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Increasing Motivation and Engagement in Advanced Literature Courses:

Visions of Home: Johann Wolfgang
Goethe's Novel *Die Wahlverwandtschaften*
(1809; Elective Affinities)

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Increasing Motivation and Engagement in Advanced Literature Courses: Visions of Home: Johann Wolfgang Goethe's Novel *Die Wahlverwandtschaften* (1809; Elective Affinities)¹

This article is an expanded version of my contribution for the 2021 ASECS roundtable "Pedagogy in Practice." The panel discussed concerns of eighteenth-century studies in Foreign Language Departments and touched on a range of perennial issues facing the field. Conversations addressed the influence of newer methods, such as Backwards Design² and (mandated) Learning Goals/Outcomes on the structure of courses. Other questions such as the future of the survey course were briefly addressed, as were practical questions such as: who is our audience in the current moment? Is it still possible to teach advanced courses in the target language? Larger philosophical issues, such as the position of eighteenth-century studies courses in the curriculum, given the preponderance of the modern and contemporary, remained an unspoken concern.

I would like to sketch my position briefly on a few of these questions, then offer a short introduction to the thematic course content and on the novel under discussion, Goethe's *Wahlverwandtschaften*. After this contextualization, I will offer an overview over a range of practical teaching strategies. More detailed tasks are shown in the figures in the appendix. These examples can easily be adjusted and modified to work for other texts and national literatures.

The article has two main pedagogical goals: Creating a link between the past and the present, offering both familiarity and alterity, on the one hand and generating a transition between beginning language courses on the one hand and the advanced language, literature, and culture sequence, on the other. The latter are by their very nature text-heavy and reading-intensive, and activities tend to emphasize content- and interpretive-questions. Teaching materials for the beginning and intermediate levels are colorful, heavily illustrated, and present chunked information and visual organization on each of its pages. I try to replicate this presentation style (images, activities beyond questions, worksheets, games) also in advanced courses, like the one described here, to offer varied cognitive and sensual activities for scaffolding discussions of the text and increase active participation.

At Michigan State University (MSU), a large public research university (RO 1), we are fortunate that our students enthusiastically embrace the use of the target language as the language of instruction, certainly on the advanced undergraduate level addressed in this paper. This is largely due to the commitment of the faculty to offer a vibrant first- and second-year sequence taught in the German language, and a newly redesigned thematic four-course sequence on the third-year level that moved away from a textbook and instead focuses on authentic texts. Another factor for the interest in language acquisition is the co-curricular program with elements like a coffee table for informal conversation and internship opportunities in MSU's Center for Language Teaching Advancement (<https://celta.msu.edu/>). In addition, many of our German majors and minors are double majors, so their main interest tends to be language and culture. Only a small minority intend to go to graduate school in German literature. Hence, the survey course model makes less sense for our generally overscheduled students, who will have to satisfy the requirements of both their majors.

All our courses seek to use a four-skills approach to increase reading, writing, speaking, and listening proficiency in German. One of our German Program "Unit Learning Outcomes" expects that "students will be able to speak and interact at the ACTFL Advanced Low level, read at the Intermediate High Level, and write at the Advanced Low level." (Appendix, Fig. 1 "German Learning Outcomes"). This learning outcome and the characteristics of our student population drives the

¹ Goethe, Johann Wolfgang. *Die Wahlverwandtschaften* (1809). Reclam, 2017.

² Wiggins, Grant, and Jay McTighe. "Backward Design." *Understanding by Design*, by Wiggins, Grant, and Jay McTighe. Merrill Prentice Hall, 1998, pp. 13-34.

decision that this fourth-year level is taught in German and the latter supports the decision to offer thematically focused courses instead of survey courses.

