ATS2095 German Proficient 1
Library Research & Essay Writing Workshop

16 April 2018
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Contact

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Workshop Overview

- What do you want to work on?
- Getting started
- Develop and refine your essay question
- Research
- Develop and refine your argumentation
- Writing introductions and conclusions
- Essay structure
- Citing and referencing
What do you want to work on?

Online self-assessment

1. Visit http://mars.mu on your phone, tablet or laptop
2. Log in using your Authcate details
3. Touch the + symbol
4. Enter this code for your unit: RJIYMG
5. Answer questions when they pop up
Your assignment
Details of the task

**Due date:** Week 12

**Details of task:** Interpretation, Research Essay on a chosen or set topic/text

**Word limit:** 1,000 (English or German)

**Value:** 40% of culture component
Your assignment

Criteria for marking

**Argument**
Exhibits strong links, avoids description, has logic

**Research**
Depth and amount of work done to engage with the literature

**Theory**
Skilled at understanding concepts and terminology

**Style**
Ability to write clearly and coherently
Develop and refine your essay topic and question
The process of writing an essay

1. Analyse the topic
2. Brainstorm ideas
3. Research and read sources
4. Construct an outline/plan
5. Draft versions, revisiting steps 1 and 4
6. Edit and proofread before submitting
The process of developing a topic

1. What interests you?
2. Preliminary research
3. Refine topic/question
4. Further research
5. Refine topic/question
Develop your essay question
Step One: Choosing a Topic

- First seek an essay topic that is interesting to you.

- Second, make sure your topic is manageable in size.

- Third, your essay topic should preferably be phrased as a clearly defined question, rather than a statement.
Find your topic

Literary texts

- Goethe: *Prometheus*
- Schiller: *Briefe*
- Kleist: *Das Erdbeben in Chile*
- Hoffmann: *Das Fräulein von Scuderi*
- Hoffmann: *Der Sandmann*
Find your topic
Presentation topics

- The genius idea in the 18th century. The case of Prometheus
- Introduction into Schiller’s ideas on art
- On imagination and literature
- Kleist and the French Revolution
- Narrative structures in “Das Erdbeben”
- Poetry or Politics in Scuderi
- Der Sandmann and the question of the genius/artist
- Der Sandmann and the Uncanny (Freud)
For our workshop, we will use Thomas Mann’s *Der Tod in Venedig* as example – don’t want to make it too easy for you!

**Topic:** *Der Tod in Venedig*

Death in Venice is a novella written by the German author Thomas Mann and was first published in 1912 as *Der Tod in Venedig*. The work presents a great writer suffering writer's block who visits Venice and is liberated, uplifted, and then increasingly obsessed, by the sight of a stunningly beautiful youth. Though he never speaks to the boy, much less touches him, the writer finds himself drawn deep into ruinous inward passion; meanwhile, Venice, and finally, the writer himself, succumb to a cholera plague.

Develop your essay question

Step Two: Brainstorming

- Mindmaps
- Bullet points
- Record yourself
- Free-writing
- Other ideas??
Develop your essay question

Step Three: Developing your Topic

- First seek an essay topic that is **interesting** to you.
- Second, make sure your topic is **manageable** in size.
- Third, your essay topic should preferably be phrased as a clearly defined **question**, rather than a statement.
Develop your essay question

Develop your question: How do you like to argue?

Ask yourself: What sort of question do I want to answer?

- Do you want to do a comparison?
- Do you prefer a close reading of the text?
- Are you interested in the genre of writing?
- Do you want to answer a yes/no question?
- Do you want a contentious statement that you can explore?
- Do you like responding to a quote?
For our workshop, we will use Thomas Mann’s *Der Tod in Venedig* as example – don’t want to make it too easy for you!

