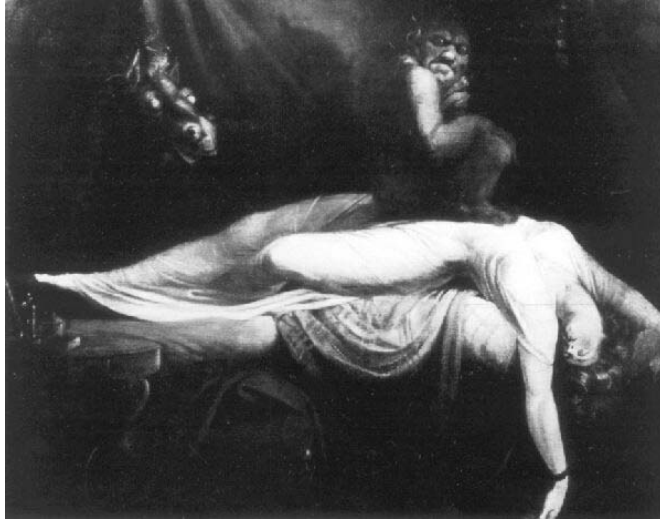


The University of Western Ontario  
Department of Modern Languages and Literatures

**GERMAN 3311G**  
*The Culture of German Classicism and Romanticism*  
Spring 2009



Course Structure:

Wednesdays 1:30-4:30 pm,  
UC 207

Instructor:

Angela Borchert  
UC 256, ext. 82210  
([borchert@uwo.ca](mailto:borchert@uwo.ca))

Office Hours:

Wednesdays 10:30-12:30 pm  
and by appointment

Course Content and Aims:

Usually considered to be opposing ideas, Classicism and Romanticism are in fact intimately interwoven. They are competing and complementary aesthetic models that function as answers to the crisis of modernization. Classicists and Romantics both create innovative artistic visions to make sense of rapid changes in society between 1750 and 1830. We will examine the mentality and everyday culture around 1800, consider conceptions of subjectivity and aesthetic ideals, discuss concepts of genre and reflect on the movements' affinities to different media like sculpture and music. We will study the use of various cultural models from the past and the integration of foreign cultures into Classicism and Romanticism.

Learning Outcomes:

Upon completion of GER 3331G students are expected to have acquired:

- an understanding of the main ideas of German Classicism and Romanticism and of the differences and similarities between them
- general knowledge about the everyday culture around 1800 and its relationship to literature and art
- further competence in literary analysis, especially in the interpretation of texts in different genres, including poetry, tragedy, novella, fragment and essay and in different media, including music and film
- an enhanced ability in a wide variety of skills in German: reading comprehension, oral comprehension, oral expression, written expression
- an enhanced ability to evaluate the meaning of cultural products and to present clear, persuasive, original arguments about them in classroom discussion, presentations and essays
- an improvement in the ability to think critically, abstractly and synthetically supported by self-evaluation and peer-review

Required Readings: All posted on WebCT.

1. **Brentano, Clemens.** „Wiegenlied“, „Der Spinnerin Nachtlid“, zu C.D. Friedrichs „Mönch“.

**Joseph von Eichendorff.** „Marmorbild“ (PT1327.G38 1983)\*, „Waldesgespräch“.

**Goethe, Johann Wolfgang von.** „Das Göttliche“, „Iphigenie auf Tauris“. (PT 2026.A5 1993)\*

**Heine, Heinrich.** „Lorelei“.

**Kleist, Heinrich von.** „Die Marquise von O“ (PT 2378.M3E5 2003)\*, zu C.D. Friedrichs „Mönch“.

**Mereau, Sophie.** „An einen Baum am Spalier“.

**Schiller, Friedrich.** „Die Götter Griechenlands“.

**Schlegel, Friedrich.** „Athenaeum Fragment 114“.

**Winckelmann, Johann Joachim.** „Edle Einfalt und stille Größe.“ (N7428.W513 1987)\*

\*Translations on Reserve in Weldon Library

2. Music by

**Silcher, Friedrich** to Heine’s „Lorelei **and Schumann, Clara** to Heine’s „Lorelei“

**Schumann, Robert** to Eichendorff’s „Waldesgespräch“.

3. Art and Architecture by

**Arens, Johann August.** „Das Römische Haus“ in Weimar (Gebäude).

**Friedrich, Caspar David.** „Der Mönch am Meer“ (Gemälde).

**Füssli, Johann Heinrich.** „Der Nachtmahr“. (Gemälde).

**Kaufmann, Angelika.** „Julia, die Gemahlin des Pompejus, erfährt den vermeintlichen Tod ihres Gatten.“ (Gemälde).

**Runge, Philipp Otto.** „Tageszeiten“. (Gemälde, Zeichnungen).

**Schadow, Gottfried.** „Die Prinzessinnen Luise und Friedrike von Mecklenburg“. (Skulptur).

**Schinkel, Karl Friedrich.** „Das Alte Museum“ in Berlin (Gebäude).

4. **Rohmer, Eric.** *Marquise von O...* BRD/Frankreich, 1976, available at Film Resource Centre, UC1, <http://www.uwo.ca/arts/tech/frc/>

Course requirements and evaluation:

A. Participation	10%
B. First Essay	15%
Second Essay	20%
C. Oral Report	10%
D. Portfolio	5%
E. Four Quizzes	10%
F. Final Exam	30%

A. **Participation** refers to active and prepared engagement in class, including group work. We will be speaking only German, but if you have any questions, or problems, please ask as soon as possible in either German or English in class or during the office hours. Make sure you read the material assigned for class carefully. To guide your work for each class, you will find several questions for homework on the web-ct site. The web-ct site also contains class lectures and informative links. You need to understand the issues, in order to participate in class discussions.

