

**Course Information**

Date Submitted: 5/6/2013

Current Prefix and Number: GER - German Studies , GER 415G MAJOR GER AUTHORS (SUBT)

Other Course:

Proposed Prefix and Number: GER 515

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

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OFFICE OF THE  
SENATE COUNCIL**1. General Information**

a. Submitted by the College of: College of Arts &amp; Sciences

b. Department/Division: Modern &amp; Classical Languages

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: nels jeff rogers

Email: nelsjrogers@uky.edu

Phone: 7-4540

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

**2. Designation and Description of Proposed Course**

a. Current Distance Learning (DL) Status: N/A

b. Full Title: MAJOR GERMAN AUTHORS (SUBTITLE REQUIRED)

Proposed Title: Studies in Major Authors

c. Current Transcript Title: MAJOR GER AUTHORS (SUBT)

Proposed Transcript Title: Major Authors: (SUBT)

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3 hours

Proposed Meeting Patterns

LECTURE: 3 hours

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? Yes

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 12

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: authors in the social, political and cultural context of their day. Special concerns include the interrelationship between literary production and biography, and author's relation to literary tradition, and his or her historical as well as current relevance. May be repeated once to a maximum of six credits with a new author or complex of authors. Taught in German.

Proposed Course Description for Bulletin: Explorations into one or several major figures of German literature. Reading of primary texts and pertinent scholarship together with an investigation of the authors' literary, social, or political significance during contemporary or later periods. May be repeated to a maximum of 12 credits.

2j. Current Prerequisites, if any: Prereq: GER 311 or GER 312, or equivalent.

Proposed Prerequisites, if any: Prereq: GER 311 or GER 312, or equivalent. Instructor consent.

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale: See attachment.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: Yes

## Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|GER 415G CHANGE Dept Review|20130506

SIGNATURE|RHANSON|Roxanna D Hanson|GER 415G CHANGE College Review|20140204

SIGNATURE|JMETT2|Joanie Ett-Mims|GER 415G CHANGE Undergrad Council Review|20140423

SIGNATURE|ZNNIKO0|Roshan N Nikou|GER 415G CHANGE Graduate Council Review|20140709

Courses	Request Tracking
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### Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

[Open in full window to print or save](#)

Generate R

Attachments:

Upload File

	ID	Attachment
Delete	1802	UG_Course_Changes.docx
Delete	3145	GER%20515-615%20ONef.docx
Delete	3399	GER 515&615 4-18.docx

[ First | 1 | Last ]

Select saved project to retrieve...

NOTE: Start form entry by choosing the Current Prefix and Number (\*denotes required fields)

<b>Current Prefix and Number:</b>	GER - German Studies GER 415G MAJOR GER AUTHORS (SUBT)	<b>Proposed Prefix &amp; Number:</b> (example: PHY 401G)	GER 515
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, except 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change course content or emphasis, or which is made necessary by the elimi or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No If YES, check the areas that apply:			
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics			
<b>1. General Information</b>			
a. Submitted by the College of:		College of Arts & Sciences	
		Submission Date: 5/6/2013	
b. Department/Division:		Modern & Classical Languages	
c.* Is there a change in "ownership" of the course?			
		<input checked="" type="radio"/> Yes <input type="radio"/> No    If YES, what college/department will offer the course instead? <input type="button" value="Select..."/>	
e.*			
* Contact Person Name:		nels jeff rogers      Email: nelsrogers@uky.edu      Phone: 7-4540	
* Responsible Faculty ID (if different from Contact)		Email:      Phone:	
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval    OR <input type="checkbox"/> Specific Term: <sup>2</sup>	
<b>2. Designation and Description of Proposed Course.</b>			
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box ) that the proposed change not affect DL delivery.			
b. Full Title:		MAJOR GERMAN AUTHORS (SUBTITLE REQUIRED)	
		Proposed Title: *      Studies in Major Authors	

c.	Current Transcript Title (if full title is more than 40 characters):	MAJOR GER AUTHORS (SUBT)			
c.	Proposed Transcript Title (if full title is more than 40 characters):	Major Authors: (SUBT)			
d.	Current Cross-listing:	<input type="checkbox"/> N/A	OR	Currently <sup>3</sup> Cross-listed with (Prefix & Number):	none
	Proposed – ADD <sup>3</sup> Cross-listing (Prefix & Number):				
	Proposed – REMOVE <sup>2,4</sup> Cross-listing (Prefix & Number):				
e.	Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern				
Current:	Lecture 3 hours	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
Proposed: *	Lecture 3 hours	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
f.	Current Grading System:	ABC Letter Grade Scale			
	Proposed Grading System:*	<input type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale			
g.	Current number of credit hours:	3	Proposed number of credit hours:*	3	
h.*	Currently, is this course repeatable for additional credit?				<input checked="" type="radio"/> Yes <input type="radio"/> No
*	Proposed to be repeatable for additional credit?				<input checked="" type="radio"/> Yes <input type="radio"/> No
	If YES:	Maximum number of credit hours:	12		
	If YES:	Will this course allow multiple registrations during the same semester?			<input type="radio"/> Yes <input checked="" type="radio"/> No
i.	Current Course Description for Bulletin:				
	authors in the social, political and cultural context of their day. Special concerns include the interrelationship between literary production and biography, and author's relation to literary tradition, and his or her historical as well as current relevance. May be repeated once to a maximum of six credits with a new author or complex of authors. Taught in German.				
*	Proposed Course Description for Bulletin:				
	Explorations into one or several major figures of German literature. Reading of primary texts and pertinent scholarship together with an investigation of the authors' literary, social, or political significance during contemporary or later periods. May be repeated to a maximum of 12 credits.				
j.	Current Prerequisites, if any:				
	Prereq: GER 311 or GER 312, or equivalent.				
*	Proposed Prerequisites, if any:				
*					

Prereq: GER 311 or GER 312, or equivalent. Instructor consent.	
k. Current Supplementary Teaching Component, if any:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both
Proposed Supplementary Teaching Component:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change
3. Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, enter the off campus address:	
4.* Are significant changes in content/student learning outcomes of the course being proposed?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, explain and offer brief rationale:	
See attachment.	
5. Course Relationship to Program(s).	
a.* Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, identify the depts. and/or pgms:	
b.* Will modifying this course result in a new requirement <sup>2</sup> for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES <sup>2</sup> , list the program(s) here:	
6. Information to be Placed on Syllabus.	
a. <input checked="" type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between under- and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grad criteria in the course for graduate students. (See SR 3.1.4.)

<sup>1</sup>See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will I appropriate academic Council for normal processing and contact person is informed.

<sup>2</sup>Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>3</sup>Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>4</sup>Removing a cross-listing does not drop the other course -- it merely unlinks the two courses.

<sup>5</sup>Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting gene least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

<sup>6</sup>You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup>In order to change a program, a program change form must also be submitted.

Submit as New Proposal    Save Current Changes

5/2/13

A&S Educational Policy Committee, Undergraduate Council and Senate Council:

I have submitted three course change requests on behalf of German Studies, for GER 415G, 416G and 420G. The changes are interrelated and part of an effort within MCL to align our offerings across divisions/languages and do housecleaning with regard to course descriptions and numbering.