The Topic of the Course

The home is an essential human space that assures protection, conveys class and culture, and is a metaphor for people's sense of belonging. In 18th-century Germany, significant social and cultural change was not accomplished by revolution but by transformation. The domestic sphere and its core, the home, was the fulcrum of change, adjustment, and hope. Closely connected to the family and its relationships between marriage partners and parents and children, the home illuminates the modifications in social roles and cultural innovations. Enabled by the rich reading culture of the Enlightenment that had expanded literacy significantly and opened literature, the arts, and sciences, and popular philosophy to a wide swath of the middle class, the visions of home in many textual and visual artifacts transformed cultural life in and outside of the house.³ In this advanced fourth-year German literature and culture course, we explore the visions of home at our present moment and at the cusp of the nineteenth century in text and image. This theme allows us to begin with the familiar topic of home and permits us to address the alterity of the historical situation as presented in the novel, as we “analyze diverse cultural positionalities in their societal, economic, linguistic, and political contexts.” (Learning Outcome: Cultural Awareness). It also permits the liberal inclusion of images, which fulfills another Learning Outcome (“to interpret/critique a text, image, or linguistic phenomenon in its broader context in accordance with the standards of the respective discipline.” Learning Outcome: Critical Analysis of Texts and Images).

The Novel *Die Wahlverwandtschaften*

Johann Wolfgang von Goethe's complex novel critically reflects on the optimistic sense of Enlightenment in creating modern society, including its smallest unit, the home. In a laboratory-like setting, experimenting with environmental and social change, Goethe portrays the dawn of a more pessimistic alienated modernity. The maneuverings by the protagonists to enhance their home and its natural environment result in devastation and ruin.

The plot is set in an estate, deliberately designed for an idyllic home life by the nobles Eduard and Charlotte, lovers, who reunite and marry each other later in life after the end of their respective marriages of convenience. They embody the notion of Enlightenment perfectibility, the idea put forth by Rousseau and others, that people can achieve perfection on earth through natural means, without the grace of God. It propelled Eduard and Charlotte to continuously shape their external condition, for example, their natural environment (gardens, homes, vistas, lakes). They enlist two companions and helpers in this task, Eduard's friend Captain Otto and Charlotte's orphaned niece Ottilie. This new arrangement is referred to as an “experiment” and the reciprocated attractions (Elective Affinities) between the newcomers and the couple lead to adultery in spirit between Eduard and Ottilie and Otto and Charlotte. A Faustian will to bend nature to human will—to build homes hastily on uncertain foundations and to rearrange lakes with disastrous environmental impacts—is a metaphor for the habit of following one's individual passions without regard to social constructs like marriage, which leads to disorder and death. The desired enhancement of the home becomes its demise.

This complex text with little immediate appeal presents a challenge to the students. Beginning class discussions with a contemporary notion of “home” allows a more experiential entry into the topic. An introductory activity (Appendix, Fig. 2 “Introductory Unit: Contemporary Notions of Home”) draws students' interest and builds on their competencies. Alternating between familiarity

³ The first major illustrated lifestyle magazine, *Bertuchs Journal des Luxus und der Moden* (1786-1827; Bertuch's Journal of Luxuries and Fashions), offers glimpses into the cultural landscape of the time in text and image.

and alterity provides amore facile introduction to the literary text. At the same time, the analysis of the past allows a more reflective understanding of the contemporary understanding (“Verfremdung” through historical distance). While honoring the rigorous methods of our discipline,⁴ the students learn to see the present in more nuanced ways. This hermeneutic circle encourages students to engage in an iterative relationship between the literary text and its sociohistorical contexts—past and present. In a similar move, Rita Felski’s *Uses of Literature* suggests that readers should feel “addressed, summoned, called to account” in what they read finding “traces” of themselves mirrored in them, while also experiencing a sense of difference, that creates in them “a revised or altered sense” of self.”⁵

