

University of Waterloo

Department of Germanic and Slavic Studies

German 620 - Goethe's *Faust*: German and Intercultural Approaches

WS 2007 Thursdays 1:30-4:20 AL 209

Instr. D.G.John: djohn@uwaterloo.ca, tel. ext. 33684
Office hours TW 4-5:30, ML 218

Taught in German and English

Goals

1. To become acquainted with the complete text of Goethe's *Faust*
2. To develop an approach to performance analysis
3. To analyze a selection of intercultural *Faust* productions/performances using this approach and discuss their aesthetic and cultural significance

Primary Works (required of all participants)

Goethe's *Faust I* and *II*.

For ease of referencing in class, the editions in Reclams UB 1 and 2 are recommended, but numerous others are acceptable, as long as they are based on scholarly sources and contain the complete text (12,111 lines, numbered for quick reference).

Organization and Approach

Weekly Seminars

Weekly seminars will contain a mixture of presentations by the instructor and participants, discussion, textual analysis, and the interspersed viewing and analysis of video clips. To address the course's first goal, we will read, view, and discuss Peter Stein's modern German production of Goethe's complete *Faust* which was created for the Hannover World's Fair in 2000 and subsequently performed in Berlin and Vienna, develop an approach to performance analysis and keep in mind its cultural affinities. We will then analyze a number of different *Faust* productions with an emphasis on their cultural and transcultural significance, including:

- Fritz Bennewitz's *Faust I and II* in Weimar (Nationaltheater), GDR, 1965/67 and Meiningen, FRG, 1995
- Ellen Stewart's and Fritz Bennewitz's *Faust I* in New York (La MaMa ETC), 1978 in English

- Krishna Kaimal's *Faust I and II* in Kottayam, India, 1980 in Malayalam
- Vijaya Mehta's and Fritz Bennewitz's *Faust I* in Bombay (NCPA), 1994 in Hindi
- Rody Vera and Fritz Bennewitz's *Faust I and II* in Manila, 1994 in Tagalog

Viewing Time(s)

As part of the weekly assignment, we will view the videotapes of these stagings together *during a common weekly viewing time of two or so hours*. During the seminars themselves we will view only brief excerpts for discussion purposes.

Workload and Assignments

- Regular attendance and participation
- Weekly 1-2-page summaries/position statements (see details below)
- An essay, due Monday, April 16 (see details below)

Students should plan to spend up to eight hours of time per week on this course outside of seminar time. This includes viewing time, writing the weekly summary/position statement, and working on the final essay.

Grading

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|---------------------------|-----|
| • Weekly summaries (10x3) | 30% |
| • Class Participation | 20% |
| • Essay | 50% |

Note on avoidance of academic offences: All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offences and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (section 1; on the Web at <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>). If you need help in learning how to avoid offences such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your TA or course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."

Weekly Summaries/Position statements

Weekly summaries are to be submitted *in hard copy* to the instructor *by 1:30 p.m. on the Wednesday preceding each seminar*. They are to be written in English or German, no longer than two pages, typed, double spaced in 12 point font with adequate margins. They are to address a central question announced in the previous seminar and will serve as a basis for student's contributions to the discussion each week.

Essays

Essays are to be written in English or German, 15-20 pp., typed, double spaced in 12-point font with adequate margins, including a list of works cited (MLA style) which is no longer than two pages. They should be free of grammatical and orthographic errors.

Essays must discuss any production, or small group of productions of *Faust*, in a non-German culture. In all cases, they should discuss and evaluate their adaptation of Goethe's text as well as their aesthetic and intercultural merit and significance. Precise topics should be arranged with the instructor *by March 15 and the full essay submitted by 5 p.m. April 16*. The production(s) should be modern and may not be chosen from among those studied in the course. Topics must be approved by the instructor. For ideas, see Mahl, Bayerdörfer, Goethe bibliographies and suggestions below.

Essay topics would also serve well as presentations at the departmental conference!

Essay suggestions (with some material supplied)

Faust in Africa, Canada, China, France, Japan, Great Britain, Switzerland, Thailand, the Ukraine, Russia, the U.S.

Randy Newman's American *Faust* opera (1995)

Others

Syllabus

Jan 4	Course introduction and overview History of <i>Faust</i> drama, stagings; genesis of Goethe's <i>Faust</i> ; methodological, technical and theoretical considerations Viewing and reading for next week (V&R): Goethe's/Stein's <i>Faust I</i> , 1-2604
Jan 11	Goethe's/Stein's <i>Faust I</i> , 1-2604 V&R: <i>Faust I</i> , 2605-4612
Jan 18	Goethe's/Stein's <i>Faust I</i> 2605-4612 V&R <i>Faust II</i> , 4613-7004
Jan 25	Goethe's/Stein's <i>Faust II</i> , 4613-7004 V&R <i>Faust II</i> , 7005-9126
Feb 1	Goethe's/Stein's <i>Faust II</i> , 7005-9126 V&R <i>Faust II</i> , 9127-11042
Feb 8	Goethe's/Stein's <i>Faust II</i> , 9127-11042 V&R <i>Faust II</i> , 11043-12111
Feb 15	Goethe's/Stein's <i>Faust II</i> , 11043-12111 V&R Fritz Bennewitz's <i>Fausts</i> in Weimar and Meiningen
Feb 22	Reading week
Mar 1	Fritz Bennewitz's <i>Fausts</i> in Weimar and Meiningen Performance Theory: Fischer-Lichte, Schechner, Carlson Aspects and definitions of interculturalism V&R Stewart's/Bennewitz's <i>Faust I</i> in New York
Mar 8	Stewart's/Bennewitz's <i>Faust I</i> in New York V&R Kaimal's Kathakali <i>Faust</i>
Mar 15	Kaimal's Kathakali <i>Faust</i> V&R Mehta's/Bennewitz's <i>Faust I</i> in Bombay
Mar 22	Mehta's/Bennewitz's <i>Faust I</i> in Bombay V&R Vera's/Bennewitz's <i>Faust I</i> in Manila
Mar 29	Vera's/Bennewitz's <i>Faust I</i> in Manila Course Evaluation
April 16	Essays due