

German 01:470:301:01; index 07139
**Introduction to Literary and Cultural Analysis: The Cutting
Edge**

Fall 2013/ TuTh4 (1:10-2:30); GH 102

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Dept. of German
German House, 172 College Ave.
Room 303A
Office hours: Th 11-12 or by appointment

Course description:

Introduction to Literary and Cultural Analysis will introduce students to central concepts in literary and film studies, using recent artworks (literature, film, theater, dance) as examples. This course is designed for students with a solid grasp of basic German grammar and vocabulary who wish to expand their knowledge of the language and culture through reading, discussion, and writing. Using short stories, excerpts from novels, poetry, videos, and films as our basis of discussion, we will focus on critical terms such as metaphor, realism, fiction, documentary, narrator, narrative development, montage, point of view, mimesis, connotation and denotation, rhyme. This is a writing-intensive course, in which we will also be using our texts to hone our grammatical and translation skills. The reading assignments are short to allow time for a thorough analysis.

Prerequisite: Prior successful completion of German 232 or equivalent, or simultaneous enrollment in German 231 or 232

All readings, discussion, and writing in German.

Core Curriculum Learning Goals satisfied by this course: AHp: Arts and Humanities:

[p] Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

WCr, Writing and Communication:

[s2] Respond effectively to editorial feedback from peers, instructors, and/or supervisors through successive drafts and revision.

WCd, Writing and Communication:

[t] Communicate effectively in modes appropriate to a discipline or area of inquiry;

[v] Analyze and synthesize information and ideas from multiple sources to generate new insights.

Required texts:

- PDF downloads from the course's Sakai page. When readings are available electronically, students are expected to print them out and bring them to class.
- Occasional handouts, electronic reserves, and web sites. Budgetary restrictions require the German Department to collect from each student 5 cents per page toward the cost of handouts other than the syllabus, quizzes and tests.

Grading:

I. **Class Participation**, including weekly writing assignments: **25%**

Your participation grade includes a range of factors including:

- Attendance. All students must attend regularly and arrive prepared; if you expect to miss

one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Those who miss more than two class sessions without a compelling excuse should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Every additional three absences may entail a further one-step grade-reduction. Three late arrivals count as one absence. Note: It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out.

- Discussion and preparation. All students are expected to take part actively in class discussion. To this end, questions will be posted on the Sakai-website that deal with the assigned reading/viewing (marked as Hausübung below—HÜ). You are expected to bring your written answers to class, half a page in length (typed, font Times New Roman, 12 pt). I will collect these at the end of every class and provide written commentary. They will be evaluated for grammatical correctness and content.

II. Papers/Aufsätze: 30% (15 + 15)

Every essay will be revised at least once, for content and style as well as for grammar. Your first draft will receive comments and one grade; your revised essay (to which you must attach your first draft when you re-submit it) receives another grade—both will be averaged for a final grade. Most of your work on grammar in this course will be in the context of working with your essays; however, if there are particular points of difficulty common to many students, we may do some specifically grammar-oriented exercises during the semester.

No late work will be accepted unless you have arranged in advance for an extension. Use of an online translation engine will be considered cheating (see academic integrity policy below).

III. Tests: 25 %

IV. Final Paper: 20%

Academic Integrity

Policy:

With regard to papers and exams, please refer to Rutgers University's official policy on academic integrity at <http://academicintegrity.rutgers.edu/integrity.shtml>. **Any** violations of this policy will be referred to the Office of Student Judicial Affairs.