**Topic:** *Der Tod in Venedig*

**Essay question:** *Der Tod in Venedig* includes a lot of imagery and reference to Greek mythology. What were the Greek understandings of the concept of love and how are these alluded to in the novella?
Research
German Studies: ATS2095 - German Proficient 1: German Literature

Research

Deutsche Literatargeschichte: Von den Anfängen bis zur Gegenwart by Wolfgang Bartsch
ISBN: 9783476008130
Publication Date: 2013
available as ebook

German literature: a very short introduction by Nicholas Boyle
ISBN: 9780195009599
Publication Date: 2008
available as ebook

The Cambridge History of German Literature by Helen Wattams-H’Okey
ISBN: 0511467680
Publication Date: 2008
available as eBook

Databases | Goethe | Schiller | Kleist | Hoffmann

Advanced search | Sign in | A-Z journals | Databases

- Google scholar
  Google Scholar uses the familiar Google search engine to search peer-reviewed papers, theses, books, abstracts and articles from academic publishers, professional societies, preprint repositories, universities and other scholarly organizations.

- MLA international bibliography
  Indexes critical materials on literature, languages, linguistic, and folklore. Provides access to citations from worldwide publications, including periodicals, books, essay collections, working papers, proceedings, dissertations and bibliographies.

- JSTOR: the scholarly journal archive.
  Intended as a comprehensive archive of important scholarly journal literature, built by over 1,700 worldwide participants, including major Australian universities. Coverage includes: the arts, sciences, business, ecology and botany, language and literature, and music, extending from 17th century in some cases.

- Arts & humanities citation index (A&HCI)
  Arts & Humanities Citation Citation Index is a multidisciplinary Index to the journal literature of the arts and humanities. It fully covers 1,150 of the world’s leading arts and humanities journals. It also indexes individually selected, relevant items from over 6,000 major science and social science journals.

http://guides.lib.monash.edu/german-studies/ATS2095

ATS2095 German Proficient 1 – Library Research and Essay Writing Workshop

MONASH University
Your turn!
Refining your Essay Topic

Step Four: Refining the Topic

Second, make sure your topic is manageable in size.
• Think about your word limit (1000 words)……
• Narrow the focus of your topic so that you can say something meaningful in 1000 words
• How has our sample topic been narrowed?
  • Topic: Der Tod in Venedig
  • Essay Question: Der Tod in Venedig includes a lot of imagery and reference to Greek mythology. What were the Greek understandings of the concept of love and how are these alluded to in the novella?

Third, your essay topic should preferably be phrased as a clearly defined question, rather than a statement.
• Descriptive vs Analytical Questions
• What, where, who, when vs. How and Why
• Essay Question: Der Tod in Venedig includes a lot of imagery and reference to Greek mythology. What were the Greek understandings of the concept of love and how are these alluded to in the novella?
Essay structure:
Construct an outline/plan
Essay writing

For a 1,000 word essay, you should aim for (approximately) the following:

- **Introductory paragraph**: 10% (100 words)
- **Body**: 80% (800 words)
- **Concluding paragraph**: 10% (100 words)

Note: There is no set number of paragraphs per essay!
Essay structure

What is an argument?

An argument:
- States a position
- Gives reasons backed with evidence as support
- Considers the opposing arguments

- Answers your question!
Essay structure

Questions to ask yourself

- What is the question actually asking you?
- What are the key reasons for your position?
- What evidence do you have to support your argument?
- Does any specific scholarship help you articular your point? Why or why not?
- What theoretical ideas inform your argument. Explain why.
- What are the objections to your argument?
Essay structure

Example essay question

*Tod in Venedig* includes a lot of imagery and reference to Greek mythology. What were the Greek understandings of the concept of love and how are these alluded to in the novella?
**Essay structure**

