

The University of Toronto
German Drama in Translation
German 240H / Fall 2018

Instructor: JOHN NOYES	Dept: German Studies
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Hours: Tuesdays 5-6 Wednesdays 4-5 Or appointment	Tel.: 416-926-2344

Class meets on Thursdays 10:10-12:00, Room: TF 101

Outline

This course offers a window into salient moments in 19th, 20th and 21st century German drama. The course will not provide a comprehensive historical overview (though it will begin with an outline for the sake of orientation). Instead, it will give students insight into specific historical moments in the development of German drama. We will read the texts of the drama and examine aspects of their realization (and potential for realization) on stage. We will, in particular, be interested in how dramatic form is used to establish a public dialogue between the performed text and the historical moment of performance. We will study texts within their historical context in terms of such aspects as plot, characterization, theme, structure, style and language. Course emphasis is on the reading and discussion of the texts. In addition, we will pay attention to dramatic theory and to practical aspects of theater productions.

Evaluation

10%	Attendance
10%	Position Paper on one of the plays
30%	Short Assignments
50%	Final paper

Texts to be purchased

Georg Buchner: *Woyzeck* (Oxford: Oxford University Press 1998)
ISBN: 0192836501

Frank Wedekind: *Spring's Awakening* (New York: Dramatist's Play Service 2009)
ISBN: 0822222817

Bertolt Brecht: *Mother Courage and her Children* (New York: Penguin 2007)
ISBN: 9780143105282

Friedrich Dürrenmatt: *The Visit* (New York: Grove 1994)
ISBN: 0802130666

Peter Weiss: *The Investigation* (New York: Boyars 2007)

ISBN: 0714503010

Moritz Rinke / Katharine Gericke: *Two German Plays* (London: Oberon 2001).

ISBN: 1 84002 229 9.

Elfriede Jelinek: *Charges* (London: Seagull 2016)

ISBN: 978 0 8574 2 330 6

DETAILS

Attendance and Participation

This course is evaluated according to your readings, written papers, and classroom discussion. You are expected to attend class regularly, and to come punctually and well-prepared. That means having completed the week's reading and being prepared to discuss it. Discussing does not mean always having deep insight or profound things to say. It means being able to formulate what you like and don't like about the reading, what you don't understand, and the questions that arise in your mind when you read. If you know in advance that you will not be able to attend class, please let me know. If you miss more than two classes, you are required to bring a medical report.

Position Paper on one of the Plays

Write a two page paper explaining the main concerns of a play of your choice. This can be a very personal account, and need not be in academic format. You can say what you like about it, and what you didn't like; you can use it as a source of inspiration to write a paper of whatever format you choose. What I will be looking for is that you show insight into the play, that you understand the issues it is trying to deal with, and the questions it is trying to raise.

Submit by e-mail by midnight **Monday 29 October**.

Short Assignments

There will be a total of 6 short assignments on the reading, each one page and carrying 5% of the course grade. They are to be submitted in class as hard copy on the following days:

Thursday 20 September, 4 October, 18 October, 1 November, 15 November, 29 November

Term Paper

I will be meeting with you individually during my office hours toward the end of September. You will come with ideas about what you would like to write your term paper on, and we will arrive at a topic together.

Submit by e-mail by midnight **Monday 26 November**.

Individual Class Sessions

Week 1 Sept. 6:	<u>Introduction</u> Milo Rau and the International Institute of Political Murder: The Ghent Manifesto (May 1, 2018)
Week 2 Sept. 13:	Georg Büchner: <i>Woyzeck</i> (1836)
Week 3 Sept. 20:	Büchner: <i>Woyzeck</i> (1836) <u>Film by Werner Herzog</u> <u>Assignment, Sept. 18:</u> Choose any scene from Werner Hertzog's film version of <i>Woyzeck</i> . Say what you like about the staging, acting, etc. What do you think could have been done better?
Week 4 Sept. 27:	Frank Wedekind: <i>Spring's Awakening</i> (1891)
Week 5 Oct. 4:	Frank Wedekind: <i>Spring's Awakening</i> (1891)
Week 6 Oct. 11:	Bertolt Brecht: <i>Mother Courage and her Children</i> (1939)
Week 7 Oct. 18:	Friedrich Dürrenmatt: <i>The Visit</i> (1956)
Week 8 Oct.25:	Peter Weiss: <i>The Investigation</i> (1964)
Week 9 Nov. 1:	Rainer Maria Fassbinder: <i>Garbage, the City and Death</i> (1974-5)
Week 10 Nov. 15:	Moritz Rinke: <i>The Man Who Never Yet saw Woman's Nakedness</i> (1999)
Week 11 Nov. 22:	Elfriede Jelinek: <i>Charges</i> (2013)
Week 12 Nov. 29:	Elfriede Jelinek: <i>Charges</i> (2013)