For scheduling purposes, within MCL all 400-level courses currently taught together with 600-level courses are being turned into 500-level courses. We will thus have 500/600-700 splits instead of 400/600 splits for our advanced seminars that are taken both by our graduate students and our advanced undergraduates. The rationale for these changes is that they will help us to: 1) align our offerings within MCL (Classics and French split level courses are currently 500/600) 2) give the department additional flexibility in course offerings (500 level courses can be offered stand alone and still be taken by graduate and undergraduate students whereas neither 400G or 600 courses can be so offered), 3) it will help with meeting enrollment minimums in our upper-division courses and 4) will make it easier for us to successfully integrate University Scholars into our existing curriculum (these students take up to four courses that can count toward their Bachelors and their Masters degrees during their senior year). In addition to the renumbering, the course descriptions for the courses have been updated to correspond better with the graduate course descriptions. *Expectations and grading for graduate students and undergraduate students have been and will remain differentiated in all of these courses.*

<u>Old combination</u>	<u>changed to</u>	<u>new combination</u>
GER 415G/615		<input type="checkbox"/> GER 515/615
GER 416G/616		<input type="checkbox"/> GER 516/616
GER 420G/650		<input type="checkbox"/> GER 550/650

Course titles and descriptions (These changes are not substantive, but align the titles and course descriptions for the newly renumbered 500-level courses and the already existing 600-level course). Previously the 4-G titles and descriptions did not match the 600-level course descriptions.

**1) GER 415G Major German Authors (subtitle required) will be changed to GER 515 Studies in Major Authors: (Subtitle Required).**

Course description for 515 will be changed to:

*Explorations into one or several major figures of German literature. Reading of primary texts and pertinent scholarship together with an investigation of the authors' literary, social, or political significance during contemporary or later periods. May be repeated to a maximum of 12 credits.*



**2) GER 416G "Genres of German Literature: (subtitle required)" will be changed to GER 516 "Studies in Genre"**

Course description for GER 516 will be changed to:

*One major genre or a group of related genres. Readings in genre theory and in the key texts from various periods; study of the development of forms, techniques, and ideas. May be repeated to a maximum of 12 credits.*

**3) GER 420G "Special Studies in German Literary and Cultural History: (subtitle required)" will be changed to GER 550 "Multidisciplinary German Studies Seminar: (subtitle required)"**

Description of GER 550 will be changed to

*A team-taught, multidisciplinary exploration of a set of issues that effect cultural, literary, geographical, historical, political, philosophical or social developments in Germany in relation to surrounding geographical areas. The seminar will foster multidisciplinary perspectives in the study of Germany, its inhabitants, and cultural traditions, in historical, contemporary, and comparative contexts. Seminar readings in German, discussion in English. Seminar foci will vary year to year, including such topics as "Individual and Collective Identity Formations in post-Enlightenment Germany," "Constructions of German Heimat," and "Freud, Culture, Society." May be repeated to a maximum of six credits.*

These changes were discussed and approved by the German Studies faculty on 5/3/2013.

If you have any questions regarding these changes, please do not hesitate to contact me. nelsjrogers@uky.edu or 7-4540

Nels Jeff Rogers - MCL, German Studies

## GER 515/615 (001): MAJOR GERMAN AUTHORS

**Meeting time:****Place:** Max Kade House 106**Instructor:** Joseph O'Neil**Instructor's office:** Patterson Office Tower 1018**Office hours:****E-mail:** joseph.oneil@uky.edu**Telephone:** 859-257-5283

# HEINRICH VON KLEIST

One of the greatest writers in the German language, Heinrich von Kleist created a body of work which is marked by exceptional originality and complexity. His work inspired the German nationalism of the 19<sup>th</sup> century as well as Franz Kafka, Monika Maron and others in the 20<sup>th</sup>. In this course, we will

- read Kleist's texts in several genres: drama, essay, narrative, and political journalism;
- explore the context in which he lived and wrote: the Napoleonic era, French-occupied Germany, and incipient German nationalism; and
- examine the interplay of language, ideas, and history in Kleist's texts.

The course has several focal points, which will be present in all units either as primary or secondary themes:

- the use and status of language and style
- modern conceptions of gender identity and roles
- the development of a different form of modern subjectivity around 1800
- ideas about national identity, politics, and war in Europe, especially the development of a modern German identity

At the conclusion of this course, participants will be able to

- analyze literary texts in cultural context;
- explain Kleist's role in the artistic, cultural, and political movements around 1800;
- demonstrate an understanding of the complex role of language in the production of meaning;
- assess competing interpretations of Kleist's texts; and
- compare Kleist's language to later forms and styles of German.

**Required text:**

von Kleist, Heinrich. *Sämtliche Werke und Briefe*. Ed. Helmut Sembdner. Munich: Deutscher Taschenbuch Verlag, 2001. ISBN: 3-423-12919-0

**Recommended:**

von Kleist, Heinrich. *Penthesilea*. Trans. Joel Agee. Illus. Maurice Sendak. New York:

HarperCollins, 1998. ISBN: 0-06-118015-7. (Available at amazon.com used and new.)

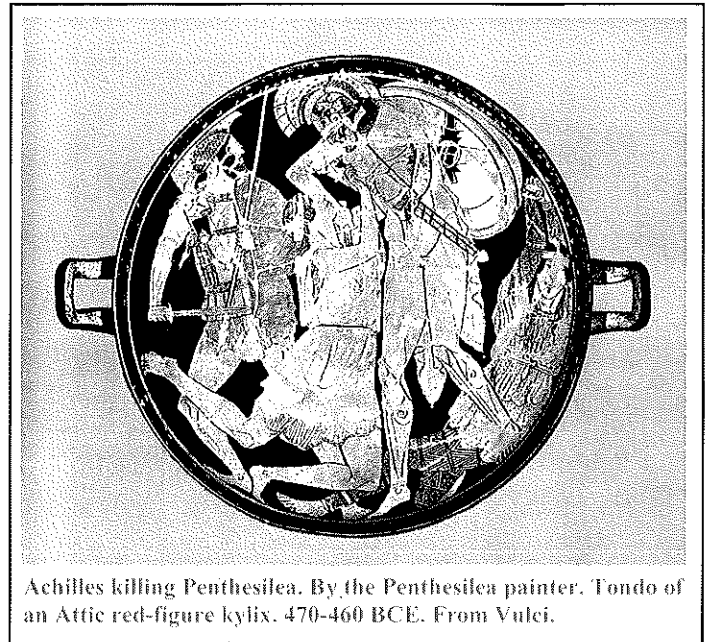
*This is recommended, first of all, as a fine example of literary translation, second, because of the illustrations by Maurice Sendak, and, finally, if needed, as a help in disentangling the language of Penthesilea. This does not relieve you of the obligation to read, understand, analyze, and cite the German text.*

**Progression of the Course**

This course will develop the abovementioned skills as a progressive preparation for the analysis of what is perhaps Kleist’s masterpiece: the tragic drama *Penthesilea*. All the skills as well as the historical, cultural, and ideological references above will inform our analysis of this play. In this way, the course will have a concrete, practical goal, and the analysis of *Penthesilea* will give you an opportunity to review, synthesize, and test yourself on the subject matter of the whole course.

While *Penthesilea* may be the subject of the final project, students may choose to analyze any text by Kleist for that project.

Course requirements will differ significantly for undergraduate and graduate students. Undergraduates who are interested in pursuing graduate study in German or another area of the humanities, confident in their language ability, and diligent readers and writers may partially substitute the graduate requirements for the undergraduate requirements. Please see me before the mid-term exam in order to make suitable arrangements.



Achilles killing Penthesilea. By the Penthesilea painter. Tondo of an Attic red-figure kylix. 470-460 BCE. From Vulci.

**Components of the Course and Composition of the Grade**

<b>For undergraduate students (515):</b>	<b>For graduate students (615):</b>
Final term paper/textual analysis: 30%	Final research project: 40%
Mid-term examination: 25%	Brief writing assignments: 30%
Brief writing assignments (1-2 pp.): 20%	Formal presentations (2+): 15%
Formal presentation(s) (1-2): 10% (total)	Preparation and participation: 15%
Preparation and participation: 15%	

**Common requirements (graduate and undergraduate)**

Preparation and participation

This course is a **seminar**. Reading and speaking are therefore at its heart. We will generally conduct class in German. Come to class having prepared the entire assignment for that day (reading, writing, presentation, any questions given beforehand on the reading). Demonstrate in class that you are prepared and informed about the matter of the assignment. This does not mean that you must have understood everything in the reading, but you must express your questions and problems in an articulate manner. Kleist’s texts can be complicated, but, if we all work together to the best of our ability, we can help each other to understand them. I expect this cooperation from all participants.

