Excerpts)

Emine Sevgi Özdamar: Ah, hier hat es auch geschneit (Excerpts) (in German)

Wednesday, December 13

Final Discussion

Completion Week

Thursday, December 21: Final Essay due

Fall classes start on Monday, September 4 and run until Friday, December 15 with fall break planned from October 23 – October 30. Completion week is from Monday, December 18 – Friday, December 22. Students are required to be on campus during completion week.

Scheduled class times will be available online under the relevant course heading:
<https://berlin.bard.edu/academics/courses/>