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 Office Hours: W, 3-4pm

REBELS & LONERS

Introduction to Literary and Cultural Analysis

01:470:302 (3 credits), index 0149661 - Spring 2013
 MW 1:10-2:30pm
 172 College Avenue, Seminar Room

REBELS & LONERS will take you through roughly 200 years of German literature while investigating numerous literary outsider-heroes in regard to their rhetorical strategies as well as their historical context and psychoanalytic subtext. Starting and returning point will be Heinrich von Kleist's outrageous novella *Michael Kohlhaas* and the excessive relation to law and order this text unfolds. We will concentrate on prose texts but, if necessary, expand our readings to poems, theoretical inflections, and movie clips. Further readings include: Georg Büchner (*Lenz*), Franz Kafka (*Die Verwandlung*), Emmy Hennings (*Gefängnis*), Hermann Hesse (*Der Steppenwolf*), Bertolt Brecht (*Die Dreigroschenoper*), Rainald Goetz (*Irre*), and Werner Herzog's famous movie *Aguirre – Der Zorn Gottes*.

This reading intensive course is designed for students with a solid grasp of basic German vocabulary and grammar who wish to expand their knowledge of the language and culture through reading, discussion, and writing. All readings, discussions, and writing are conducted in German.

Permanent Core Curriculum Requirements: *Arts and the Humanities* - Analyze arts and/or literature in themselves and in relation to specific histories, values, languages, cultures, and technologies (**AHp**). *Writing and Communication* - Respond effectively to editorial feedback from peers, instructors, and/or supervisors through successive

drafts and revisions (**s-2/WCr**). Communicate effectively in modes appropriate to a discipline or area of inquiry (**t/WCd**). Analyze and synthesize information and ideas from multiple sources to generate new insights (**v**).

Course Prerequisites: Successful completion of German 232 or placement, or concurrent enrollment in German 231 or 232.

Course Requirements: Attendance, careful preparation of the assigned readings, and active participation (15%), three 3-pages essays (30%), one oral presentation (15%), midterm exam (20%), one 5-pages final paper (20%)

Grade distribution: A=90-100%; B+=85-89; B=80-84; C+=75-79; C=70-74; D=65-69; F=64 and below.

Required Books (available at Rutgers Bookstore):

- Heinrich von Kleist, *Michael Kohlhaas*
- Hermann Hesse, *Der Steppenwolf*
- Bertolt Brecht, *Dreigroschenoper*
- Rainald Goetz, *Irre*

Online course materials: All other readings can be downloaded from the course website on Sakai: <https://sakai.rutgers.edu/portal>. You can log on using your Net ID and password. If the course does not appear as one of your tabs, please search and add it or contact me and I will grant you access.

DEPARTMENTAL POLICIES

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.

Photocopies: Department photocopying fees add up quickly and impressively; we will therefore need to collect from each student 5 cents per page toward the cost of handouts other than quizzes and tests.

Academic Integrity: Violations of academic integrity are an extremely serious matter, and can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Note also that use of online translation services is not

permitted as a tool for generating work that you submit for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu/>, and discuss with your instructor any questions you may have about this and related issues.

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.

SEMINARPLAN (*tentative*)

Week 1

Jan 23 Introduction: Rebels & Loners

Week 2

Jan 28 Kleist, *Michael Kohlhaas*, pp. 9-15

Jan 30 *Kohlhaas*, pp. 15-31

Week 3

Feb 4 *Kohlhaas*, pp. 31-55

Feb 6 *Kohlhaas*, (pp. 55-81 in English), pp. 81-103

Week 4

Feb 11 Büchner, *Lenz*

Feb 13 *Lenz*

Week 5

Feb 18 *Lenz*

Feb 20 **ESSAY #1 due in class (print only).** Kafka, *Die Verwandlung*, Teil 1

Week 6

Feb 25 *Verwandlung*, Teil 2

Feb 27 *Verwandlung*, Teil 3

Week 7

Mar 4 Emmy Hennings, *Gefängnis*

Mar 6 *Gefängnis*

Week 8

Mar 11 **ESSAY #2 due in class (print only).** *Gefängnis*

Mar 13 IN CLASS MIDTERM

Week 9

Mar 18 SPRING BREAK
Mar 20 SPRING BREAK

Week 10

Mar 25 Hermann Hesse, *Der Steppenwolf*
Mar 27 *Steppenwolf*

Week 11

Apr 1 *Steppenwolf*
Apr 3 *Steppenwolf*

Week 12

Apr 8 Bertolt Brecht, *Dreigroschenoper*
Apr 10 *Dreigroschenoper*

Week 13

Apr 15 *Dreigroschenoper*
Apr 17 IN CLASS: Werner Herzog, *Aguirre – Der Zorn Gottes* (1972)

Week 14

Apr 22 *Aguirre*
Apr 24 **ESSAY #3 due in class (print only).** Rainald Goetz, *Irre* (1983)

Week 15

Apr 29 *Irre*
May 1 *Irre*

Week 16

May 6 *Term paper workshop*

FINAL PAPER due by May 10 (electronic submission only)