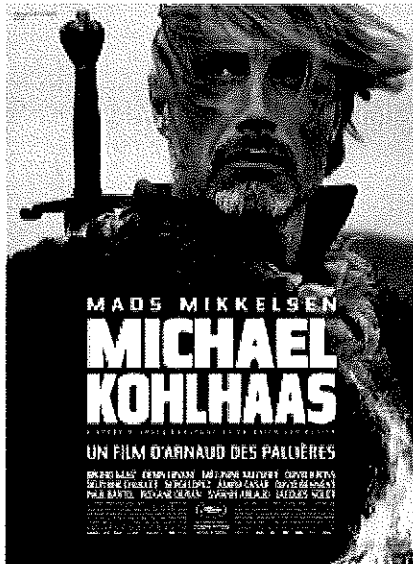
**Undergraduates** must have made at least a solid attempt to identify basic information. (Think of journalistic questions: who? what? where? when? why?) You should ask specific questions which reflect this. “What’s this text about?” is not a question that will earn you credit for participation.

**Graduate students** are expected to approach the text and their participation in class with more analytical questions in mind, having already identified the basic themes and problems of the text beyond the informational level (e.g., “Die Marquise von O...” is a text about family relationships, and the passage

on page  $x$  reflects this in the following way...; or, if this is a text about the family, why does the narrator say  $y$  on page  $z$ ?).

### Formal presentations

These are presentations on a given text or theme. While more specific instructions will be given when necessary or as requested, the formal presentation is to be a 7- to 10-minute discussion of the assigned text which provides both essential information about the text and asks analytical questions which provide a basis for class discussion. The presentation should not be *so* informative as to preclude all further discussion. Rather, it should provide a springboard to discussion by giving an outline and the beginnings of an analysis rather than making definitive claims. Of course, students may (and should) always offer their own, necessarily partial interpretations or perspectives for the class to discuss.



**Graduate students** will be expected to demonstrate analytical and verbal skills suitable to their level of German as well as of general education. I recognize that there will be a difference between first- and second- year M.A. students. **Undergraduates** will be expected to perform in a way suitable to a 400-level seminar in terms of organization and presentation as well as of analysis.

In general, this means no loose, rambling, off-the-cuff presentations, not slangy, little hesitation or use of fillers, clear expository style; i.e., not “Well, like, I wasn’t sure what this meant, but, like, there’s this chick, and she’s pregnant, and this Russian dude...” or [auf gut Deutsch], “die Geschichte ist einfach hammergeil, weil dieser Typ all’ die Franzosen killt, obwohl er total besoffen ist...”). Undergraduates should also present in clear and comprehensible German.

Organization, content, and style are more important than 100% grammatical correctness.

Brief writing assignments, final papers and projects, and the mid-term examination are described separately for graduate and undergraduate students on the attached pages. Due dates for written assignments are given in those pages.

## Course Policies and Procedures

### Attendance

You are expected to attend every class session and participate actively in class. If you are physically present but do unrelated activities such as homework for another class, reading the paper, or sleeping, I will mark you absent, as if you had not come to class at all. (Also see criteria for participation above.)

Please be aware of the following standards and guidelines, which constitute my attendance policy.

- a) More than 2 unexcused absences will lower your final grade by 1.5 % per absence after the second.
- b) Being more than five minutes late three times or leaving class early twice will count as one day absent.
- c) For absences because of University-sponsored activities, you **must** submit a schedule to me at the beginning of the semester. Excusable university-sponsored absences are defined by SR 5.2.4.2.
- d) For excused absences, it is your responsibility to schedule make-up dates for work missed. Work must be done **in advance** if the absence is because of a scheduled activity, **or within one week** of absence if the absence is because of an illness or emergency, or it will be counted as a zero.  
**Participation points must be made up as well, even for an excused absence.**
- e) As explained in the university rules, if you miss more than one-fifth of class time (this pertains to excused absences as well), I can request that you petition for a withdrawal. If you miss more than one-fifth of class time because of unexcused absences and do not withdraw, I will assign a grade of **E**.
- f) In the case of an absence due to illness, I have the right to ask for sufficient documentation regarding the nature of the absence from a licensed individual (who cannot be a family member). Health Services will not provide this without a release signed by you. (The stamped slip of paper only confirms that you went to Health Services, not that you were examined or treated. I will not accept these slips as documentation of an illness.)
- g) Please do not offer excuses, orally or by e-mail, for absences which cannot be excused according to university policy; I will not consider these when calculating your grade. I understand and sympathize with difficult life situations and realize that you also have work obligations, duties to your families, and other reasonable conflicts. By reserving your two free absences for real emergencies (of which I hope you will have none), you can fulfill your other obligations while maintaining your grade in this class.
- h) Failure to appear in class when you are to present your work (as an oral presentation or in any other form) will result in a grade of zero (0) for that assignment.

### **Excused Absences:**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the

instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

### **Verification of Absences:**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Academic Offenses: Plagiarism and Cheating**

For university policies on plagiarism, see Section 6 of Senate Rules at [www.uky.edu/USC/New/Rules](http://www.uky.edu/USC/New/Rules). For examples of plagiarism and tips on how to avoid it, please see <http://www.uky.edu/Ombud/Plagiarism.pdf>.

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else’s work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student’s assignment involves

research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism. Please pay special attention to the following three major issues which arise regularly in foreign language courses:

**(1) Using mechanical (machine, computer) translators to compose a text is always plagiarism. I will consider anything which I can reasonably assume to have been done or assisted by translation software to be plagiarism, even something a student modified based on a prior machine translation.**

**(2) You are not to use a tutor of any sort to produce language and structures for a paper.** This does not mean that you cannot discuss your paper or show your drafts to other students and German-speakers. If you do so, you **must** limit them to indicating your mistakes and reviewing the appropriate grammar and vocabulary. They may **not** substitute other words, rewrite sentences, and so on. If you use a tutor or consult a native speaker (in the acceptable way defined above), you **must** inform me on your own initiative that you did so, and you **must** show me any drafts of your work which that person corrected, with his or her original marks on it.

**(3) All work I assign is meant to be your original work.**

### **Guidelines for Written Assignments**

- Written assignments will not be accepted for full credit after the beginning of class on the date they are due. Written assignments will receive a maximum of 75% credit if submitted at the beginning of the class session following that in which they were due. No writing assignments will be accepted after that point. **The attempt to submit an assignment in any way outside these guidelines does not constitute grounds for an extension of the deadline.**
- No written assignments will be accepted by e-mail, even in the case of your absence from the class in which they are due. I am not a printer and cannot keep track of which e-mails have assignments attached. You are responsible for having access to a working and adequately supplied printer.
- All written assignments are to be submitted in **double-spaced** form, in a font no larger than Times New Roman 12-point, with no larger than 1.5 inch margins. Any work not prepared in this format is not acceptable and will not be given credit if submitted. I will only correct work that is double-spaced.
- Written work which does not follow the directions for a particular assignment (for example, off topic, lacking required information or other components) will receive no more than 75% credit (and perhaps much less, at my sole discretion).
- Please read the section above on plagiarism. Any plagiarism, whether on a draft or a final version of your writing, will be treated as an academic offense.

### **Students with Disabilities**

*Any student with a disability who is taking this course and needs classroom or exam accommodations should contact the Disability Resource Center, 257-2754, room 2 Alumni Gym, jkarnes@uky.edu.*

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center.

