

<b>Instructor:</b>	Prof. Dr. Robert Kelz
<b>Office:</b>	Jones Hall, 233b
<b>Phone:</b>	Office: 901.678.2858; Cell: 615.630.9929
<b>Email:</b>	rkelz@memphis.edu
<b>Office hours:</b>	T, R 1:00-2:00pm; and by appointment
<b>Class meetings:</b>	T, R 5.30-6.55; Jones Hall 243
<b>Required materials:</b>	Larry D. Wells, <i>Handbuch zur deutschen Grammatik</i> .  Caroline Gille and Niels Schröder, <i>I Got Rhythm. Das Leben der Jazzlegende Coco Schumann</i> .  Further reading and listening materials will be distributed/made available in a timely manner.
<b>Free tutoring:</b>	We have a native speaker of German, Alice Aliukwu, who will offer free tutoring and conversation practice to all students of German in 235 Jones Hall. Times will be announced shortly.
<b>German table:</b>	Join in 241 Jones Hall for German conversation and meet German students as well as the faculty/instructors. Times will be announced.
<b>German club:</b>	Join the German Studies at the University of Memphis group on Facebook for lots of quirky posts on all things germanophone.

### **Course Description**

This class will deploy German music as a lens for viewing and discussing recent German history as well as the issues shaping German society today. Hopefully you will enjoy at least some the music we will cover, however you should not expect to find all of it to your liking. Rather it is our goal that by listening to various musical genres we will gain greater insight into the events, polemics, and ideas driving discourses in Europe's political and economic powerhouse as well as its most populous country. Furthermore, the topics and materials covered in this course should invite you to draw parallels and make distinctions between contemporary society in Germany and the USA.

**Course Goals:** The purpose of “German Conversation and Composition” is to help you learn to communicate more freely, accurately, and idiomatically in German. In this class you should gain a more comprehensive grasp of key concepts in German grammar, as well as increase the range and nuance of your vocabulary. By emphasizing active expression, i.e. written and spoken German, you should learn to communicate in German more confidently and effectively. The focus of this course on current German music should also help you to improve your listening comprehension skills and strategies. We will maximize opportunities for you to practice your German orally by keeping grammar work in class to a minimum. We will occasionally discuss grammar concepts in English, but otherwise you must speak German. You will achieve proficiency and ultimately fluency in German by using it as much as possible, so go for it!

**Semester projects:** In groups, all students will hold one presentation (length: 15mn + discussion) in which you present an alternative rendition of the German-speaking band of your choice. It can be an alternative music video, a live (air band) performance, an interview with band members. In addition to the rendition, your group will also append roughly two pages of explanation for what you did with the band: which form of presentation you chose and why, the reason for choosing this particular band/song, the challenges of preparing your performance, etc.

Each performance will include a multi-media auxiliary, a vocabulary list, and a hand-out for all class members. Together, you should practice your presentation ahead of time so you can coordinate sequence, fine-tune content, and—especially—polish your pronunciation and delivery before you address the class. You also should discuss the "making-of" (i.e. the preparations and/or rehearsals) with the class.

You can count on my assistance throughout the process of preparing these projects. I am happy to assist you in researching and developing your topics. I will also provide you with feedback on grammar, vocabulary, and structure. We all want your presentations to be of the highest possible quality, and I promise to give you my full support in this endeavor.

**Listening Comprehension:** While it will be difficult for you to understand many of the lyrics initially, you should listen to songs and watch the accompanying videos several times (reading along with lyrics if you prefer) in order to derive as much meaning as possible. Additionally, our discussions and in-class listening exercises will provide you many opportunities to practice and improve your *Hörverständnis*. Here too, you will be challenged, and again, your German will be the better for it.

**Reading:** You will be assigned readings and/or viewings in German for nearly every class. Read entire sentences, even paragraphs at a time, **not** word for word. Let content, key words, and cognates guide your understanding. Get the general idea first, then re-read and fill in the gaps. Reading assignments will be of a length that permits multiple readings. Of course, you will occasionally encounter texts that surpass your German competency. Engaging with authentic, exigent German texts will extend your German faculties and further your adaptation to this

language. Initially, these experiences can be frustrating, but mastering challenging materials and communicative situations is also deeply gratifying. The rewards are worth the effort!

