

Prof. Nicholas Rennie

172 College Ave., Rm. 201A

Tel. 732-932-7201

nrennie@rci.rutgers.edu

Office Hrs. W 2:45-3:45pm, and by appointment

Masters of German Drama

01:470:324; index 34721

MW 4:30-5:50pm

HH-A4 CAC (Hardenberg Hall)

• **Description:**

Modern German culture, perhaps more than any other in the West, has been created and disputed on the theater stage. This course will examine the political, social, and aesthetic experimentation in German drama from the 18th century to the end of the 20th. We will read (and in some cases view excerpts of film versions) of work by such playwrights as Lessing, Goethe, Büchner, Wedekind, Brecht, Peter Handke and Heiner Müller.

In German. Counts for literature/civilization/film credits toward both the German Language & Literature and German Studies major and minor.

Prerequisite: successful completion of German 232 or the equivalent.

• **Final Grade**

Class participation, including peer-review critiques	20%
Exam 1 (<i>Klausur</i> 1)	20%
Exam 2 (<i>Klausur</i> 2)	20%
Paper 1 (<i>Aufsatz</i> 1)	20%
Paper 2 (<i>Aufsatz</i> 2)	20%

• **Grade Distribution**

A=90-100%; B+=85-89; B=80-84; C+=75-79; C=70-74; D=65-69; F=64 and below

• **Papers**

Papers should present an argument based on your reading of the text, and should avoid plot summary or biographical information about the author except where clearly necessary to make a point about the text. The first paper should focus on a text or texts from the first half of the syllabus; the second should focus on a text or texts from the second half. In both cases, references to other works (whether or not these appear on the syllabus) are welcome as long as material from the syllabus remains at the center of your analysis. Your introductory paragraph(s) should present a clear thesis; the rest of the paper should provide analysis (and a judicious selection of referenced quotations) substantiating your thesis.

• **Exams**

The exams will include: 1) vocabulary – be sure to memorize key terms listed on the board during each day’s discussion; and be prepared to translate from German to English and from English to German (e.g. “the Enlightenment”: “die Aufklärung); 2) short essay questions; 3) longer essays. You will be asked to write your short and long essays in German.

• **Optional: Robert Wilson/Tony Kushner/Heiner Müller at the BAM in November**

Tony Kushner and Robert Wilson are two of the most interesting individuals working in American theater, and in November they'll be appearing at the Brooklyn Academy of Music to talk about the work of the most influential German playwright since Brecht, Heiner Müller. The BAM is putting on a Wilson production of Müller's *Quartett* (based on the 18th-century French novel *Dangerous Liaisons*) in the first half of November. If there's interest, and depending on ticket availability, we might be able to organize a group excursion to one or the other event. For more information, see bam.org. (Students in my 2009 summer theater course in Berlin can attest that Wilson's work is visually engaging; he's also a fun and interesting speaker.)

• **Required texts**

1. Lessing, Gotthold Ephraim. *Minna Von Barnhelm oder Das Soldatenglück*. Stuttgart: Reclam, 2008. [ISBN 9783150000106].
2. Goethe, Johann Wolfgang von. *Faust I: Der Tragödie Erster Teil*. Stuttgart: Reclam, 1996. [ISBN 9783150000014].
3. Büchner, Georg. *Leonce und Lena*. Stuttgart: Reclam, 2003. [ISBN 9783150182482]
4. Wedekind, Frank. *Frühlings Erwachen*. Stuttgart: Reclam, 2005. [ISBN 9783150079515].
5. Handke, Peter. *Publikumsbeschimpfung Und Andere Sprechstücke*. Suhrkamp, 2006. [ISBN 9783518101773].
6. Müller, Heiner. *Der Auftrag Und Andere Revolutionsstücke*. Stuttgart: Reclam, 2005. [ISBN 9783150084700].
7. A good German-English/English-German dictionary

In order for us to discuss the weekly readings (both those available in book version, and those available as pdf-files), each seminar participant will need to bring his or her copy of the assigned reading(s) to class. Unless you can both reliably and quickly navigate to the relevant page on a laptop that you bring to class (and, preferably, have a mark-up feature as well to highlight specific passages or add marginal notes), you will need to print each pdf-file out in full and bring it in hard copy. In either case, be sure to download (and print) all available readings early on, when you still have time to resolve any technical issues that might otherwise prevent your arriving prepared for a particular class.

