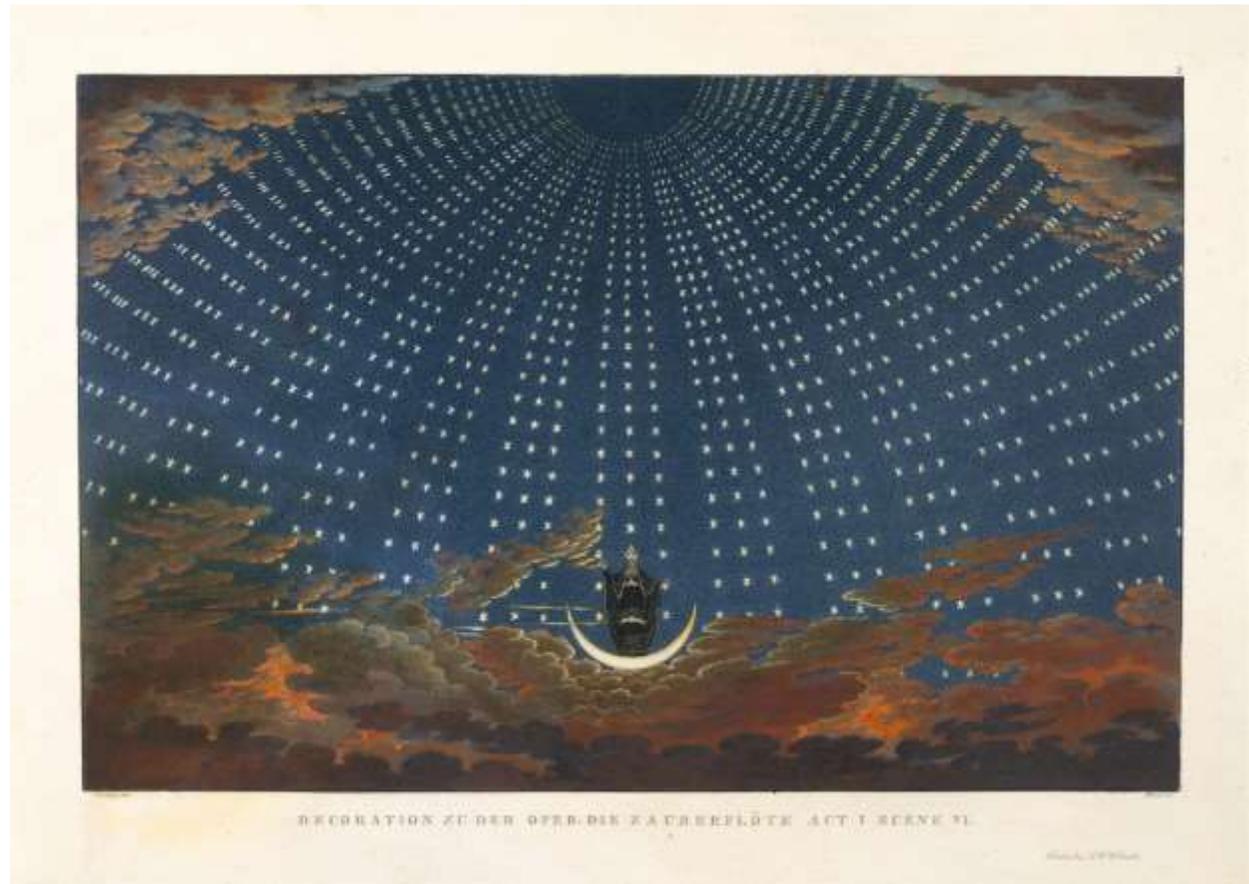


German 421A  
Fall 2020  
M,W, F 9:30 – 10:20  
[triest@uw.edu](mailto:triest@uw.edu)