B. You will write **two short essays** in German. The first essay is 4-5 double spaced printed pages (1000-1250 words) and second essay is of 5-7 double spaced printed pages (1250-1500 words). Each essay will have three versions. Version 1 will be written prior to class. You will then exchange the essay with a partner who will critique it (structure, content, grammar, spelling). Version 2 is an expanded and revised essay that is submitted for grading. Once I have critiqued version 2, its revision, version 3, is also submitted for grading. Version 2 is worth 10%/12.5%, and version 3 is worth 5%/ 7.5%.

C. The **oral report** in class (approximately 5 minutes) will provide a specific interpretation of a poem read independently. You will also submit a written version of this report (1-2 pages in length).

D. All three versions of the two essays and the oral reports as well as notes for homework assignments

based on the discussion questions posted on web-ct should be placed into a **portfolio**. At the end of the course it will be assessed on the basis of completeness and individual progress.

E. The **four quizzes** in German based on the content of a text are available on-line on the course web-ct site 48 hours prior to the class and are worth 2.5% each. The text needs to have been read completely.

F. The three-hour **final exam** may be written in either English or German.

**Policies:**

Please ask if you have any questions. I want to make this course as interesting and accessible as possible!

**Required attendance:** after two unexcused absences per semester students will lose marks.

**Late Assignments:** no extensions will be given. Late assignments will be accepted but will be penalized at the rate of 5% a day.

**Emergencies:** make-up tests or any other special arrangements will be scheduled only in cases of real emergency; the student must obtain permission from the Office of the Dean of Arts for a special exam in these cases. If you are forced to miss a test or an exam due to illness or a genuine emergency, you should contact me as soon as you know there is a problem. If your excuse is legitimate, you will be allowed to write a make-up test, but you will need to provide documentation of your illness or emergency.

**Prerequisite:** GER 2250E or permission of the Department

**Antirequisite:** None

**Please Note:** You are responsible for ensuring that you have successfully completed all course prerequisites (or have special permission from your Dean to waive the prerequisite) and that you have not taken an antirequisite course. If you are not eligible for the course, you may be removed from it at any time, and it will be deleted from your record. In addition, you will receive no adjustment to your fees. These decisions cannot be appealed.

**Plagiarism:** Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar). Plagiarism is the inclusion of someone else's **verbatim** or **paraphrased** text in one's own written work without immediate reference. Verbatim text must be surrounded by quotation marks or indented if it is longer than four lines. A reference must follow right after borrowed material (usually the author's name and page number). Without immediate reference to borrowed material, a list of sources at the end of a written assignment does not protect a writer against the possible charge of plagiarism. The University of Western Ontario uses a plagiarism-checking site called Turnitin.com.

**Absenteeism:** Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

UWO's Policy on Accommodation for Medical Illness (<https://studentservices.uwo.ca/secure/index.cfm>)  
Downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading

## Arbeitsplan Frühjahr 2009

THEMA

AUFGABE

### 1. Woche

Mittwoch 7. Jan	Einführung	Leben und Literatur um 1800
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### 2. Woche

Mittwoch 14. Jan	Ethik und Ästhetik im Klassizismus	Goethe: „Das Göttliche“ Winckelmann „Edle Einfalt und stille Größe“
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### 3. Woche

Mittwoch 21. Jan	Antiker Mythos	Goethe: „Iphigenie“ <b>1. Quiz</b>
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### 4. Woche

Mittwoch 28. Jan	Humanität Tragödie	Goethe: „Iphigenie“ <b>Thema des 1. Aufsatzes</b>
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### 5. Woche

Mittwoch 4. Feb	Elegie	Schiller: „Götter Griechenlands“ <b>2. Quiz; Begutachtung des 1. Aufsatzes</b>
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### 6. Woche READING WEEK

### 7. Woche

Mittwoch 18. Feb	Klassizistische Kunst, Architektur	Schadow: „Prinzessinnen“; Kaufmann: „Julia“; Arens: „Römische Haus“; Schinkel: „Alte Museum“ <b>1. Aufsatz abgeben</b>
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### 8. Woche

Mittwoch 25. Feb	Mittelalterlicher Mythos	Eichendorff: „Marmorbild“ <b>3. Quiz</b>
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### 9. Woche

Mittwoch 4. März	Imagination	Eichendorff: „Marmorbild“ <b>Thema des 2. Aufsatzes; Revision des 1. Aufsatzes</b>
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### 10. Woche

Mittwoch 11. März	Romantische Kunst Poetik	Füssli „Nachtmahr“, Runge „Tageszeiten“ Schlegel: „Athenäumsfragment“ <b>Begutachtung des 2. Aufsatzes</b>
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### 11. Woche

Mittwoch 18. März	Romantische Lyrik Musik	Mereau: „An einen Baum am Spalier“; Brentano: „Wiegenlied“, „Der Spinnerin Nachtlid“ Clara Schumann und Friedrich Silcher vertonen Heines „Lorelei“, Robert Schumann vertont Eichendorff „Waldesgespräch“ <b>Kurzvortrag: Lyrik</b>
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### 12. Woche

Mittwoch 25. März	Romantik Novelle	Kleist: „Marquise von O“ <b>4. Quiz; 2. Aufsatz abgeben</b>
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### 13. Woche

Mittwoch 1. April	Literaturverfilmung	Rohmer: „Marquise von O“
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### 14. Woche

Mittwoch 8. April	Kunst und Literatur Prüfungsvorbereitung	Friedrich: „Mönch am Meer“; dazu Kleist und Brentano <b>Revision des 2. Aufsatzes</b>
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Subject to minor changes.