

German 01:470:301:01; index 07139

Introduction to Literary and Cultural Analysis: Werkstattgespräche

Fall 2010
TuTh5 (1:10-2:30)
Scott Hall 103

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Office hours: Th 10-11 or by
appointment

Course description:

Introduction to Literary and Cultural Analysis will familiarize students with central concepts in literary and film studies. 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, 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 and prosody. 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. With our writer in residence, Michael Stavaric, we will also do some creative writing exercises.

All readings, discussion, and writing in German.

Learning Goals: II C

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: **40%**

Your participation grade includes a range of factors including:

- **Attendance.** All students must attend regularly and arrive prepared. Those who miss more than two class sessions without a compelling excuse (a doctor's or college dean's note, for instance) should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). 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.
- A number of guest lectures are listed on the syllabus. A brief written report on the lecture will be graded as extra credit and will be looked upon very favorably!

II. Papers: **30% (10 + 10 + 10)**

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. Midterm & Final Paper: **30%** (15 + 15)

There will be a mid-term and a final paper.

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.

KALENDER (Änderungen vorbehalten)

Do. 02.09: Einführung

Rainer Maria Rilke, „Der Panther“
Ingeborg Bachmann, „Böhmen liegt am Meer“
Bilder von Anselm Kiefer

I. Anfang und Aufbau

Di., 07.09: Judith Hermann, „Sommerhaus, später“, S. 139-44 (HÜ)
Filmausschnitt aus Hans Christian Schmid, *Lichter* (2003)

Do., 09.09: Judith Hermann, „Sommerhaus, später“, S. 144-47 (HÜ)
Filmausschnitt aus Christian Petzold, *Yella* (2007)

Di., 14.09: Judith Hermann, „Sommerhaus, später“, S. 147-51 (HÜ)

Do., 16.09: Judith Hermann, „Sommerhaus, später“, S. 151-56 (HÜ)
Filmausschnitt aus Rainer Werner Fassbinder, *Faustrecht der Freiheit*

Di., 21.09: Peter Handke, *Die Stunde der wahren Empfindung* (HÜ)
Aufsatz 1 fällig

Do., 23.09: Gast: Andrea Grill, *Das Notwendige und das Schöne* (HÜ)

II. Metapher und Metonymie

Di., 28.09: Ernst Jandl, „ottos mops“, „einichmich“, „fünfter sein“ (HÜ)
Reinhard Priessnitz: „im auto“, Robert Gernhardt, „Ottos mops ond so fort“

Do., 30.09: Friederike Mayröcker, „Fingerwerk“, „und knoozten dann“ aus *Die kommunizierenden Gefäße* (HÜ)
Verbesserung 1 fällig

Di., 05.10: Franz Josef Czernin, „mächtiges überraschen“ (HÜ)
Johann Wolfgang von Goethe, „Mächtiges Überraschen“

Do., 06.10: Reinhard Priessnitz, „film“ (HÜ), Ernst Jandl, „abziehbilder“
H.C. Artmann, aus dem Porträt von Ferry Radax

Di., 12.10: Wiener Aktionismus, Ferry Radax, *Sonne halt!* (HÜ)
Gastvortrag: Peter Gilgen, 4:30-6:00, Seminar Room, German House

Do., 14.10: Durs Grünbein, aus *Grauzone morgens*, S. 9-10 (HÜ)
Filmausschnitt aus Billy Wilder et al., *Menschen am Sonntag* (1930)

Di., 19.10: 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

Do., 21.10: Arno Geiger, „Abschied von Berlin“, S. 36-43 (HÜ)

Di., 26.10: Arno Geiger, „Abschied von Berlin“, S. 43-51 (HÜ)

Do., 28.10: Andrea Grill, *Das Notwendig und das Schöne*
Verbesserung 2 fällig

Di., 02.11: Michael Stavaric, *Gaggalagu*, S. 7-9, 20-21 (HÜ)

Do., 04.11: Ulrich Seidl, *Import Export* (2007) (HÜ)

Di., 09.11: Ulrich Seidl, *Import Export* (2007) (HÜ)
Filmausschnitt aus Michael Haneke, *Code inconnu* (2000)

Do., 11.11: **Midterm**

IV. Wahrhaftigkeit und Fiktion

Di., 16.11: Peter Handke, *Die Stunde der wahren Empfindung*, S. 7-11 (HÜ)
Filmausschnitt aus Wim Wenders, *Der Himmel über Berlin* (1987)

Do., 18.11: Peter Handke, *Die Stunde der wahren Empfindung*, S. 12-17 (HÜ)
Thomas Bernhard, aus *Der Stimmenimitator*

Di., 23.11: Nikolaus Geyrhalter, *Unser täglich Brot* (2005) (HÜ)

Do. 25.11: Thanksgiving—kein Unterricht

Di., 30.11: Thomas Bernhard, aus *Ereignisse* (HÜ)
Aufsatz 3 fällig

Do., 02.12: Michael Haneke, *Das weiße Band* (2009) (HÜ)

Di., 07.12: Michael Haneke, *Das weiße Band*
Haneke, *71 Fragmente einer Chronologie des Zufalls* (1994), *Caché* (2005)
Verbesserung 3 fällig

Do., 09.12.: Klassenreise ins Austrian Cultural Forum, New York – Buchpräsentation von Prof.
Naqvi

***Hausarbeit am Montag, 13. Dezember, per Email um 12.00 Uhr fällig**