

LAND ACKNOWLEDGEMENT

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. Musqueam traditional sites exist throughout the area now occupied by UBC buildings. Please visit the UBC Vancouver Aboriginal Portal <https://aboriginal.ubc.ca/> to learn more about the history of Aboriginal presence on the locations of the Vancouver and Okanagan campuses and about the UBC programs and research that support Aboriginal communities and organizations.

COURSE INFORMATION

Course Title	Course Code Number	Credit Value
German Literature Before 1900 (in English): Stranger Things Web-oriented (asynchronous) course Lectures posted on Tuesdays and Thursdays @noon PST Online assignments due: Mondays@11:00 PM PST	GERM 303-002	3 credits

CONTACTS

Course Instructor(s)	Contact Details	Office Hours
Instructor: Ilinca Iurascu she/her	iurascu@mail.ubc.ca	Fridays, 10-11 am PST; 4-5 pm PST (or by appointment)
T.A.: Helena Kudzia	hkudzia@mail.ubc.ca	

OFFICE HOURS

Please note that the office hours correspond to the Pacific time zone (PST). Once you have updated [your time zone](#) on Canvas, your instructor will be also able to accommodate, by request, other time slots that work best with your schedule. In addition to one-on-one office hours, the instructor will offer optional group meetings where you can simply drop by and ask questions. The links will be available on the Canvas calendar.

