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UNIVERSITY  
OF GALWAY

# German

## Final Year Arts Course Booklet

### 2023-2024

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**Entry requirements:** Second Arts Students having attained a total mark of 40% or more will be admitted to Final Arts German courses.

**Essay Guidelines:** All essays which form part of the assessment of any module within the BA German programme must adhere to the format and the referencing system laid out in the discipline's essay guidelines, available on the Discipline of German website (Section: Undergraduate Programmes).

**Discipline of German website:** <https://www.universityofgalway.ie/german/>

### Academic Year 2023 -2024

#### 2023 (Semester 1)

Start of teaching all years, except First Years	Monday 4th September
End of teaching all years	Friday 24th November
Study Week	Monday 27th November - Friday 1st December
Semester 1 Exams	Monday 4th – Friday 15th December
Christmas Holiday	Saturday 16th December

#### 2024 (Semester 2)

Start of Teaching	Monday 8th January
End of Teaching	Thursday 28th March
<b>Easter</b>	<b>Good Friday 29<sup>th</sup> March to Easter Monday 1st April</b>
Field Trips	Tuesday 2nd April to Friday 5th April
Study Week	Monday 8th April to Friday 12th April
Semester 2 Exams	Monday 15th April – Wednesday 1 <sup>st</sup> May
Autumn Repeat Exams	Tuesday, 6th August to Friday 16th August
<b>Holidays</b>	<b>St. Brigid's Day: Monday 5<sup>th</sup> February 2024</b>
	<b>Easter: Good Friday 29<sup>th</sup> March to Easter Monday 1<sup>st</sup> April 2024</b>
	<b>Bank Holidays: Monday 30th October 2023 / Monday, 18th March 2024</b>
	<b>Monday 6th May 2024/ Monday 3rd June 2024 / Monday 5th August 2024</b>

<b>SEMESTER 1</b> All modules have the value of 5 ECTS.	
<b>Module</b>	<b>Component(s)</b>
<b>GR341 German Language I</b>	
<b>GR337 German Cultural Studies I</b> <i>Students must take Research in the Age of AI plus <u>one</u> of the optional components.</i>	Research in the Age of AI (obligatory)      50%  <b>AND</b> Postmigration, Identity and Empowerment in the German Podcast Landscape      50%  <b>OR</b> The Novella in German Literature      50%
<b>GR338 German Cultural Studies II</b>	Masterpieces of German Cinema      100%
<b>SEMESTER 2</b> All modules have the value of 5 ECTS.	
<b>Module</b>	<b>Component(s)</b>
<b>GR342 German Language II</b>	
<b>GR339 German Studies III</b>	German Theatre Production      100%  <b>OR</b> Christa Wolf: <i>Kindheitsmuster</i> 50%  <b>AND</b> Distraction in Sickness and in Health in German Literature      50%
<b>GR340 German Studies IV</b>	„Nah ist / doch schwer zu fassen der Gott“. Poems about Gods, God – and his absence      100%

## SEMESTER 1

<b>GR341</b>	<b>German Language I</b>
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Lecturer: Tom Wilks

Course description:

This course will further develop the language skills acquired in second year and refine your understanding of German vocabulary, communication, and sentence structures. The aim is to advance your ability to speak and write correctly, fluently, and accurately in typical communication situations, while also enhancing your reading and listening skills. Core aims for this course are to ensure that all participants are engaging in high-level language learning activities, such as conversation and group discussions, grammar exercises, reading and listening comprehension, as well as accurate vocabulary and memory work and writing to the norms of different text types.

Prerequisites: Successful completion of Second Arts German, or equivalent

Assessment:

Written examination: 50%

Oral examination: 30%

Continuous assessment: 20%

Core text: *Kompass DaF. Deutsch für Studium und Beruf C1* (Klett) (available to purchase in the campus bookshop)

**\* As well as the scheduled hours for GR337 on the Semester 1 timetable, Final Arts students will have a German conversation class each week. Time and venue will be confirmed at the start of term.**

<b>German Studies I</b>	
<b>GR337</b>	Research in the Age of AI (obligatory) 50%
<b>AND</b>	
	Postmigration, Identity and Empowerment in the German Podcast Landscape 50%
<b>OR</b>	
	The Novella in German Literature 50%

**GR337 Research in the Age of AI (1 hour per week)**

Lecturer: Tina-Karen Pusse

Course description:

On the one hand, this course is an opportunity for students to familiarise themselves with an aspect of German, Austrian or Swiss history and culture of their own choice, i.e. to become experts in a specific, individually chosen area.