Students are used to producing I-statements to talk about their personal experiences. Starting out with a familiar task, we begin with discussions on the theme of home: How do the students define home for themselves, how did it change from their sense of home as children to their current home and the dream home they hope to create for themselves one day. What aspects make a house feel like a home, and how would they define a sense of home for themselves. We brainstorm, capture, and reflect on the German terminology: “Heim” (“the home of the individual”), “Heimat” (“a sense of one’s national home”), “Geborgenheit” (“a sense of belonging”) etc. The students’ associations with the term home will surface a range of aspects. An in-class brainstorming activity (oral communication) and the creation of a mind map are followed by a homework assignment in the form of a reflexive essay (writing activity). This assures that we are addressing all four skills.⁶

Bridging the Gap between Beginning and Advanced Course Modalities

Visually organized, teaching materials on the beginning levels are heavily illustrated with information presented in small units on each page. Learning is supported by scaffolded short activities and worksheets. On the advanced level, in contrast, we are faced with heavily text-based materials, little annotation, and predominantly content or interpretive questions. My teaching strategies are intended to close the gap between these modalities.

Transitioning to the Eighteenth-Century, I use media (films or videos on the period) to broaden students’ cultural insights. The students watch these documentaries as homework and answer discussion questions in writing in the Learning Management System (LMS), then the peers react to answers by three of their classmates (Appendix, Fig. 3 “Sample Assignment: Transition to the Eighteenth Century”). This activity is followed by a transition to the novel in the form of advance organizers (Appendix, Fig. 4 “Transition to the Novel”) in a mind map as to what we expect from a novel with the title *Elective Affinities*, set in a mansion surrounded by gardens and inhabited by a middle-aged married couple. In a next layer of anticipatory brainstorming (first in pairs, then in groups), students examine several modern cover-illustrations of the novel and discuss how those guide their expectations.⁷

To support reading comprehension, students retell the plot in ten independent sentences per chapter and, in a separate activity, respond to one interpretative question in the discussion forum using the Learning Management System. In class, students go over the plot summaries in pairs, checking each other’s write-ups for accuracy. The students then have the opportunity to self-correct after this check in with a partner. Afterwards, I collect and evaluate/grade the assignment.

Occasionally, I will print half the students’ ten-sentence-summaries out and cut the individual sentences apart. In class, pairs of students are given one set of scrambled sentences and they must

⁴ Greenfield, Anne. “Teaching Tough Texts.” *Studies in Eighteenth-Century Culture*, vol. 50, 2021, pp. 215-16.

⁵ Felski, Rita. *Uses of Literature*. Blackwell, 2008, p. 23.

⁶ All activities and instructional comments are presented in German—they are translated for this article.

⁷ Among seniors or juniors, there are always students in the class with a solid knowledge of European History or literary history, so activating existing knowledge makes for a more vibrant exchange of ideas than a formal lecture by the instructor.

bring them in the correct order. At other times, I smuggle sentences with false information in the mix of sentences and students need to find sentences with incorrect information. Another variation of this activity that helps the student understand and remember the plot is a worksheet with various illustrations of the novel that are scrambled up and students must assemble them in the correct order of the plot. (Appendix, Fig. 5 “Sample Worksheet: Review in Pictures”)

As the manipulated landscape (due to the desire of the protagonists to shape and enhance the natural and built environment of their home) plays an important role in the novel, we transition to this subtopic. To contextualize the role of the landscapes in the novel, the students are provided with a link to the publication by the famous German landscape designer C.C.L. Hirschfeld, who introduced the implementation of the English landscape garden to German audiences. (Appendix, Fig. 6 “Sample Activity on a Subtopic: Landscape Design”) The class presentation on Hirschfeld will then serve to summarize the importance of landscape design during this period and the possible implications for *Wahlverwandtschaften*. Following this student activity and discussion, I would then offer brief insights on the strong interest in English landscape design in Germany. I refrain from long lectures in favor of *ad hoc* mini lessons (3-5 minutes) on topics raised by the students or the text.

