German 420: The Theme of Love in German Culture
Spring 2005
(for students studying in Danville)

http://web.centre.edu/ger/420/
(send an email to wilsoni@centre.edu for username and password)

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office hours: 3:00-4:00 MWF and 9:40-10:20 T (and by appointment!!!)

I. Course Description and Goal

This course uses the lens of love to examine a variety of works of German literature. Some of the works we will discuss have become part of the German canon. Other works are quite contemporary, though still very literary. All approach the theme of love from different directions and with different emphases. The course will pose the following questions: Why does love play such an important role in cultural artifacts like novels, plays, operas, music, film, etc.? Why do all the best and best-preserved love stories end badly? What are the social uses of cultural representations of love over time? What historical, cultural and philosophical shifts have occurred in German culture’s use of love?

II. Course Objectives

A. to introduce you to some basic texts and ideas of German literature, culture and history;
B. to understand the ways love has been represented in German culture for the last 850 years;
C. to develop your skills in written and oral analysis of cultural artifacts; and
D. to have opportunities to improve your reading, writing, speaking and listening skills in German.

III. Course Materials

Required texts:
Johann Wolfgang Goethe, Die Leiden des jungen Werther (1774/1787)
Ödön von Horváth, Geschichten aus dem Wiener Wald (1931)
Elfriede Jelinek, Die Klavierspielerin (1983)
Gotthold Ephraim Lessing, Emilia Galotti (1772)
Thomas Mann, Der Tod in Venedig (1912)
Arthur Schnitzler, Liebesli (1895)
Richard Wagner, Tristan und Isolde (1859)
a German grammar text (Handbuch zur deutschen Grammatik or German in Review for example)
a good German-English dictionary (such as Collins, Cassel’s or Oxford-Duden)

Required films:
Fatih Akin, Im Juli (2000)
G. W. Pabst, Die Büchse der Pandora (1928)

Optional films:
IV. Course Requirements

A. Attendance

Fluency in a language is acquired and maintained through daily practice. For this reason, regular attendance is mandatory. College policy allows only three absences from a three-hour course during the semester, whether excused or not. Each subsequent absence will result in an automatic reduction of the final course grade by one step (e.g., B- to C+).

B. Class Participation

Active participation is essential. Each student’s performance will be monitored on a daily basis and will be suitably evaluated. It is imperative that you come to class prepared and ready and willing to discuss the texts. Note that your participation grade can affect your final grade significantly! Showing up for class and contributing to group work alone will earn you a B- participation grade. I encourage you to bring all questions, comments, comparisons, arguments, points of contention, etc. to class and to insist that we discuss them. While you should respect everyone else’s right to speak and learn in an environment of politeness, please do not hesitate to speak up at any time. I will hold you to very high standards of class participation every day. That does not mean, however, that your German needs to be perfect—you simply need to express a desire to speak as much German as possible every day of class.

I will calculate part of your participation grade this semester on the basis of a presentation of a brief plot summary of the day’s reading three times over the course of the semester. It should last from 5-10 minutes total. Students who do not summarize on a given day will be responsible for asking at least one question of the presenter or making one comment about the substance of the presentation. We will begin this process on Monday, 7 February. Only one person will do such a presentation on each film and no one will present on the first day of our discussion of Die Klavierspielerin.

I will calculate another part of your participation grade on the basis of your presentation of three poems over the course of the semester. All poems will be posted online at the course website. The order of presentations will be determined through a drawing. Although all students will be required to read each poem before class, only one student will present a poem. He or she will read the poem aloud and present a brief interpretation of it for the class. Each presentation should last from 5-10 minutes including reading the poem. The rest of the students should be prepared to ask a question or contribute a comment on the poem every day. Note that the poems will be on a password-protected portion of the website. The username and password appear at the top of this syllabus.