Prof. Brigitte Prutti  
Denny #341  
Office Hours: by appointment

**Eighteenth-Century Literature and Culture**  
**Modern German World Theater: Playing and Reality**



Between 1750 and 1830, German playwrights created some of the most memorable characters on the modern stage, such as Lessing's *Minna* or Goethe's *Faust*. They adapted classical myths and dramatized history in new ways. A key goal was to establish a text-based theater for educating the audience and creating new forms of aesthetic community. The practitioners of this bourgeois theater distanced themselves both from the lavish court spectacles of the time as well as the popular marketplace shows of the itinerant actors' troupes. Experimenting with English and French cultural models, they sought to shape their audience's affective response to the plays. The Viennese theatrical tradition continues to be more entertaining and is indebted to the Spanish Baroque and the Italian *Commedia dell' arte* in turn.

In this course, we will examine some key issues pertaining to the German theater of the long 18<sup>th</sup> century, the so-called *Goethezeit*, focusing our attention on five major playwrights and plays: Goethe's *Faust I*; Schiller's *Maria Stuart*; Lessing's *Minna von Barnhelm*, Grillparzer's *Medea* (from the trilogy *Das goldene Vlies*) and Mozart's opera *Die Zauberflöte*. The plays and the opera selected represent the variety of forms, themes, and agendas in the theater of the time. We will ask how these "very serious jokes" (Goethe's term for his *Faust*) may continue to entertain and engage us today. Theater entails live performances in a public space shared by actors and audiences alike. How can we re-envision theatrical performance practice from the vantage point of the digital age? Why do we need theater in troubled times? What kind of models does the German *Goethezeit* theater provide?

Annotated versions of the plays are available to help with the readings in German. Our discussion will be in German or English, depending on the linguistic preparation of the group. Required preparation: German 203. Recommended level of preparation: German 301, 302 or 303. Course requirements: Class participation, brief presentations, journals, final-exam essay.

**Required Texts:** (Reclam paperbacks are available via Amazon.de)

- Gotthold Ephraim Lessing, *Minna von Barnhelm* (Reclam)
- Friedrich Schiller, *Maria Stuart* (Reclam)
- Franz Grillparzer, *Das goldene Vließ / Medea* (Reclam)
- Johann Wolfgang von Goethe, *Faust I* (Reclam)
- Wolfgang Amadeus Mozart, *Die Zauberflöte* (Reclam)

You will also find the German plays (except for Mozart) online at the **Projekt Gutenberg.de** website (see authors and titles): <http://gutenberg.spiegel.de>

Mozart's *Zauberflöte* (libretto by Emanuel Schikaneder) is available in German/English online: [http://www.murashev.com/opera/Die\\_Zauberfl%C3%B6te\\_libretto\\_German\\_English](http://www.murashev.com/opera/Die_Zauberfl%C3%B6te_libretto_German_English)

For Lessing, Schiller, and Goethe you may use the helpful **Dartmouth Annotext versions** of their plays: <http://www.dartmouth.edu/~german>

Additional reading materials and handouts will be posted on Canvas or sent via email attachment.

### **Translations and Dictionaries:**

Several good translations are available for Goethe's *Faust*: I recommend the Yale (online) or Oxford translation by David Luke. For Grillparzer's *Medea* a 19th century translation is available online.

If you don't use the Annotext versions of the plays, you should have a good dictionary at hand such as the Oxford-Langenscheidt dictionary or use an online dictionary (dict.leo.org.)

Another major resource for the history of the language is the **Deutsches Wörterbuch** by Jacob and Wilhelm Grimm („Der digitale Grimm“): <http://dwb.uni-trier.de/de/>

### **Performances:**

The plays and the opera we are discussing in this course are all regularly performed on the German and international stage. See You Tube and major theater websites for links to various trailers, adaptations, clips from recent performances. There are also some film versions (such as Ingmar Bergman's production of Mozart, for example) available on You Tube. I will share some links with you in the course and you will have a chance to work with specific performances in your presentations.

