

GERM 303 / 532 2020 Summer Term 1
German Literature pre-1900 (in English) /
Women's Drama and Theatre in German Cultural History

Our course is held on the UBC Point Grey (Vancouver) campus, which sits on the traditional, ancestral, unceded territory of the xʷməθkʷəy̓əm (Musqueam) First Nation.

UBC Instructor: Dr. Gaby Pailer, Professor of German Literature, UBC Vancouver.

Visiting Graduate Academic Assistant: Alina Schuch (M.A. student at the University of Frankfurt, Germany).

This course is offered as a "Global Seminar Online" in collaboration with Prof. Dr. Annette Bühler-Dietrich (University of Stuttgart, Germany), and Graduate Teaching Assistant Achim Schmidt.

Description: This course offers students an introduction to the role and engagement of women in the development of German drama and theatre in the bourgeois era, spanning from the mid-1700s to the Fin de Siècle. We will focus on three time periods, comparing one male, and one female production each within larger periodical and genre contexts, and will study sources of dramatic theory from ancient to modern.

This course will be taught online providing all course materials on Canvas. It will include four synchronous interactive online meetings with students at University of Stuttgart, Germany, who'll be taking a class on the same topic with Professor Annette Buehler-Dietrich.

The instructor, Gaby Pailer, will provide nine recorded lectures of approximately 20 minutes each, to which students will receive a script and slideshow. To accommodate students in different time zones, it is possible to take this course asynchronously, in which case students will replace the group meetings with Discussion Board postings (please contact your instructor).

Primary Readings:

- Enlightenment: Luise A.V. Gottsched, *Das Testament / The Last Will*, and Gotthold E. Lessing, *Der Misogyn / The Woman-Hater*.
- Bourgeois Tragedy: Johann W. Goethe, *Clavigo*; Christiane K. Schlegel, *Düval and Charmille*.
- Naturalism: Elsa Bernstein, *Dämmerung / Twilight*, and Gerhart Hauptmann, *Der Biberpelz / The Beaver Coat*.

Theoretical Readings:

- Fischer-Lichte, "Theatre and the Civilizing Process" (*The Show and Gaze of Theatre*) (chapter)

- Pfister, *Das Drama* (Engl. edition) (chapter 1; excerpt on communication system of drama).
- Sidnell, ed. *Sources of Dramatic Theory*, 2 vols, (selected theory by Lessing, Goethe etc.)
- Styan, ed., *Modern Drama in theory and Practice 1: Realism and Naturalism*.
- Nietzsche, *Birth of Tragedy* (excerpts)
- Brecht, "On Epic Theatre" (excerpts)
- Secondary sources as assigned in the recorded lectures.

Synopsis:

Monday	Wednesday	UBC / recorded lectures (L1-9)	UBC at Uni Stuttgart
	May 5	Pre-Departure Introduction; Theoretical foundations. L1_Enlightenment	
May 10		L2_Enlightenment_research In-class discussion of theory and plays (Gottsched/Lessing)	
	May 12	L3_Theory of Drama I	
May 17		L4_Bourgeois Tragedy	<u>Module I: Enlightenment:</u> Gottsched/Lessing (selected scenes)
	May 19	L5_Theory of Drama II Writing Assignment #1 , due at 11:59PM.	
May 24		<i>(Victoria Day, BC – no class)</i>	<i>(stat holiday in Germany)</i>
	May 26	Midterm exam L6_Theory of Drama III	
May 31		L7_Naturalism	<u>Module 2: Bourgeois</u> Tragedy: Schlegel, Düval; Goethe, Clavigo (selected scenes)
	June 2	L8_Naturalism, Comedy, and Epic Theatre	
June 7			<u>Module 3: Naturalism:</u> Bernstein, Hauptmann (selected scenes)
	June 9	Student Presentations of Writing Assignment #2	

June 14		Writing Assignment #2, due at 11:59PM.	Concluding Work: comparative group work on all material.
June 21-25	TBA	Final exam.	

Syllabus

Pre-Departure Information (May 5)

Asynchronous meeting: 8:30 to 10:00.

- Introduction to the course topic “Women’s Drama and Theatre in German Cultural History”.
- Theoretical foundations / analytical tools:

Erika Fischer-Lichte: “Theatre and the Civilizing process” (in: *The Show and Gaze of Theatre*) – *this article describes three cultural historical periods of theatre and acting: 17th century (; 19th century; and early 20th century (Avantgarde).*

Manfred Pfister: *Theory and Analysis of Drama*. Excerpts of chapter 1 (communication system in narratives and drama); chapter 3 (distribution of information); chapter 5 (configuration of characters).

Recorded lecture **L1_Enlightenment**.

This lecture gives an overview of the period of early Enlightenment in German theatre providing context to the plays by Luise A.V. Gottsched, *The Last Will*; and Gotthold E. Lessing, *The Woman-Hater*.

Module 1 (May 10, 12, 17)

Monday, May 10

Synchronous meeting: 8:30-10:00, UBC only.

Course work on Fischer-Lichte, Pfister, and the two plays by Gottsched and Lessing.

Asynchronous meeting: 10-11:15. Recorded lecture **L2_Enlightenment_research**.