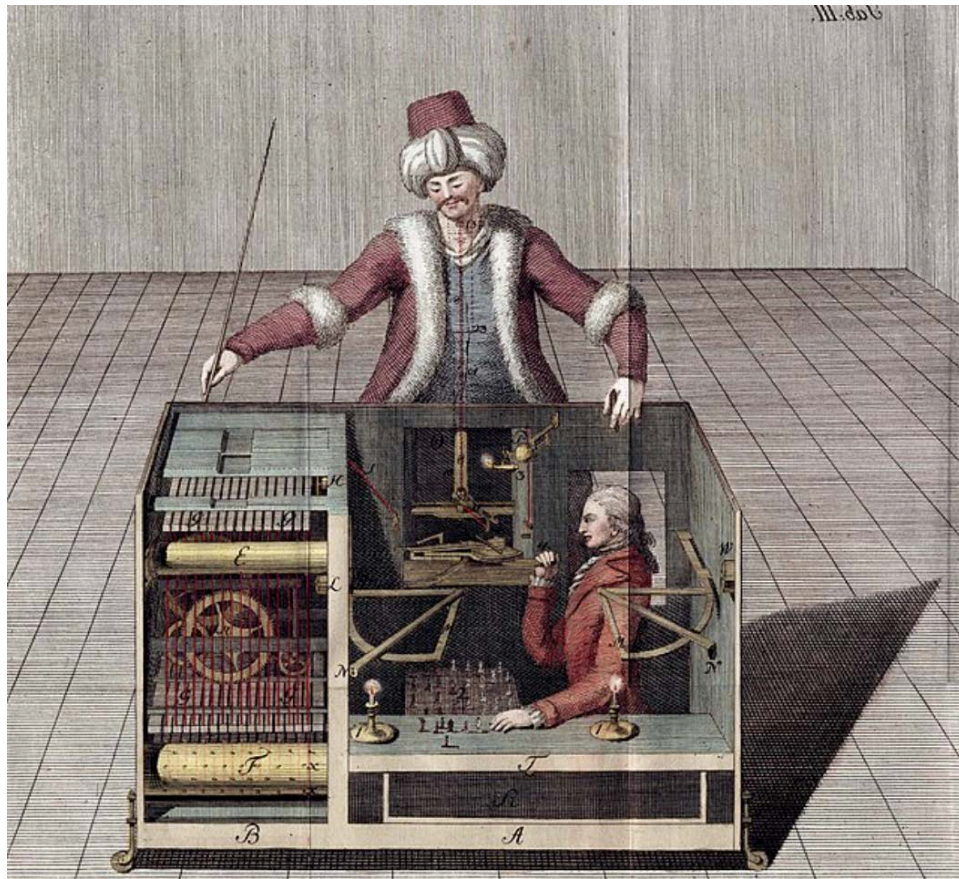
COURSE THEME AND STRUCTURE

Chess-playing automata, floating tables, walking statues, speaking dolls: this survey course proposes a cultural history of “animation” in the long 19th c. Long before the age of cinematography, “animation” was an established topic in theology and aesthetics, as well as an object of technological experiments and public attractions. After 1800, new developments complicate this picture, as the circulation of seemingly autonomous objects and bodies become associated with terrifying visions. Via a series of texts, musical compositions and visual documents, we will examine how German writers and artists negotiated these discourses at the intersection between the biological and the mechanical, the familiar and the spectacular. This course will be taught asynchronously online. No prerequisites.

LEARNING OUTCOMES

At the end of this course, upon successfully completing all assignments, students will be able to:

- identify major trends and directions in 19th c. German literary culture
- examine and discuss important cultural, political and social developments of the period
- apply critical methods for interpreting literary texts and visual media
- understand and analyze key terms and concepts in cultural studies and related fields
- develop skills for academic research and writing for the humanities



Joseph Friedrich Freiherr von Racknitz (1744–1818). Kempelen chess playing automaton (engraving)

SCHEDULE OF CLASSES AND ASSIGNMENTS

Jan.12	Introduction: Course syllabus and definitions. What is animation?
Jan.14	Module 1: What is an automaton? Readings: Heinrich v. Kleist. "The Marionette Theatre" Bianca Theisen. "Dancing with Words. Kleist's 'Marionette Theatre'"
Jan.18	Participation in class discussion due
Jan.19	Module 1. Cont'd Reading: E.T.A. Hoffmann. "The Automata" (71-84) Elizabeth Bridges. "Maria Theresa, "The Turk," and Habsburg Nostalgia"
Jan.21	Module 1. Cont'd Reading: Hoffmann. "The Automata" (85-end)
Jan.25	Assignment 1 due
Jan.26	Module 2: What is a shadow? Reading: Adalbert v. Chamisso. <i>Peter Schlemihl</i> (I)
Jan.28	Module 2. Cont'd Reading: Chamisso. <i>Peter Schlemihl</i> (II)
Feb.1	Participation in class discussion due
Feb.2	Module 3: What is the uncanny? Reading: E.T.A. Hoffmann. "The Sandman" (I)
Feb.4	Module 3. Cont'd Reading: Hoffmann. "The Sandman" (II) Sigmund Freud: "The Uncanny" (I)
Feb.8	Assignment 2 due
Feb.9	Module 3. Cont'd Reading: Hoffmann. "The Sandman" (III) Freud: "The Uncanny" (II)
Feb.11	Module 3. Cont'd Film: Robert Wiene. <i>The Cabinet of Dr. Caligari</i> Opera: Jacques Offenbach. Tales of Hoffmann (fragment)
Feb.15-19	Midterm Break
Feb.22	Participation in class discussion due

Feb.23	Module 4. What is a spectre? Reading: Johann Wolfgang v. Goethe. "Erlking" Annette v. Droste-Hülshoff. "The Mirror Image"
Feb.25	Module 4. Cont'd Reading: Heinrich v. Kleist. "The Beggarwoman of Locarno" Karl Marx. "Manifesto of the Communist Party" (fragment)
Mar.1	Assignment 3 due
Mar.2	Module 5. What is a medium? Reading: Franz Mesmer. <i>The Discovery of Animal Magnetism</i> (fragment)
Mar.4	Module 5. Cont'd. Photography: Albert v. Schrenck-Notzing and Eve Carrière (selection) Paul Regnard and Louise Augustine (selection)
Mar.8	Participation in class discussion due
Mar.9	Module 6. What is a graphic novel? Graphic art: Joseph v. Goetz. <i>Lenardo and Blandine</i>
Mar.11	Module 6. Cont'd. Graphic art: Max Ernst. <i>A Week of Kindness</i> (selections)
Mar.15	Assignment 4 due
Mar.16	Module 7. What is a moving image? Reading: Wilhelm Jensen. "Gradiva" (I)
Mar.18	Module 7. Cont'd. Reading: Jensen. "Gradiva" (II)
Mar.22	Participation in class discussion due
Mar.23	Module 7. Cont'd. Film: Paul Wegener. <i>The Golem</i> (I)
Mar.25	Module 7. Cont'd. Wegener. <i>The Golem</i> (II) Final Paper – Preliminary Remarks, Topics and Guidelines
Mar.29	Assignment 5 due
Mar.30	Module 8. What is a silhouette?