**Course Objectives:** This course has these four major goals, namely

1. To advance your speaking, reading and writing skills in German (B2 level)
2. To foster your historical understanding of German literature and culture
3. To foster productive discussion- and presentation skills
4. To foster the creative engagement with the plays and themes of the course

**General Course Policies:**

- Your active presence is essential to your success in this course. I expect you to attend the Zoom meetings on a regular basis and fully participate in the discussions and group work in the break out rooms.
- I expect you to complete the readings by the dates listed in the schedule below and come prepared to discuss the material.
- **Please be sure to have access to the texts and materials during class as we will engage in close reading of the plays.**
- Should an absence be unavoidable, you are still responsible for the material covered in class.
- The class will be in a seminar-style format.
- Minor adjustments to the syllabus may be made at a later stage to accommodate the pace of our discussion. I will inform you of all changes in a timely manner.
- I will not accept late work except in special circumstances.
- Class discussion will be mainly in German.
- Writing assignments may be completed in English or German.
- It is the policy and practice of the University of Washington to create inclusive and accessible learning environments. If you have a documented disability and would like to discuss special accommodation, please contact me as soon as possible so we may arrange for it.
- I plan to correspond with you via the GERM 421 email class list in addition to posting Canvas announcements. Please check your UW email on a regular basis and make sure to turn on your Canvas notifications.

### **Religious Accommodations Policy:**

Washington State Law requires that UW develop a policy for accommodation of student absences or significant hardships due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Religious Accommodations Policy (<https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/>). Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form (<http://registrar.washington.edu/students/religious-accommodations-request/>).

### **Class etiquette:**

- Please log in to your class meeting a few minutes early and make sure your video and microphone are working properly.
- Please mute your microphone when not speaking and raise your hand to participate or speak up at any time in case I do not notice the hand waive.
- Please be mindful and respectful of others.
- Please be willing to share responsibility for joint work.

### **Student Conduct Code:**

<https://www.washington.edu/cssc/for-students/student-code-of-conduct/>

### **Assignments and Grading:**

You will receive 1000 points total for this course. The grade will be based on your participation in the discussion, your reading journals, a midterm exam, three projects/presentations, and a take-home final exam essay.

- **Participation/Discussion (100 points):**

We learn much from engaging with each other's perspectives and ideas. Please come well prepared with the texts at hand and be ready to take part in the discussion in our sessions and via Canvas for which I will provide some additional prompts.

- **Reading Journals (300 points):**

I expect you to provide some critical observations, questions, and reflections on the course readings in preparation of our class discussions. You will have a chance to practice your writing skills throughout the quarter.

Your journal entries (20 total) shall pertain to the reading assignment of a particular class session. I will assign a text passage or topic for discussion. **They are due by 8:30am. I will not accept them after class has started.** Please submit via Canvas.

**Format:** One page, typed, double-spaced, in English or German. **15 points per journal.** I will take off points for sloppy work, lack of quotes, or journal entries shorter than a page. Please indicate the assignment in the header (such as "Lessing Journal 1") and use a title if it seems helpful.

- **Midterm (100 points)**

The midterm will consist of short answer questions on the plays and our other readings in class. The best preparation is to read carefully and to take good notes. I am testing your reading knowledge and the ability to synthesize important information. More information in class.

- **Student Projects/Teamwork (300 points)**

You will be responsible for three class projects plus brief reports, individually and in teams.

The three projects (100 points each) include individual research, a joint performance and a creative adaptation. More specific information on the different tasks, the presentation format and the grading criteria will be given in class/posted on Canvas.

Successful team projects require good communication, good timing, and the accountability of all members in the group. You will have a chance to provide feedback to your peers.

- **Take-Home Final Exam Essay (200 points)**

A substantial critical essay of 2500 -3000 words exploring a topic raised by our readings in class. Essay prompts will be provided in our class session on **Wednesday, December 9** and posted on Canvas.

