

German 352  
German Literature, Culture, and Society II  
Spring Semester 2018 (MWF 12:00-1:00)  
[http://faculty.mercer.edu/weintraut\\_ej](http://faculty.mercer.edu/weintraut_ej)

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Knight Hall 202B (301-2916)  
Office Hours: M 10-11  
W 4:30-5:00  
F 11:00-12:00

### What is this course about?

This course focuses primarily on imparting a core knowledge of nineteenth-century German culture while further developing your skills in reading, writing, and speaking the German language. By the end of this course you will have read selections from significant texts—both fiction and non-fiction—written between 1790 and 1900. These texts have been selected in part to help trace the emergence of German nationhood and German identity. Your ability to discuss matters of cultural import will improve through class participation and regular writing assignments; you should become much more proficient in using idiomatic. The work required in this course will help prepare you for successful completion of the internationally recognized *Zertifikat Deutsch* examination administered through the Goethe Institut.

### What books will we be reading?

Ludwig Tieck, Der blonde Eckbert (Reclam)  
ETA Hoffmann, Der Sandmann (Reclam)  
Gottfried Keller, Kleider machen Leute (Reclam)  
Gerhart Hauptmann, Bahnwärter Thiel (Reclam)

### Recommended Texts for Research

Matthias Konzett, Encyclopedia of German Literature (PT 91.E53 Reference)  
Kurt Reinhardt, Germany: 2000 years (DD89.R36)  
Kim Vivian, A Concise history of German Literature to 1900 (PT 91.C66)  
Steven Ozment, A mighty fortress: a new history of the German people (DD 90.O96)  
Eda Sagarra, A Companion to German Literature (PT 236.S55)  
James Sheehan, German History 1770-1866 (DD 203.S48)

### Why are we reading these books?

When it first appeared in 1797, Ludwig Tieck's Der Blonde Eckbert was heralded as the epitome of the emerging Romantic movement, especially due to its intriguing use of *Doppelgänger*. This *Kunstmärchen* has been one of the canonical works of German literature ever since.

In Der Sandmann, ETA Hoffmann, a writer admired by authors such as Edgar Allen Poe and Charles Baudelaire, explores his fascination with *Doppelgänger* and toys with blurring the dividing line between reality and imagination, reason and insanity.

Gottfried Keller's Kleider Machen Leute (1874) is a humorous novella that has also attained canonical status. Keller plays with the age-old German distinction between "Schein" and "Sein" while depicting the setting of this love story in realistic detail.

For the purposes of this course, Gerhart Hauptmann's Bahnwärter Thiel serves to counterbalance the playfulness exhibited by the three authors mentioned above. Published in 1888, this disturbing novella thrives on stark realism and insightful psychological study of the main character.

### How will my performance be graded?

Class Participation .....	10%
Class Preparation .....	10%
Landmark Presentation .....	15%
<i>Mini-Zeitung</i> .....	20%
Compositions .....	15%
Quizzes .....	15%
Final Exam (Monday, 30 April, 2-5 PM) .....	15%

*“Students requiring accommodations or modifications for a disability should inform the instructor at the close of the first class meeting or as soon as possible. The instructor will refer you to the ACCESS and Accommodation Office to document your disability, determine eligibility for accommodations under the ADA/Section 504 and to request a Faculty Accommodation Form. Disability accommodations or status will not be indicated on academic transcripts. In order to receive accommodations in a class, students with sensory, learning, psychological, physical or medical disabilities must provide their instructor with a Faculty Accommodation Form to sign. Students must return the signed form to the ACCESS Coordinator. **A new form must be requested each semester.** Students with a history of a disability perceived as having a disability or with a current disability who does not wish to use academic accommodations are also strongly encouraged to register with the ACCESS and Accommodation Office and request a Faculty Accommodation Form each semester. For further information, please contact Katie Johnson, Director and ADA/504 Coordinator, at 301-2778 or visit the ACCESS and Accommodation Office website at <http://www.mercer.edu/disabilityservices>*

***I reserve the right to determine on a case-by-case basis whether circumstances (e.g. hospitalization, family tragedy) make it appropriate to waive provisionally any policy described below.***

**Class Preparation, Participation, and Attendance:** I expect you to come to each class session well prepared to contribute meaningfully in German to class discussion.