C. Reading Assignments

When tackling a reading assignment for this class, it is best to try to do your best with the help of the glosses with which I will provide you for each longer text and the occasional use of your dictionary. After you familiarize yourself with the content, you will be better able to judge which additional German words you need to look up in order to understand the overall meaning. Do not attempt to look up every word you don’t understand, as this will take an inordinate amount of time. Part of learning a language is learning to make educated guesses based on context. Write the most important new words you have looked up in a notebook and try to work them into your active German vocabulary. Although you are not expected to master every nuance of each text, you should reread all confusing or difficult passages as many times as necessary for you to be able to contribute intelligently to class discussion, even if that means simply being able to ask your
fellow group members for assistance. After reading, make notes in German about the text to help you understand and remember the main points. Also write down in German any questions, ideas, or problems that occur to you so that you can bring these up in the class discussion. Please note that all of these books were published in Germany; the Reclambändechen may have vocabulary sections at the back to help with a limited number of antiquated words and phrases and cultural references. I will provide other assistance on a book-by-book basis. I will provide you with printed versions of the glosses, but they will also be available on the web at http://web.centre.edu/ger/420/. Without these glosses, reading the course material will be much more difficult if not impossible. Note that the glosses will be on a password-protected portion of the website. The username and password appear at the top of this syllabus.

Please note: I will prepare questions to guide your reading, though you will not be required to hand them in. You may use them, however, any way you wish, including to help you with your plot summaries. They will be posted on the course website.

D. Film Viewings

Three films will be assigned as cultural “texts” during the semester. You must be able to discuss these films in class. All films will be shown before they will be discussed in class: Die Büchse der Pandora will be screened on Wednesday, 23 February at 7:00 pm in Olin 124, Im Juli on Monday, 4 April at 7:00 pm in Young 101, and Good Bye Lenin! on Wednesday, 4 May at 8:30 pm in Young 101. The films will be subtitled, so please feel free to invite your friends to these showings. If you are unable to attend one of the screenings, you will be expected to watch the DVD or video of the film on your own time in order to prepare for class discussion. They will be on reserve at the library for a week before the group screening and approximately a week afterwards for this purpose.

One of your writing assignments involves writing about a film adaptation of a literary work. There are two options for your papers: Max Ophüls’ film version of Arthur Schnitzler’s Liebelei and Michael Haneke’s recent film version of Elfriede Jelinek’s Die Klavierspielerin, which was made in French and is called La pianiste. These films will also be screened for you, and they will also be available on reserve in the library. Liebelei shows on Tuesday, 8 March at 7:00 pm in Young 101 and La pianiste shows on Wednesday, 4 May at 6:00 pm in Young 101 (immediately before the showing of Good Bye Lenin!). See below for more details about your assignment that deals with these adaptations.

E. Writing Assignments

There are five writing assignments for this course. Complete descriptions of each assignment will be handed out far in advance of the due date.

The first assignment is a comparison of a German-language and an English-language love song. I will distribute the CDs with the German love songs and their lyrics. You must choose one of these songs and an English-language song early enough to get me a CD with your English-language song by Friday, 11 February. I will then make a compilation CD of all the choices of the class and distribute copies by Wednesday, 16 February. Then, on Wednesday, 23 February your one-page paper will be due, and you will make a brief presentation to the class on your comparison.

The second assignment is to write your own love poem in German. This poem must be at least 12 lines long. It may be either lyric or narrative, and it may be happy or sad, serious or funny. It need not emulate any of the poetry of the course, though it may do so if you wish. Your poem will be due on Wednesday, 30 March. NOTE: You may wish to try your skills out first by submitting an original German love poem to the love poetry contest. Entries due Friday, 7 February!!! PRIZES ABOUND!!!
The third assignment is the paper in which you compare either Schnitzler’s play Liebelei with Ophüls’ film version of the same name or Jelinek’s novel Die Klavierspielerin with Haneke’s film version, La pianiste. This paper should contain analysis, compare specific elements of the text and the film (scenes, characters, settings, etc.), and be between from one to two typed, double-spaced pages long. I will accept it anytime beginning **Wednesday, 9 March**. It is due at the latest on the last class day before the exam period, **Monday, 9 May**.

The fourth assignment involves attending one of the performances of the Centre drama program’s spring play, Tales from the Vienna Woods. Performances are from **Wednesday to Sunday, 27-30 April at 8:00 pm** in Weisiger Theater. After the performance, write a one-page review of the play that could appear in the Cento (if it published timely articles in German). In your review, please draw on your reading of the play, but do not overemphasize it—concentrate on commenting on the performance. It is due on **Friday, 22 April**.

