

INTRODUCTION TO GERMAN STUDIES

German 302/ History 400GS

MW 12:30–1:45

Winter Semester 2010

[Comments about the course design, philosophy, and practice are added in red italics. Much of this information was transmitted to students verbally to avoid a long and complicated syllabus.]

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[Winter 2010 is the first time that this course has been offered at UMKC. It was designed primarily by these two instructors, but with contributions from the three other members of the German Studies program at UMKC at the time: David Freeman in History, Clancy Martin in Philosophy, and Larson Powell in Foreign Languages & Literatures. The course will rotate among all members of the faculty every three semesters.]

Course Description

German-speaking Central Europe has played a pivotal role in the history and culture of modern Europe. Even a short list of major figures shows the scope and impact of Germans on the modern world: Martin Luther, W. A. Mozart, Bertolt Brecht, Karl Marx, Sigmund Freud, Max Weber, Adolf Hitler, Jürgen Habermas, and UMKC's own Ernst Mannheim. This introduction to German Studies will expose students to major themes in German culture, history, and philosophy. It will ask students to pose German questions rather than providing answers.

[The only way to make this course work at UMKC was to make it fill many purposes at once. So, this course serves some students as a general-education requirement: all BA students in the College of Arts & Sciences at UMKC are required to take a "cluster" course" where they learn about interdisciplinarity through the example of a particular interdisciplinary course. For other students, it serves as the introductory course for a new German Studies minor in the College. As such, it attracts students who are already more advanced in their study of German culture, language, history, philosophy or some other discipline, to which they are now adding a German studies minor. The course must therefore work for students who already have considerable disciplinary knowledge and interest in something relating to Germany as well as students from across the university whose experience and even interest might be very low. We also want it to serve as a recruiting mechanism for the minor.]

German language ability is not required; prerequisites for this course are either English 110, History 206. Students may take this course to fulfill the general education requirement for a cluster course without alteration, for German credit by reading frequently in German and completing all writing assignments in German, or as the first course in the German Studies minor.

[We all sat and worked together in the same classroom regardless of the purposes for which each student was taking the course. The German speaking students sometimes came to the aid of the others in terms of discussions about translation and the connotation of key terms, reflecting one of the fundamental pedagogical principles of this interdisciplinary course: instead of isolating ourselves in our specializations, encouraging the students to ground their work in their strengths of what they bring to the material while opening themselves to what they do not know. This approach to interdisciplinarity was modeled by the two instructors who rotated the instruction. The instructor who was primarily responsible

for discussion that day often taught material that was well beyond his area of expertise. And the “other” instructor was asked to critique the discussion from the last class in the first minutes of the next class. At all times, the students were encouraged to both test their limits and to recognize that they too have competencies from which they can reach out into new fields of German studies with some sense of security.]

Reading Assignments

There are two books assigned for this course. Both will be available for purchase at UMKC Book Store and on 2-Hour reserve at MNL.

- Hagen Schulze, *Germany: A New History* (Harvard, 2001) ISBN: 0-674-00545-7
- Friedrich von Schiller, *Wilhelm Tell*, trans. by William Mariland (Chicago, 1973) ISBN: 978-0226738117

The bulk of the reading assignments will consist of an extensive list of shorter, primary sources, available for download through Blackboard. Each class, we will begin with the core text which is required reading for all students; you should then read liberally from the other texts according to your interests. Most of the texts are excerpts. They may be used in your short review papers. You may wish to look at more of the original text for use in your larger projects.

[Each class was intentionally designed to include, as much as possible, a wide variety of genre from a wide assortment of periods in German history. Class begins with a brief contextualization of the core text and then a discussion and analysis of it. This initial entry into the problem formed both the bridge into the new topic as well as the framework for comparative analysis to the other sources assigned for that class/topic and others over the course of the semester, so that the effects were cumulative.

In the syllabus below, we have listed only this core source in any given week. To view the full breadth of documents and links provided to the students as the reading assignments for the course, please login to blackboard.umkc.edu using the name `syllabusjudge` with the password `Deutschland2010`. Please do not copy any of our documents as we do not hold copyright to most of them and can use them only within the context of our courses.

There are also several instances when we selected a particular text not so much for its landmark significance within German culture or history but because of its relationship to Missouri and even UMKC: most notably, the documents by Schurz (Exil) and Manheim (Gemeinschaft und Gesellschaft). These choices were designed to “bring home” the material to our students.]

