

## Advanced German Conversation and Composition UN3335

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**Office hours: by appointment** (801 Hamilton or online)

Spring 2021 ; **TR 10:10-11:25** ; 2 credits



### Poetic Voices - Women Voices

Exploring German(y) through women voices from the earliest German verse to today

#### Course Description:

In this class, we will explore German literary and cultural history through women poetry: *Frauenlyrik*. Looking at different points in time from the first documented poem in the German language ever – a magic spell discussing woman's liberating powers – until today, we will explore the field of women writing by reading, watching, listening to, discussing and writing about its form and content – and the way these two are always already one.

The goal is to access and critically reflect on German cultural history and politics through poetic conceptions of the word “woman,” specifically in poems written by women which thematize the existential effects of that gendered category. Throughout, we will explore what *Frauenlyrik* actually is. While our main focus will be on primary texts, we will also consider contextual material to situate them historically. Hence, students will become familiar with a broad range of German literary and cultural history from 9<sup>th</sup> century A.D. to today, zooming in on texts from early 19<sup>th</sup> and 20<sup>th</sup> century as well as today. By identifying recurring structural and thematic aspects and responding to texts in reflective, essayistic and analytic writing and discussions, students will deepen their understanding of German, expand their vocabulary (including select encounters with older German variants and dialects), and increase their awareness for semantic nuances, syntactic flexibility, and pragmatic powers of the language. No prior knowledge of the authors and texts is required.

#### Course Objectives:

After successful completion of this two-Credit course, students will be able to:

- Describe experiences and associations associated with the word “woman” as presented in poetry
- Compare and contrast poems about or by women of different periods
- Summarize the main points of class sessions
- Compose and structure short formal analysis and historically critical close readings of poems
- Creatively reflect on poetic conceptions of womanhood in writing
- Implement circumlocution in most areas to compensate for developing vocabulary

### Course Materials and Prerequisites:

The class **may be online or in-person**, following university-wide policies. If online, students are expected to **always wear their mask**. A **laptop and sufficient internet bandwidth** is required but may only be used for class-related activities. There is no assigned textbook for this class. **All texts and assignments will be uploaded** to the Canvas site and found under the File tab. All readings are in German.

**Recommended: Langenscheidt Großwörterbuch Deutsch als Fremdsprache** [Online Version: [de.thefreedictionary.com](http://de.thefreedictionary.com) or [www.duden.de](http://www.duden.de)] Further, students are encouraged to visit **Kaffeestunde** (in Deutsches Haus, 420 W. 116 - dates and times TBA, make sure you're on the departmental list serv) and departmental events (dates and times TBA) to practice their German!

Students in Advanced Conversation & Composition should have completed the equivalent of one and a half years of college German. This conversation group is designed for students who are now taking Intermediate German I/II (UN2101/UN2102) or who wish to maintain their spoken German at least at the advanced intermediate level.

### Grading:

Class attendance and active participation: **25%**

Daily preparation and homework (including a collaborative vocabulary list): **15%**

Writing assignments: **35%**

Final oral presentation: **15%**

Oral interview: **10 %**

! Generally applies to all class work and assignments: While it might look like a lot of work, I know that this is a 2 C class. Hence, we will make sure that the work you do is conducive to your learning – and not overwhelming !

- **Class attendance and participation (25%)** are crucial to students' success in this class. Attendance is an essential condition for your learning and hence part of your participation grade. Each student is allowed **two** unexcused absences (equivalent to one week of class). Generally, absences have to be announced to me (via email or in person) and have to be made up for in alternative kinds of asynchronous assignments. Excused absences include documented illness, religious observance, deaths in the family and other documented crises, and call to active military duty or jury duty. Late arrivals and early departures by 20 minutes or more will be counted as an absence. Inform me early if you know you will miss a class. **You are responsible for making up for any work you missed.** Consistent tardiness will affect your participation grade. Participation includes a **concentrated presence in class, respectful behavior towards everyone, awareness for balanced speaking time between everyone, active listening – all in the sense of stepping back and stepping up** in the right moments. This applies to all kinds of individual, team and group work.