**Unterrichtsplan für alle Teilnehmer [Course plan: all participants]**

*Der Dozent behält sich das Recht auf Änderungen vor!*

Mi 28.8.	Erster Unterrichtstag: Geschichtliche und kulturelle Hintergründe; Umriss des Seminars; Einstieg in den Text.  <b>1. Einheit: Modelle und Verfahren: Wie liest man (oder frau) Kleists Text(e)?</b> Anekdoten (II, 262-282): "Tagesbegebenheit"; "Der Griffel Gottes"; "Französisches Exerzitium (das man nachmachen sollte)"; "Korrespondenz-Nachricht"
Mo 2.9.	Tag der Arbeit; gesetzl. Feiertag: Es findet kein Unterricht statt.
Mi 4.9.	"Anekdoten (II, 262-282): "Der Branntweinsäufer und die Berliner Glocken"; "Unwahrscheinliche Wahrhaftigkeiten"; "Neujahrswunsch eines Feuerwerkers an seinen Hauptmann"; "Anekdote aus dem letzten preußischen Kriege"  Vorbereitung auf "Die Marquise von O..."
Mo 9.9.	"Die Marquise von O..." (II, 104-127)
Mi 11.9.	"Die Marquise von O..." (II, 127-144); <b>Modellanalyse fällig</b>
Mo 16. 9.	<b>2. Einheit: Kleist und die Aufklärung: Erkenntnis und Geschlecht</b> Kant, "Beantwortung der Frage, was heißt Aufklärung?" (HA)
Mi 18.9.	Brief Nr. 5: an Ulrike, Mai 1799: "Gesetze der Vernunft" (II, 486-493) Nr. 28: an Wilhelmine von Zenge, 16. & 18. Nov. 1800, Zusatz (Zeichnung) vom 30. Dez. (II, 591-98) [Über die Aufklärung des Weibes], an Wilhelmine, 16. Sept.1800 (II, 315-318)
Mo 23.9.	Kant, Auszug aus der <i>Kritik der reinen Vernunft</i> (Kopie) Brief Nr. 37: an Wilhelmine 22. März 1801 (II, 630-36)
Mi 25.9.	"Über das Marionettentheater" (II, 338-345) <b>Schriftliche Aufgabe fällig</b>
Mo 30.9.	<b>3. Einheit: Kleist und seine Zeit: Theorie des Partisanen</b> Fichte: <i>Reden an die deutsche Nation</i> (8. Rede) (HA); Einleitung der Zeitschrift <i>Germania</i> (II, 375-76); "Katechismus der Deutschen" (II, 350-60); <i>Bitte machen Sie sich ein Bild der zeitgeschichtlichen Zusammenhänge zwischen 1789 und 1815, nach dem Stichwortblatt (als Handreichung)</i>
Mi 2.10.	"Landwehr-Edikt" (HA); "Brief eines politischen Pescherä" (II, 373-75); "Was gilt es in diesem Kriege?" (II, 377-79); Carl Schmitt, Auszug aus <i>Theorie des Partisanen</i> (HA)
Mo 7.10.	<i>Die Hermannsschlacht</i> , 1.-3. Akt (I, 535-578)



Modern and Classical Languages, Literatures, and Cultures  
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Mi 9.10.	<i>Die Hermannsschlacht</i> , 4. und 5. Akt (I, 579-628)
Mo 14.10.	<i>Prinz Friedrich von Homburg</i> , 1. und 2. Akt (I, 631-666)
Mi 16.10.	<i>Prinz Friedrich von Homburg</i> , 3. und 4. Akt (I, 667-691)
Mo 21.10.	<i>Prinz Friedrich von Homburg</i> , 5. Akt (I, 691-709)
Mi 23.10.	Teilklausur (Mid-term) für B.A.-Studierenden; M.A.-Studierenden: Kleist-Fragestellung fällig
Mo 28.10.	<b>4. Einheit: Unendliches Begehren</b> <i>Michael Kohlhaas</i> (II, 9-103), 9-33
Mi 30.10.	<i>Kohlhaas</i> , 33-58
Mo 4.11.	<i>Kohlhaas</i> , 58-81
Mi 6.11.	<i>Kohlhaas</i> , 81-103 <b>Schriftliche Aufgabe fällig</b>
Mo 11.11.	Kleist und die Sprache (Wiederholung): "Über die allmähliche Verfertigung der Gedanken beim Reden" (II, 319-324)
Mi 13.11.	<i>Penthesilea</i> , 1.-5. Auftritt (I, 323-350)
Mo 18.11.	<i>Penthesilea</i> , 6.-14. Auftritt (I, 350-382)
Mi 20.11.	<i>Penthesilea</i> , 15.-21. Auftritt (I, 382-409)
Mo 25.11.	<i>Penthesilea</i> , 22.-24. Auftritt (I, 410-428)
Mi 27.11.	Thanksgiving ("Erntedankfest")
Mo 2.12.	<i>Penthesilea</i> : abschließende Besprechung
Mi 4.12.	Pädagogische Anwendungen: "Allerneuester Erziehungsplan" (II, 329-335) Vorstellung und Besprechung der Seminararbeiten (von GER 415G-Teilnehmer[inne]n)
Mo 9.12.	Vorstellung und Besprechung der Seminararbeiten (von GER-615-Teilnehmer[inne]n)
Mi 11.12.	Schreibwerkstatt für alle Teilnehmer (Fortsetzung in meiner Sprechstunde wenn nötig)

**[GER 515 : Assessments]**

<b>GER 515</b>	<b>Schriftliche Aufgaben</b>
<b>fällig am</b>	<b>Aufgabe</b>
11.9.	Modellanalyse: Fassen Sie aufgrund Ihrer Lektüre von den Anekdoten und "Die Marquise von O..." ein allgemeines Muster des Kleistschen Textes zusammen. Worin bestehen die "Kleistschen" Eigenschaften dieser sehr heterogenen Texte? (1-2 Seiten)
25.9.	Was ist Aufklärung? Erklären Sie, was der Begriff "Aufklärung" bedeutet. Ihre Definition sollte sich nicht bloß auf den formal philosophischen Zusammenhang beschränken, sondern Geschlechterfragen (also "Gender") im Auge behalten. Vergleichen Sie dabei Kleists Begriff der Aufklärung mit dem, was Kant in seinem grundlegenden Aufsatz "Beantwortung der Frage, Was heißt Aufklärung?" schreibt. (2 Seiten)
23.10.	Teilklausur: Fragen zu Kleists Texten sowie zum zeitgeschichtlichen Zusammenhang (siehe Stichwortblatt) und den sekundären Texten (Schmitts Theorie des Partisanen, Kants Begriff der Aufklärung). Leitbegriffe: Erkenntnis, Geschlechterdifferenzen, Krieg (also Freundschaft und Feindschaft), deutsche Identität.
6.11.	Was ist Gerechtigkeit? Definieren Sie die Gerechtigkeit anhand der Erzählung <i>Michael Kohlhaas</i> . Benutzen Sie ein adäquates Vokabular (mit Begriffen wie <i>Urteil, Recht, Justiz</i> , usw.), um die Frage der Gerechtigkeit zu erklären. Beurteilen Sie auch das, was Kohlhaas macht. Halten Sie es für richtig? Dient das, was er macht, um sein Recht zu behalten, dem Zweck der Gerechtigkeit? Oder schießt er über das Ziel hinaus? Inwiefern? <i>Fiat justitia pereat mundus</i> : Darf man um der Gerechtigkeit willen alles machen? (2-3 Seiten)
13.11.- 25.11.	<b>Für jede Sitzung:</b> Zusammenfassungen der Handlung von <i>Penthesilea</i> fällig. Schildern Sie detailliert, was in jedem Auftritt passiert ist (z.B.: zum 11.11., Zusammenfassung der Auftritte 1-5).
18.12.	<b>Seminararbeit fällig (vor 17.00 Uhr in meinem Briefkasten, POT 1018)</b> Dies soll eine 7- bis 10-seitige Arbeit sein, über einen der Texte, die wir im Seminar behandelt haben. Sie müssen dabei wenigstens 2 Artikel zu diesem Text berücksichtigen und in der Arbeit zitieren. Genauere Anweisungen erhalten Sie nach dem Semestermittelpunkt.

