

TERM: SPRING 2025
COURSE TITLE: WAR AND PEACE IN GERMAN LITERATURE & FILM

COURSE NUMBER: FFYS 1000.03 **CRN:** 70385
SECTION TIMES/DAYS: 6:00 PM – 7:40 PM **TR**
INSTRUCTOR: PROF. AGNES CSER



Christian Petzold, *Barbara* (2012)

COURSE DESCRIPTION/PRINCIPAL TOPICS:

This course examines how the topics of war and peace are addressed and represented in German literature and film, created from the 1760s up to our present days. We will address how literature and film productions responded to the socio-historical moments of war and peace in which they were created. Readings, viewing films, and lectures will provide the source material for class discussions, essays, and quizzes. Students are expected to read relevant texts, complete assignments and participate in class and group discussions.

STUDENT LEARNING OUTCOMES:

Upon completion of this German literature course, students will have

- acquired an understanding of how historical, social and political moments gave birth to the creation of representative works dealing with war and peace from 1760s to our present days.
- achieved an introductory understanding of constructions and representations of war and peace in literature, film, and media, and of the ways in which those categories contribute to complex matrices of representation
- become familiar with varied approaches to analyze a literary text
- further developed their reading, listening, speaking and analytical writing skills in English

REQUIRED TEXTS:

1. Friedrich Schiller, *The Robbers* Wilhelm Render (Translator)105 pages. English.2019.
2. Friedrich Schiller, *Don Carlos* (R. D. Boylan translator) 2019.
3. Johann Wolfgang von Goethe, *Egmont* (Hjalmar Hjorth Boyesen translator). 1991
4. Theodor Fontane, *Irrungen und Wirungen*. Berliner Roman / *Diversions and Entanglements* (Curt Swanson translator) (English and German Edition). Oxford Press, 2009.
5. Wolfgang Borchert, *The Man Outside: Play & stories*. (David Porter translator).
6. Bertolt Brecht, *Mother Courage and Her Children* (Eric Bentley translator). Grover Press, 1991.
7. Max Frisch, *Andorra* (Michael Bullock translator)
8. Erich Kästner, *Lisa and Lottie*. Lizzie Skurnick Books 2015
9. Selection of German films with English subtitles
10. Material on Brightspace

COURSE WORK/EXPECTATIONS:

Class participation in this class is very important. We will be constantly discussing readings and viewings in small groups or as a whole class. Students are expected to purchase hard copies of required texts, read assigned sections, mark important passages, and complete assignments before coming to class. There will be several short quizzes, a midterm and a final, and one short getting know you essay and 2 essays of 2-4 pages, the first one as a rewrite.

TERM: SPRING 2025
COURSE TITLE: Childhood in International Cinema

COURSE NUMBER: FFYS 1000.09 **CRN 70391**
SECTION TIMES/DAYS: 4:30 - 7:50 PM **M**
INSTRUCTOR: Prof. Áine O’Healy

CORE AREA: Freshman Writing



COURSE DESCRIPTION/PRINCIPAL TOPICS

This seminar introduces students to critical writing through the exploration of international cinema. Our thematic focus is the representation of childhood in several films produced internationally since the 1940s. In order to engage with the films, which are drawn from different national contexts and historical periods, we apply the tools of audiovisual analysis and identify the symbolic function fulfilled by the figure of the child on screen. We also examine how the construction of children in cinema intersects with discourses of nation formation and with the representation of gender, sexuality, ethnicity, and social class. The assigned readings will guide our explorations and will allow us to place the filmic analyses in a broader context, encompassing issues of globalization, social conflict, and discussions about multiculturalism and diversity.

STUDENT LEARNING OUTCOMES

Students will

- Demonstrate the ability to write critically, using logical argumentation
- Demonstrate the ability to perform basic scholarly research
- Understand the links between cinema and other aspects of national cultures.
- Understand how the representation of childhood differs according to cultural context.
- Demonstrate the ability to deliver an informed oral analysis of a film sequence.

PREREQUISITES/RECOMMENDED BACKGROUND

Fulfills the requirement of freshman writing.

REQUIRED TEXTS

All texts will be supplied on Brightspace

COURSE WORK/EXPECTATIONS

Reading assignments; Short Essays; Oral Presentation; Final Research Paper.