

AP/GER 3640/4640 and AP/HUMA 3602 3.0

WOMEN IN GERMAN LITERATURE AND CULTURE

WS 2014 W 14.30-17:30 Ross S537

Course Instructor: Susan Ingram

Office: 242 Vanier

Office Hour: M 10:30-11:30 or by appointment (singram@yorku.ca)

COURSE DESCRIPTION

This course explores how women have been represented in the culture of German-speaking Europe, their roles and identities, and the formation of gender-specific national and intercultural models. We apply various theoretical and critical approaches, ranging from feminist theory to social and literary history, in order to establish the historical and cultural conditions under which these texts were produced and to discuss the particular pressures and concerns to which they represent a response.

COURSE OBJECTIVES

- to discuss women's roles in German literary and cultural history
- to explore discursive strategies used by German women in order to define their own identities and lives, both as human beings and as writers and artists, and to investigate if and in what ways their works "deviated" from (male) traditions
- to question the concept of 'canon' and to analyse both better known and marginalized texts
- to investigate German women's contributions to cultural developments and literary and artistic practices in Europe

TEXTS

The following three books are available in the York University Bookstore. The rest of the readings, including excerpts from A New History of German Literature, will be provided on the Moodle site.

- Bertolt Brecht, Mother Courage and her Children/ Mutter Courage und ihre Kinder, Trans. Tony Kushner (ISBN-10: 1408111519)
- Lou Andreas-Salome, The Human Family: Stories, Trans. Raleigh Whiting (ISBN-10: 0803259522)
- Sigmund Freud and Joseph Breuer, Studies on Hysteria (ISBN-10: 1578989884)

EVALUATION

As an upper-level undergraduate course, evaluation is primarily based on reading, discussion and active participation. The overall evaluation is based on the following components:

- short summaries of and reflections on the readings (~1-2 pp., due at the beginning of each class, pass/fail)*: 20%
- Moderation of readings: preparation of questions to lead discussion and of background to support discussion: 10%
- Thoughtful, respectful participation: 10%
- Midterm take-home (due 26 Feb)*: 30%
- Final project on a topic of your choice relevant to the course material (due 2 Apr - you are strongly encouraged to discuss your topic with me beforehand)*: 30%

*German majors: the summaries and either the midterm or the final project must be submitted in German.

GRADING AND ASSIGNMENT ISSUES:

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar - <http://calendars.registrar.yorku.ca/>)

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Email submissions are possible.

Lateness Penalty: Assignments received later than the due date will be penalized 1 (one) grade point, e.g. A+ → A, for every 2 days the assignment is late (e.g. if the due date is Wed: Fri A+ → A; Sun A → B+, etc). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor and may require supporting documentation (e.g., a doctor's letter).

Missed Tests: Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor's letter) may request accommodation from the Course Instructor and will be allowed to write a make-up test. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

IMPORTANT COURSE INFORMATION FOR STUDENTS

All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage:

- *<http://calendars.registrar.yorku.ca/2012-2013/policies/index.htm>*
- *York's Academic Honesty Policy and Procedures/Academic Integrity Website*
- *Ethics Review Process for research involving human participants*
- *Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities*
- *Student Conduct Standards*
- *Religious Observance Accommodation*

Important department policies and grading scheme information can also be found in the DLLL Supplemental Calendar available at: <<http://www.yorku.ca/laps/dlll/policies.html>>.

SCHEDULE

8 Jan: Introduction – Women? German? Literature?

- Toril Moi, “I am not a Woman Writer”
- Theodor Adorno, “On the Question: ‘What Is German?’”
- Raymond Williams, “Literature” and “Culture”

15 Jan: Medieval Minne

- Walther von der Vogelweide, “Unter der Linden” (<http://www.dunphy.de/ac/Walther.html>);
- “Phantom Ladies” (NHGL 55-60); “A Cosmological Vision” (NHGL 39-44); “A Vision of Flowing Light” (NHGL 126-131)

22 Jan: Baroque Suffering

- Brecht, *Mother Courage and Her Children*, including Kushner’s Preface
- “Hermaphroditism and the Battle of the Sexes” (NHGL 314-319)

29 Jan: Fairy Tales and the Gretchen Question, or There is Nothing Romantic about Romanticism

- Faust, Part I, scenes xvi – xxv
<http://www.poetryintranslation.com/PITBR/German/Faust1ScenesXVItoXXV.htm>
- “Faust and the Dialectic of Modernity” (NHGL 546-551)
- “Folklore and Cultural Identity” (NHGL 516-521)

5 Feb: Earning a Living by Her Pen (Still Nothing Romantic about Romanticism)

- Diana Spokiene, “Found in Translation: German Women Writers”
- Gisela Argyle, “The Horror and the Pleasure of Un-English Fiction: Ida von Hahn-Hahn and Fanny Lewald in England”

12 Feb: Late Romantic Writers

- Lou Andreas Salomé, “Introduction” (by Raleigh Whitinger), “Incognito,” “Paradise”
- Sigmund Freud and Josef Breuer, Case Studies

19 Feb: READING WEEK

26 Feb: The End of an (Imperial) Era

- Judith Sapor, From “Guardian Angel of Hungary” to the “Sissi Look-Alike Contest”: The Making and Remaking of the Cult of Elizabeth, Queen of Hungary

- *Sisi in visual culture*

5 Mar: *The Modern Age*

- Anna Anlin Cheng, "Steel and Skin: Josephine Baker and the Architecture of Modern Vision"
- Andreas Huyssen, "The Vamp and the Machine"
(http://astro.temple.edu/~dmg33/Maker_files/huyssen.pdf)
- ---, "Mass Culture as Woman"
(<http://sites.harvard.edu/fs/docs/icb.topic458733.files/Mass%20Culture%20as%20Woman.pdf>)
- Kathryn Franklin, "Triumphs: Berlin's Silver Screen Blondes"

12 Mar: *Fascinating Fascism*

- Leni Riefenstahl, *The Wonderful, Horrible Life of Leni Riefenstahl*
- "Hitler's Imagined Community" (NHGL 785-790)
- Susan Sontag, "Fascinating Fascism"
(<http://www.nybooks.com/articles/archives/1975/feb/06/fascinating-fascism/>)

19 Mar: *Nobel Prize Winners*

- Elfriede Jelinek and Herta Müller's Nobel Prize acceptance speeches
- "Critique of Violence" (NHGL 926-931)

26 Mar: *Contemporary Institutions (Museums, Fashion, TV)*

- Frauenmuseum (<http://www.frauenmuseum.de/>) and Das Haus der Frauengeschichte (<http://www.hdfg.de/>) in Bonn; Frauen-Media-Turm (<http://www.frauenmediaturm.de/home/>) in Cologne; Frauenmuseum Hittisau (<http://www.frauenmuseum.at/>)
- Veruschka vs. Uschi Obermaier
- Germany's and Austria's Next Top Model

2 Apr: *Summing Up*