Final essays are due **by Tuesday, December 15 @ 5:00 pm.**

- **Basic Format of written work:** Your work should be typed and double-spaced and include a word count. A good essay contains an interesting title and an argument supported by appropriate textual evidence (i.e. the critical use of quotes). Please pay close attention to syntax, diction, paragraph organization, paragraph sequencing, and to the coherence and substance of your essay. Your work should be carefully edited and checked for content, style, and spelling. Use one citation format.
- **Departmental Honors (Ad Hoc):** If you are interested in developing an honors project for this class, please let me know during the first week of class. Honors projects are driven by the initiative of the students and agreed upon by the instructor. They have the same deadline as the final essays for this class, **Tuesday, December 15 @ 5:00 pm.**

Any German major who demonstrates academic excellence (a GPA of 3.5 or above) in Germanics coursework is eligible to participate in Departmental Honors. Departmental Honors requires students to complete 20 credits of upper division Germanics coursework as ad hoc honors courses. For the application deadline, please consult the Germanics webpage or the Honors adviser, Prof. Groves.

- **Academic integrity** demands that you list all critical sources used, including websites.
- In accordance with University policy, **Incompletes** will be given only under special circumstances.
- For further information regarding UW grading policy please consult:

[https://www.washington.edu/students/gencat/front/Grading\\_Sys.html](https://www.washington.edu/students/gencat/front/Grading_Sys.html)

### **Student Advising:**

For most advising questions, visit Humanities Academic Services (<https://hasc.washington.edu/advising>) to schedule an appointment. For specific questions about the German Language Program and language placement, contact Prof. Klaus Brandl ([brandl@u.washington.edu](mailto:brandl@u.washington.edu)). To learn more about Germanics Undergraduate Programs, please contact Prof. Jason Groves ([jagroves@uw.edu](mailto:jagroves@uw.edu)).

### **Office Hours:**

By Appointment. Please approach me after class or send me an email ([triest@uw.edu](mailto:triest@uw.edu)) so we can set up a Zoom conversation or arrange a quick phone call.

## **Schedule of Readings**

### ***The Transformation of German Theater in the Long 18th Century: What's at stake?***

- 9/30 Introduction to the Course
- 10/2 Patterson, *The First German Theatre* (Canvas)  
Sosulski, *Actors and Acting in 18th-century Germany* (Canvas)  
Lessing, *Hamburgische Dramaturgie* (excerpt; Canvas)

### ***Enlightenment Comedy of Character: Lessing's Minna von Barnhelm (1767)***

- 10/5 Lessing, *Minna von Barnhelm*, Aufzug 1  
Bentley, *Literature vs. Theatre* (Canvas)  
Lessing Journal 1 due
- 10/7 Lessing, *Minna von Barnhelm*, Aufzug 2  
Bergson, *Laughter. An Essay on Comedy* (Canvas)  
Lessing Journal 2 due
- 10/9 Lessing, *Minna von Barnhelm*, Aufzug 3  
Bentley, *Tragedy and Comedy: Some Generalizations* (Canvas)  
Lessing Journal 3 due
- 10/12 Lessing, *Minna von Barnhelm*, Aufzug 4-5  
Lessing Journal 4 due
- 10/14 Lessing, *Minna von Barnhelm*: Aufzug 1-5  
Jürs-Munby, *Hanswurst und Herr Ich* (Canvas)  
**Individual Student Projects: Research**
- 10/16 **Individual Student Projects: Research**

**Popular Entertainment and Viennese Enlightenment Opera: Mozart's Magic Flute (1791)**

- 10/19 Mozart, *Die Zauberflöte*, Aufzug 1  
Kant, Was ist Aufklärung? (excerpt; Canvas)  
Mozart Journal 1 due
- 10/21 Mozart, *Die Zauberflöte*, Aufzug 2  
Mozart Journal 2 due
- 10/23 Mozart: *Zauberflöte* discussion continued  
Starobinski, Light and Power in the Magic Flute (Canvas)  
Mozart Journal 3 due
- 10/26 Mozart: *Zauberflöte* discussion continued  
Lösel, Monostatos: Racism in *Die Zauberflöte* (Canvas)