**Preparation:** A complete list of reading assignments is displayed in the Calendar on Canvas. **Before class begins** you must submit a 4x6 index card on which you (1) identify a significant passage in the assigned reading for that session, and (2) explain briefly why you find this passage to be so important. I will **subjectively** evaluate the quality of each contribution on this scale: 4 (insightful); 3 (above average); 2 (average); 1 (acceptable); 0 (poor, or not submitted). At the end of the semester your three lowest index card grades will be dropped. The total number of points accrued will determine your final course grade for class preparation.

**Participation:** I will subjectively evaluate the quality of your participation on a daily basis on a five-point scale ranging from “100” (extraordinary, awe-inspiring contributions) to “50” (attending class, largely awake, if not entirely attentive); failure to attend class results in the grade of “0”. For example, you can earn a “100” by making truly exceptional, awe-inspiring contributions; you can earn a “75” by making an occasional remark about the topic being discussed; you earn a “50” just by showing up to class and remaining awake. In other words, I expect you to speak during each class session! Your class participation will be graded on a daily

basis based on my perception of your preparedness for and contributions to discussion. You can check with me at any time throughout the semester to see how I evaluate your participation.

**Attendance:** Should you miss more than **three** class sessions unexcused, I will deduct from your final course grade 2 points for each class session missed.

**Landmark (Denkmäler) Presentation:** 15% of your final course grade will be determined by an oral presentation in German about research that you conduct on a particular landmark in Germany (see the final page of the syllabus).

**Compositions:** The final page of this syllabus lists six possible themes for compositions. The objectives and deadline for each composition will be announced in class and posted in Canvas. You need to write **one theme before** the midterm break and **one theme in** the second half of the semester.

Unless you have written an absolutely perfect paper, you will have two opportunities to improve your draft before the end of the semester. If you take advantage of all three opportunities, I will weigh the submissions like this:

first draft @ 25% + second draft @ 35% + final draft @ 40%

If you intend to revise the working draft twice, please keep in mind that I will need at least one week to provide meaningful constructive criticism.

If you only wish or need to revise the draft once, I will weigh the submissions like this:

first draft @ 40% + final draft @ 60%

**Quizzes** on discrete vocabulary, grammar, and/or cultural and political items will be announced a least one class session in advance. Some quizzes may be administered on **Canvas**; you will generally have three calendar days to complete each. Your lowest quiz grade will be dropped at the end of the semester.

The **final exam** must be taken on Monday, 30 April at 2-5PM. This exam will test your core knowledge of German culture/history (based largely on the Kernbegriffe on the last page of this syllabus) your proficiency in reading and commenting on passages from works we have covered, and your command of grammar and vocabulary.

On the last day of classes you and at least one other student will present a four-page **Mini-Zeitung** in which you creatively explain and explore one of these works: *Der Blonde Eckbert*; *Der Sandmann*; *Bahnwärter Thiel*; *Kleider Machen Leute*. You will need to determine a viable division of labor with your team mate(s). I will evaluate the quality of your contribution based on these criteria:

- 1) accuracy of researched information ..... 5%
- 2) breadth of scholarship (including bibliography and citations) ..... 20%
- 3) effective use of advanced grammar ..... 35%
- 4) effective use of advanced vocabulary ..... 25%
- 5) selection, creation and/or integration of images ..... 10%
- 6) attractiveness of presentation ..... 5%

My evaluation will count for 85% of your final grade for the Mini-Zeitung. The remaining 15% will be determined by your team mate(s).

The *Mini-Zeitung* must address these themes:

- 1) Ermittlung: Was haben die Detektive erfahren? (Wer / Wo / Wann / Was / Warum)
- 2) Interviews: Was sagen andere Personen (Zeugen; Sekundärliteratur) zu diesem Vorfall?
- 3) Biographie: Was sind wichtige Etappen im Leben des Autors?
- 4) Werbung: Welche Geräte kann man zum Kauf anbieten?
- 5) Vorhersage: Wie war die Wetterlage?
- 6) Ratgeber: Wer bittet um Rat? Welchen Rat gibt der Ratgeber?
- 7) Touristik: Wie sieht die Stadt aus? Was gibt's in der Stadt zu tun?