On the other hand, we will discuss how Artificial Intelligence is currently disrupting and changing what it means to “do research”, and experiment with tools such as chat-GPT, discuss ethical dilemmas, what makes a source reliable and how we can use AI as a tool without becoming overly dependent on it.

Learning outcomes: If you engage continuously with this class, you will become more confident in systematically researching a topic of your interest and become aware of the chances and risks of knowledge transfer and text generation through AI.

Language of instruction: German and English

Assessment: A presentation of your project, either in written or video format, that includes a reflective segment on your research strategy/pathway (100%)

**GR337 Postmigration, Identity and Empowerment in the German Podcast Landscape (1 hour per week)**

Lecturer: Antonia Musolff

Course description:

This course will introduce students to a variety of current German podcasts. The focus will be on podcasts made by young Germans whose parents migrated to Germany. We will talk about Germany as a post-migrant society and discover its immigration history in recent centuries. Young Turkish-Germans, Black-Germans, Asian-Germans or Jewish Germans talk about their everyday life experience in Germany. By listening to the podcasts students will discover concepts like “Bio-German” and “Postmigrant” and get a deeper understanding of immigration discourses as well as racism and empowerment in Germany. The topic will be brought to an intercultural level by a comparison with Irish migrant podcasts. We will also have a look at the life and poems of May Ayim, poet, scientist and founder of the organization Black women in Germany. As we will mostly work with audio files students will profoundly

improve their listening skills, learn new content-related vocabulary, and practice their oral skills by preparing an end-of-term podcast.

Teaching and learning methods: Working with authentic cultural material. In-class discussions, podcast production in partner work or individual work.

Language of instruction: German and English

Assessment: Continuous Assessment: 20%

End-of-term podcast: 80 %

Texts and material: All podcasts and additional texts will be made available on Canvas.

Azeret, Nathan und Vincent (Moderator\_innen). (14.10.2018): Blöd gesagt... biodeutsch. (aus: Audio-Podcast: Two Blacks and a Jew).

Malcolm Ohanwe und Marcel Aburakia (Moderatoren). (4.10.2018): Fußballgucken als Kanacke. (aus: Audio-Podcast: Kanackische Welle).

Hasters, Alice: Was weiße Menschen nicht über Rassismus hören wollen, aber wissen sollten. Hanserblau. 2021

May, Ayim: Blues in Schwarz weiss. Nachtgesang. Gedichte. Unrast Verlag 2022

Plamper, Jan: Das neue Wir. Warum Migration dazugehört. Eine andere Geschichte der Deutschen

### **GR337          The Novella in German Literature (1 hour per week)**

Lecturer: Deirdre Byrnes

Course Description:

„Was ist eine Novelle anders als eine sich ereignete, unerhörte Begebenheit?“, Johann Wolfgang von Goethe observed in 1827. A novella recounts a striking and unexpected event that brings about a sudden and dramatic change (*Wendepunkt*); it explores the effect of the event on the lives of the characters. Novellas often contain a concrete symbol around which the narrative unfolds. This seminar develops close reading skills as we focus on two German novellas that caused a sensation when they were published: Heinrich von Kleist's *Das Erdbeben in Chili*, published in the first decade of the nineteenth century, and Gerhart Hauptmann's *Bahnwärter Thiel*, published in 1888. We will consider the significance and symbolism of the earthquake in Kleist's text and of the railway in *Bahnwärter Thiel*. The central role played by nature in both novellas will also be explored.

Assessment: Continuous assessment: 30%

In-house essay (week 12): 70%

Core Texts: The two core texts will be available to purchase in the campus bookshop.