**Response Papers:** Each essay (starting at 150 words and increasing) should be double-spaced. I will mark errors in your first draft but will not make any corrections. The final copy will be due on a reasonable date after the return of the first draft. The grade you receive on the final draft holds sway for the assignment. *Extensive use of an online translator for these papers will result in punishment so swift and brutal that you will wish you never had been born.*

**Homework:** You will be assigned exercises from the *Handbuch* and other materials to be handed in at the next class meeting. Homework will be evaluated on a check plus, check, check minus basis. Homework submitted punctually with a satisfactory effort will earn a "check." Homework handed in on time but of poor quality, or homework turned in late will receive a "check minus." Homework not submitted at all will receive a 0, which will demolish your standing in the class.

**Tests and Grammar:** Tests will focus mostly on grammar, however there will be a section on class discussions as well. The grammar component of this course should mostly comprise a review and extension of concepts you have already learned. We will complete exercises from the *Handbuch zur deutschen Grammatik* (Rankin/Wells) and, when necessary, we will supplement these with extra practice from other sources. There will be a thorough review before each test.

**Attendance and Participation:** Nothing plays a greater role in your development as a foreign language learner than attendance and participation. Therefore, both are key components in your grade. You are permitted three excused absences. If you miss class more than four times, your grade will drop faster than a kite with no wings transformed into lead. If you are absent due to illness or for another legitimate reason, please let me know before class that day. Relevant verbal contributions to class activities represent active participation. This participation may also take the form of any questions that you have on topics pertinent to the course.

**Grading:**

Homework (workbook, handouts)	20%
Compositions	20%
Class participation	20%
Tests	25%
Project	15%

**Grading scale:**

A	A-	B+	B	B-	C+	C	C-	D+	D	F
93+	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	61-66	61-

## SEMESTERPLAN

### **Woche 1** (28. – 30. August)

Vorstellen, Syllabus, Einführung, Trivia, Oomph! „Träumst du“ und „Gott ist ein Popstar“  
Grammatik: das Perfekt

### **Woche 2** (4. – 6. September)

Punk (Ost) mit Lektüren aus *Too Much Future: Punk in der DDR* (2006)  
Rock/Punk (Ost und West): L'Attentat, Herbst in Peking, Die Ärzte, Slime, Nina Hagen  
Grammatik: das Perfekt und das Präteritum

### **Woche 3** (11. – 13. September)

Nachholung  
Grammatik: das Präteritum

### **Woche 4** (18. – 20. September)

Rock (West); Frei.Wild, Kraftklub, Ohrbooten, usw  
Grammatik: Wiederholung auf die erste Prüfung

### **Woche 5** (25. – 28. September)

Elektronik: Kraftwerk, Sven Väth, Peter Kruder, Richard Dorfmeister, Waldeck  
Film: *Berlin Calling* (2008)  
Prüfung #1  
Aufsatz #1

### **Woche 6** (2. – 4. Oktober)

Hip-hop: Advanced Chemistry, Kollegah, Farid Bang, Fler, Bushido; Bushido, Casper, Cro  
Grammatik: Konjunktiv II

### **Woche 7** (9. – 11. Oktober)

Reggae: SEED, Gentleman, Peter Fox, Yaam, Def Bensi  
Grammatik: Konjunktiv II

### **Woche 8** (16. – 18. Oktober)

Events and Festivals und Gebäude: Eurovision, Wackenfest,  
Film: *Rechtsrockland* (2018)  
Grammatik: Konjunktiv II

### **Woche 9** (23. – 25. Oktober)

Wiederholung auf die zweite Prüfung  
Prüfung #2  
Aufsatz #2

**Woche 10** (30. Oktober – 1. November)

Caroline Gille und Niels Schröder, *I Got Rhythm: Das Leben der Jazzlegende Coco Schumann*

Film: *Schulze Gets the Blues* (2003) (2014)

Grammatik: Passiv

**Woche 11** (6. – 8. November)

*I Got Rhythm*

Grammatik: Passiv

**Woche 12** (13. – 15. November)

*I Got Rhythm*

Wiederholung auf die dritte Prüfung

Grammatik: Passiv

**Woche 13** (20. – 22. November)

Prüfung #3

**Woche 14** (27. – 29. November)

Weihnachtsmusik: Die toten Hosen *Wir warten aufs Christskind* (1998)

Semesterprojekte

Aufsatz #3

**Woche 15** (4. Dezember)

Nachholung

**Semesterprojekte: Donnerstag, 13. Dezember, 17.30-19.30 Uhr**