**[GER 615 : Assessments]**

<b>GER 615</b>	<b>Schriftliche Aufgaben</b>
<b>fällig am</b>	<b>Aufgabe</b>
11.9.	Modellanalyse: Fassen Sie aufgrund Ihrer Lektüre von den Anekdoten und "Die Marquise von O..." ein allgemeines Muster des Kleistschen Textes zusammen. Worin bestehen die "Kleistschen" Eigenschaften dieser sehr heterogenen Texte? (1-2 Seiten)
25.9.	Was ist Aufklärung? Erklären Sie, was der Begriff "Aufklärung" bedeutet. Ihre Definition sollte sich nicht bloß auf den formal philosophischen Zusammenhang beschränken, sondern Geschlechterfragen (also "Gender") im Auge behalten. Vergleichen Sie dabei Kleists Begriff der Aufklärung mit dem, was Kant in seinem grundlegenden Aufsatz "Beantwortung der Frage, Was heißt Aufklärung?" schreibt. Wer darf /soll denken? Zu welchem Zweck? Wie sollen "Weiber" aufgeklärt werden? (2 Seiten)
14.10.	Zusammenfassung einer wissenschaftlichen Behandlung von einem der Werke, die wir bis zu diesem Punkt gelesen haben. Ich stelle Ihnen Artikel und Kapitel über "Die Marquise von O...", <i>Die Hermannsschlacht</i> , "Über das Marionettentheater", und die Anekdoten zur Verfügung. Sie schreiben ein Resümee von 2-3 Seiten über einen der kritischen Texte. Darin geben Sie die Thesen und die Argumentation des Autors wieder. Versuchen Sie, die impliziten Prämissen oder sogar den theoretischen Ansatz zu identifizieren, die der kritischen Arbeit zugrunde liegen.
23.10.	"Die Frage nach der Frage": Fragestellung zu Kleist: Schreiben Sie 3-4 Seiten darüber, wie man Kleists Texte herangehen kann. Was ist wichtig oder zentral oder spezifisch für Kleist? Was finden Sie dabei am interessantesten? Versuchen Sie, Ihre eigene Perspektive auf Kleists Texte zu formulieren, und geben Sie Beispiele aus den Texten, die wir bereits gelesen haben. Sie werden diese Herangehensweise als analytischen "Werkzeugkasten" zur Lektüre der Texte in der 2. Hälfte des Semesters sowie als Leitfaden zur Ausarbeitung eines Forschungskonzepts benutzen.
6.11.	Was ist Gerechtigkeit? Definieren Sie die Gerechtigkeit anhand der Erzählung <i>Michael Kohlhaas</i> . Benutzen Sie ein adäquates Vokabular (mit Begriffen wie <i>Urteil</i> , <i>Recht</i> , <i>Justiz</i> , usw.), um die Frage der Gerechtigkeit zu erörtern. Beurteilen Sie auch das, was Kohlhaas macht. Halten Sie es für richtig? Darf man um der Gerechtigkeit willen alles machen? Vergleichen Sie Kohlhaas' Streben nach Gerechtigkeit mit den "absoluten" Momenten in den Texten, die Sie bereits gelesen haben. Wo zeigen sich hier die Grenzen des absoluten Willens auf (wenn überhaupt)? (2-3 Seiten)
13.11.- 25.11.	<b>Für jede Sitzung:</b> Geben Sie Ihre Deutung von den wichtigsten Themen, den prägnantesten Repliken, usw. in dem jeweiligen Textabschnitt (z.B., zum 11.11. die Auftritte 1-5). Seien Sie sich im Klaren darüber, was passiert, wer sagt was, usw., und geben Sie kurz an, was das alles zu bedeuten hat. (1-2 Seiten)
22.11.	Das Abstract (350 Wörter) und die Bibliographie (wenigstens 7 Einträge) zu Ihrem Forschungsthema (siehe unten)
16.12.	<b>Forschungskonzept fällig in meinem Briefkasten (POT 1018) vor 17.00 Uhr.</b> Ich erwarte von Ihnen keine voll ausgereifte Forschungsarbeit, sondern eher einen detaillierten Entwurf, der in Bezug auf einen Text von Kleist kritische Perspektiven entwickelt und einige (nicht alle!) der Ansätze zu diesem Text in der Kleist-Forschung auswertet. Sie müssen dabei Ihre eigene Perspektive erörtern und die Thesen und Argumentation einer längeren Arbeit über Kleist skizzieren. Dazu müssen Sie schon zum 22.11. eine Bibliographie und ein Abstract eingereicht haben. Ihr Konzeptpapier muß meinen Kommentar zu diesen berücksichtigen. (etwa 10 Seiten)

## GER 515/615 (001) STUDIES IN MAJOR AUTHORS: KLEIST

<b>Meeting time:</b> <b>Place:</b> Max Kade House 106 <b>Instructor:</b> Joseph O'Neil	<b>Instructor's office:</b> Patterson Office Tower 1018 <b>Office hours:</b> <b>E-mail:</b> joseph.oneil@uky.edu <b>Telephone:</b> 859-257-5283
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### Course Description:

Explorations into one or several major figures of German literature. Reading of primary texts and pertinent scholarship together with an investigation of the authors' literary, social, or political significance during contemporary or later periods. May be repeated to a maximum of 12 credits. Prereqs: GER 311, 312 or equivalent.

## HEINRICH VON KLEIST

One of the greatest writers in the German language, Heinrich von Kleist created a body of work which is marked by exceptional originality and complexity. His work inspired the German nationalism of the 19<sup>th</sup> century as well as Franz Kafka, Monika Maron and others in the 20<sup>th</sup>. In this course, we will

- read Kleist's texts in several genres: drama, essay, narrative, and political journalism;
- explore the context in which he lived and wrote: the Napoleonic era, French-occupied Germany, and incipient German nationalism; and
- examine the interplay of language, ideas, and history in Kleist's texts.

The course has several focal points, which will be present in all units either as primary or secondary themes:

- the use and status of language and style
- modern conceptions of gender identity and roles
- the development of a different form of modern subjectivity around 1800
- ideas about national identity, politics, and war in Europe, especially the development of a modern German identity

At the conclusion of this course, participants will be able to

- analyze literary texts in cultural context;
- explain Kleist's role in the artistic, cultural, and political movements around 1800;
- demonstrate an understanding of the complex role of language in the production of meaning;
- assess competing interpretations of Kleist's texts; and
- compare Kleist's language to later forms and styles of German.