Heinrich von Kleist, *Das Erdbeben in Chili* (Reclam)

Gerhart Hauptmann, *Bahnwärter Thiel* (Reclam)

Study guides accompanying both novellas will be distributed at the start of the semester.

<b>GR338</b>	<b>German Studies II (2 hours per week)</b>
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Masterpieces of German Cinema
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**Masterpieces of Contemporary German Cinema (2 hrs. per week)**

Lecturer: Hans-Walter Schmidt-Hannisa

Course description:

In this course students will discuss selected German films produced between 1970 and the present day – films representing a broad range of genres, such as comedy, drama, and documentary. The focus will be both on analysing the cinematic language and aesthetical aspects of the films, and on exploring their cultural and historical significance. For example, films such as Volker Schlöndorff's *Die Blechtrommel* or Rainer Werner Fassbinder's *Die Ehe der Maria Braun* are epic commentaries on crucial episodes of German history, whereas Fatih Akin's *Gegen die Wand* highlights the life of Turkish immigrants. All films provide insights into different aspects of German history, society, and lifestyles.

Assessment: Presentation (20%), two short in-class-tests (20% each), essay (40%)

Core texts: Apart from the films mentioned above, the course programme will include Werner Herzog: *Aguirre*; Rainer Werner Fassbinder: *Die Ehe der Maria Braun*, Tom Tykwer: *Lola rennt*; Edgar Reitz: *Die andere Heimat: Chronik einer Sehnsucht*; Wolfgang Becker: *Good Bye, Lenin!*; Nicolette Krebitz: *Wild*; Nora Fingscheidt: *Systemsprenger*; and others. Screenings will be organised for films which are not available online.

**SEMESTER 2**

<b>GR342</b>	<b>German Language II</b>
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Lecturer: Tom Wilks

Course description:

Continuing from GR341, this course builds up fluency and accuracy in the German language. The classes will involve language exercises and text production, including aural, oral, and written work as we work through material at a C1 level of the Common European Framework of Reference for Languages.

Assessment:

Written examination: 50%

Oral examination: 30%

Continuous assessment: 20%

Core texts: *Kompass DaF. Deutsch für Studium und Beruf C1* (Klett)

\* As well as the scheduled hours for GR342 on the Semester 2 timetable, Final Arts students will have a German conversation class each week. Time and venue will be confirmed at the start of Semester 2.

<b>GR339</b>	<b>German Studies III</b>	
	German Theatre Production	100%
	<b>OR</b>	
	Christa Wolf: <i>Kindheitsmuster</i>	50%
	<b>AND</b>	
	Distraction in Sickness and in Health in German Literature	50%

**GR339 German Theatre Production (2 hours per week)**

Lecturer: Antonia Musolff

**Maximum number of students: 16**

Course description:

The Discipline of German at University of Galway has a long tradition of bringing a German Play to the stage. The aim of this course is to prepare a popular German drama which will be performed in the Bank of Ireland Theatre in March 2024. Students will contribute to the performances in various ways, as actors, assistant director, stagehands, lighting technicians, prompters, make-up artists, programme editors, costume designers, surtitle technicians, etc. Final BA German students who choose this course will be assessed as detailed below. However, the production is open to all students of German. Participating in the performance of a play is an excellent way to improve rhetoric and language skills; it is also a valuable exercise in management and organization. In addition, students will acquire a deeper understanding of a work of literature.

Teaching and learning methods: The project requires regular and active student participation. Due to the practical nature of this course, a repeat option cannot be offered. Attendance and active participation are essential.

Language of instruction: German

Assessment: Contribution to the performance: 60%, written work: 40%

Core text: Herrndorf, Wolfgang: *Tschick*. Bühnenfassung von Robert Koall.