Class requirements

[All student work was evaluated in terms of the student learning objectives for German Studies. See end of Syllabus.]

- 4 short reviews of readings (4-5 pages in English or 2-4 in German) summarizing and comparing two readings: 20 pts

[We instructed the students to take any two sources from the readings that interested them and ask a question of them. There were only two restrictions to the scope of their investigations: first, it had to in some way address some kind of “German questions,” though it did not matter if it was one of the official ones we posed in the first section of the course, if it arose in classroom discussion, or if it was something we had not

considered; second, one source had to be from a discipline or genre with which the student was not familiar in their normal course of study at UMKC. As students grew more comfortable with the assignments, they were also encouraged to take sources from different topics rather than simply rehashing comparisons already made during discussions. The first assignment was evaluated but not graded, in order to promote risk taking and learning in an interdisciplinary context where most students felt insecure and unfamiliar.]

- **Participation in discussion: 20 pts**

[Students were instructed to read liberally but according to their interests from the list of sources on Blackboard. In practice, we emphasized one source as the core source for each class period and then branched off from it to the others. Students were instructed that they would receive participation credit for ideas or even questions, not just “correct interpretations.” These discussions often oriented as well towards the larger questions of interdisciplinary analysis and composition. The instructors explained that their choices for interdisciplinary analysis and argumentation during classroom discussion are not the only ones available to the students; the purpose was not to be exhaustive of the topic but to model for the students how to make those choices and to implement them in a writing assignment. Here too the instructors made the intentional choice of making explicit their intellectual strategies as a way to model clear interdisciplinary scholarship.]

- **Two projects with mandatory prewriting:**

[Students could choose which of the larger projects they wished to complete first, depending on their level of comfort or schedule, but they were required to complete both.]

- **Analytic project: 5 pts for complete prewriting, 15 pts for final paper**

[This assignment was in essence a larger version of the short response papers, involving a far more in-depth analysis of three sources, two of which were out of the students’ ‘safety zone’ in terms of discipline and genre. Assigned later in the course, it built on the feedback and instruction that they had already received through the short response papers and in classroom discussion and lectures on writing. A closely evaluated prewriting assignment, in which the students were graded only in terms of the completeness of the assignment, allowed for further feedback and instruction on how to compose an interdisciplinary analysis and was vital for the success of the project.]

- **Representational project: 5 pts for complete prewriting, 15 pts for final paper**

[From the beginning of the course, students were also asked to think about how German history, culture, people, and so on were represented in the sources available to them—including even the history textbook by Schulze and by their instructors—and to what possible ends. In this assignment, we pushed the students to engage in an act of representation for themselves: producing a creative project that offered a representation of some aspect of German studies that is nonetheless informed by the intellectual work that they had done thus far in the course. The project included the representation itself, in whatever medium in which the student felt comfortable, as well as a two-page artist’s statement that explained the representation to the audience and related it to the sources that inspired it. Students were told clearly that they would not be evaluated by their

artistic skill in the execution of the project but that we were looking for critical thinking about the problem of representation, a critical engagement with the sources, and creativity in terms of the concept of the project. This project involved a “complete” prewriting—again graded for completeness rather than correctness, but closely evaluated—which in this case meant a draft of the artist’s statement as well as a sketch, outline, or plan of some kind for the creative project itself.]

- Online, “take home” final essay exam: 20 pts

[This assignment is a repeat of the analytic paper, to reinforce the skills learned over the course of the semester, though with the added requirement that the essay demonstrate breadth and depth of knowledge about German studies. This requirement amounted in practice to insisting that each student select sources from three “different periods” of German history (intentionally defined rather vaguely to ensure flexibility) and at least two, but preferably three different disciplines and genres. The students were asked to suggest questions during the review session that they felt should be asked based on what they learned in the course; the review session then offered them the opportunity for outlining possible answers. The only criteria stipulated by us were: first, that the questions had to be sufficiently broad as to allow students to answer them each according to their own interests and convictions; and second, that they raised a “German question” in some shape or form. Thus the questions for the final were brainstormed and refined by the class as a whole.]

Students will be graded entirely by the professor in charge of their section.

The course will include one extra credit option: view a German *film* (discuss your choice with your instructor in advance) and write a film review for up to 3 points on top of your grade.