### Required text:

von Kleist, Heinrich. *Sämtliche Werke und Briefe*. Ed. Helmut Sembdner. Munich: Deutscher Taschenbuch Verlag, 2001. ISBN: 3-423-12919-0

### Recommended:

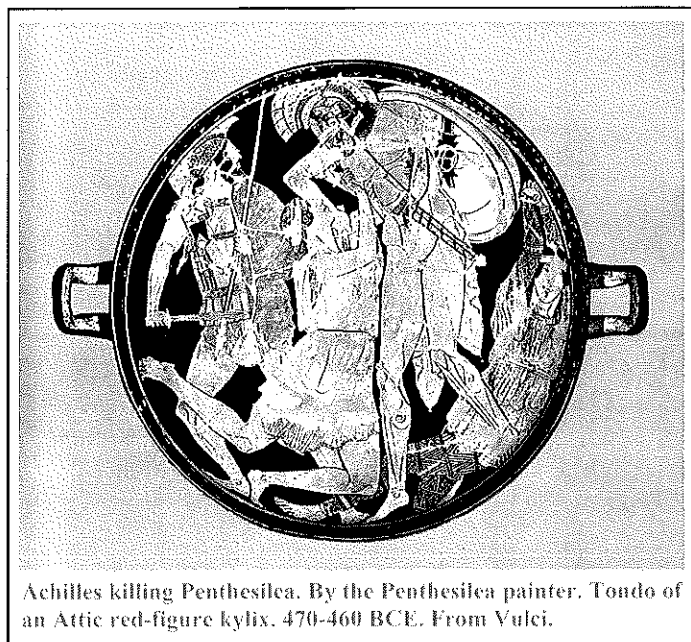
von Kleist, Heinrich. *Penthesilea*. Trans. Joel Agee. Illus. Maurice Sendak. New York: HarperCollins, 1998. ISBN: 0-06-118015-7. (Available at amazon.com used and new.)  
*This is recommended, first of all, as a fine example of literary translation, second, because of the illustrations by Maurice Sendak, and, finally, if needed, as a help in disentangling the language of Penthesilea. This does not relieve you of the obligation to read, understand, analyze, and cite the German text*

**Progression of the Course**

This course will develop the abovementioned skills as a progressive preparation for the analysis of what is perhaps Kleist's masterpiece: the tragic drama *Penthesilea*. All the skills as well as the historical, cultural, and ideological references above will inform our analysis of this play. In this way, the course will have a concrete, practical goal, and the analysis of *Penthesilea* will give you an opportunity to review, synthesize, and test yourself on the subject matter of the whole course.

While *Penthesilea* may be the subject of the final project, students may choose to analyze any text by Kleist for that project.

Course requirements will differ significantly for undergraduate and graduate students. Undergraduates who are interested in pursuing graduate study in German or another area of the humanities, confident in their language ability, and diligent readers and writers may partially substitute the graduate requirements for the undergraduate requirements. Please see me before the mid-term exam in order to make suitable arrangements.



Achilles killing Penthesilea. By the Penthesilea painter. Tondo of an Attic red-figure kylix. 470-460 BCE. From Vulci.

**Components of the Course and Composition of the Grade**

<b>For undergraduate students (515):</b>	<b>For graduate students (615):</b>
Final term paper/textual analysis: 30%	Final research project: 40%
Mid-term examination: 25%	Brief writing assignments: 30%
Brief writing assignments (1-2 pp.): 20%	Formal presentations (2+): 15%
Formal presentation(s) (1-2): 10% (total)	Preparation and participation: 15%
Preparation and participation: 15%	

**Grading Scale**

Graduate

90-100 = A

80-89 = B

70-79 = C

below 70 = E

Undergraduate

90-100 = A

80-89 = B

70-79 = C

60-69 = D

below 60 = E

\* Midterm Grades will be given.

## Common requirements (graduate and undergraduate)

### Preparation and participation

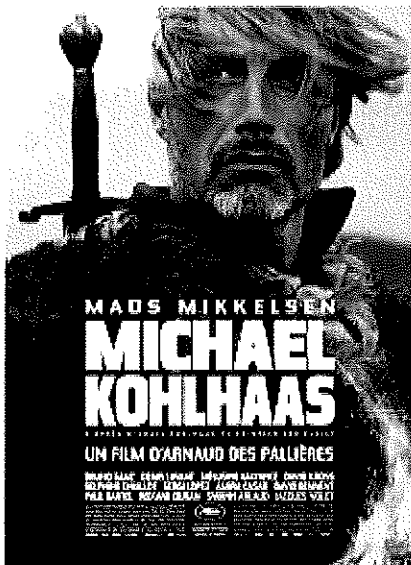
This course is a **seminar**. Reading and speaking are therefore at its heart. We will generally conduct class in German. Come to class having prepared the entire assignment for that day (reading, writing, presentation, any questions given beforehand on the reading). Demonstrate in class that you are prepared and informed about the matter of the assignment. This does not mean that you must have understood everything in the reading, but you must express your questions and problems in an articulate manner. Kleist's texts can be complicated, but, if we all work together to the best of our ability, we can help each other to understand them. I expect this cooperation from all participants.

**Undergraduates** must have made at least a solid attempt to identify basic information. (Think of journalistic questions: who? what? where? when? why?) You should ask specific questions which reflect this. "What's this text about?" is not a question that will earn you credit for participation.

**Graduate students** are expected to approach the text and their participation in class with more analytical questions in mind, having already identified the basic themes and problems of the text beyond the informational level (e.g., "Die Marquise von O..." is a text about family relationships, and the passage on page *x* reflects this in the following way...; or, if this is a text about the family, why does the narrator say *y* on page *z*?).

### Formal presentations

These are presentations on a given text or theme. While more specific instructions will be given when necessary or as requested, the formal presentation is to be a 7- to 10-minute discussion of the assigned text which provides both essential information about the text and asks analytical questions which provide a basis for class discussion. The presentation should not be *so* informative as to preclude all further discussion. Rather, it should provide a springboard to discussion by giving an outline and the beginnings of an analysis rather than making definitive claims. Of course, students may (and should) always offer their own, necessarily partial interpretations or perspectives for the class to discuss.



**Graduate students** will be expected to demonstrate analytical and verbal skills suitable to their level of German as well as of general education. I recognize that there will be a difference between first- and second- year M.A. students. **Undergraduates** will be expected to perform in a way suitable to a 400-level seminar in terms of organization and presentation as well as of analysis.

In general, this means no loose, rambling, off-the-cuff presentations, not slangy, little hesitation or use of fillers, clear expository style; i.e., not "Well, like, I wasn't sure what this meant, but, like, there's this chick, and she's pregnant, and this Russian dude..." or [auf gut Deutsch], "die Geschichte ist einfach hammergeil, weil dieser Typ all' die Franzosen killt, obwohl er total besoffen ist..."). Undergraduates should also present in clear and comprehensible German.

Organization, content, and style are more important than 100% grammatical correctness.

Brief writing assignments, final papers and projects, and the mid-term examination are described separately for graduate and undergraduate students on the attached pages. Due dates for written assignments are given in those pages.



## Course Policies and Procedures

### Attendance

You are expected to attend every class session and participate actively in class. If you are physically present but do unrelated activities such as homework for another class, reading the paper, or sleeping, I will mark you absent, as if you had not come to class at all. (Also see criteria for participation above.)

Please be aware of the following standards and guidelines, which constitute my attendance policy.

- a) More than 2 unexcused absences will lower your final grade by 1.5 % per absence after the second.
- b) Being more than five minutes late three times or leaving class early twice will count as one day absent.
- c) For absences because of University-sponsored activities, you **must** submit a schedule to me at the beginning of the semester. Excusable university-sponsored absences are defined by SR 5.2.4.2.
- d) For excused absences, it is your responsibility to schedule make-up dates for work missed. Work must be done **in advance** if the absence is because of a scheduled activity, **or within one week** of absence if the absence is because of an illness or emergency, or it will be counted as a zero.  
**Participation points must be made up as well, even for an excused absence.**
- e) As explained in the university rules, if you miss more than one-fifth of class time (this pertains to excused absences as well), I can request that you petition for a withdrawal. If you miss more than one-fifth of class time because of unexcused absences and do not withdraw, I will assign a grade of **E**.
- f) In the case of an absence due to illness, I have the right to ask for sufficient documentation regarding the nature of the absence from a licensed individual (who cannot be a family member). Health Services will not provide this without a release signed by you. (The stamped slip of paper only confirms that you went to Health Services, not that you were examined or treated. I will not accept these slips as documentation of an illness.)
- g) Please do not offer excuses, orally or by e-mail, for absences which cannot be excused according to university policy; I will not consider these when calculating your grade. I understand and sympathize with difficult life situations and realize that you also have work obligations, duties to your families, and other reasonable conflicts. By reserving your two free absences for real emergencies (of which I hope you will have none), you can fulfill your other obligations while maintaining your grade in this class.
- h) Failure to appear in class when you are to present your work (as an oral presentation or in any other form) will result in a grade of zero (0) for that assignment.