The first draft: a descriptive version

<table>
<thead>
<tr>
<th>Question</th>
<th>Death in Venice includes a lot of imagery and reference to Greek mythology. What were the Greek understandings of the concept of love and how are these alluded to in the novella?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>Thomas Mann’s Death in Venice begins with motifs of the classical world: as Gustav von Aschenbach, the protagonist, wanders through the streets of Munich, he chances upon a graveyard containing Byzantine architecture with snippets of Greek writing. As he ponders the text pertaining to the afterlife, a lone red-headed traveller stares at him, sparking an interest in travel in the lonely writer. Thus begins Aschenbach’s journey to Venice, the place of his ultimate demise, and the city in which he will struggle with his “conscious will and uncontrolled passion, [battling] between rational morality and passionate art”. (SparksNotes Editors, chapter 1) Using Plato, Nietzsche and Freud, Mann presents the Greek understanding of the concept of love through the figures and places of Death in Venice. This essay examines these mythological references and argues that they represent a deeper social and philosophical understanding of love within the Weimar Republic.</td>
</tr>
<tr>
<td><strong>Point 1</strong></td>
<td>Greek understandings of love</td>
</tr>
<tr>
<td><strong>Point 2</strong></td>
<td>Greek references to love in Death in Venice</td>
</tr>
<tr>
<td><strong>Point 3</strong></td>
<td>Love in the Weimar Republic</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>In describing homo-erotic lust in terms of Greek mythology, Thomas Mann utilises classical references in the context of a modern short story. Mann’s descriptions of Tadzio, an attractive, but pre-pubescent young boy, as a classical Greek god casts the relationship between the boy and his admirer, Aschenbach, in epic, mythical terms. This literary device is Aschenbach’s “means of extenuating, of ennobling, even, an obsession that would otherwise seem sordid and perverse. Myth becomes rationalisation.” (Beauchamp, 387) In this essay, I examined a sample of Death in Venice’s references to love in Greek mythological terms, and consider their use as a modern way of exploring romantic lust in an otherwise illicit context. In line with other progressive German movements at the turn of the century, homosexuality was addressed by Mann through the façade of a mythical tale couched in classical ideals.</td>
</tr>
</tbody>
</table>
Essay writing: Draft versions, further research and argumentation
Defining focus of the conclusion of the first draft was *male love and homosexuality*. Thus, Greek mythology allows for the description of homo-erotic lust in order to hide the perverse nature of Aschenbach’s pederasty and, perhaps, pedophilia. 

*Therefore*: We are examining how myth can be used to explore romantic lust in an illicit context. 

*Missing*: How this is in line with progressive German movements at the turn of the century.
German Culture

German Literature

Deutsche Literaturgeschichte : Von den Anfängen bis zur Gegenwart
Wolfgang Baeths
ISBN: 9783470908130
Publication Date: 2013
available as ebook

German literature : a very short introduction by Nicholas Boyle
ISBN: 9780195295999
Publication Date: 2008
available as ebook

The Cambridge History of German Literature by Helen Watamsbe-O'Kelley
ISBN: 0511467680
Publication Date: 2008
available as eBook

Goethe
Schiller
Kleist
Hoffmann

Advanced search | Sign in | A-Z journals | Databases

- Google scholar
  Google Scholar uses the familiar Google search engine to search peer-reviewed papers, theses, books, abstracts and articles, from academic publishers, professional societies, preprint repositories, universities and other scholarly organizations.

- MLA international bibliography
  Indexes critical materials on literature, languages, linguistics, and folklore. Provides access to citations from worldwide publications, including periodicals, books, essay collections, working papers, proceedings, dissertations and bibliographies.

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  Intended as a comprehensive archive of important scholarly journal literature, built over 1,700 worldwide participants, including major Australian universities. Coverage includes: the arts, sciences, business, ecology and botany, language and literature, and music, extending from 17th century in some cases.

- Arts & humanities citation index (A&HCI)
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### Original question
*Tod in Venedig* includes a lot of imagery and reference to Greek mythology. **What** were the Greek understandings of the concept of love and how are these alluded to in the novella?