A note on using **dictionaries**: As any experienced user of bilingual dictionaries knows, you need to look words up twice: first to find a German equivalent to the English word you have in mind, and then to check that equivalent to make sure it translates back to what you had in mind. For instance, "run" is *laufen, rennen*; but as you'll find if you look up these German terms, neither can be used, say, to translate the phrase "to run a company" ("eine Firma leiten"). You can do two things to save time, however. 1) Invest in a *large* dictionary, which will generally offer multiple examples for the correct use of a word or phrase. 2) Buy dictionaries (such as the Duden *Universalwörterbuch*) on CD: much faster than paper or web-based versions, these let you double-click words to find out fast whether or not you're on the right track. If you want to write decent German and you feel your time is worth more than a dollar or two per hour, I'm assuming you'll agree that this purchase is worthwhile.

• **Course Sakai website**

A website for this course is available to enrolled students at sakai.rutgers.edu (login and select the tab *01:470:324:01 F09 Masters German Drama*). A copy of the syllabus is available at the website, as are pdf-copies of some readings (under *Resources*). You can e-mail one or more other participants by using the *Mailtool* tab, and under *E-mail archive* you can see messages that the senders have chosen to save.

• **Library resources (with Alexander Library call numbers where relevant)**

- *A New History of German Literature*. Cambridge (MA): Belknap, 2004. ALEX RESERVE PT91.N49 2004

A chronologically arranged set of essays on key dates (and works) through 13 centuries of German writing. Use the index to find authors and works.

- *Encyclopedia of German Literature*. Fitzroy Dearborn Publishers: Chicago, 2000. ALEX REFERENCE PT41.F46 2000 v.1 & 2

Arranged alphabetically by author.

- *The Oxford Companion to German Literature*. Oxford: Oxford UP, 1997. ALEX REFERENCE PT41.G3 1997

Arranged alphabetically, with listings that include authors, individual works, and keywords important to German history and culture.

- *Kindlers Literatur Lexikon*. Zurich: Kindler Verlag, 1965-1972. ALEX REFERENCE PN41.K55 v.1-7.

In German. Arranged alphabetically by author. Each entry focuses on an individual work, the basics of its themes (and plot), and its historical reception. For literature since this publication, see Prof. Rennie a few days in advance about using his 1998 edition. (I have it at home – I can't bring in the whole edition!)

- http://www.libraries.rutgers.edu/rul/rr_gateway/research_guides/german/german.shtml

Rutgers Libraries website with helpful links.

- <http://gutenberg.spiegel.de/> and <http://www.gutenberg.net/catalog/world/search>

Online texts in German and English. (NB: you're expected to come to class with a hard copy of the text we're discussing.)

• **Attendance**

All students must attend regularly and arrive prepared. Those who miss more than two class sessions without a compelling excuse (a doctor's or college dean's note, for instance) should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Three late arrivals count as one absence. Note: It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out.

• **Plagiarism**

Plagiarism is an extremely serious matter, and can lead to a student's failing the course and being referred to his or her dean for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Please see the University's policies on academic integrity at <http://teachx.rutgers.edu/integrity/policy.html>, and discuss with your instructor any questions you may have about this and related issues.

. **Cell phones**

The use of cell phones and other text-messaging devices during class is strictly forbidden. Those seen using such devices during class will be asked to leave immediately. Their dismissal will count as an absence and may result in a lowering of their overall grade.

. **Disability Support Services**

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu/>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with teachers about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

. **Photocopies**

Department photocopying fees add up quickly and impressively; we will therefore need to collect from each student 5 cents per page toward the cost of handouts other than the syllabus, quizzes and tests. I plan to keep the use of such handouts to a minimum.

Semesterplan

Sitzung 1, am 2. SEPT.

- Einführung

Sitzung 2, am 8. SEPT.

- Gotthold Ephraim Lessing (1729-1781), *Minna von Barnhelm oder Das Soldatenglück* (erschienen 1767; Uraufführung 1767): Erster Aufzug

Sitzung 3, am 9. SEPT.