**GR339 Christa Wolf: *Kindheitsmuster* (1 hour per week)**

Lecturer: Jeannine Jud

Course description: This module will focus on Christa Wolf's semi-autobiographical novel *Kindheitsmuster*. Born in 1929 in Landsberg an der Warthe, current-day Poland, Christa Wolf lived through three historical eras: the Nazi era, the GDR era, and the reunified Germany. In *Kindheitsmuster*, published in 1976, Wolf reflects on her experiences as an Aryan German child in Nazi Germany and her childhood/teenage years during the Second World War and post-war years. *Kindheitsmuster* explores concepts of childhood indoctrination, how much the Germans really knew about the atrocities that were happening, and the trauma of war. The novel reflects Wolf's problematic relationship with authorities, her conflicted personal identity, and provides insight into the difficulties of coping with memories of a traumatizing past. This course will focus on a close reading of this novel, which will be supported by an analysis of the socio-historical context.

Assessment: Essay (50%), two in-class tests (50%)

Core text: Christa Wolf, *Kindheitsmuster* (available to purchase in the campus bookshop)

**GR339 Distraction in Sickness and in Health in German Literature (1 hour per week)**

Lecturer: Tom Wilks

Course description

This seminar develops close reading skills as well as critical thinking about modes of distraction and their effects on well-being as presented in selected literature by leading modern and contemporary authors in German. We will consider the relationship between experiences of distraction that are signified separately in German, but which coincide for the protagonists in our set texts. Distraction ranges from entertaining diversion (*Zerstreuung*) that takes the mind off more pressing concerns to unhealthy restlessness (*Unruhe*) and mental turmoil (*Verstörung*).

The first unit will introduce distraction concepts in German as they have been theorised in philosophical, psychological, and sociological discourses. We will identify in short readings how distraction is in some instances contrasted with awareness, attention, or concentration, but in other instances integrated into understanding of these mental functions.

In the second unit, we will focus on a novel by Wilhelm Genazino, *Das Glück in glücksfernen Zeiten* (2009), in which distraction in its healthier incidences animates an educated and sensitive protagonist, but which in its most extreme occurrences affects his mental health and social relationships adversely.

In the third unit, we will compare and contrast how narrative strategies for communicating distraction distinguish autobiographical writing by the Austrian Thomas Bernhard (in extracts from *Der Atem* [1978]) and by the Turkish-German Emine Sevgi Özdamar (in her short narrative 'Mutter Zunge' [1990]).

Taken together, our set reading demonstrates the importance of understanding the remarkable range of experiences and effects of distraction in contributing either to ill health or to well-being.

- Assessment: Continuous assessment: 50% (two assignments, each worth 25%)  
In-house written commentary (week 12): 50%
- Core texts: Reader containing extracts from theories; Emine Sevgi Özdamar's 'Mutter Zunge' chapter; and extracts from Thomas Bernhard's *Der Atem*.  
Wilhelm Genazino, *Das Glück in glücksfernen Zeiten* (available to purchase in the campus bookshop)  
A study guide will be distributed at the start of the semester.

<b>GR340</b>	<b>German Studies IV (2 hours per week)</b>
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**„Nah ist / doch schwer zu fassen der Gott“. Poems about Gods, God – and his absence (2 hrs. per week)**

Lecturer: Hans-Walter Schmidt-Hannisa

Course description:

Since its very origins poetry has been talking about gods, or to them. Poets were praising God or rebelling against him; they were asking for God's help or his mercy. They question the possibility of approaching God - and they describe mystical encounters or even experiences of oneness with the Divine.

Especially since the era of enlightenment, it is more and more often the experience of a world abandoned by God and gods that is expressed in poems. Some authors even went so far as Friedrich Nietzsche did, to claim that "Gott ist tot". Is it still possible to speak about an unfathomable "supreme being", and if so, in what way and with what kind of language?

In this course religious poems (in the broadest sense) from the 18<sup>th</sup> century to the present will be discussed, poems about the Gods of Christianity, Judaism, and Islam, but also about Gods from ancient Greek mythology. Students will read texts by authors such as Goethe, Schiller, Hölderlin, Novalis, Clemens Brentano, Friedrich Rückert, Rainer Maria Rilke, Paul Celan, Nelly Sachs, and others.

Assessment: In-class-test

Core texts: All texts will be available online.