### Redrafted question
In *Tod in Venedig*, love and desire are often portrayed in reference to Greek mythology and classical approaches to beauty and truth. **How** does Thomas Mann use classical Greek ideals to describe Aschenbach’s obsession with Tadzio in the short story, and was this approach radical for early twentieth century German literature?

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*Note: This new question also forms part of my introduction. Two birds, one stone!*
In Death in Venice, love and desire are often portrayed in reference to Greek mythology and classical approaches to beauty and truth. How does Thomas Mann use classical Greek ideals to describe Aschenbach’s obsession with Tadzio in the short story, and was this approach radical for early twentieth century German literature?

Introduction

In Death in Venice, Gustav von Aschenbach finds himself surrounded by death: from the link of Venice to the Underworld, to the cholera outbreak. Thomas Mann sets up tale steeped in metaphor which emphasises the unyielding march of fate and the ultimate payment for one’s sins and transgressions. Coupled with this theme of death, comes the theme of repression: Thomas Mann uses the method of “myth plus psychology” to investigate Knabenliebe (pederasty) within early twentieth-century German culture. Drawing on classical Greek ideals to describe Aschenbach’s obsession with Tadzio, Mann adopts an approach that was both radical yet acceptable for early twentieth-century German literature. Using the classical theory of Platonic love and the modern theory regarding “Homophobia and Sexual Difference” of Jonathan Dollimore, this essay examines Death in Venice within the framework of mythology around the River Styx and Plato’s Phaedrus. It concludes by examining the links between Aphroditean Heavenly Love as perceived by Mann and Weimar Republic views on Knabenliebe.

Point 1

Experiencing Eros (Tadzio) and Thanatos (Death) through the Underworld (Venice)

- Literary metaphor: Aschenbach means, loosely “ash stream”, which in Greek mythology, is the River Styx.
- Geographic metaphor: Venice known for homosexual tourists – gondoliers and sailors engaged in male prostitution, and was often used as a literary local for cultural transgression.
- Travelling metaphor: Voyage to the underworld = first gondola ride in which Aschenbach is told “you will pay”, which is reminiscent of Odysseus: parody is that Greek heroes were strong, Aschenbach is weak.
- Myth metaphor: Desire (Tadzio) and Death end the narrative: the story comes full circle, with references to death (Byzantine monuments and Greek text, concluding with Medusa-esque death of Aschenbach after meeting Tadzio’s gaze).

Point 2

Platonian male friendship ideals: Aschenbach/ Tadzio as Socrates/Phaedraus and example of old/young love (move out of myth to philosophy and real world understanding of Knabenliebe).

- Aschenbach turns to Plato to repress his Dionysian desires, allowing Mann to emphasise the conflict between the Dionysian and Apollonian concepts. With the bacchanalian dream, however, these two approaches combine to fulfil Aschenbach’s repressed desires.
- Reading Plato while grappling with homoerotic desire = reinforce Dionysian and Apollonian polarity: discuss the Socrates/Phaedrus-Aschenbach/Tadzio dichotomy.

Point 3

Heavenly love: Aphrodite and pederasty in 20th century Germany

- End with a link to the real world and how it relates to Weimar Republican society. Examine how Dollimore can be used to explain Mann’s views on Homophobia and his own repressed sexuality, which is allowed to come to fruition through the figure of Aschenbach.

Conclusion

Mann’s Death in Venice is a journey of decay and demise: using the mythological images of the Underworld and the notion of Platonic love, Mann draws on and links the cultural perceptions of sin and desire to the city of Venice. He weaves a tale which demonstrates the long-practiced old/young love of the Greeks with Aschenbach and Tadzio, and warns of the dangers of succumbing to one’s internal Dionysian voice. This essay has explored Mann and Aschenbach’s journey through the use of mythical metaphor, The Phaedrus, and Aphroditean love. Pederasty, as viewed through Dollimore’s theoretical framework on homosexuality, ties the use of myth and real-world desire together to form an outlet for Mann and his audience to experience their deepest, and darkest, desires.