To help you get a head start on the project I'll offer these "teasers" so that you have an inkling of what each story is about:

Der Blonde Eckbert handelt von einem älteren Ehepaar, das allein in einer isolierten Gegen mitten in Deutschland lebt. Der einzige Mensch, der sie besucht, heißt Walther. Eines Tages erzählt Bertha ihrem Freund Walther die Geschichte von ihrer Jugend. Gleich nachdem sie die Geschichte zu Ende erzählt hat, ändert sich das Leben dieser drei Menschen ... auf ewig! Und es gibt kein Zurück!

In Dem Sandmann hatte Nathanael Angst vor dem Advokaten Coppelius. Erstens bedrohte Coppelius den jungen Nathanael: er sagte, er würde eines Tages Nathanaels Augen aus dem Kopf ausreißen. Nathanael ist auch der Meinung, dass Coppelius seinen Vater ermordet hatte. Später, als Student, lernt er den Kaufmann Coppola kennen und verliebt sich in seine Tochter. Mit der Zeit glaubt er aber, dass Coppola wirklich Coppelius ist. Hat Nathanel recht? Oder ist er verrückt?

Kleider Machen Leute handelt von dem Schneider Wenzel Strapinski, der sich trotz seiner Armut gut kleidet. Er kommt in eine fremde Stadt namens Goldach und wird dort wegen seiner Kleidung für einen polnischen Aristokraten gehalten. Strapinski will aus der Stadt fliehen, bevor die Goldacher die Wahrheit erfahren, aber dann verliebt er sich in eine schöne Frau ...

In Bahnwärter Thiel handelt es sich um einen schweigsamen, frommen Mann, dessen liebevolle Frau bei der Geburt ihres einzigen Kindes gestorben war. Nach einigen Monaten entscheidet sich Thiel, eine andere Frau zu heiraten—eine böswillige Frau, die das Kind hasst und die alle Nachbarn hassen. Mit dieser Frau hat Thiel ein zweites Kind, und damit entsteht eine sehr problematische Familiendynamik.

## Präsentation: Denkmäler

Wo ist das Denkmal zu finden?  
Wann/wo wurde das Denkmal errichtet?  
Warum wurde das Denkmal errichtet?  
Was kann/soll man hier alles besichtigen?

*Modelle für die Präsentation sind auf der Lernplattform (Canvas) zu finden*

<b>Ortschaft</b>	<b>Denkmal</b>	<b>Vorläufiger Termin</b>
Detmold	Arminius Denkmal	Mitte/Ende Februar
Eisenach	Burschenschaft-Denkmal; Wartburg	Mitte/Ende Februar
Kyffhäuser	Barbarossa Denkmal	Anfang/Mitte März
Goslar	Kaiserpfalz	Mitte/Ende März
Rüdesheim	Niederwald-Denkmal	Anfang April
Koblenz	Deutsches Eck	Anfang April
Porta Westfalica	Kaiser Wilhelm Denkmal	Anfang April

## Schreibübungen

Der Blonde Eckbert	Anfang Februar
Der Sandmann	Mitte Februar
Reaktion und Revolution	Anfang März
Deutsche Auswanderung	Ende März
Kleider machen Leute	Anfang April
Bahnwärter Thiel	Ende April

## Kernbegriffe

**The first set of terms are explained well in  
Konzett, Encyclopedia of German Literature**

*You are responsible for knowing what these concepts mean  
even if we do not cover them in class!*

Romanticism	<b>Novalis</b>
Napoleonic Era	<b>Tieck, Der Blonde Eckbert</b>
Biedermeier	<b>Eichendorff</b>
Das Junge Deutschland	<b>ETA Hoffmann, Der Sandmann</b>
Vormärz	<b>Keller</b>
Realism	<b>Hauptmann, Bahnwärter Thiel</b>
Nationalism and Nationhood	<b>Fontane, Effi Briest</b>
Karl May; Charles Sealsfield	
Bismarck Era	
<i>Wiener Kongress</i>	<i>Deutscher Bund</i>
<i>Burschenschaften</i>	<i>Karlsbader Beschlüsse</i>
<i>Zollverein</i>	<i>Wacht am Rhein</i>
<i>Nationalversammlung</i>	<i>Sedantag</i>