



WS/LT 351 THE WOMAN AS WRITER AND PERSPECTIVE IN AUSTRIAN LITERATURE AFTER 1945

IES Abroad Vienna

DESCRIPTION:

Austrian literature over the centuries has been dominated by men – with few notable exceptions such as Hrosvit v. Gandersheim, Marie Frf. v. Ebner-Eschenbach, Paula v. Preradovic, Bertha v. Suttner. After WW II, there is an increase of female women writers not only in numbers, but in importance. Since 1945, female authors in Austria have successfully tried to break free from the limitations women were subject to in earlier times, so successful in fact that they have become leading figures in the shaping and defining of Austrian literature as a whole. This course tries to explain the phenomenon of women in Austrian literature since 1945. It comprises the full scope of female thought from the ever present "Vergangenheitsbewältigung" to radical feminist views on society and social interaction in the seventies and eighties, and on to recent novels concerning new problems of the female in a changing society, such as raising children as single mothers, or dealing with migration in Europe. It will also deal with the problem of changing one's sex, and check whether a male perspective on female life bears validity.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

Lectures; group discussions. Several shorter texts will be read by the entire class and provide the basic structure and chronological frame to the course, one movie adaptations of a novel by Elfriede Jelinek will be shown and discussed. In addition, each student will be asked to read a novel and present it to the class. Depending on the choices students make for the presentation, the emphasis of the course can vary

REQUIRED WORK AND FORM OF ASSESSMENT:

- Regular physical and intellectual attendance, and participation in discussions - 20%
- One book presentation (see the "optional reading"-list for suggested books) - 20%
- Term paper - 20%
- Take-home midterm test - 20%
- Comprehensive oral final test - 20%

Class Participation Grading Rubric

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
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B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

LEARNING OUTCOMES:

By the end of the course students will be able to gain an:

- understanding of contemporary Austrian society and its issues
- understanding of the history of women and the development of female thought from the days of Kinder, Küche, Kirche to the present.

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be taken for every class. If a student misses more than two classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused Absences are permitted only when:

- 1) a student is ill (health issues),
- 2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
- 3) in the case of a grave incident affecting family members;
- 4) Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

CONTENT:

The session-by-session syllabus depends largely on the students' choice of books for their reports. It is usually handed out in the second week of the semester.

REQUIRED READINGS:

Fiction

- Ilse AICHINGER: Mirror Story (short story, 1954).
- Rose AUSLÄNDER: The Curse II (short story, 1974)
- Ingeborg BACHMANN: Youth in an Austrian Town (short story, 1961); The Thirtieth Year (short story, 1961); Among Murderers and Madmen (short story, 1961) A Step Towards Gomorrha (short story, 1961); selected poetry and essays.
- Jeannie EBNER: Frozen Roses (short story, 1979) Lilian FASCHINGER: As A Stranger (short story, 1993)

- Peter HANDKE: A Sorrow Beyond Dreams (story, 1971, exc)
- Marlen HAUSHOFER: We are killing Stella (short story, 1958)
- Elfriede JELINEK: The piano teacher (novel, 1983)
- Friederike MAYRÖCKER: selected poetry
- Sabine SCHOLL: Sex - The Other Homeland (short story, 1991)
- Margit SCHREINER: The Kargeralm Shepherd (short story, 1990)
- Jutta / Julian SCHUTTING: Butterflies (short story, 1989)

Non-Fiction

- Chris WEEDON: Reading Women's Writing. – In: Chris Weedon (ed): Postwar Women's Writing in German. Feminist Critical Approaches. Providence and Oxford 1997.

RECOMMENDED READINGS:

Fiction: (A selection for book reports, more available)

- Ilse AICHINGER: Herod's Children (1948)
- Ingeborg BACHMANN: Malina (1971, F); The Franza Case (1979)
- Barbara FRISCHMUTH: The Shadow Disappears in the Sun (1973)
- Marianne GRUBER: Sphere of Glass (1981); Death of the Plover (1991)
- Peter HANDKE: The Left-Handed Woman (1976)
- Marlen HAUSHOFER: The Wall (1963)
- Elfriede JELINEK: Women as Lovers (1975); Lust (1989), Greed (2000)
- Ruth KLÜGER: still alive. coming of age... (weiter leben.) (autobiography, 1992)
- Friederike MAYRÖCKER: Night Train (1984)
- Anna MITGUTSCH: Three Daughters (1985);
- Jakob (1989); In Foreign Cities (1992); House of Childhood (2000)
- Felix MITTERER: The Wild Woman (play, 1991)
- Elisabeth REICHART: February Shadows (1984)
- Kathrin RÖGGLA: we never sleep (2004)
- ** Jutta / Julian SCHUTTING: Am Morgen vor der Reise (1978)
- Brigitte SCHWAIGER: Why is There Salt in the Sea? (1974, F)
- ** Hilde SPIEL: Lisas Zimmer (1965)
- Marlene STREERUWITZ: Seductions (1996)

Non-Fiction

- Elizabeth BOA: Reading Ingeborg Bachmann. – In: Chris Weedon (ed): Postwar Women's Writing in German. Feminist Critical Approaches. Providence and Oxford 1997.
- Rhonda DUFFAUT: Ingeborg Bachmann's Alternate "States": Re-thinking Nationhood in 'Malina'. In: MAL 29/3-4, 1996.
- Nancy C. ERICKSON: Writing and Remembering – Acts of Resistance in Ingeborg Bachmann's 'Malina' and 'Der Fall Franza', and Elfriede Jelinek's 'Lust' and 'Die Klavierspielerin': Case Studies in Hysteria. – In: Margarete Lamb-Faffelberger (ed): Out from the Shadows. essays on contemporary Austrian women. Writers and filmmakers. Riverside 1997.
- Allyson FIDDLER: Post-war Austrian Women Writers. – In: Chris Weedon (ed): Postwar Women's Writing in German. Feminist Critical Approaches. Providence and Oxford 1997
- Allyson FIDDLER: Reading Elfriede Jelinek. – In: Chris Weedon (ed): Postwar Women's Writing in German. Feminist Critical Approaches. Providence and Oxford 1997.
- Kathleen L. KOMAR: "Es war Mord". The murder of Ingeborg Bachmann at the hands of an Alter Ego. In: MAL 27/2, 1994, 91-112.
- ** Ruth KLÜGER: Frauen lesen anders. In: Dies.: Frauen lesen anders. München: dtv 1996.
- Dagmar C. G. LORENZ: Austrian Authors and the Dilemma of National Identity at the End of the 20th Century. In: MAL 29/3-4, 1996.

- Margaret MCCARTHY: Murder and Self-Resuscitation in Ingeborg Bachmann's 'Malina'. – In: Margarete Lamb-Faffelberger (ed): Out from the Shadows. Essays on contemporary Austrian women. Writers and filmmakers. Riverside 1997.
- Edward K. MCDONALD: Out from the Shadows! – Ilse Aichinger's Poetic Dreams of the Unfettered Life. – In: Margarete Lamb-Faffelberger (ed): Out from the Shadows. Essays on contemporary Austrian women. Writers and filmmakers. Riverside 1997.
- Richie ROBERTSON et al (ed): Gender and Politics in Austrian Fiction. Edinburgh 1996.
- Gerd K. SCHNEIDER: Anna Mitgutsch's Portrayal of Women: Not Only a Feminist Issue. – In: Margarete Lamb-Faffelberger (ed): Out from the Shadows. Essays on contemporary austrian women. Writers and filmmakers. Riverside 1997.

OTHER RESOURCES:

Film

Michael HANEKE: The Piano teacher (2001; L: Elfriede Jelinek)

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