In this lecture, I’ll give an overview of the research and present the main theses of two research articles in English:

- Arnd Bohm, “Authority and Authorship in Luise Adelgunde Gottsched’s *Das Testament*” (*Lessing Yearbook*, vol. XVIII, 1986, pp. 129-143; and
- Karen J. Kenkel, “Monstrous Women, Sublime Pleasure, and the Perils of Reception in Lessing’s Aesthetics. *PLMA* 1116.3, 2001, pp. 545-561.

Wednesday, May 12

Asynchronous meeting: 8:30-10:00. Recorded lecture **L3_Theory of Drama I**.

In this lecture, I’ll present and discuss the development of theory of drama referring to excerpts provided from *Sources of Dramatic Theory*, ed. Michael J. Sidnell, 2 vols., Cambridge UP, 2010:

- Aristotle, from *The Poetics* (vol. 1, pp. 32-61)

- Lessing, from *Hamburg Dramaturgy* (vol. 2, pp. 105-126).
- Germaine de Stael, From "On Dramatic Art" (vol. 2, pp. 183-187); *Corinne or Italy* (chpts. 7.2 to 8.1)

Monday, May 17

Synchronous meeting: 8:30 to 10:00. First meeting with students of U Stuttgart.

- In the first part, we will discuss both plays (Gottsched / Lessing) focusing on aspects of performance/performativity; dramatic communication; and configuration of characters.
- In the second part, students will work in groups in breakout rooms on assigned scenes.
- (3 scenes per play; 6 groups).
- In the third part, we'll have a concluding and comparative class discussion on each group's findings.

Asynchronous meeting: 10:15-11:15. Recorded lecture L4_Bourgeois Tragedy.

This lecture gives introductory information to the plays by Goethe (*Clavigo*) and Christiane Karoline Schlegel (*Düval and Charmille*), against the backdrop of the development of the form of bourgeois or domestic tragedy in the second half of the 18th century, which will lead into the typical form of family drama in the 19th century.

Assignment: Students are asked to prepare configuration tables for the plays by Goethe/Schlegel

Module 2 (May 19; 26; 31)

Wednesday, May 19

Asynchronous Meeting: Recorded lecture **L5_Theory of Drama II**, on contextual theatre theory:

- Goethe – Zum Shakespeare's Tag;
- Christian Felix Weiße, Preface to Schlegel.
- Classicism (Schiller), Stage as Moral Institution

Writing Assignment #1 due at midnight: 2-page discussion of one selected scene from Module 1, in reference to one or more of the theoretical aspects discussed.

Wednesday, May 26

8:30-10:00 Midterm exam: The exam will consist of short essay questions referring to all materials treated in the first part of the course.

Asynchronous meeting: 10:15-11:15 Recorded lecture L6_Theory of Drama III.

In this lecture, we'll discuss excerpts:

- Theory of Naturalism.
- Friedrich Nietzsche, *Birth of Tragedy*

Monday, May 31

Synchronous meeting: 8:30 to 10:00. Second meeting with students of U Stuttgart.

Goethe, *Clavigo*; Schlegel, *Düval and Charmille*.

Group work on selected scenes as in Module 1 (3 scenes per play; 6 groups).

Asynchronous meeting, 10:15-11:15. Recorded lecture L7_ Naturalism. Introduction to the notion of “reality drama” as developed in the 19th century and in the concept of “Naturalism”. Introduction to Elsa Bernstein’s and Gerhart Hauptmann’s plays. Relevant research literature and approaches to Bernstein and Hauptmann. Kord (*Introduction to “Twilight”*)

Module 3 (June 2, 7, 9, 14)

Wednesday, June 2

Asynchronous meeting: Recorded lecture **L8_Naturalism, Comedy, and Epic Theatre**

- Greiner, *Die Komödie* (on Hauptmann).
- Bertolt Brecht, “On Epic Theatre”

Monday, June 7

8:30 to 10:00 - Synchronous meeting with students of U Stuttgart

Elsa Bernstein, *Twilight*; Hauptmann, *Beaver Coat*.

Group work on selected scenes focusing on same aspects as in Modules 1 and 2. (3 scenes per play; 6 groups).

Wednesday, June 9

Synchronous meeting: 8:30-10:00: UBC students will present their Writing Assignments #2, in 5-minute presentations, preparing one slide to be shared with the class.

Monday, June 14

Synchronous meeting 8:30 to 10:00: with students of U Stuttgart.

Concluding course work on comparative aspects; illusion / disillusion; empathy / alienation; tragedy / comedy.

Writing Assignment #2: due at midnight. 2-pages; on plays and theoretical aspects of Modules 2 and 3.

Exam period, June 21-25: Final exam – 2.5 hours; quiz and essay questions.

Distribution of grades:

GERM 303 (Undergraduate course)

Participation in group work (4 events): 16% (Alternatively: Discussion board contributions per missed meeting at 4%).

Writing Assignment #1: 14%,
Writing Assignment #2: 14%. Presentation/slide: 6% = 20%.
Midterm exam: 20%
Final exam: 30%

GERM 532 (Graduate course)

Participation in group work (4 events): 16% (Alternatively: Discussion board contributions per missed meeting at 4%).
Writing Assignment #1: 14%,
Writing Assignment #2: 14%. Presentation/slide: 6% = 20%.
Midterm exam: 20%
Final Term Paper: 30%