

LT333 Introduction to German Literary History

Seminar Leader: Dr. Andreas Martin Widmann

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Course Times: Tuesday and Thursday, 15:45-17:15

Office Hours: By appointment

This course is designed to give students a broad and comprehensive understanding of German literary history, from the emergence of German as a written language to the present day. Through readings of representative works from formative periods such as Enlightenment, Romanticism and Modernism, and literary movements such as Naturalism and Expressionism, we will explore the evolution of aesthetic ideas within their historical contexts. We will also consider how the writing of national literary histories establishes and reflects ideas about national identity at a given time. Our survey will pay attention to canonized writers such as Lessing, Goethe, Kleist, Heine, Droste-Hülshoff, Rilke, Thomas Mann, Bachmann or Herta Müller. To complement these readings, we will also consider historically marginalized voices and outsiders, and engage with renegotiations of established narratives through seminal texts of literary theory like Deleuze/Guattari's concept of "minor literature" or Sylvia Bovenschen's *Imaginierte Weiblichkeit*. Conversations with guest speakers from the literary world will offer contemporary perspectives on selected key texts.

Reading material and discussions will be in German and English. Students should have at least German B1 competence. Throughout the course, students will develop specialist vocabulary and skills enabling them to write about and discuss literary works in German.

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 for making the way to and from BCB campus; if necessary, a class may be moved to the evening to attend a theatre performance. Students should also be willing to make time for one or two film screenings in the evening (e.g. *Effi Briest*, *Der Zauberberg*, and/or *Berlin Alexanderplatz*)

Participation consists in contributing productively to class discussion in a respectful manner, and in demonstrating a sound knowledge of the texts assigned. Students are also expected to invest time in vocabulary acquisition, if necessary, and/or to look up words to deepen the understanding of original material in German.

Reading materials will be made available via through a reader and/or GoogleClassroom 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. Exceptions may be in-class readings where online dictionaries may be useful tools.

All assignment must be completed to pass the course. Assignments and deadlines are specified in the schedule below.

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

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

Participation and Homework, including occasional one-paragraph responses: 35%

Midterm Essay (ca. 2000 words): 25%

One In-Class Presentation: 15%

Final Essay (ca. 3000 words): 25%

Schedule

Please note that this syllabus is subject to change. In some cases, I have assigned more works or larger portions of a text than we may have time to discuss in class; when it comes to novels and plays, we will have to confine ourselves to representative excerpts. This practice is meant to give you a broader context into a period, movement or an author, and to offer optional additional reading. As we go along, I will either designate in advance the work or works on which we will focus our collective discussion, or I will ask you to identify the works that you think we should discuss most intensely. If we should find that we would like to devote more time to certain linguistic structures or puzzles, we have the option to do this. We may then adjust the readings or move a text.

Week 1: Introduction / Literary Beginnings	
Tuesday, January 30	<p>Introduction</p> <p>Hermann Kurzke: "Deutsche Literatur und deutsche Identität", p. 38-43. (please read in preparation of our first session)</p> <p>Christine Meyer: „Theorizing the Canon/The German Canon at the Turn of the Twenty-First Century”, p. 27-34. (please read in preparation of our first session)</p> <p><i>Hildebrandslied</i></p>
Thursday, February 1	<p>Minnesang und Mystik</p> <p>Hildegard von Bingen: „Die heilige Maria“</p> <p>Mechthild von Magdeburg: <i>Das fließende Licht der Gottheit</i></p> <p>Walter von der Vogelweide: „Unter der Linden“</p> <p>Nürnberg, 1400: The Culture or the Book & The Printing Press</p>
Week 2: The Baroque Age	
Tuesday, February 6	<p>Regelpoetik und Märtyrertragödie</p> <p>Andreas Gryphius: <i>Katharina von Georgien (1657)</i> (excerpt)</p>
Thursday, February 8	<p>Georg Rodolf Weckherlin: „Sonnet. An das Teutschland“</p> <p>Andreas Gryphius: Sonette</p>

	Sybilla Schwarz: Sonette
Week 3: Enlightenment of the Mind	
Tuesday, February 13	Was ist Aufklärung? Hamburg, 1766: Lessing: „ <i>Laokoon oder über die Grenzen der Mahlerey und Poesie</i> “ Udo Müller: <i>Literatur der Aufklärung und des Sturm und Drang</i> (p. 4 – 7; 30-31)
Thursday, February 15	Gotthold Ephraim Lessing: <i>Nathan der Weise</i> (1779)
Week 4: Enlightenment of the Heart	
Tuesday, February 20	Sturm und Drang Straßburg, 1771: Goethe: „Rede zum Shakespeare Tag“ Goethe: <i>Die Leiden des jungen Werthers</i> (excerpt)
Thursday, February 22	Goethe: <i>Die Leiden des jungen Werthers</i> (excerpt) Heinrich von Kleist: „Brief an Wilhelmine von Zenge vom 16. November 1800“ (optional) Heinrich von Kleist: „Über das Marionettentheater“ (optional)
Week 5: Classicism	
Tuesday, February 27	Becoming Greek Tübingen, 1804: Friedrich Hölderlin: “Hälfte des Lebens“ (optional) Weimar as the capital of German literature? Goethe: <i>Faust</i> (excerpt)
Thursday, February 29	Goethe: <i>Faust</i> (excerpt)
Week 6: Romanticism	
Tuesday, March 5	Jena vs. Weimar Novalis: „Wenn nicht mehr Zahlen und Figuren“

