



**GE 40106 – Fall 2016**

***Recht, Rechte und Gerechtigkeit auf der deutschen Bühne  
(Law, Rights and Justice on the German Stage)***

**Professor Tobias Boes, [tboes@nd.edu](mailto:tboes@nd.edu)**

***MW 3:30-4:45, O’Shaughnessy Hall 204a***

***Office Hours: M 12:00-1:30, W 10:00-11:00, 302 Decio***

Germany and the United States take a strikingly different attitude towards publicly funded theater. There are more than 140 theater companies in Germany that derive the majority of their operational budget from public funds, but not a single one in the United States. Perhaps even more incredibly, there are also roughly 80 publicly funded opera houses, almost as much as in the rest of the world combined. One of the reasons for this is that Germans have always regarded the theater, whether in its spoken-word or musical varieties, not as a luxury, but rather as an essential foundation for civic life and for national identity. Put in its simplest terms, Germans believe that without theater there can be no just society.

In this class, we will examine the history and contemporary status of this belief and read some of the greatest German-language plays that deal with questions of civic responsibility, human rights, and the power of the law. Some of the questions with which we will grapple are: what are the responsibilities of the individual to society, and of society to the individual? When is violence against the state justified, and how does the state vindicate the violence that it sometimes inflicts upon its own citizens? Is there a distinctively Christian ethical foundation to Western civic life?

In addition, we will discuss two epoch-making actual trials from German history, which have both been accused of having been unduly “theatrical” in nature: the Nuremberg trials of 1945-46, and the trial against Adolf Eichmann in 1961-62.

Visits to theatrical productions and guest presentations to our class by theater professionals will complement the curriculum.

Required Texts (available at University Bookstore):

- Gotthold Ephraim Lessing, *Die Juden* (free ebook, available for download at: <http://www.gutenberg.org/ebooks/9110>)
- Friedrich Schiller, *Wilhelm Tell* (Reclam XL)
- Bertolt Brecht, *Der Kaukasische Kreidekreis* (Suhrkamp Basisbibliothek)
- Ralph Hochhuth, *Der Stellvertreter: Ein christliches Trauerspiel* (Rowohlt)
- Hannah Arendt, *Eichmann in Jerusalem* (Penguin) (to be read in English)
- Elfriede Jelinek, *Die Schutzbefohlenen* (free etext, available for download at: [www.elfriedejelinek.com](http://www.elfriedejelinek.com))

Supplementary materials will be made available in electronic format via the Hesburgh Library reserve system.

### Objectives:

By the end of the semester, you will be able to:

- formulate interpretive strategies that pay due consideration to the ethical dimensions of dramatic works
- appreciate such dramatic works not merely as texts demanding to be interpreted, but also as spectacles demanding to be performed
- describe the theoretical premises underlying several different German theatrical traditions (didactic play, classical drama, epic play, documentary play)
- recognize the narrative and performative dimensions of legal acts

In addition, you will have:

- increased your reading and speaking competency in German through your participation in in-class discussions and activities
- sharpened your analytical writing skills in German through a number of papers of various lengths, as well as through drafts and supplementary exercises

### Requirements:

- Regular attendance and active oral participation (20%)
- Group performance of a short scene from one of the assigned plays (10%)
- Weekly discussion questions in German, to be submitted in advance (5%)
- 2 German papers of 4-5 pages each, to be submitted in both a draft and a final version (20% each)
- Final paper of 8-12 pages, to be written in English (25%)

Due dates for the papers are indicated on the class schedule. You are allowed up to two unexcused absences. After that, your *final* grade for the course will decrease by one step for each absence (i.e. from an A to an A-, etc.). Please be aware that in accordance with Notre Dame policy, a note from the Health Center doesn't necessarily excuse an absence.

### Plagiarism and Academic Honesty:

The Department of German and Russian Languages and Literatures takes the University Academic Code of Honor very seriously. It is expected that all of the written work that you submit, as well as the ideas expressed therein, are your own. You may find further information on Notre Dame's honor code at the following web site:

<http://www.nd.edu/~bmr/code/>. Evidence of intentional plagiarism will result in the appropriate punishment, up to and including course failure.

Class Schedule (Kursübersicht):

- Mittwoch, 24.08.: Einführung in den Kurs  
F. A. Schlegel: „Gedanken zur Aufnahme des dänischen Theaters“
- Montag, 29.08.: Lessing, *Die Juden* (Auftritte 1-10)  
Lessing: Auszug aus der *Hamburgischen Dramaturgie*
- Mittwoch 31.08.: Lessing, *Die Juden* (Auftritte 11-23)
- Montag, 05.09.: Immanuel Kant: „Was ist Aufklärung?“ (Auszug)
- Mittwoch 07.09.: Schiller, *Wilhelm Tell* (1. Akt)
- Montag, 12.09.: Schiller, *Wilhelm Tell* (2. Akt)
- Mittwoch 14.09.: Schiller, *Wilhelm Tell*, (3. Akt)
- Montag, 19.09.: Schiller, *Wilhelm Tell* (4. Akt)
- Mittwoch, 21.09.: Schiller, *Wilhelm Tell* (5. Akt)
- Montag, 26.09.: Schiller: „Was kann eine gute stehende Schaubühne eigentlich wirken?“
- Mittwoch, 28.09.: Brecht, Texte zum epischen Theater
- Mittwoch, 28.09.: Erster Aufsatz fällig (Rohfassung)**
- Donnerstag, 29.09. Besuch von National Theatre Live: *The Threepenny Opera***
- Montag, 03.10.: Brecht, *Der kaukasische Kreidekreis* (Vorspiel und Szene 1)
- Mittwoch, 05.10.: Brecht, *Der kaukasische Kreidekreis* (Szenen 2 und 3)
- Freitag, 7. 10.: Erster Aufsatz fällig (Schlussfassung)**
- Montag, 10.10.: Brecht, *Der kaukasische Kreidekreis* (Szene 4)
- Mittwoch, 12.10.: Brecht, *Der kaukasische Kreidekreis* (Szene 5)  
Besuch „Actors from the London Stage“
- [Herbstferien]**
- Montag, 24.10.: Hochhuth: *Der Stellvertreter*
- Mittwoch, 26.10.: Hochhuth: *Der Stellvertreter*
- Montag, 31.10.: Hochhuth: *Der Stellvertreter*

Mittwoch, 02.11.: Hochhuth: *Der Stellvertreter*

Montag 07.11.: Hochhuth: *Der Stellvertreter*

Mittwoch, 09.11.: Texte zum Theaterskandal um Hochhuth

**Donnerstag, 10.11. Besuch von L.A. Theater Works: *Judgment at Nuremberg***

**Freita, 11. 11.: Zweiter Aufsatz fällig (Rohfassung)**

Montag 14.11.: Diskussion von *Judgment at Nuremberg*  
W

Mittwoch, 16.11.: Arendt: *Eichmann in Jerusalem*

Montag 21.11.: Besuch Magda Romanska

**Dienstag, 22.11.: Zweiter Aufsatz fällig (Schlussfassung)**

**[Erntedankfest]**

Montag, 28.11.: Arendt: *Eichmann in Jerusalem*

Mittwoch, 30.11.: Arendt: *Eichmann in Jerusalem*

Montag, 05.12.: Jelinek: *Die Schutzbefohlenen*

Mittwoch 07.12. Jelinek: *Die Schutzbefohlenen*

**Samstag, 10.12.: Besuch der Chicago Lyric Opera: *Die Zauberflöte***

**Mittwoch, 14.12.: Dritter Aufsatz fällig**