Death in Venice represents the artistic understanding of Knabenliebe, and the freedom authors were permitted to express a forbidden yet known love between man and youth. Using classical and accepted tropes, Mann mixes myth and psychology to create a foreshadowing representation of the intellectual freedom of Weimar Germany and the intellectual preoccupations of German intellectuals. The freedom of expression and the mask of myth allow Mann to both indulge his desires and remain within the accepted heterosexual expectations of the day, a freedom that would be rebuked and expunged during the Third Reich.
Essay writing

Introduction

The problem you are addressing

*broad question or issue with some context*

Your main contention

*your answer to the problem*

How are you going to do it

*case study*
Original draft:

Thomas Mann’s *Tod in Venedig* begins with motifs of the classical world: as Gustav von Aschenbach, the protagonist, wanders through the streets of Munich, he chances upon a graveyard containing Byzantine architecture with snippets of Greek writing. As he ponders the text pertaining to the afterlife, a lone red-headed traveller stares at him, sparking an interest in travel in the lonely writer. Thus begins Aschenbach’s journey to Venice, the place of his ultimate demise, and the city in which he will struggle with his “conscious will and uncontrolled passion, [battling] between rational morality and passionate art”. (SparksNotes Editors, chapter 1) Using Plato, Nietzsche and Freud, Mann presents the Greek understanding of the concept of love through the figures and places of *Tod in Venedig*. This essay examines these mythological references and argues that they represent a deeper social and philosophical understanding of love within the Weimar Republic.
Redrafted version:

In *Tod in Venedig*, Gustav von Aschenbach finds himself surrounded by death: from the link of Venice to the Underworld, to the cholera outbreak. Thomas Mann sets up tale steeped in metaphor which emphasises the unyielding march of fate and the ultimate payment for one’s sins and transgressions. Coupled with this theme of death, comes the theme of repression: Thomas Mann uses the method of “myth plus psychology” to investigate *Knabenliebe* (pederasty) within early twentieth-century German culture. Drawing on classical Greek ideals to describe Aschenbach’s obsession with Tadzio, Mann adopts an approach that was both radical yet acceptable for early twentieth-century German literature. Using the classical theory of Platonic love and the modern theory regarding “Homophobia and Sexual Difference” of Jonathan Dollimore, this essay examines *Tod in Venedig* within the framework of mythology around the River Styx and Plato’s *Phaedrus*. It concludes by examining the links between Aphroditean Heavenly Love as perceived by Mann and Weimar Republic views on *Knabenliebe*. 
Conclusion

Essay writing

Reformulate the problem identified in the question

Outline your arguments in the body paragraphs

major themes and issues the unit/topic is dealing with

What this argument helps you conclude

Conclusion
Original draft:

In describing homo-erotic lust in terms of Greek mythology, Thomas Mann utilises classical references in the context of a modern short story. Mann’s descriptions of Tadzio, an attractive, but pre-pubescent young boy, as a classical Greek god casts the relationship between the boy and his admirer, Aschenbach, in epic, mythical terms. This literary device is Aschenbach’s “means of extenuating, of ennobling, even, an obsession that would otherwise seem sordid and perverse. Myth becomes rationalisation.” (Beauchamp, 387) In this essay, I examined a sample of Tod in Venedig’s references to love in Greek mythological terms, and consider their use as a modern way of exploring romantic lust in an otherwise illicit context. In line with other progressive German movements at the turn of the century, homosexuality was addressed by Mann through the façade of a mythical tale couched in classical ideals.
Mann’s *Tod in Venedig* is a journey of decay and demise: using the mythological images of the Underworld and the notion of Platonic love, Mann draws on and links the cultural perceptions of sin and desire to the city of Venice. He weaves a tale which demonstrates the long-practiced old/young love of the Greeks with Aschenbach and Tadzio, and warns of the dangers of succumbing to one’s internal Dionysian voice. This essay has explored Mann and Aschenbach’s journey through the use of mythical metaphor, *The Phaedrus*, and Aphroditean love. Pederasty, as viewed through Dollimore’s theoretical framework on homosexuality, ties the use of myth and real-world desire together to form an outlet for Mann and his audience to experience their deepest, and darkest, desires.