Within this context, we then discuss the significance of the passages that describe how the characters alter their environment (they graft trees, replace one species with more fashionable one and turn three small lakes into one large lake). Charlotte rearranges the small cemetery of the village according to her own aesthetic principles and in the process violates the sacred resting places of the villagers. The complex textual descriptions of these significant alterations can be visually represented by student drawings on the board or on paper. These images then serve as a springboard for interpretation. Depending on how enthusiastic the class is about capturing scenes with their own illustrations, such sketches can be displayed in the classroom for a gallery walk where students can describe how the various classmates (or groups, if the class is large) depicted the respective scene and offer commentary which representation captures the textual description most accurately.

To illuminate the characters in the novel, a homework activity is to find adjectives that describe the characters, make a list, cut the adjectives out, and bring them to class. In pairs, students exchange their adjective cards and assign them to the proper character. They then produce a description of each of the four main characters (in writing). They bring these descriptions to the whole class for further discussion of the significance and function of each character in the narrative.

Once the students have read about half of the novel and have a good sense of the characters, students are invited to illuminate individual characters in more detail. This can take the form of creating additional dialogues or graphic novel-like speech bubbles as to what they might be thinking that they do not, in fact, verbalize. Such short dialogues could also be performed by the students. Similarly, I also select passages from the text that lend themselves to be acted out by the members of the class. In this way, we invite our students to become co-creators with the text.⁸

At appropriate points in the novel, when the plot points in different directions, we discuss likely decision paths that characters could take and why. We anticipate the possible ending of the text (or the next few chapters or scenes). Once the students have finished reading and interpreting the novel, we brainstorm alternative endings and how these would alter the meaning(s) of the novel. As one of the concluding activities, students create storyboards for movie trailers, and decide on casting the roles.⁹ They tend to enjoy selecting contemporary American actors for the roles. All these activities

⁸ See also Howard, W. Scott. “Teaching *Paradise Lost*: Radical Contingency, Comparative Studies, and Community Engagement.” *Studies in Eighteenth-Century Culture*, vol. 50, 2021, pp. 231-43, here p. 235.

⁹ There are also several film adaptations that could be integrated for further interpretive activities if time permits, and interest remains high. However, I note that feature-length literary adaptations do not necessarily resonate with our busy overscheduled students in the current highly saturated media environment. There is, for example, a 1974 East German

are designed to enhance the engagement with the text and foster better understanding of the unfamiliar language.

Transferable Skills

My pedagogical approach also pays attention to fostering transferable skills. Employers tell us that, unlike the common refrain in the media, they do appreciate if students have competencies honed in the Liberal Arts.¹⁰ The activities in the course foster various advanced competencies such as critical thinking, finding, gathering, and organizing relevant information (research), fostering emotional intelligence through guided discussions, group discussion and a multistep group project that involves a degree of independent project management by the students. Multimodal and playful engagement with the text fosters creativity, another competency that employers increasingly covet:

... advanced competencies, like leadership, communication, and problem solving, are in high demand. Employers tell us that for many positions, especially in non-engineering or non-IT areas, they require ‘individuals who can quickly grasp the organization as a whole; pull together diverse information and make it meaningful to upper management or clients; quickly solve problems; and interact effectively with diverse colleagues and functional units. These positions offer someone who does not have much work experience an opportunity to gain experience quickly and identify areas where they can add value to the organization as well as embark on a meaningful career.’¹¹

I also spend some time on reflecting with the students how the competencies acquired in the analysis of literary texts can be useful for their future careers—such as the power of careful observation of setting, conditions, and atmospheres on the one hand and the psychological make-up, behaviors, and actions, on the other. These close observational skills can be easily transferred into the workplace. We also explicitly reflect on the merits of collaboration and group work as preparation for the emotional intelligence needed for work in teams.¹² We try to address employers’ stated desires that graduates possess solid (digital) communication skills by including tasks that practice students’ communication and presentation skills in person and in a digital environment.¹³

In the current service, information, and experience economies, one of the transferable skills that is not often talked about is the marketing of experiences—yet it is becoming increasingly important as an ancillary skill:

film directed by Siegfried Kühn. The film “Tarot” (1986) by Rudolf Thome is based on *Elective Affinities*. The 2009 film “Sometime in August” (director Sebastian Schipper) takes the story to modern-day Germany.