	Reading: Adele Schopenhauer (TBA)
Apr.5	No assignment
Apr.6	Module 8. Cont'd. Film Lotte Reiniger. <i>Harlequin</i> (I)
Apr.8	Module 8. Cont'd. Reiniger. <i>Harlequin</i> (II)
Apr.13	Conclusions
Apr.26	Final paper due

LEARNING MATERIALS

All readings and other study materials will be available on Canvas in the respective modules sections. The lecture videos will be posted on Tuesdays and Thursdays @ noon (PST) and will remain available on the course site throughout the semester, but must be accessed in a timely fashion in order to complete the assignments. Please consult the schedule for full details.

ASSESSMENTS OF LEARNING

Participation in class discussions (x5)	15%
Assignments (x5)	50%
Final Paper	35%

Participation in class discussions:

Your instructor will **post discussion topics** (5 discussion threads in total), due on the dates indicated on the schedule. Please post your answer by replying to the thread. Your answers should be concise (up to 150 words) and clearly address the topic discussed. Answers submitted by the due date will count as complete and will receive full marks. Late submissions will not be accepted. **Please note that the deadline for class discussions and assignments is always on Mondays at 11 pm PST.**

Assignments

On alternate weeks, your instructor will **post individual assignments** (5 in total), due on the dates indicated on the schedule. The assignments may include quizzes, one-page writing topics and other projects based on the readings and materials covered in class. These will be individually graded and together will be worth 50% of your final grade (10% each). **Please note that the deadline for assignments is always on Mondays at 11 pm PST.**

Final Paper

Length requirements: approx.. 1200 words (no shorter than 1000, no longer than 1500), TNR, 12 p. double-spaced, excluding notes, and bibliography. Full details on formatting and content guidelines will be posted on Canvas and discussed in class (**see March 25 lecture**)

GRADING

90-100	A+
85-89	A
80-84	A-
76-79	B+
72-75	B
68-71	B-
64-67	C+
60-63	C
55-59	C-
50-54	D
0-49	F (Fail)

Please familiarize yourselves with the [academic concession policies](#) as well as with the [COVID-19-related student resources](#).

You may be eligible for academic concession when one or more of the conditions listed below unexpectedly hinders your ability to complete an assignment or participate in classes or an examination: Medical circumstances

Compassionate grounds

Conflicting responsibilities

In all cases, your request for academic concession should be made as early as reasonably possible to your instructor or [Arts Academic Advising](#). If you are not an Arts student, you should consult with your home faculty for your concession.

If you are already registered with the Centre for Accessibility and your concession is related to your registered medical condition or disability, contact your Accessibility Advisor.

UNIVERSITY POLICIES

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available on [the UBC Senate website](#).

OTHER COURSE POLICIES

Please review the following instructions regarding e-mail and messaging etiquette before contacting your instructor: <https://learningcommons.ubc.ca/student-toolkits/interacting-with-profs/e-mail-etiquette/>

LEARNING RESOURCES

Please visit <https://learningcommons.ubc.ca/> for a wide range of resources on improving your writing and learning skills, exam preparation, note-taking and presentation tips.