The syllabus for this course can be found on Blackboard. Students are expected to participate in online discussions outside of class as part of their participation grade. Students are also required to participate in the script-in-hand reading of *Wilhelm Tell* as well as present their representational project to the class at the end of the course.

A Supplemental Instructor may be available for this course to help students with comprehension, project planning, and composition in English. German language tutors are also available through the language lab. A German language discussion group may also be formed: more information to follow.

[The SI is a peer who has been through the course before and is available for review sessions and extra help with the reading and writing assignments. Since we offered this course for the first time in Winter 2010, we used a student who had excellent grades in a variety of German Studies courses. We also held a German language discussion group as an enrichment opportunity for the students whose language abilities were sufficiently strong that discussion in German was possible.]

Syllabus

[We do not move chronologically in this course, since each class discussion attempts to provide examples of how Germans relate to these issues from many different periods in German history. Rather we try to lay sufficient groundwork for the students in one topic so that they can feel comfortable in the next. We are also explicit about our teaching strategies, highlighting them for the students when we introduce them. This way the students can anticipate what it is we are trying to get them to learn, particularly when we make unusual choices, and therefore orient their learning accordingly. Akin to “Assessment for learning,” this pedagogical strategy allows the students to observe us making explicit interdisciplinary choices so they can use our behavior as a model for theirs.]

Weeks 1-3 German Questions

[During the first three weeks of the course, we provided our students with a general framework for the kinds of questions that arise in German studies, establishing a common foundation for future conversations. These were: space/geography, time/history, and representation/culture as well as the way we locate ourselves in space, time and culture through memory. These themes, as well as those of violence and modernity, pervade the other class topics; here we set them up. In these classes we did more lecturing than usual, though turning to the students as much as possible to use their knowledge, as spotty as it was, to help build this framework. Meanwhile the students also read the history textbook to support this framing process.]

January 11 Introductory Lecture: The Challenges of Interdisciplinary German Studies

January 13 *Mitteleuropa*: The Challenge of Geopolitics

- **Blackboard Readings: See Course Content**
Core Text: Physical Map of Europe
- **Schulz, Chs Start-3**

January 18 MLK Day: **No class**

January 20 *Sonderweg*: The Problem of German Uniqueness

- **Blackboard Readings: See Course Content**
Core text: Excerpt from Heine, History of Religion and Philosophy in Germany, 1835.
- **Schulz, chs. 4-9**

January 25 *Kultur*: The Land of Poets and Thinkers?

- **Blackboard Readings: See Course Content**
Core text: Excerpt from Kant, Critique of Judgment, 1790.

January 27 Melancholy: The Problem of Memory

- **Blackboard Readings: See Course Content**
Core text: Dürer, Melancholia I, 1513-14.
- **Schulz, chs. 10-End**

DUE: January 29, short review #1

Weeks 4-6 Of Gods and Men

[In the second section of the course, we turned to German ideas about how human beings relate to the divine and one another. We moved from religion through humanism and philosophy to sociology to capture the way in which religious thought continued to influence secular models of social relations. The section culminated with the Enlightenment because of the centrality of these ideas to modern German thought and as a transition to the problem of freedom.]

February 1 *Götterdämmerung*: Germans Dieties

- **Blackboard Readings: See Course Content**

Core text: Hildegard von Bingen, "O Pastor Animarum," ca. 1140-1179, music and lyrics.

February 3 *Der Mensch*: German Humanisms

- **Blackboard Readings: See Course Content**

Core text: Excerpt from Herbert Kennedy, The Life and Works of Karl Heinz Ulrichs, Pioneer of the Modern Gay Movement, excerpt ca. 1868.

February 8 Dialectics: German Philosophy

- **Blackboard Readings: See Course Content**

Core text: Excerpts from Hegel, Philosophy of History, 1830-31.

February 10 Writing Lecture

[We took an entire class period to focus on what we learned about interdisciplinary writing from the first short review, modeling writing for the students based on the kinds of comparisons being made in classroom discussions.]

DUE: February 16, short review #2

February 15 *Gemeinschaft & Gesellschaft*: Individuals & Communities

- **Blackboard Readings: See Course Content**

Core text: Excerpt from Tönnies, Community and Society, 1887.

