

GERM 369.11: TOPICS IN GERMAN LITERATURE:
A SHORT HISTORY OF GERMAN POETRY

Instructor: Stefan Höppner

Office Hours: Thursdays 2-3pm or by appointment, 218C Craigie Hall

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SYLLABUS

Course description: This is a survey course on German poetry. While the focus is on literary texts, it also provides glimpses of German cultural and literary history. While the proper survey covers poems and authors from the 18th to the 21st century, two sessions toward the end of the class will be dedicated to medieval and Early Modern poetry. You are also required to write a small number of poems in German yourself, and we will occasionally complement our sessions with classical and contemporary German songs. Both readings and discussion will be in German, except for some short additional readings in English.

Course objectives: This course aims to

- Provide you with an overview of the history of German poetry, focusing on writers and poems since the early 1700s
- Use poetry as an example to introduce you to the most significant epochs of German literature in the past 300 years
- Introduce you to the systematic analysis of German poetry, including metrics, poetic forms, and tropes
- Give you the opportunity to practice your spoken German by discussing literary texts
- Provide you with the opportunity to express yourself artistically in German

Readings: There will be only one coursebook, which is available at the U of C Bookstore:

Detering, Heinrich, ed. *Reclams großes Buch der deutschen Gedichte*. Stuttgart: Reclam, 2007. Print.

Page numbers in the syllabus refer to this book. In addition to these poems, your instructor will provide you with worksheets for every session which will be distributed via e-mail a few days in advance; these will have to be worked through in addition to the poems. Moreover, the instructor will assign some additional readings. These consist of two groups: a) Additional poems. These can be retrieved online, since they are copyright-free. b) Various additional texts, which will be generally available via Blackboard.

Midterm: A 40-minute midterm will be held during class on October 2. It will consist of two parts. Part One will consist of multiple choice and short fill-in questions on the texts and formal aspects (metrics, poetic forms) covered in class until September 27. Part two will consist of a sample analysis of one of the poems covered in class, covering aspects of both content and form.

Final exam: A 75-minute final will be set up during Finals Week (Dec. 10-14). It will consist of three parts: Part One will consist of multiple choice and short fill-in questions on the texts and formal aspects

(metrics, poetic forms) covered in class up to November 29. Part two will consist of a sample analysis of one of the poems covered in class, covering aspects of both content and form. Part three will provide you with the choice of three topics for a short essay. Only one question needs to be answered!

Participation: Class discussion is a key factor in this course. The quality of the sessions will depend upon your preparedness and willingness to engage with each other. You must have read and thought about the required readings before coming to class. You will need to read the assigned course material, look up the words you don't know, and prepare a preliminary analysis of the form and content of the poems we will discuss in class. Needless to say, you should own a copy of the course book and print out and mark up any additional readings.

Please note that you do not have to have understood everything you have read to make a valuable contribution. Expressing doubts, disagreements, and asking for clarification is a useful way of contributing to discussion, especially as the language used in poetry may vary greatly from the everyday German you have learned so far. Your class participation mark will be based on the quality rather than the quantity of your contribution. Dominating discussion without listening to others will damage your grade. Also, it is essential that all participants treat each other with respect and courtesy.

Students who feel unable to actively engage in classroom discussion must bring their concerns to the instructor's attention early so that an alternative strategy to ensure adequate performance can be sought. Unexplained absences will be penalized up to a loss of a full letter on the final grade.

Creative writing: For this course, you are required to submit three poems in German. While they *will* be graded (at 5% of the final course grade each), both poetic originality and linguistic accuracy figure in the final grade. Thus, linguistic weaknesses may be partially (!) offset by a demonstration of creative thinking and vice versa. Poems must be submitted electronically and are due before class on October 9, November 6, and December 4.

Marking		Grading	
Midterm	15%	A+ (96-100)	C+ (65-70)
Final exam	40%	A (92-95)	C (62-64)
Participation	30%	A- (86-91)	C- (59-61)
Creative Writing:	15%	B+ (81-85)	D+ (55-58)
3 Poems		B (77-80)	D (50-54)
		B- (71-76)	F (0-49)

NOTE: This syllabus is also available for download on the Blackboard site for this course.