¹⁰ Lynn Pasquerella, the president of the Association of American Colleges and Universities, suggests: “Our recent employer survey showed that the majority of employers—we surveyed 500 CEOs and 500 hiring managers—they believe in the value of the liberal education. They don’t care what a student’s major is, what they care about is the capacity of those students to communicate effectively, to work in diverse teams and to be able to be adaptable and flexible in the face of rapid change. These are the skills that a liberal education offers, and that’s why we need to focus on that,” quoted in Young, Jeffrey R. “Explaining the Value of the Liberal Arts.” *EdSurge*, 28 Aug. 2019, www.edsurge.com/news/2019-08-28-explaining-the-value-of-the-liberal-arts. Whitford, Emma. “Employers Want Liberal Arts Grads.” *Inside Higher Education*, 13 Nov. 2018, n.p., www.insidehighered.com/news/2018/11/13/new-report-shows-colleges-how-bridge-gap-between-liberal-arts-and-work-force. “The Four Career Competencies Employers Value Most.” NACE (National Association of Colleges and Employers), 29 Mar. 2019, www.nacweb.org/career-readiness/competencies/the-four-career-competencies-employers-value-most/

¹¹ Wurst, Karin A. “Foreign Languages Study as Advanced Competencies and Career Preparation.” *ADFL Bulletin*, vol. 46, no. 2, 2021, pp. 79-92.

¹² Barkley, Elizabeth F., et al. *Collaborative Learning Techniques: A Handbook for College Faculty*. Jossey Bass, 2005.

¹³ Coffey, Clare, et al. “Degrees at Work: Examining the Serendipitous Outcomes of Diverse Degrees.” *Emsi*, Aug. 2019, p. 40.

Firms don't simply sell tangible goods or commodities or consumer and business services; they market personal, novel, memorable and even transformational experiences. The Apple Store's appeal lies not simply in the products it sells, but in the ways these products are showcased and staged.

The heightened emphasis on experiences is readily apparent in museums, which increasingly offer frequently changing exhibits, along with restaurants, film series and parties to attract visitors and other social gatherings, alongside their permanent collections.¹⁴

We can prepare students for these skills sets with project-based learning, individually or in groups. Thus, the semester project consists of a short critical analysis paper (5-7 pages) on the cultural subtopics of the novel (love/marriage, house/garden, and work/leisure).¹⁵ This analysis practices the disciplinary skills. The second dimension of the final project is a poster that visualizes their research on the chosen subtopic. The poster is to be designed so that the spectator enjoys the experience of learning about the topic in question. Presented digitally first to their classmates for feedback and an opportunity to tweak, they then convert the information into a posterboard. With the poster presentation, they practice the informative and attractive visualization of data in a digital and hard copy format. Students write short texts, create vignettes with images to generate a presentation in an accessible and attractive format for an exhibit. The students are reminded of the exhibition practices in art museums for inspiration. Michigan State University has several maker spaces that can assist with the assembly of physical objects and resources for digital assemblies of text and image as well as an entrepreneurship center for advice on marketing etc. In this form of outreach and public humanities, students' creativity can come into play. Pandemic permitting—they present their posters to a broader audience namely all our German students and faculty in an end of the semester “night at the museum”-type activity.

This project helps to strengthen “graduates’ competitiveness in the job market by allowing them to point to skills they’ve acquired and projects they’ve completed.”¹⁶ After all, the final project practices the ability to manage a project, organize, plan, and manage research, maintain records, hone the ability to write effectively, edit, and proofread and visualize information. Students also practice working in a team, resolving conflict, managing tasks, and giving and receiving feedback: “... this team-based approach builds essential interpersonal skills, including empathetic listening, purposeful questioning, relationship building, emotional intelligence, receptiveness to feedback, workplace etiquette and the ability to negotiate differences.”¹⁷

In course evaluations, students tend to react positively to the variety of activities, and they enjoy the mix of individual, pair, and group work. They value that they can start their research before we are done with the novel. This scaffolded design for the research paper avoids the rush at the end of the semester and thus allows for more substantive research at a more even pace.