- Lessing, *Minna von Barnhelm oder Das Soldatenglück*, Zweiter Aufzug

Sitzung 4, am 14. SEPT.

- Lessing, *Minna von Barnhelm oder Das Soldatenglück*, Dritter Aufzug

Sitzung 5, am 16. SEPT.

- Lessing, *Minna von Barnhelm oder Das Soldatenglück*, Vierter Aufzug

Sitzung 6, am 21. SEPT.

- Lessing, *Minna von Barnhelm oder Das Soldatenglück*, Fünfter Aufzug

Sitzung 7, am 23. SEPT.

- Johann Wolfgang von Goethe (1749-1832), *Faust I* (ca. 1772-1806; vollständiges Drama – *Faust I & II* – veröffentlicht 1832; erste Aufführung von Teil I [einzelne Szenen]: 1819; Uraufführung von Teil II: 1854) V. 33-807.

Sitzung 8, am 28. SEPT.

- Goethe, *Faust I*, V. 1177-1867.

Sitzung 9, am 30. SEPT.

- Goethe, *Faust I*, V. 2051-2677.

Sitzung 10, am 5. OKT.

- Goethe, *Faust I*, V. 2678-3024; 3413-3520; 4405-4612.

Sitzung 11, am 7. OKT.

- Georg Büchner (1813-1837), *Leonce und Lena* (erschienen 1838; Uraufführung 1895)

Sitzung 12, am 12. OKT.

- Büchner, *Leonce und Lena*
- **Klausur 1**

Sitzung 13, am 14. OKT.

- Büchner, *Leonce und Lena*

Sitzung 14, am 19. OKT.

- Büchner, *Leonce und Lena*

Sitzung 15, am 21. OKT.

- Frank Wedekind (1864-1918),
Frühlings Erwachen (entstanden
1890/91; Uraufführung 1906)

**23. Okt., 22:00 Uhr (10:00pm): Version 1
des ersten Aufsatzes bei Sakai fällig.**

Sitzung 16, am 26. OKT.

- Wedekind, *Frühlings Erwachen*

**27 Okt., 22:00 Uhr (10:00pm): peer-
review Kritiken bei Sakai fällig.**

Sitzung 17, am 28. OKT.

- Wedekind, *Frühlings Erwachen*

**30 Okt., 22:00 Uhr (10:00pm): Version 2
des ersten Aufsatzes bei Sakai fällig.**

Sitzung 18, am 2. NOV.

- Wedekind, *Frühlings Erwachen*

Sitzung 19, am 4. NOV.

- Bertolt Brecht (1898-1956),
theoretische Schriften

Sitzung 20, am 9. NOV.

- Peter Weiss (1916-1982), Auszüge
(erschienen und Uraufführung 1964,
vom Autor revidierte Fassung 1965)

Sitzung 21, am 11. NOV.

- Film: Peter Brook (1925-),
Marat/Sade (1967), Auszüge

Sitzung 22, am 16. NOV.

- Brecht, theoretische Schriften

Sitzung 23, am 18. NOV.

- **Klausur 2**
- Film: Joseph Losey (1909-1984),
Galileo (1974), Auszüge

Sitzung 24, am 23. NOV.

- Peter Handke (1942-),
Publikumsbeschimpfung
(Uraufführung 1966)

Sitzung 25, am 30. NOV.

- Handke, *Publikumsbeschimpfung*

Sitzung 26, am 2. DEZ.

- Müller (1929-1995), *Die
Hamletmaschine* (entstanden 1977;
Uraufführung 1979)

**4. Dez., 22:00 Uhr (10:00pm): Version 1
des zweiten Aufsatzes bei Sakai fällig.**

Sitzung 27, am 7. DEZ.

- Müller, *Die Hamletmaschine*

**8. Dez., 22:00 Uhr (10:00pm): peer-review
Kritiken bei Sakai fällig.**

Sitzung 28, am 9. DEZ.

- Abschließende Diskussion

**15. Dez., 22:00 Uhr (10:00pm): Version 2
des zweiten Aufsatzes bei Sakai fällig.**