### ■ **Grade Breakdown:**

Letter Grade	Numerical Index	Letter Grade	Numerical Index
A+	97+	C+	77-79
A	94-96	C	73-76
A-	90-93	C-	70-72
B+	87-89	D	65-69
B	83-86	F	0-64
B-	80-82		

- **Daily preparation and homework (15%)** will consist of doing the required reading for each class session and completing small assignments that accompany the readings (such as weekly summative or reflective audio recordings in canvas.). All homework is posted and needs to be completed online before class. The following assignment is to be completed on a weekly basis:
  - Before Tuesday class: You will be expected to add **1-2 sentences in a shared google doc** that captures what the poems we covered adds to your understanding of the words “woman” and/or “poetry”.
- **Writing assignments (total 35%): We will be writing on a constant basis. Every week, you will write either a new or second version of a writing assignment.** You will post your writing in your own google doc which only you and me as your instructor can see. I will add corrections in this google doc and you add the reviewed versions of your essays in the same google doc. You will practice writing in different genres, including a conventional formal poetry analysis, a comparative analysis, a close reading and a reflective or creative response to a poem.
- **One final oral presentation (15%)** will involve **one ~10 min.** oral presentation to be given in the last week of our class on a (short) poem of your choice. (The poem can be in any language, as long as you provide a German translation and work with that, while still commenting on the original.) These presentations include a reading of the poem, providing important vocab, main points on the author and her/his historical context, raising 2-3 provocative discussion questions and your own close reading of it. Students listening are required to pose at least 1-2 questions to the presenter after the presentation. Topics for presentations must be selected by **March 10<sup>th</sup> (week before spring break). A draft and reworked draft (with slides or a handout) are due on April 7 and 14.**
- **The final oral interview (10 %)** will be scheduled in the last week of classes. It is a 5-10 minutes long conversation about the class, guided by your interests. Detailed information and a grading rubric will be provided closer the date.

#### Learning Preferences and Accommodations:

We acknowledge in our courses that people learn in different ways. For example, having visuals to support text may work better for some students, whereas others learn better by listening to the instructor. Please talk to your instructor about your learning preferences, so we can make the course work as well as possible for everyone. If you have, or suspect, a disability of any kind, please be sure to contact the office of disabilities (see link below) so that accommodations can be put in place. The earlier we know about it the better it will work.

#### Academic, Mental and Physical Support:

Student life can get very intense, especially during this time. If you feel that you need help in any way, please don't wait but act immediately. Let your instructor know that you are struggling. Most importantly, contact your Dean/Advisor to ask for help. Below are online resources to help you:

<https://health.columbia.edu/services/ods>

<https://www.barnard.edu/health>

<https://covid19.columbia.edu>

<https://thefoodpantry.studentgroups.columbia.edu>

<https://cc-seas.financialaid.columbia.edu/deans-fund>

#### Academic Integrity:

Columbia policy on academic integrity forbids students to hand in work (homework, vocabulary lists, essays, etc.) that has been edited by a tutor or in any way authored or rewritten by someone other than the student. All work must be completed by the student him/herself and must reflect the student's personal language level. No credit will be awarded for work that you did not complete yourself. If you feel you need tutoring, speak to your instructor or contact Jutta Schmiers-Heller or Irene Motyl for permissible tutoring guidelines.

Students are required to write numerous original texts throughout the semester using vocabulary and structures already learned and practiced in class. The texts are intended as tools to demonstrate how well you have learned to communicate using what you know. **Under no circumstances should tutors or German speakers edit or author your work.**

#### Technology in the Classroom:

Laptops and phones may be used only for legitimate classroom purposes, such as for online classes, taking notes, viewing course materials, or working on an in-class exercises. E-mail, instant messaging, surfing the Internet, reading the news, or playing games are not considered legitimate classroom purposes; such inappropriate laptop use is distracting to yourself and your classmates.