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¹⁴ Mintz, Stephen. “Seize the Power of Experiential Learning. Four ways to integrate experiential learning into the undergraduate curriculum.” *Inside Higher Education*, July 27, 2021, n.p., <https://www.insidehighered.com/blogs/higher-ed-gamma/seize-power-experiential-learning>.

¹⁵ I experiment with not having the students write an interpretation of *Wahlverwandschaften* itself but instead on cultural themes in this novel. This allows more time for a carefully scaffolded paper with multiple layers of feedback and opportunities to edit, as students can already begin research in the first third of the semester without having to wait until we finish the novel.

¹⁶ Mintz.

¹⁷ Mintz.

Appendix

Appendix, Fig. 1: German Learning Outcomes at Michigan State University (2021)

1. Learning Outcome: Advanced Proficiency in German
Students will be able to speak and interact at the ACTFL Advanced Low level, read at the Intermediate High Level, and write at the Advanced Low level.
2. Learning Outcome: Media /Information Literacy
Students will be able to identify political positioning, fact versus opinion, counterfactual information in German
3. Learning Outcome: Cultural and Historical Knowledges
Students will be able to analyze cultural events and artifacts in their historical contexts in substantive written work.
4. Learning Outcome: Critical Analysis of Texts and Images
Students will be able to interpret/critique a text, image, or linguistic phenomenon in its broader context in accordance with the standards of the respective discipline.
5. Learning Outcome: Cultural Awareness and Diversity
Students will be able to analyze diverse cultural positionalities in their societal, economic, linguistic, and political contexts.

Appendix, Fig. 2: Introductory Unit: Contemporary Notions of Home

Part I

Essay 1: “Visions of Home: Your Personal Experience” (200 words)

Instructions: Please reflect on what “home” represents for you. What makes a house/apartment a “home“ (Zuhause) for you? What aspects and features should it have to provide the comfort you seek? Who and what is there with you?

Part II

As the next scaffolded homework assignments, the students are asked to collect material for creating a collage that represents their sense of home:

Step 1	Start collecting visual (photos, sketches, color schemes, etc.) and textual materials for a creative description of what represents home for you (past, present, or future). This can be your childhood home, or your current dorm room or apartment, or you could imagine your future dream home that represents your ideal lifestyle.
Step 2	Organize and describe the artifacts that will serve as building blocks for a collage.
Step 3	Bring the building blocks to class as a basis for discussion and vocabulary review.

Part III

During the following class period:

Step 4 In class work:	Students name the objects building blocks and we generate a vocabulary list as review and to secure new vocabulary items. Depending on the playfulness of the class, students can also provide stick-figure-style drawings on the board of the vocabulary items. This activity deepens the engagement with the vocabulary.
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Part IV

Homework assignment:

Step 5 Homework:	The unit on the students sense of home concludes with a collage prepared as homework (over the course of a week) that visually depicts their sense of home (in the past, present, or future—their choice). The posters are submitted to the instructor, who places them along the wall to create an image gallery. The students stroll along the images collecting reactions, comments, observations to prepare for a discussion in class. Depending on the class dynamics, we can add a game-aspect, the students may guess whose vision it is based on students' earlier contributions to the discussion.
Step 6 In class work:	Then students introduce their posters, and the classmates offer comments and perceptions. We again assemble vocabulary and analytical categories from the student discussion, which concludes this contemporary unit. Discuss your poster. What does it express about your idea of home?

This task/poster not only prepares students for their final project, but also serves as the midterm grade.

