

Spring 2007  
LIBA 235  
Pact With the Devil: Faust in Literature, Music, and Art  
Call # 25326  
Wednesday 5:30-8:20  
MRP 2007

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## Syllabus

### Course Content and Objectives

LIBA 235 is a graduate interdisciplinary seminar on the various literary and artistic manifestations of the Faust figure and the theme of the Faustian “pact with the devil.” Focus on Goethe’s *Faust* with in-depth study of several other depictions of the story, along with a survey of a wide variety of related material in literature, music, film, and the visual arts. 3 units.

Students can expect to meet the following learning objectives:

1. Be familiar with the rich variety of ways in which the Faust legend has found expression.
2. Be able to suggest reasons for the legend’s appeal to so many eras and cultures.
3. Be able to track the legend’s evolution through time and across places.
4. Gain appreciation for the demands that different media and genres make on the Faust legend, along with the differing potential of each.

### Tentative Schedule

- Week One: Predecessors to Faust  
(Jan. 31) Reading: (A total of about 125 pages in the handout, starting with:) Pp.1-41 in the out-of-print book: Philip Mason Palmer and Robert Pattison More, *The Sources of the Faust Tradition. From Simon Magus to Lessing*. New York: Haskell House, 1965.
- Week Two: The historical Faust and his times  
(Feb. 7) Research paper topics are to be assigned by the end of Week Two.  
Reading: Pp.41-77 Palmer/ More
- Week Three: The *Spies Faustbuch* and its dissemination  
(Feb. 14) Gelus on a business trip to San Francisco State University (watch video)  
Reading: 81-105, 129-135, 233-251, 273-275 Palmer/ More.
- Week Four: Marlowe and Lessing  
(Feb. 21) First response paper due.  
Reading: Marlowe: A-Text, 103-198; Lessing fragment (handout): 15pp.
- Weeks Five - Nine: Goethe; Illustrations (handout)  
(2/28-4/4) Oral presentations of draft of seminar paper begin, Week Five and following (see schedule below, under “Writing Assignments”). *Written peer critiques of each presentation due one week after each presentation.*  
March 7: Second response paper due.

SPRING BREAK March 26 – April 1

April 4: Third response paper due.

Reading: Goethe: all of Part I (130pp.), excerpts of Part II (ca 50pp.), to be divided evenly over the five weeks, interspersed with discussion of a collection of illustrations of particular passages.

Weeks Ten - Eleven: Operas and Film

(April 11-18) April 18: Fourth response paper due.

Viewing and listening: various videos and recordings.

Weeks Twelve - Fifteen: Thomas Mann, Klaus Mann

(4/25-5/16) May 9: Fifth response paper due.

Reading: Thomas Mann: about 155pp. of the novel. Klaus Mann: about 100pp. Reading assignments to be handed out separately.

No final exam. PAPERS DUE Wednesday, May 23, at 5:15 in MRP 2007

Required Texts/ Listening/ Viewing

Philip Mason Palmer and Robert Pattison More. *The Sources of the Faust Tradition. From Simon Magus to Lessing.* New York: Haskell House, 1965.

Christopher Marlowe. *Doctor Faustus.* David Bevington and Eric Rasmussen, Eds. Manchester and New York: Manchester University Press, 1993.

Johann Wolfgang von Goethe. *Faust.* 2nd Edition. Walter Arndt, tr., Cyrus Hamlin, ed. New York and London: W. W. Norton & Company, 2001.

Klaus Mann. *Mephisto.* Robin Smyth, tr. New York: Penguin Books, 1977.

Thomas Mann. *Doctor Faustus. The Life of the German Composer Adrian Leverkühn.* John E. Woods, tr. New York: Vintage International, 1999.

The 1967 film version of Marlowe's *Doctor Faustus* with Richard Burton and Elizabeth Taylor, originally produced by Oxford University.

Excerpted survey of lithographic, woodcut, engraved, etched, drawn, and painted versions of the theme.

Excerpts of recordings and videos of stage, film, operatic, and other musical versions, to be supplied.

Course Format

The course will consist mainly of seminar discussions of assigned reading, viewing, listening, together with student presentations on assigned topics.