	Heinrich Heine: Gedichte
Thursday, March 7	Caroline von Günderode: Gedichte Wien, 1828: Franz Schubert: <i>Die Winterreise</i>
Week 7: Realism and Revolution	
Tuesday, March 12	Georg Büchner: <i>Woyzeck</i> (excerpt) Georg Büchner: <i>Der hessische Landbote</i>
Thursday, March 14	London, 1848: Karl Marx/Friedrich Engels: <i>Manifest der kommunistischen Partei</i> (excerpt) Martin Puchner: <i>Poetry of the Revolution: Marx, Manifestos, and the Avant-gardes</i> (excerpt) Richard Wagner: <i>Lohengrin</i> (1850) (optional)
Week 8: Naturalism	
Tuesday, March 19	Gescheiterte bürgerliche Aufklärung, Patriarchat und soziale Fragen Brunhilde Wehinger: „>Die Frucht ist fleckig und der Spiegel trübe. Lyrikerinnen im 19. Jahrhundert“ (p. 303-306) Thomas Pfau: “Between Sentimentality and Phantasmagoria: German Lyric Poetry, 1830-1890” (excerpts) Annette von Droste-Hülshoff: „Am Turme“ / „Die junge Mutter“ Gerhardt Hauptmann: <i>Die Weber</i> (excerpt)
Thursday, March 21	Literatur und Imperialismus Todd Kontje: “Introduction: Reawakening German Realism” (excerpt) Judith Ryan: “Germany’s Heart of Darkness” Wilhelm Raabe: <i>Stopfkuchen</i> (excerpt) (p. 1-12)
Friday, March 22: Midterm Essay due	

Spring Break (March 25 – April 2)	
Week 9: Fin de Siecle	
Tuesday, April 2	<p>Sprachkrise</p> <p>Wien, 1899: Hugo von Hofmannsthal: „Ein Brief“</p> <p>Franz Kuna: “A Geography of Modernism. Vienna and Prague 1890-1928”</p> <p>Rainer Maria Rilke: „Im Jardin des Plantes, Paris“</p>
Thursday, April 4	<p>Sigmund Freud: <i>Die Traumdeutung</i> (excerpt)</p> <p>Arthur Schnitzler: „Leutnant Gustl“</p>
Week 10: Expressionism and War	
Tuesday, April 9	<p>Prag, 1912: Franz Kafka: “Das Urteil“</p> <p>Reiner Ruffing: <i>Deutsche Literaturgeschichte: „Expressionismus“</i>, p. 205-215</p> <p>Else Lasker-Schüler: „Ein alter Tibetteppich“</p> <p>Georg Trakl: „Grodek“</p> <p>Jakob van Hoddis: „Der Kinematograph“</p> <p>Alfred Lichtenstein: „Prophezeiung“</p>
Thursday, April 11	<p>Thomas Mann: <i>Der Tod in Venedig</i> (excerpt)</p> <p>Alternativ: Thomas Mann: <i>Der Zauberberg</i> (excerpt)</p>
Week 11: Neue Sachlichkeit	
Tuesday, April 16	<p>Irmgard Keun: <i>Das kunstseidene Mädchen</i> (excerpt)</p> <p>Guest Speaker Prof. Maren Lickhardt (tbc.)</p>
Thursday, April 18	<p>Erich Kästner: „Kennst du das Land, wo die Kanonen blühen“</p> <p>Bertolt Brecht: <i>Die Dreigroschenoper</i>:</p>

Woche 12: Literarische Moderne	
Tuesday, April 23	Alfred Döblin: <i>Berlin Alexanderplatz</i> (excerpt) Marylin Sibley Fries: "The City as Metaphor for the Human Condition: Alfred Döblin's <i>Berlin Alexanderplatz</i> (1929)": p. 41 - 48
Thursday, April 25	Film: <i>Berlin Alexanderplatz</i> <i>Alternativ: Guest Speaker Sebastian Guggolz (Editor, Translator) tbc.</i>
Woche 13: Trümmerliteratur	
Tuesday, April 30	Nicholas Boyle: <i>German Literature. A Very Short Introduction</i> : p. 99-108 Heinrich Böll: „Am Ufer“ Wolfgang Borchert: <i>Draußen vor der Tür</i> (Graphic Novel, excerpts)
Thursday, May 2	Adorno/Horkheimer: <i>Dialektik der Aufklärung</i> (excerpt) Ingeborg Bachmann: „Reklame“ Köln, 1968: Rolf-Dieter Brinkmann: „Godzilla“
Woche 14: Deutsche Literatur global	
Tuesday, May 7	Emine Sevgi Özdamar: <i>Mutterzunge</i> (excerpt) Dinçer Güçyeter: <i>Unser Deutschlandmärchen</i> p. 9-27. alternativ: Tomer Gardi: <i>Broken German</i> (excerpt) Christine Meyer: "At the Threshold of Rewriting: De- and Reterritorizing the Canon", p. 77-81 Elisabeth Herrmann: "How Does Transnationalism Redefine Contemporary Literature?", p. 19-25 Final Discussion

Thursday, May 9	Federal Holiday – No class
Completion Week	
<i>Wednesday, May 15: Final Essay due</i>	

The Spring semester runs from Monday, January 29th and runs until Friday, May 17th, with the Spring break planned from Monday, March 25th, - Monday, April 1st, 2024.

Normal course sessions end on Friday, May 10th.

Completion week is from Monday, May 13th through Friday, May 17th.

o Make-up classes and final exams can take place in completion week.

o 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/>