Part V

Follow-up Activity (Summary Task)

In-class discussion in the following class period will bring the results of the activities to a more abstract and theoretical level:

1. How does the structure of a house or building influence our memories, feelings, and experiences?
2. How does a building affect our idea of space and time?
3. How does it contribute to our idea of our self of identity? To our idea of social consciousness?
4. How does the idea or representation of house influence our understanding of time or timelessness? Permanence or impermanence?

Appendix, Fig. 3: Sample Assignment: Transition to the 18th Century

As homework, please watch the video below and briefly answer the questions below. Respond with 5 sentences in writing. (Blog-Activity in LMS; classmates react in 3 sentences)

How does Wolfgang Goethe live as an adult? What do you notice?

Please have a look at the virtual tour: https://www.youtube.com/watch?v=7ewQGtqxG-Y
Please take brief notes.
What stands out, what can we learn about his lifestyle?

Appendix, Fig. 4: Transition to the Novel

Discussion Prompts: (As advance organizer)	<p>Reflect on the title of the novel. What themes could this entail? Let's brainstorm as many ideas as quickly as possible</p> <p>How could the author set the plot in motion?</p> <p>Why could the setting (castle, gardens) be important? What do we know about eighteenth-century landscape design?</p> <p>What do we know about marriage in eighteenth-century Germany?</p>
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- The next layer of anticipatory brainstorming utilizes images to guide students' expectations as another form of advance organizer.
- In-Class Discussion Questions: Please find and examine several 20th and 21st-century cover-illustrations of the novel and discuss how these guide your expectations ([google.com/search?rlz=1C1GCEA_enUS936US936&source=univ&tbm=isch&q=Wahlverwandtschaften+images&sa=X&ved=2ahUKEwi72J7v8LXyAhV8Ap0JHdXpA2EQ7Al6BAgQEDY&biw=1080&bih=1809](https://www.google.com/search?rlz=1C1GCEA_enUS936US936&source=univ&tbm=isch&q=Wahlverwandtschaften+images&sa=X&ved=2ahUKEwi72J7v8LXyAhV8Ap0JHdXpA2EQ7Al6BAgQEDY&biw=1080&bih=1809)).

In groups, select four images and discuss what these images suggest about the plot, the characters, and speculate about the relationship to the title?

Appendix, Fig. 5: Sample Worksheet: Review in Pictures

Another activity that helps the student understand and remember the plot is a worksheet with various illustrations of the novel that are scrambled up and students must assemble them in the correct order:

Please work with a partner. Take a look at the images.
1. Please put the pictures in the correct order!
2. Recount the plot of the first part of the novel using the pictures.
3. What is your reaction to the pictures, do you see the most important scenes?
4. Which scenes would you have chosen for illustrations?

Appendix, Fig. 6: Sample Activity on a Subtopic: Landscape Design

One of the subtopics of the novel is the role that landscapes plays in the sense of home. The students are provided with the following link to the publication by the famous the landscape designer C.C.L. Hirschfeld and asked to complete the task:

Please examine the following images in Hirschfeld with a partner. What do they tell us about the taste of the time? What was important?

Partner Work:	<p>Hirschfeld, Christian Cay Lorenz, <i>Theorie der Gartenkunst</i> (Band 1) (Leipzig, 1779)</p> <p>https://digi.ub.uni-heidelberg.de/diglit/hirschfeld1779/0009/thumbs</p>
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	Volumes 1-5 https://digi.ub.uni-heidelberg.de/diglit/hirschfeld1779ga
1.	With a partner: Please create your own picture gallery with the landscape pictures in Hirschfeld. Copy the landscape images (not the architecture). Do not forget the bibliographic information on volume and page number.
2.	Try to read a bit of the surrounding text. What is it all about? What is described. Collect a few keywords from the text.
3.	Please comment on the images you found in Hirschfeld. What is presented, what stands out?
4.	Prepare a brief presentation on your findings to foster class discussion on the earmarks of the English landscape garden in Germany, its features, and its emphasis on moods. (Student are placed in groups and are assigned a particular volume in the digital resources).

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