Class Schedule

	Tuesday	Thursday
Week 1: September 11/13	Introduction	Enlightenment ¹ The Basics of Metric Analysis Barthold Hinrich Brockes, Kirsch-Blüte bey der Nacht (164) Albrecht von Haller, Gedanken bei einer Begebenheit (166-167) Johann Wilhelm Ludwig Gleim, Einladung zur Liebe (171) Johann Wilhelm Ludwig Gleim, An das achtzehnte Jahrhundert (172-173)
Week 2: September 18/20	Against Enlightenment: From Klopstock to Early Goethe Friedrich Gottlob Klopstock, Die frühen Gräber (184) Gotthold Ephraim Lessing, Die Sinngedichte an den Leser (177) Matthias Claudius, Abendlied (205-206) Johann W. Goethe, Prometheus (231-233)	Classicism I: Johann Wolfgang Goethe Der Zauberlehrling (242-245) Fünfte Elegie (Aus: Römische Elegien) (245-246) Wandrer's Nachtlid / Ein gleiches (239) Mignon
Week 3: September 25/27	Classicism II: Friedrich Schiller and Friedrich Hölderlin Friedrich Schiller – Sprache (280) Friedrich Schiller – Ode an die Freude Friedrich Hölderlin – Hälfte des Lebens (303) Friedrich Hölderlin – An die Parzen (305)	The Romantics I Novalis – Wenn nicht mehr Zahlen und Figuren... (326) Clemens Brentano – Zu Bacharach am Rheine (338-341) Clemens Brentano – Der Spinnerin Lied (342) Clemens Brentano / Achim von Arnim – Lass rauschen, Lieb, lass rauschen (363)
Week 4: October 2/4	Midterm exam	No class!
Week 5: October 9/11	The Romantics II Adelbert von Chamisso – Der Soldat (374) Bettine von Arnim – Wer sich der Einsamkeit ergibt (375-376) Joseph von Eichendorff – Mondnacht/ Wünschelrute (380-381) Wilhelm Müller – Am Brunnen vor dem Tore Thomas Mann, The Magic Mountain (excerpt) Poem #1 due	The Counter-Romantic: Heinrich Heine Ein Jüngling liebt ein Mädchen (413) Die Grenadiere (413-414) Sie saßen und tranken am Teetisch (416-417) Ich weiß nicht was soll es bedeuten (418) Die schlesischen Weber (431) Mark Twain, A Tramp Abroad (excerpt)

¹ Page numbers refer to our course book: Heinrich Detering (ed.), *Reclams großes Buch der deutschen Gedichte* (Stuttgart: Reclam, 2007). Texts without page numbers are not included in the course book; however, since they are copyright-free, they can be easily retrieved online.

<p>Week 6: October 16/18</p>	<p>Political and Apolitical Poetry before the 1848 Revolution</p> <p>August von Platen, Ich bin wie Leib dem Geist... (392) August von Platen, Tristan (394) Annette von Droste-Hülshoff, Am Turme (406) Ferdinand Freiligrath, Trotz alledem! (448-450) Georg Weerth, Das Hungerlied (450-451) Heinrich August Hoffmann von Fallersleben – Deutschlandlied</p>	<p>Realism and Naturalism</p> <p>Theodor Storm, Meeresstrand (457) Theodor Storm, Über der Heide (458) Conrad Ferdinand Meyer, Der römische Brunnen (476) Arno Holz – Himmelfahrtstag (492-496) Frank Wedekind, Der Tantenmörder (497)</p>
<p>Week 7: October 23/25</p>	<p>Against Naturalism I: Stefan George and Friedrich Nietzsche</p> <p>Friedrich Nietzsche, Oh Mensch! Gib Acht! (483) Friedrich Nietzsche, Sils-Maria (484) Stefan George, Mein garten... (499) Stefan George, Komm in den totgesagten park... (499) Stefan George, Nietzsche (501-502)</p>	<p>Against Naturalism II: Rainer Maria Rilke, Hugo von Hofmannsthal, and Georg Trakl</p> <p>Hugo von Hofmannsthal, Terzinen über Vergänglichkeit (505) Hugo von Hofmannsthal, Ballade des äußeren Lebens (507-508) Rainer Maria Rilke, Das Karussell (511) Rainer Maria Rilke, Archaischer Torso Apolls (512) Georg Trakl, Grodek (545)</p>
<p>Week 8: October 30 / Nov. 1</p>	<p>Expressionism and Dada</p> <p>Jakob van Hoddis, Weltende (529) Georg Heym, Der Gott der Stadt (539-540) August Stramm, Patrouille (546) Hugo Ball – Karawane (550-551) Kurt Schwitters, An Anna Blume (553-554) Kurt Schwitters, Tui (554)</p> <p>Poem #2 due</p>	<p>The Weimar Republic</p> <p>Joachim Ringelnatz, Berlin (568) Kurt Tucholsky, Schepplin (571-572) Claire Goll, Zwanzigstes Jahrhundert (572-573) Erich Kästner, Kurt Schmidt, statt einer Ballade (614-615) Erich Kästner, Sachliche Romanze (618)</p>
<p>Week 9: November 6/8</p>	<p>Poetry and Nazi Germany – “Innere Emigration”, Holocaust, and Exile</p> <p>Jochen Klepper, Weihnachtslied (626-627) Albrecht Haushofer, Verhängnis (633) Gertrud Kolmar, Wir Juden (634-635) Immanuel Weisglas, Er (639) Nelly Sachs, O die Schornsteine (649)</p>	<p>The Antipodes: Gottfried Benn and Bertolt Brecht</p> <p>Gottfried Benn, Mann und Frau gehen durch die Krebsbaracke (582-583) Gottfried Benn, Untergrundbahn (583-584) Gottfried Benn, Teils – teils (591-592) Bertolt Brecht, Erinnerung an die Marie A. (597) Bertolt Brecht, Vom armen B.B. (601-602) Bertolt Brecht, Fragen eines lesenden Arbeiters (606) Bertolt Brecht, An die Nachgeborenen (607-609)</p>