The final assignment is a small research project (Semesterarbeit) written in German. Work on this project will begin relatively early in the semester and will involve a number of preliminary steps. The project will culminate in a five- to seven-page paper that focuses on a comparison of one of the long texts of the semester (including the Hermann and Tawada stories) and one of the poems we have read over the course of the semester. It must include description, analysis, research and interpretation. You will be required to complete a series of preliminary steps for this project.

- **by Friday, 18 March**: submission of the titles of the two texts you will be working with
- **by Friday, 1 April**: submission of copy of article from a literary journal on your long text
- **by Friday, 15 April**: submission of an abstract
- **by Friday, 29 April**: submission of a progress report

I will make comments on each stage of the process, and we will meet one-on-one to discuss the article you selected. Each preliminary stage of the process is worth 5% of your grade for the Semesterarbeit. I encourage you to consult me at any stage of the project for assistance. This paper will be due on **Friday, 6 May**, and we will spend the three hours allotted to us for a final exam, **Thursday, 12 May from 1:30-4:30**, on presentations of your research projects.

All written work for the course must be in German, typed, double-spaced with 1” margins all around and in 12 pt. size of either Times New Roman or Garamond. I will not accept papers with any other margins, fonts or font sizes. Make sure you have a title, and follow MLA format. You must also learn how to produce German characters such as Umlaute or the ß on the computer—do not simply write them in! Unless prior arrangements have been made, all assignments must be handed to me during class the day they are due. The grades of late assignments will be lowered 10% per German 420 class day they are late. A weekend counts double: you will lose 20% by handing something in on Monday rather than Friday.

All material must be your own work. I define plagiarism, modifying the definition from Webster’s 9th New Collegiate Dictionary, as the act of taking, borrowing or stealing the ideas or words of another (without his or her consent) and passing them off as one’s own (i.e., without attributing them to the original source). When writing, please write in German from the beginning. **DO NOT** write in English and then translate. You may of course use any printed dictionary and any grammar book for help. You may also contact me (in person or by email or phone) for assistance. Online, **YOU MAY USE ONLY** the dictionary website dict.leo.org and the grammar website www.canoo.net for assistance with your essays. Any use of a translating website will be considered academic dishonesty and brought to Associate Dean Johnston’s attention. You may also advise and assist each other (short of outright correction of sentences).
**F. Special Events**

There are a number of special events associated with German 420 this semester, some in conjunction with French 420, which also focuses on the theme of love. First, the courses are sponsoring a love poetry competition. Entries may be submitted in English, German or French, and there are separate prizes for each language as well as one grand prize for the best overall poem (as judged by Prof. Ciholas and me). Entries are due **Monday, 7 February** by email to me or Prof. Ciholas. Winners will be announced and the best poems will be read on **Monday, 14 February at 4:00 pm** in the Davidson Room in Old Carnegie. Refreshments will be served and Dean John Ward and other faculty members will read some poetry, too. Attendance is not required, but it is suggested!

Prof. Ciholas and I will host a meeting of the students from both courses to discuss similarities and differences between discourses and representations of love in German and French culture. There will be games, music, discussion and food. This meeting will take place on **Sunday, 24 April from 5:00-7:00 pm** at Prof. Ciholas’ house. More details when the event gets closer.

As always, Mindy and I will be hosting an end-of-the-semester party. For a variety of reasons, we need to have it before the semester ends this time. It will be on **Sunday, 1 May from 5:00-8:00 pm** at our place.

Finally, there are always opportunities to boost your participation grade by attending Deutschklub events. Look for emails from this semester’s president, Jessica Wilson, and vice-president, Andrew Beeler!

**G. Final Exam**

There will be no exams of any kind in this course, though we will use the final exam time for presentations of your final projects. We will meet for this purpose on **Thursday, 12 May from 1:30-4:30.**

**H. Grading**

30% short papers (4; each worth 7.5%)
30% participation
30% Semesterarbeit
10% presentation on Semesterarbeit

**V. Schedule of Meetings**

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<th>Mittwoch, den 2. Februar</th>
<th>Einführung. Der Kurs, die Liebe und Diskurse über die Liebe</th>
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<td>Freitag, den 4. Februar</td>
<td>Minnelieder (Handout)</td>
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<tr>
<td>Mittwoch, den 16. Februar</td>
<td>Goethe, <em>Die Leiden des jungen Werther</em> S. 39 od. 40-S. 71</td>
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Freitag, den 18. Februar  
Goethe, Die Leiden des jungen Werther S. 72-113