### **Excused Absences:**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the



instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

### **Verification of Absences:**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Academic Offenses: Plagiarism and Cheating**

For university policies on plagiarism, see Section 6 of Senate Rules at [www.uky.edu/USC/New/Rules](http://www.uky.edu/USC/New/Rules). For examples of plagiarism and tips on how to avoid it, please see <http://www.uky.edu/Ombud/Plagiarism.pdf>.

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website:

<http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online

<http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else’s work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student’s assignment involves

research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism. Please pay special attention to the following three major issues which arise regularly in foreign language courses:

**(1) Using mechanical (machine, computer) translators to compose a text is always plagiarism. I will consider anything which I can reasonably assume to have been done or assisted by translation software to be plagiarism, even something a student modified based on a prior machine translation.**

**(2) You are not to use a tutor of any sort to produce language and structures for a paper.** This does not mean that you cannot discuss your paper or show your drafts to other students and German-speakers. If you do so, you **must** limit them to indicating your mistakes and reviewing the appropriate grammar and vocabulary. They may **not** substitute other words, rewrite sentences, and so on. If you use a tutor or consult a native speaker (in the acceptable way defined above), you **must** inform me on your own initiative that you did so, and you **must** show me any drafts of your work which that person corrected, with his or her original marks on it.

**(3) All work I assign is meant to be your original work.**

### **Guidelines for Written Assignments**

- Written assignments will not be accepted for full credit after the beginning of class on the date they are due. Written assignments will receive a maximum of 75% credit if submitted at the beginning of the class session following that in which they were due. No writing assignments will be accepted after that point. **The attempt to submit an assignment in any way outside these guidelines does not constitute grounds for an extension of the deadline.**
- No written assignments will be accepted by e-mail, even in the case of your absence from the class in which they are due. I am not a printer and cannot keep track of which e-mails have assignments attached. You are responsible for having access to a working and adequately supplied printer.
- All written assignments are to be submitted in **double-spaced** form, in a font no larger than Times New Roman 12-point, with no larger than 1.5 inch margins. Any work not prepared in this format is not acceptable and will not be given credit if submitted. I will only correct work that is double-spaced.
- Written work which does not follow the directions for a particular assignment (for example, off topic, lacking required information or other components) will receive no more than 75% credit (and perhaps much less, at my sole discretion).
- Please read the section above on plagiarism. Any plagiarism, whether on a draft or a final version of your writing, will be treated as an academic offense.

### **Students with Disabilities**

*Any student with a disability who is taking this course and needs classroom or exam accommodations should contact the Disability Resource Center, 257-2754, room 2 Alumni Gym, jkarnes@uky.edu.*

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center.

**Unterrichtsplan für alle Teilnehmer [Course plan: all participants]**

*Der Dozent behält sich das Recht auf Änderungen vor!*

Mi 28.8.	Erster Unterrichtstag: Geschichtliche und kulturelle Hintergründe; Umriss des Seminars; Einstieg in den Text.  <b>1. Einheit: Modelle und Verfahren: Wie liest man (oder frau) Kleists Text(e)?</b> Anekdoten (II, 262-282): "Tagesbegebenheit"; "Der Griffel Gottes"; "Französisches Exerzitium (das man nachmachen sollte)"; "Korrespondenz-Nachricht"
Mo 2.9.	Tag der Arbeit; gesetzl. Feiertag: Es findet kein Unterricht statt.
Mi 4.9.	"Anekdoten (II, 262-282): "Der Branntweinsäufer und die Berliner Glocken"; "Unwahrscheinliche Wahrhaftigkeiten"; "Neujahrswunsch eines Feuerwerkers an seinen Hauptmann"; "Anekdote aus dem letzten preußischen Kriege"  Vorbereitung auf "Die Marquise von O..."
Mo 9.9.	"Die Marquise von O..." (II, 104-127)
Mi 11.9.	"Die Marquise von O..." (II,127-144); <b>Modellanalyse fällig</b>
Mo 16. 9.	<b>2. Einheit: Kleist und die Aufklärung: Erkenntnis und Geschlecht</b> Kant, "Beantwortung der Frage, was heißt Aufklärung?" (HA)
Mi 18.9.	Brief Nr. 5: an Ulrike, Mai 1799: "Gesetze der Vernunft" (II, 486-493) Nr. 28: an Wilhelmine von Zenge, 16. & 18. Nov. 1800, Zusatz (Zeichnung) vom 30. Dez. (II, 591-98) [Über die Aufklärung des Weibes], an Wilhelmine, 16. Sept.1800 (II, 315-318)
Mo 23.9.	Kant, Auszug aus der <i>Kritik der reinen Vernunft</i> (Kopie) Brief Nr. 37: an Wilhelmine 22. März 1801 (II, 630-36)
Mi 25.9.	"Über das Marionettentheater" (II, 338-345) <b>Schriftliche Aufgabe fällig</b>
Mo 30.9.	<b>3. Einheit: Kleist und seine Zeit: Theorie des Partisanen</b> Fichte: <i>Reden an die deutsche Nation</i> (8. Rede) (HA); Einleitung der Zeitschrift <i>Germania</i> (II, 375-76); "Katechismus der Deutschen" (II, 350-60); <i>Bitte machen Sie sich ein Bild der zeitgeschichtlichen Zusammenhänge zwischen 1789 und 1815, nach dem Stichwortblatt (als Handreichung)</i>
Mi 2.10.	"Landwehr-Edikt" (HA); "Brief eines politischen Pescherä" (II, 373-75); "Was gilt es in diesem Kriege?" (II, 377-79); Carl Schmitt, Auszug aus <i>Theorie des Partisanen</i> (HA)
Mo 7.10.	<i>Die Hermannsschlacht</i> , 1.-3. Akt (I, 535-578)

Mi 9.10.	<i>Die Hermannsschlacht</i> , 4. und 5. Akt (I, 579-628)
Mo 14.10.	<i>Prinz Friedrich von Homburg</i> , 1. und 2. Akt (I, 631-666)
Mi 16.10.	<i>Prinz Friedrich von Homburg</i> , 3. und 4. Akt (I, 667-691)
Mo 21.10.	<i>Prinz Friedrich von Homburg</i> , 5. Akt (I, 691-709)
Mi 23.10.	Teilklausur (Mid-term) für B.A.-Studierenden; M.A.-Studierenden: Kleist-Fragestellung fällig
Mo 28.10.	<b>4. Einheit: Unendliches Begehren</b> <i>Michael Kohlhaas</i> (II, 9-103), 9-33
Mi 30.10.	<i>Kohlhaas</i> , 33-58
Mo 4.11.	<i>Kohlhaas</i> , 58-81
Mi 6.11.	<i>Kohlhaas</i> , 81-103 <b>Schriftliche Aufgabe fällig</b>
Mo 11.11.	Kleist und die Sprache (Wiederholung): "Über die allmähliche Verfertigung der Gedanken beim Reden" (II, 319-324)
Mi 13.11.	<i>Penthesilea</i> , 1.-5. Auftritt (I, 323-350)
Mo 18.11.	<i>Penthesilea</i> , 6.-14. Auftritt (I, 350-382)
Mi 20.11.	<i>Penthesilea</i> , 15.-21. Auftritt (I, 382-409)
Mo 25.11.	<i>Penthesilea</i> , 22.-24. Auftritt (I, 410-428)
Mi 27.11.	Thanksgiving ("Erntedankfest")
Mo 2.12.	<i>Penthesilea</i> : abschließende Besprechung
Mi 4.12.	Pädagogische Anwendungen: "Allerneuester Erziehungsplan" (II, 329-335) Vorstellung und Besprechung der Seminararbeiten (von GER 415G-Teilnehmer[inne]n)
Mo 9.12.	Vorstellung und Besprechung der Seminararbeiten (von GER-615-Teilnehmer[inne]n)
Mi 11.12.	Schreibwerkstatt für alle Teilnehmer (Fortsetzung in meiner Sprechstunde wenn nötig)