February 17 *Aufklärung*: the German Ideal of Enlightenment

- **Blackboard Readings: See Course Content**

Core text: Excerpt from Lessing, Nathan the Wise, 1779.

- **DUE:** February 21, abstract/plan for first project

Weeks 7-9 German Ideas of Freedom

[In the third section of the course, we raised the crucial problem of how Germans understand and represent freedom. We began by grounding this discussion in German romanticism and ended by returning to the problem of society, now in terms of the more complicated issues relating to civil society and the public sphere. At the core of this section of the course, which is also at the core of the entire semester, we have placed a script-in-hand reading of a German play about freedom which affords not only a fun break from the rhythm of the course but also a way for many of them to once again push themselves beyond their comfort zone. We explicitly discuss as well the benefits of learning through embodiment.]

February 22 *Der Faust*: German Romanticisms

- **Blackboard Readings: See Course Content**
- *Core text: Tieck, "The Runenburg," 1802.*

February 24 *Freiheit: Evolution or Revolution?*

- **Blackboard Readings: See Course Content**
- *Core text: Federal Charter between Uri, Schwyz and Unterwalden, 1291.*
- **DUE:** February 28, short review #3

March 1 Fr. Schiller, *Wilhelm Tell*, Script in Hand reading

- **Read the Play in Advance and Prepare YOUR lines**
- **Parts to be played will be announced on Blackboard: See Assignments**

March 3 Fr. Schiller, *Wilhelm Tell*, Discussion

- **Blackboard Readings: See Course Content**

March 8 *Bürgerliche Gesellschaft: part I*

- **Blackboard Readings: See Course Content**
Core text: Excerpts from Adorno/Horkheimer, Dialectic of Enlightenment, 1944, on culture industries

March 10 *Bürgerliche Gesellschaft Part 2*

- **Blackboard Readings: See Course Content**
Core text: Excerpt from Hegel, Phenomenology of Spirit, 1807, on master and slave
- **DUE:** March 14, draft of first project

Week 10-12 The German Art of Politics

[In the fourth section of the course, we relocate these German debates in their larger political framework. We begin with the German foundations for European integration and the State. We then use documentary films to address the specific problem of Germany at the heart of the Cold War and world politics. Though short, this section of the course also sets up the additional problem, to be addressed in the next section, of the relationships between Germans and others.]

March 15 *Das Reich: German Empires & European Integration*

- **Blackboard Readings: See Course Content**
- *Core text: Soccer Teams, World Cup Final, Bern, 1954*

March 17 *Der Staat: Made in Germany*

- **Blackboard Readings: See Course Content**
- *Core text: Excerpt from Friedrich II von Hohenzollern, Forms of Government and the Duties of Rulers," 1777*
- **DUE:** March 21, peer review of first project

March 22 *Kalter Krieg: Documentary Film Discussion*

Watch *one of two* before class on reserve in Miller-Nichols library, Media Center, or available on Blackboard.

- Dana Ranga, *East Side Story*, 1997, 78 minutes

- Karl Gass, *Schaut auf diese Stadt*, 1963, 82 minutes
- **DUE:** March 22, abstract/plan for second project

March 24 Writing Lecture: The Big Projects

[We take another class period to focus further develop our competencies in interdisciplinary writing, focusing on helping the students to translate what they have learned about from the short reviews and prewriting into the final first project. We review as well the similarities and differences between analytic and representational projects through specific, concrete examples.]

DUE: March 26, revised first project

March 29/31 **Spring Break**

Week 13-15 Transnational German Studies

[In the final section, we address the relationships between Germans and others from a variety of perspectives. We begin with the military traditions in German state policy and the role of ordinary Germans in genocide. We then address the larger problem of identity in terms of difference “within” Germany and “in exile.” We conclude the course by returning to what is perhaps the “fifth” German question, but one that we felt we could introduce only at the very end of the course as a way to draw together its many themes: the nexus of modernization, modernisms, and modernity. We open the problem using Metropolis and end with the project fair, where students present and share their representational projects with one another.]

April 5 *Realpolitik vs. Absolute Destruction: The Exceptionality of the Holocaust*

- **Blackboard Readings: See Course Content**
- *Core text:* Excerpt from Clausewitz, *On War*, 1832.