**Historical Tragedy of Weimar Classicism: Schiller's Maria Stuart (1800)**

- 10/28 Schiller, *Maria Stuart*, Aufzug 1  
Beard, Women in Power (Canvas)  
Schiller Journal 1 due
- 10/30 Schiller, *Maria Stuart*, Aufzug 2  
Schiller Journal 2 due
- 11/2 Schiller, *Maria Stuart*, Aufzug 3-4  
Schiller Journal 3 due
- 11/4 Schiller, *Maria Stuart*, Aufzug 5  
Zweig, Maria Stuart (excerpt; Canvas)  
Schiller Journal 4 due
- 11/6 Schiller, *Maria Stuart*, 1-5 discussion continued  
**Student Projects: Performance**
- 11/9 **Student Projects: Performance**
- 11/11 Veteran's Day
- 11/13 **Midterm**

**Rewriting Greek Myth: Grillparzer's Medea (from: The Golden Vliess-Trilogy, 1821)**

- 11/16 Grillparzer, *Medea*, Aufzug 1-2

- Blondell, *Women on the Edge* (excerpt; Canvas)  
Grillparzer Journal 1 due
- 11/18 Grillparzer, *Medea*, Aufzug 3  
Grillparzer Journal 2 due
- 11/20 Grillparzer, *Medea*, Aufzug 4  
Grillparzer Journal 3 due
- 11/23 Grillparzer, *Medea*, Aufzug 5  
Seneca Excerpts (beginning and ending; Canvas)  
Grillparzer Journal 4 due
- Modern European World Theater on the German Stage: Goethe's Faust I (1808)***
- 11/25 Goethe, *Faust*: Zueignung, Vorspiel auf dem Theater, Prolog im Himmel  
(lines 1-353)  
Goethe Journal 1 due
- 11/27 Thanksgiving Weekend
- 11/30 Goethe, *Faust*: Nacht (lines 354-807)  
Goethe Journal 2 due
- 12/2 Goethe, *Faust*: Vor dem Tor (lines 808-1177)  
Goethe Journal 3 due
- 12/4 Goethe, *Faust*: Studierzimmer (lines 1178-2072)  
Goethe Journal 4 due
- 12/7 Goethe, *Faust*: Gretchen scenes (lines 2605-3216)  
Goethe Journal 5 due
- 12/9 Goethe, *Faust*: Gretchen scenes (lines 3374-3835; 4405-4617)  
**Student Projects: Adaptations**
- 12/11 **Student Projects: Adaptations**

**Bibliography:**

Beard, Mary. Women and Power. A Manifesto. New York: Liveright Publishing, 2017.

Bentley, Eric. The Life of the Drama. New York: Atheneum, 1975.

Blondell, Ruby, Mary-Kay Gamel, Nancy Sorkin Rabinowitz, Bella Zweig. Translators and Eds., Women on the Edge. Four Plays by Euripides. New York, London: Routledge, 1999.

Jürs-Munby, Karen. „Hanswurst and Herr Ich. Subjection and Abjection in the Enlightenment Censorship of the Comic Figure.“ In: New Theatre Quarterly 23:2 (2007): 124-135.

Lösel, Steffen. „Monostatos: Racism in *Die Zauberflöte*.“ In: Soundings. An Interdisciplinary Journal 102:4 (2019): 275-324. (Journal available on-line via UW Suzzallo)

Patterson, Michael. The First German Theatre. Schiller, Goethe, Kleist, and Büchner in Performance. London, New York: Routledge, 1990.

Slavitt, David R. (Ed.) Seneca. The Tragedies. Volume I. Baltimore and London: Johns Hopkins UP, 1992.

Sosulski, Michael J. Theater and Nation in Eighteenth-Century Germany. Hampshire, Burlington: Ashgate, 2007.

Starobinski, Jean. 1789. The Emblems of Reason. Charlottesville: U of Virginia Press, 1982.

Sypher, Wylie. Comedy. An Essay on Comedy. George Meredith. Laughter. Henri Bergson. Baltimore, London: Johns Hopkins UP, 1986.

Zweig, Stefan. Maria Stuart. Wien, Leipzig, Zürich: Herbert Reichner Verlag, 1935.