Montag, den 21. Februar  
Goethe, Die Leiden des jungen Werther S. 114-54 (nicht S. 133 Z. 12-S. 141, Z. 25)

Mittwoch, den 23. Februar  
Liebeslieder (CDs and Handout)  
**Vergleich von zwei Liebesliedern fällig!**  
19-21 Uhr  
FILMVORFÜHRUNG: Pabst, Die Büchse der Pandora (Olin 124)

Freitag, den 25. Februar  
Pabst, Büchse der Pandora

Montag, den 28. Februar  
Pabst, Büchse der Pandora

Mittwoch, den 2. März  
Schnitzler, Liebelei S. 6-49

Freitag, den 4. März  
Schnitzler, Liebelei S. 50-75

Montag, den 7. März  
Schnitzler, Liebelei S. 76-90  
19-21 Uhr  
FILMVORFÜHRUNG: Ophüls, Liebelei (Young 101)

Mittwoch, den 9. März  
Wagner, Tristan und Isolde S. 6-43

Freitag, den 11. März  
Wagner, Tristan und Isolde S. 44-77

Montag, den 14. März  
Wagner, Tristan und Isolde S. 78-108

Mittwoch, den 16. März  
Mann, Der Tod in Venedig S. 7-20

Freitag, den 18. März  
Mann, Der Tod in Venedig S. 20-49

Montag, den 21. März  
KEIN UNTERRICHT: Frühlingspause

Mittwoch, den 23. März  
KEIN UNTERRICHT: Frühlingspause

Freitag, den 25. März  
KEIN UNTERRICHT: Frühlingspause

Montag, den 28. März  
Mann, Der Tod in Venedig S. 49-61

Mittwoch, den 30. März  
Mann, Der Tod in Venedig S. 61-87  
**Ihr eigenes Liebesgedicht fällig!**

Freitag, den 1. April  
Herrmann, „Acqua alta“ (Handout)

Montag, den 4. April  
Tawada, „Semele“ und „Echo“ (Handout)  
FILMVORFÜHRUNG: Akin, Im Juli (Young 101)

Mittwoch, den 6. April  
Akin, Im Juli

Freitag, den 8. April  
Akin, Im Juli

Montag, den 11. April  
Horváth, Geschichten aus dem Wiener Wald S. 9-41
**Besondere Aktivitäten:**

**Montag, den 14. Februar**  
LIEBESGEDICHT-WETTBEWERB: Gewinner werden verkündet, die besten Gedichte werden gelesen: von 16-17 Uhr im Davidson-Room in Old Carnegie

**Montag, den 25. April**  
FILMVORFÜHRUNG: Haneke, *La pianiste* (Young 101)

**Donnerstag, den 12. Mai**  
RESÜMEE UND REFERATE (13.30-16.30)

**Montag, den 14. Februar**  
FILMVORFÜHRUNG: Pabst, *Büchse der Pandora*, 19-21 Uhr (Olin 124)

**Dienstag, den 8. März**  
FILMVORFÜHRUNG: Ophüls, *Liebelei*, 19-21 Uhr (Young 101)

**Montag, den 4. April**  
FILMVORFÜHRUNG: Akin, *Im Juli*, 19-21 Uhr (Young 101)

**Sonntag, den 24. April**  
SOIRÉE BEI CIHOLAS: Gesellschaftsspiele, Musik, Diskussion und Abendessen mit den StudentInnen von French 240 von 17-19 Uhr bei Prof. Ciholas zu Hause

**Mittwoch, den 27. April**  
*Tales from the Vienna Woods*, 20.00 im Weisiger Theater

**Donnerstag, den 28. April**  
*Tales from the Vienna Woods*, 20.00 im Weisiger Theater

**Freitag, den 29. April**  
*Tales from the Vienna Woods*, 20.00 im Weisiger Theater

**Donnerstag, den 1. Mai**  
GRILLPARTY bei Ian und Mindy Wilson, 5-8 Uhr

**Montag, den 4. Mai**  
FILMVORFÜHRUNG: Haneke, *La pianiste*, 6-8 Uhr (Young 101)

**Montag, den 4. Mai**  
FILMVORFÜHRUNG: Becker, *Good Bye Lenin!* 20.30-22.30 Uhr (Young 101)