## Semesterplan (preliminary)

### Woche 1: Einführung

18. Januar Syllabus; Introduction; Getting to know each other; Einführung: was ist „Lyrik“ / was ist „Frau“ / was ist „Frauen-Lyrik“?
20. Januar Main tools of formal analysis + *Erster Merseburger Zauberspruch*

### Woche 2: Stereotype: Liebe, Mystik, Gebet + Textur

25. Januar *Du bist min [...] + Clemens Brentano. Der Spinnerin Nachtlid*
27. Januar Else Lasker-Schüler. *Ein alter Tibetteppich*
- \*\*\* Writing Assignment I:** ~200 word reflection on what the concepts “Lyrik” and “Frau” mean

### Woche 3: Identität und Sprache I

1. Februar Annette von Droste-Hülshoff. *Das Spiegelbild*
3. Februar Rainer Maria Rilke. *Eine singt:*
- \*\*\* Writing Assignment I, Version II**

### Woche 4: Identität und Sprache II

8. Februar Verena Stefan. *Kopf*
10. Februar Else Lasker-Schüler. *Mein blaues Klavier*
- \*\*\* Writing Assignment II:** ~250 word formal analysis of a poem

### Woche 5: Kritik am Krieg/Nachkriegsschweigen

15. Februar Günter Grass. *Am Ende*
17. Februar Dagmar Nick. *Ruf der Frauen* (or: Bachmann. *Alle Tage*/Kschnitz. *Nicht gesagt*)
- \*\*\* Writing Assignment II, Version II**

## Woche 6: Politikkritik Wende

22. Februar Elfriede Jelinek. *die nacht lisa*

24. Februar Audre Lorde. *Ostberlin im Dezember 1989* + May Ayim. *Deutschland*

**\*\*\* Writing Assignment III:** ~300 word comparative formal analysis of two poems

## Woche 7: Emanzipation / Heimat(verlust) I

1. März Mascha Kaléko. *Emigrantenmonolog*

3. März Maja Haderlap. *es könnte eine frau sein*

**\*\*\* Writing Assignment III, Version II**

## Woche 8: Emanzipation / Heimat(verlust) II

8. März Annette von Droste-Hülshoff. *Am Turme*

10. März ctd.

**\*\*\* choose your presentation topic**

**----- Spring Break -----**

## Woche 9: Emanzipation durch Text I

22. März May Ayim. *afro-deutsch II*

24. März ctd.

**\*\*\* Writing Assignment IV,** ~500 word close reading (analysis and interpretation/close reading)

## Woche 10: Emanzipation durch Text II

29. März Nora Gomringer. *Debütantin*

31. März ctd.

**\*\*\* Writing Assignment IV, Version II**

### Woche 11: Emanzipation durch Text III

5. April Hans-Magnus Enzensberger. *Die Dreiunddreißigjährige*

7. April Helmut Heissenbüttel. *der Mann der lesbisch wurde*

**\*\*\* Draft (with slides or handout) for presentation due**

### Woche 12: Emanzipation durch Text IV

12. April Ulla Hahn. *Ars Poetica*

**Wortschatz-Quiz #6**

14. April Ulla Hahn. *Endlich Emanzipiert*

**\*\*\* Reworked draft for presentation due**

### Woche 13: Lied, Song, Chanson, Schlager

19. April Brecht. *Die Seeräuberjenny*; Hildegard Knef. *Für mich solls rote Rosen regnen*;  
Trude Herr. *Ich will keine Schokolade*; Marlene Dietrich. *Ich bin von Kopf bis Fuß  
auf Liebe eingestellt* (Film: *Der blaue Engel*)

21. April presentations / space for review

**\*\*\* presentations to be held in last two weeks of classes**

### Woche 14: (last day of classes: May 2<sup>nd</sup>) Summary / Review / Presentations

26. April ctd.

28. April ctd.