Course Requirements and Student Evaluation (see “Writing Assignments,” below, for details)

1. 40% of the final grade will be based on the single research paper that each student hands in on a topic designed in collaboration with the instructor
2. 40% will be based on five short response papers to assigned readings—that is, one every three weeks or so.
3. 20% will be based on regular attendance, completion of assigned readings, and substantive contribution to class discussions.

Writing Assignments

- A. Response Papers: Each of these papers (8% each, for a total of 40% of your grade) represents your attempt to create a coherent response to the question(s) posed. They should run between three and five double-spaced, typed pages, and should present a logical argument that is based on substantial factual information.
1. February 21 (week 4): Predecessors to Faust, the historical Faust and his times: What are the elements that make up something that can be identified as the “Faust” theme even before his time, and what can you say about why the historical Faust turned out to be such a magnet for an enduring legend?
  2. March 7 (week 6): Spiess Faustbuch, Marlowe, Lessing: What sorts of changes do you notice in the building blocks of the legend—the nature of Faust, the devil, God, the pact—from the Faust book to Marlowe to Lessing, and what do these changes suggest about the changing nature of human consciousness?
  3. April 4 (week 9): Goethe’s *Faust*: How has Goethe reshaped the Faust (his nature, the pact, etc.) that he inherited from his predecessors?
  4. April 18 (week 11): Beyond the Written Word: Comment on the Faust (and other characters) that you have met in illustrations, music, film, etc. Does anything new or different emerge in these different media? Are particular elements of the legend backgrounded or foregrounded, depending on the medium? Is anything added, or lost?
  5. May 9 (week 14): Faust in the Twentieth Century: Are there any significant changes to the legend in the ways in which it is represented in the Twentieth Century?
- B. Seminar Papers (40% of your grade)

Everybody needs to sign up, provisionally, for one of the following topics. By the end of the second week (February 9), you all need to have conferred with me about how the topic will be defined. Time during the first and second class meetings will be allocated for that purpose, and I will also be available during

office hours (M 9-9:50, W 5-5:30, R 1-1:50, F 11-11:50), by appointment, and via email (gelus@csus.edu) during that time.

Oral presentations of an initial draft will begin during the **fifth** class meeting (February 28), and will continue throughout the semester. On the evening of your presentation, you will bring enough copies of your written draft to distribute to all of us. Obviously, presentations scheduled for the earlier sessions will not be expected to be much more than initial drafts. But these drafts, and those of all subsequent presenters, will be refined in response to critiques. There will be critiques by peers (both orally, at the time of the presentation, and in writing—up to one page—due one week after the presentation, with one copy to the presenter, and one to me) and by the instructor. I will supply a written critique one week after your presentation. Three weeks after your presentation, you will submit a revision to me based on all critiques. You are welcome—but not required—to present subsequent drafts for critique until the 13th week of instruction, May 2). The finished essays (15-20 pages) will be turned in, in lieu of a final examination, at the end of the semester, by 5:15 on May 23.

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| Due Feb. 28:  | 1. The Faust of the Faust Book and puppet plays—and their times                              |
| Due March 7:  | 2. Marlowe's vs. Lessing's innovations—and their times                                       |
|               | 3. Goethe: Part I: innovations                                                               |
| Due March 14: | 4. Evolving role/ nature of the devil                                                        |
|               | 5. Evolving role/ nature of God                                                              |
| Due March 21: | 6. Evolving role/ nature of woman                                                            |
|               | 7. Evolving role/ nature of the pact                                                         |
| Due April 4:  | 8. Goethe: Part II: innovations                                                              |
|               | 9. Evolving Faust figure himself, what he represents                                         |
| Due April 11: | 10. Early visual representations of Goethe's <i>Faust</i>                                    |
|               | 11. Modern visual representations of Goethe's <i>Faust</i>                                   |
| Due April 18: | 12. Faust in music: Schumann, Gounod, Berlioz                                                |
|               | 13. Faust in the Twentieth Century: Thomas Mann                                              |
| Due April 25: | 14. Faust in the Twentieth Century: Visual representations<br>and Klaus Mann                 |
|               | 15. Popular entertainment versus high culture: which<br>elements of the legend belong where? |