**[GER 515 : Assessments]**

<b>GER 515</b>	<b>Schriftliche Aufgaben</b>
<b>fällig am</b>	<b>Aufgabe</b>
11.9.	Modellanalyse: Fassen Sie aufgrund Ihrer Lektüre von den Anekdoten und “Die Marquise von O...” ein allgemeines Muster des Kleistschen Textes zusammen. Worin bestehen die “Kleistschen” Eigenschaften dieser sehr heterogenen Texte? (1-2 Seiten)
25.9.	Was ist Aufklärung? Erklären Sie, was der Begriff “Aufklärung” bedeutet. Ihre Definition sollte sich nicht bloß auf den formal philosophischen Zusammenhang beschränken, sondern Geschlechterfragen (also “Gender”) im Auge behalten. Vergleichen Sie dabei Kleists Begriff der Aufklärung mit dem, was Kant in seinem grundlegenden Aufsatz “Beantwortung der Frage, Was heißt Aufklärung?” schreibt. (2 Seiten)
23.10.	Teilklausur: Fragen zu Kleists Texten sowie zum zeitgeschichtlichen Zusammenhang (siehe Stichwortblatt) und den sekundären Texten (Schmitts Theorie des Partisanen, Kants Begriff der Aufklärung). Leitbegriffe: Erkenntnis, Geschlechterdifferenzen, Krieg (also Freundschaft und Feindschaft), deutsche Identität.
6.11.	Was ist Gerechtigkeit? Definieren Sie die Gerechtigkeit anhand der Erzählung <i>Michael Kohlhaas</i> . Benutzen Sie ein adäquates Vokabular (mit Begriffen wie <i>Urteil</i> , <i>Recht</i> , <i>Justiz</i> , usw.), um die Frage der Gerechtigkeit zu erklären. Beurteilen Sie auch das, was Kohlhaas macht. Halten Sie es für richtig? Dient das, was er macht, um sein Recht zu behalten, dem Zweck der Gerechtigkeit? Oder schießt er über das Ziel hinaus? Inwiefern? <i>Fiat justitia pereat mundus</i> : Darf man um der Gerechtigkeit willen alles machen? (2-3 Seiten)
13.11.- 25.11.	<b>Für jede Sitzung:</b> Zusammenfassungen der Handlung von <i>Penthesilea</i> fällig. Schildern Sie detailliert, was in jedem Auftritt passiert ist (z.B.: zum 11.11., Zusammenfassung der Auftritte 1-5).
18.12.	<b>Seminararbeit fällig (vor 17.00 Uhr in meinem Briefkasten, POT 1018)</b> Dies soll eine 7- bis 10-seitige Arbeit sein, über einen der Texte, die wir im Seminar behandelt haben. Sie müssen dabei wenigstens 2 Artikel zu diesem Text berücksichtigen und in der Arbeit zitieren. Genauere Anweisungen erhalten Sie nach dem Semestermittelpunkt.

[GER 615 : Assessments]

GER 615	Schriftliche Aufgaben
fällig am	Aufgabe
11.9.	Modellanalyse: Fassen Sie aufgrund Ihrer Lektüre von den Anekdoten und "Die Marquise von O..." ein allgemeines Muster des Kleistschen Textes zusammen. Worin bestehen die "Kleistschen" Eigenschaften dieser sehr heterogenen Texte? (1-2 Seiten)
25.9.	Was ist Aufklärung? Erklären Sie, was der Begriff "Aufklärung" bedeutet. Ihre Definition sollte sich nicht bloß auf den formal philosophischen Zusammenhang beschränken, sondern Geschlechterfragen (also "Gender") im Auge behalten. Vergleichen Sie dabei Kleists Begriff der Aufklärung mit dem, was Kant in seinem grundlegenden Aufsatz "Beantwortung der Frage, Was heißt Aufklärung?" schreibt. Wer darf /soll denken? Zu welchem Zweck? Wie sollen "Weiber" aufgeklärt werden? (2 Seiten)
14.10.	Zusammenfassung einer wissenschaftlichen Behandlung von einem der Werke, die wir bis zu diesem Punkt gelesen haben. Ich stelle Ihnen Artikel und Kapitel über "Die Marquise von O...", <i>Die Hermannsschlacht</i> , "Über das Marionettentheater", und die Anekdoten zur Verfügung. Sie schreiben ein Resümee von 2-3 Seiten über einen der kritischen Texte. Darin geben Sie die Thesen und die Argumentation des Autors wieder. Versuchen Sie, die impliziten Prämissen oder sogar den theoretischen Ansatz zu identifizieren, die der kritischen Arbeit zugrunde liegen.
23.10.	"Die Frage nach der Frage": Fragestellung zu Kleist: Schreiben Sie 3-4 Seiten darüber, wie man Kleists Texte herangehen kann. Was ist wichtig oder zentral oder spezifisch für Kleist? Was finden Sie dabei am interessantesten? Versuchen Sie, Ihre eigene Perspektive auf Kleists Texte zu formulieren, und geben Sie Beispiele aus den Texten, die wir bereits gelesen haben. Sie werden diese Herangehensweise als analytischen "Werkzeugkasten" zur Lektüre der Texte in der 2. Hälfte des Semesters sowie als Leitfaden zur Ausarbeitung eines Forschungskonzepts benutzen.
6.11.	Was ist Gerechtigkeit? Definieren Sie die Gerechtigkeit anhand der Erzählung <i>Michael Kohlhaas</i> . Benutzen Sie ein adäquates Vokabular (mit Begriffen wie <i>Urteil</i> , <i>Recht</i> , <i>Justiz</i> , usw.), um die Frage der Gerechtigkeit zu erörtern. Beurteilen Sie auch das, was Kohlhaas macht. Halten Sie es für richtig? Darf man um der Gerechtigkeit willen alles machen? Vergleichen Sie Kohlhaas' Streben nach Gerechtigkeit mit den "absoluten" Momenten in den Texten, die Sie bereits gelesen haben. Wo zeigen sich hier die Grenzen des absoluten Willens auf (wenn überhaupt)? (2-3 Seiten)
13.11.- 25.11.	<b>Für jede Sitzung:</b> Geben Sie Ihre Deutung von den wichtigsten Themen, den prägnantesten Repliken, usw. in dem jeweiligen Textabschnitt (z.B., zum 11.11. die Auftritte 1-5). Seien Sie sich im Klaren darüber, was passiert, wer sagt was, usw., und geben Sie kurz an, was das alles zu bedeuten hat. (1-2 Seiten)
22.11.	Das Abstract (350 Wörter) und die Bibliographie (wenigstens 7 Einträge) zu Ihrem Forschungsthema (siehe unten)
16.12.	<b>Forschungskonzept fällig in meinem Briefkasten (POT 1018) vor 17.00 Uhr.</b> Ich erwarte von Ihnen keine voll ausgereifte Forschungsarbeit, sondern eher einen detaillierten Entwurf, der in Bezug auf einen Text von Kleist kritische Perspektiven entwickelt und einige (nicht alle!) der Ansätze zu diesem Text in der Kleist-Forschung auswertet. Sie müssen dabei Ihre eigene Perspektive erörtern und die Thesen und Argumentation einer längeren Arbeit über Kleist skizzieren. Dazu müssen Sie schon zum 22.11. eine Bibliographie und ein Abstract eingereicht haben. Ihr Konzeptpapier muß meinen Kommentar zu diesen berücksichtigen. (etwa 10 Seiten)