

Instructor: Stefan Höppner

Office Hours: Tuesdays and Thursdays 11 am – Noon or by appointment, 218C Craigie Hall

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Germany Goes To War (and Switzerland Too)

As we are approaching the Centenary of World War I, it is a good time for examining how German-language cultures deal with war, and how its representations have evolved over time. While we will cover a long stretch of time (from the 1600s to the present), we will mainly deal with texts on both world wars – events that have led to great shifts in how war is viewed in German-language countries, from unapologetic nationalism to a much more cautious stance. Key questions include: How are soldiers portrayed? What does it mean to be a German? Who is the enemy and how is s/he represented? What lessons are to be learned from war? All of these aspects undergo significant changes over time – Finally, we will address some current positions on how war shows up in literature: Is it legitimate if war becomes the object of literary play, as in a contemporary Swiss novel we will read? And: why are there so few literary texts that deal with Germany's recent military involvement in Kosovo and Afghanistan?

Texts:

The following core texts will be available at the U of C bookstore. All of these will be required.

1. Borchert, Wolfgang. *Draußen vor der Tür*. 1946. Reinbek: Rowohlt, 1998.
2. Grass, Günter. *Im Krebsgang: Eine Novelle*. 2002. Munich: Deutscher Taschenbuch Verlag (dtv), 2003.
3. Jünger, Ernst. *Storm of Steel*. 1920. Trans. Michael Hoffman. London: Penguin Classics, 2004.
4. Kempowski, Walter. *Das Echolot; Barbarossa '41: Ein Kollektives Tagebuch*. Berlin: btb, 2004.
5. Kracht, Christian. *Ich werde hier sein im Sonnenschein und im Schatten*. 2008. Munich: Deutscher Taschenbuch Verlag (dtv), 2010.
6. Remarque, Erich Maria. *Im Westen nichts Neues*. 1929. Cologne: Kiepenheuer & Witsch, 1998.
7. Schmidt, Arno. *Leviathan und Schwarze Spiegel*. 1949/1951. Frankfurt am Main: S. Fischer, 2007.

All other texts will be made available via Blackboard.

Assignments, evaluations, and due dates

Marking	Grading	
In-class presentation 20%	A+ (96-100)	C+ (65-70)
Research paper 50%	A (92-95)	C (62-64)
Participation 30%	A- (86-91)	C- (59-61)
	B+ (81-85)	D+ (55-58)
	B (77-80)	D (50-54)
	B- (71-76)	F (0-49)

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.

In-class presentation: Each student is to prepare one class session. This includes a short introduction to the text(s) to be discussed, providing questions for discussion, and leading the in-class discussion. An outline of your presentation as well as a few questions for discussion need to be provided in an e-mail or handout that needs to be provided at least three days before class.

Research paper: Due April 23 at noon. Papers should be approx. 10-15 pages for Undergraduates, 15-20 pages for Graduate Students (letter-sized paper, Times New Roman font 12 pt, double-spaced), and preferably written in German. However, at the discretion of the instructor you may write your paper in English. Topic needs to be discussed with and approved by the instructor, preferably during office hours. At the discretion of the instructor, paper submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

By turning in a paper, you certify that the work is your own; that you have given proper credit and citation to the work of others; and that you have not committed any other form of plagiarism or academic dishonesty. For definitions of plagiarism, please see the course calendar. Students are required to complete all assignments in order to receive a passing grade in this course.

Writing skills statement: All writings assignments will be marked according to content, form, analysis, and originality as well as clarity of writing including grammar, spelling, and organization. To improve your writings skills, contact the Effective Writing Centre (SS 301). If you are a student with a disability, who may require academic accommodation, it is your responsibility to:

- Register with the Disability Resource Centre (220-8237), and
- Discuss your needs with your instructor no later than fourteen (14) days after the start of this course.

Syllabus

	Tuesday	Thursday
Week 1 January 8 / 10	Einführung in das Thema	Susan Sontag, <i>Regarding the Pain of Others</i> (Auszüge)
Week 2 January 15 / 17	Kriegsgedichte aus dem 17. bis 19. Jahrhundert	Gottfried August Bürger, <i>Lenore</i>
Week 3 January 22 / 24	Ernst Jünger, <i>Storm of Steel</i> , Introduction plus S. 5-96	Ernst Jünger, <i>Storm of Steel</i> , S. 97-179
Week 4 January 29 / 31	Ernst Jünger, <i>Storm of Steel</i> , S. 180-289	Erich Maria Remarque, <i>Im Westen nichts Neues</i> , S. 11-73
Week 5 February 5 / 7	Erich Maria Remarque, <i>Im Westen nichts Neues</i> , S. 74-138	Erich Maria Remarque, <i>Im Westen nichts Neues</i> , S. 138-199
Week 6 February 12 / 14	Klaus Theweleit, <i>Male fantasies</i> (Auszüge)	Der Erste Weltkrieg im Gedicht
Week 7 February 19 / 21	Reading Days – No Class!	Reading Days – No Class!
Week 8 February 26 / 28	Walter Kempowski, <i>Culpa</i> (Auszüge) Walter Kempowski, <i>Das Echolot: Barbarossa '41</i>	Walter Kempowski, <i>Das Echolot: Barbarossa '41</i>
Week 9 March 5 / 7	Walter Kempowski, <i>Das Echolot: Barbarossa '41</i>	Walter Kempowski, <i>Das Echolot: Barbarossa '41</i>
Week 10 March 12 / 14	Arno Schmidt, <i>Leviathan</i>	Arno Schmidt, <i>Leviathan</i>
Week 11 March 19 / 21	Wolfgang Borchert, <i>Draußen vor der Tür</i>	Wolfgang Borchert, <i>Draußen vor der Tür</i>
Week 12 March 26 / 28	W.G. Sebald, <i>Luftkrieg und Literatur</i> (Auszüge)	Durs Grünbein, <i>Porzellan</i> (Auszüge)
Week 13 April 2 / 4	Günter Grass, <i>Im Krebsgang</i> , S. 7-98	Günter Grass, <i>Im Krebsgang</i> , S. 99-216
Week 14 April 9 / 11	Christian Kracht, <i>Ich werde hier sein im Sonnenschein und im Schatten</i>	Christian Kracht, <i>Ich werde hier sein im Sonnenschein und im Schatten</i>
Week 15 April 16	Final Discussion: <i>The Absence of Kosovo and Afghanistan in German Literature</i>	No class!
Term paper due	April 23, Noon	