April 7 *Ausländer: The Problem of Difference*

- **Blackboard Readings: See Course Content**
 - *Core text:* Excerpt from Lavater, *Physiognomic Fragments*, 1772.
- DUE:** April 11, short review #4

April 12 *Exil: Germans Abroad*

- **Blackboard Readings: See Course Content**
- *Core text:* Brecht, “*To Those Born Later*,” mid 1930s.

April 14 Fritz Lang, *Metropolis*, view in class

DUE: April 18, draft of second project

April 19 Film Discussion

- **View: the rest of *Metropolis* via Blackboard before class!**

April 21 Modernization, Modernisms, Modernity

- **Blackboard Readings: See Course Content**
- *Core text:* Excerpt from Rilke, *The Notebooks of Malte Laurids Brigge*, 1910.

DUE: April 21, peer review of second project

DUE: Optional Extra Credit Film Review

April 26 Project Fair
 DUE: April 26, revised second project

April 28 Discussion of Final Exam

The final exam will be available for students to take online using Blackboard from *April 26 to midnight on 2/3 May*.

Student Learning Objectives

German Studies

1. Evidence of Knowledge: Acquire knowledge of the culture and history of the German speaking peoples. Gain exposure to a range of fields within German Studies.

Fail (0 points) The student's work fails to demonstrate knowledge of German Studies, or misrepresents and/or distorts it (i.e. plagiarizes the work of others, is intellectually dishonest, or some combination of the above).

Poor (1 point) The student's work exhibits superficial knowledge of the topic with a high number of factual errors in content.

Satisfactory (2 points) The student's work demonstrates adequate knowledge of the topic with few or no factual errors in content.

Good (3 points) The student's work demonstrates considerable knowledge of the topic with no factual errors in content.

Excellent (4 points) The student's work demonstrates richly comprehensive knowledge of the topic with no factual errors in content.

2. Evidence of Perspective: Develop an understanding of the relationships between phenomena within German Studies (e.g. multicultural society, an interdependent world, class, race, gender, society and the environment, etc.). Understand the variety and complexity of the ways in which the German speaking peoples have experienced the world. Foster an appreciation of processes of continuity and of change. Appreciate the value of interdisciplinary perspectives and methods.

Fail (0 points) The student's work fails to demonstrate the German perspective on the topic.

Poor (1 point) The student's work exhibits superficial knowledge of the German perspective on the topic.

Satisfactory (2 points) The student's work demonstrates adequate knowledge of the German perspective on the topic.

Good (3 points) The student's work demonstrates considerable knowledge of the German perspective on the topic.

Excellent (4 points) The student's work demonstrates richly comprehensive

knowledge of the German perspective on the topic.

3. Evidence of Research: Locate printed and online information sources to research a topic thoroughly.

Fail (0 points)	The student's work fails to identify and locate appropriate sources.
Poor (1 point)	The student's work superficially identifies and locates appropriate sources.
Satisfactory (2 points)	The student's work adequately identifies and locates appropriate sources.
Good (3 points)	The student's work convincingly identifies and locates appropriate sources.
Excellent (4 points)	The student's work creatively and thoroughly identifies and locates appropriate sources.

4. Evidence of Analysis or Interpretation: Critically evaluate evidence by identifying a thesis, noting sources and methods used in argument, discerning the conclusions and determining the perspective, bias, reliability of the argument. Think critically and master the art of interpretive analysis based on the widest possible array of primary sources.

Fail (0 points)	The student's work fails to undertake analysis or interpretation.
Poor (1 point)	The student's work exhibits superficial analysis or interpretation.
Satisfactory (2 points)	The student's work demonstrates adequate analysis or interpretation.
Good (3 points)	The student's work demonstrates considerable analysis or interpretation.
Excellent (4 points)	The student's work demonstrates sophisticated analysis or interpretation.

5. Evidence of Communication: Write clear, well organized, properly documented, and grammatical prose.

Fail (0 points)	The student's work exhibits an overabundance of formal and stylistic errors that significantly inhibit understanding.
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Poor (1 point)	The student's work exhibits superficial communication skills with many formal and stylistic errors that inhibit understanding.
Satisfactory (2 points)	The student's work demonstrates adequate communication skills with few or no formal and stylistic errors that inhibit understanding.
Good (3 points)	The student's work demonstrates effective communication skills with no significant formal and stylistic errors that inhibit understanding.
Excellent (4 points)	The student's work demonstrates sophisticated communication skills with no significant formal and stylistic errors that inhibit understanding.