*Tod in Venedig* represents the artistic understanding of *Knabenliebe*, and the freedom authors were permitted to express a forbidden yet known love between man and youth. Using classical and accepted tropes, Mann mixes myth and psychology to create a foreshadowing representation of the intellectual freedom of Weimar Germany and the intellectual preoccupations of German intellectuals. The freedom of expression and the mask of myth allow Mann to both indulge his desires and remain within the accepted heterosexual expectations of the day, a freedom that would be rebuked and expunged during the Third Reich.
Essay writing
Common issues

- Paragraphs that are too long/short.
- ‘Upside down’ paragraphs: the topic sentence is at the end.
- No evidence to support points, no specific examples.
- Avoiding the topic.
- No logical sequence.
Editing and proofreading
Citing and referencing
Citing and referencing: MLA 8th

Modern Language Association (MLA) Style Guide

The MLA system uses in-text citations rather than footnotes or endnotes. The citations in-text are very brief, usually just the author’s family name and a relevant page number. These citations correspond to the full references in the list of works cited at the end of the document.

Instructions and examples in this MLA guide are based on more detailed information in:
Also refer to the MLA Style Center.

In-text citations - general points

- If the author’s name is mentioned in the sentence, only cite the page number.
- If the author’s name is not mentioned in the sentence, cite both the name and the page number.
- Font and capitalisation must match that in the reference list.
- Long quotations (more than four lines) should be indented.
- If you are citing more than one reference at the same point in a document, separate the references with a semicolon e.g. (Smith 150; Jackson 41).
- If the work has no author, use the title.
- If you are citing two works by the same author, put a comma after the author’s name and add title words. e.g. (Smyth, “Memories of Motherhood” 77) to distinguish between them in the in-text citation. Do this when citing each of the sources throughout the piece of writing.
- If two authors have the same surname, use their first initial e.g. (G. Brown 26).

http://guides.lib.monash.edu/citing-referencing/mla8
Editing and proofreading your work

Editing involves **improving the 'big picture'** of your assignment: whether it addresses the task requirements fully, how the paragraphs are structured and flow and so on.

Proofreading **focuses on specific details** like spelling, sentence structure, referencing etc.
Editing and proofreading your work
Need more help? Research and Learning Online

For Essay and Assignment Writing:
http://www.monash.edu/rlo/research-writing-assignments

For Editing and Proofreading:
https://www.monash.edu/rlo/research-writing-assignments/writing/editing-and-proofreading/editing-and-proofreading
Editing and proofreading your work

Need more help?

Research & Learning Point in the Matheson Library

10-15 minute consultations with a learning skills adviser and/or librarian, open to all students

Weeks 3-11
Monday to Thursday 12pm to 6pm, Friday 12pm to 4pm

Week 12 & Swot Vac
Monday to Friday 12pm to 4pm
German Studies
Library Drop-in sessions
Matheson Library T1

(ask at the Information Point if you don't know how to find the room).

*Drop by if you have any questions or issues with your assignment for German Studies. We can help with research, finding and expressing your argument, essay structure, writing introduction and conclusion, citing and referencing, and anything else in regards to your assignment - with the exception of proofreading ;)*

**Week 11** Wednesday, 16 May: 11.30am-12.30pm
**Week 12** Tuesday, 22 May: 2-3pm
Before we finish

Post-class survey
Contact

Anna Rubinowski
Subject Librarian for German Studies
Anna.Rubinowski@monash.edu

Diana Jeske
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Diana.Jeske@monash.edu

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