Disability Support Services:

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu/>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with teachers about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

KALENDER (Änderungen vorbehalten)

Di. 03.09: Einführung

Ernst Jandl, „ottos mops“, „fünfter sein“

Reinhard Priessnitz: „im auto“, Robert Gernhardt, „Ottos mops ond so fort“

I. Anfang und Aufbau

Do., 05.09: Judith Hermann, „Sommerhaus, später“, S. 139-44 (HÜ) Filmausschnitt
aus Hans Christian Schmid, *Lichter* (2003)

Di., 10.09: Judith Hermann, „Sommerhaus, später“, S. 144-47 (HÜ) Filmausschnitt
aus Christian Petzold, *Yella* (2007)

Do., 12.09: Judith Hermann, „Sommerhaus, später“, S. 147-51 (HÜ)

Di., 17.09: Judith Hermann, „Sommerhaus, später“, S. 151-56 (HÜ) Filmausschnitt
aus Rainer Werner Fassbinder, *Faustrecht der Freiheit*

Do., 19.09: Thomas Bernhard, „Der Stimmenimitator“, S. 9-10, „Einfache Fahrt“, S. 19-20 (HÜ)
Filmausschnitt aus Ferry Radax, *Drei Tage*
Aufsatz 1 fällig

Di., 24.09.09: Thomas Bernhard, *Der Italiener – Fragment*, S. 4-8 (HÜ)

II. Metapher und Metonymie

Do., 26.09: Thomas Bernhard, *Der Italiener – Fragment*, S. 9-13
Filmausschnitt Ferry Radax, *Der Italiener* **Verbesserung**
1 fällig

Di., 01.10: Friederike Mayröcker, „Landschaft mit Verstoßung“ aus *Magische Blätter II* (HÜ) Do.,

03.10: Johann Wolfgang von Goethe, „Mächtiges Überraschen“

Di., 08.10: Franz Josef Czernin, „mächtiges überraschen“ (HÜ)

Do., 10.10: Ernst Jandl, „einichmich“; Mira Lobe, *Ich bin ich*, Michael Stavaric, *Gaggalagu*, S. 7-9 (HÜ) Di.,

15.10: Durs Grünbein, aus *Grauzone morgens*, S. 9-10 (HÜ)
Filmausschnitt aus Billy Wilder et al., *Menschen am Sonntag* (1930)

Do., 17.10: Durs Grünbein, aus *Grauzone morgens*, S. 11, 14, 15 (HÜ)
Filmausschnitt aus Walter Ruttmann, *Berlin – Die Sinfonie der Großstadt* (1927)
Aufsatz 2 fällig: Gedichtanalyse

III. Schnitte

Di., 22.10: Reinhard Priessnitz, „film“ (HÜ)

In der Stunde: Peter Tscherkassy, „There must be something in the water..“

Do., 24.10: Nikolaus Geyrhalter, *Unser täglich Brot* (2005) (HÜ)
Filmausschnitt Michael Glawogger, *Workingman's Death* (2005)
Verbesserung 2 fällig

Di., 29.10: Ferry Radax, *Sonne halt!* (1959)
Filmausschnitt aus Valie Export, *Die Praxis der Liebe* (1984)

Do., 31.10: Ulrich Seidl, *Import Export* (2007) (HÜ)
Filmausschnitt aus Michael Haneke, *Code inconnu* (2000)

Di., 05.11: **Test 1**

Do., 07.11: Ulrich Seidl, *Import Export* (2007) (HÜ)

Di., 12.11: Chris Haring/ Liquid Loft, *Fremdkörper, The Perfect Garden: Mush Room* (HÜ)

IV. Wahrhaftigkeit und Fiktion

Do., 14.11: Peter Handke, *Die Stunde der wahren Empfindung*, S. 7-11 (HÜ) Filmausschnitt aus
Wim Wenders, *Der Himmel über Berlin* (1987)

Di., 19.11: Peter Handke, *Die Stunde der wahren Empfindung*, S. 12-17 (HÜ) Do.,

21.11: Arno Geiger, „Abschied von Berlin,“ S. 36-43 (HÜ)

Di., 26.11: Arno Geiger, „Abschied von Berlin,“ S. 43-51 (HÜ) Do.

28.11: Thanksgiving—kein Unterricht

Di., 03.12: **Test 2**

Do., 05.12: Elfriede Jelinek, *Ein Sportstück* (HÜ) Di.,

10.12: Elfriede Jelinek, *Ein Sportstück* (HÜ)

***Seminararbeit am Montag, 16. Dezember per Email um 12.00 Uhr fällig**