I. Course Description

In this course we will examine a wide variety of texts and other media in order to explore the idea and the representation of the strange and "deviant" in German literature and culture from Early Modern Europe to the present. We will focus in particular on the construction of the witch, on witch-hunts, the Faust legend, and gender issues. We will investigate what role witches and witchcraft played in the early modern society and discuss the continuing presence of this phenomenon in our modern world. A thorough reading of relevant literary texts from the sixteenth century to the Germany of the late 20th century will be complemented by a study of the social, political, and historical developments that shaped the early modern mind and contributed to the often catastrophic events in the history of the past centuries.
II. Course Format

Discussions, lectures, student presentations, movies.

III. Assessment

- Midterm Exam 15 %
- Final Exam 15 %
- One research paper (8-10 pages) plus bibliography 20 %. Paper must be double-spaced and written according to MLA guidelines.
- Four reaction papers (approx. 350 words) each ) 15 %. Suggested topics for these writing assignments: a critical assessment and evaluation of original historical sources (e.g. contemporary arguments both in favor and opposed to the witch hunts), a critical analysis of literary and cinematic works related to the course topic, or a critical commentary on secondary sources. Submit via e-mail.
- One oral presentation 15 %; the oral presentation should last 20 minutes and may done with a partner. There will be a discussion after each presentation. How to prepare for the presentation? Use the works on reserve or relevant websites. The presentations should no be read but presented lively with the help of notes. Prepare handouts with important information; use POWERPOINT.
- Participation 20 %; your participation is of utmost necessity to make this course a success. Please come well prepared and ready to participate in the discussions. Attendance will be noted in each class. Each unexcused absence (beyond the second) will be punished at the end of the semester by lowering the participation grade (e.g. three unexcused absences would lower a B to C. If you must be absent, notify me ahead of time. Obtain the assignment from me or from a classmate, so that you can hand it in on time. Some form of documentation will be required for excused absences such as illness, family emergencies, and academic obligations, or any college-sponsored extra-curricular event such as any varsity sports team. It is your responsibility to inform me in advance of any scheduled events. Regardless of your reason for missing class, you will want to keep up with your work.

- Check your e-mail daily!

IV. Required Texts: purchase at bookstore (B); website (W); book on reserve (R)

- Johann Wolfgang von Goethe. Faust I (B)
- E. T. A. Hoffmann. The Golden Pot and Other Tales. Translation by Ritchie Robertson (B)
- Patrick Süskind. The Perfume. (B)
- Witchcraft in Europe, 400-1700: A Documentary History (Middle Ages Series) by Alan Charles Kors (Editor), Edward Peters (Editor) (B)
- Grimms' Fairy Tales (R & W)
- History of Dr. Faustus (W)
- Malleus Maleficarum (Excerpts). (1487/1972) (R & W)
V. Films

All feature films except documentaries and Gründgen’s *Faust* will be shown in the evenings. Students who are not able to attend the screenings, must view the films on reserve in the Reeves Library. It is their responsibility to be prepared for class discussion.

1. *Der Golem: wie er in die Welt Kam / Bilder nach begebenheiten aus einer alten Chronik.* (1920) Set in medieval Prague, a rabbi gives life to the Golem who falls in love with the rabbi's daughter and is eventually destroyed by an innocent child. Based on the legend of the Golem, a popular figure in Jewish tradition (94 min).
2. *Faust.* The silent film classic by F. W. Murnau.
3. *The Haunted Screen: German film after World War One: a film essay / by Peter Buchka* (60 min.). In this film essay, critic Peter Buchka explores the German cinema of the 1920s, ranging from the disquieting images of Fritz Lang's *Metropolis* to the castrating sexuality of Marlene Dietrich in *Die Blaue Engel*. The program provides an introduction to Weimar cinema, with Buchka's essay narrated over the images from film clips of 1920s era German films.
4. *The Cabinet of Dr. Caligari* (1920). A somnambulist commits murders at a hypnotist's bidding in this German expressionist horror classic. Also featured on this videodisc is an excerpt of "Genuine: a tale of a vampire", a 1920 release which reunited "Caligari's" creative team. Silent with musical accompaniment and English intertitles (77 min).
5. *Nosferatu: a symphony of horror.* Silent film with musical score and English subtitles. Based on the novel, Dracula, by Bram Stoker Director, F. W. Murnau. The first film version of Bram Stoker's *Dracula*. The Transylvanian vampire, Count Orlock (Nosferatu), leaves his castle in the Carpathians and travels by ship to Bremen, bringing coffins filled with dirt (84 min.).
6. *Faust.* The celebrated German theater production by and with Gustav Gründgens.
7. *Haxan (Witchcraft Through the Ages) - Criterion Collection* (1929)