Week 10: November 13/15	Reading Days No Class	Cold War Poetry I: The West (Early Days) Erich Fried, Was es ist (665) Günter Eich, Inventur (668) Marie Luise Kaschnitz, Steht noch dahin (672) Ingeborg Bachmann, Die gestundete Zeit (675-676) Eugen Gomringer, Schweigen (687)
Week 11: November 20/22	Cold War Poetry II: The West (Latter Days) Friederike Mayröcker, Im Walde von Katyn (697) Peter Rühmkorf, Variation auf „Abendlied“ von Matthias Claudius (714-715) Peter Handke – Die Aufstellung des 1. FC Nürnberg vom 27.1.1968 (719) Rolf Dieter Brinkmann – Die Orangensaftmaschine (732)	Cold War Poetry III: East Germany Johannes Bobrowski, Das Wort Mensch, als Vokabel (665) Wolf Biermann, Frage und Antwort und Frage (731) Reiner Kunze, Wolf Biermann singt (732) Heinz Czechowski, Mein Irrtum (739-740) Volker Braun, Das Eigentum (754) Uwe Kolbe, Hineingeboren (756)
Week 12: November 27/29	Contemporary Poetry I: Robert Gernhardt, Materialien zu einer Kritik... (799) Max Goldt, Könnten Bienen fliegen (802-803) Additional poems TBA	Contemporary Poetry II Durs Grünbein, Berlin. Ein Toter... (794-795) Barbara Köhler, Guten Tag (784) Steffen Jacobs, Jardin Nouveau (807) Jan Wagner, Herbstvillanelle (812-813) Uljana Wolf, Die Verschiebung des Mundes (814)
Week 13: December 4/6	Special Session I: The Age of Baroque Paul Gerhardt, Abend-Lied (102-103) Andreas Gryphius, Es ist alles Eitel (111) Sibylla Schwarz, Ist Lieb ein Feuer... (138-139) Sigmund von Birken, Ach! diese Stätt... (145) Quirin Kuhlmann, Der XLI. Libes-Kuß (156-157) Poem #3 due	Special Session II: Medieval and early Modern poetry Der von Kürenberg, Ich zôch mir einen valken (20-21) Anonym, Dû bist mîn (29) Walter von der Vogelweide, Under der linden (38-39) Martin Luther, Ein feste Burg ist unser Gott (72-73)
Week 14: Examination week	Final exam TBA	

Course book:

Detering, Heinrich, ed. *Reclams großes Buch der deutschen Gedichte*. Stuttgart: Reclam, 2007. Print.

Additional literature and links can be found on the Blackboard page for this course!