Fall 2008  
FYSP 154 Freud’s Vienna:  
Artists, Intellectuals and Anti-Semites at the Fin-de-siècle

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Office Hours: Wednesday 11-12; Thursday 3-4; and by appointment

Course Description:

This class will introduce you to historical methodology and writing by focusing on the history of fin-de-siècle Vienna. This course is divided into three sections. In the first, we will look at the politics of fin-de-siècle Austria-Hungary and consider the rise of nationalism and the crisis of liberalism in the Empire. In the second, we will be reading about psychoanalysis. And in the third, we will be reading, viewing and listening to artistic works from this vibrant cultural period.

In this course, we will study a wide variety of texts: novels, visual art, music, historiographical essays, and the founding texts of the discipline of psychoanalysis. In developing such a rich picture of one specific moment in European history, you will learn how to analyze and talk about diverse kinds of sources and bring these into conversation with one another. You will also develop your own writing skills, learning to effectively express your ideas in written form.

This class counts towards the major in History and GSFS (Gender, Sexuality and Feminist Studies).

Prerequisites and Requirements:

There are no prerequisites for this class. Just bring a willingness to read, listen, and ask questions.

Your grade will be determined as follows:

30% Discussion Participation  
5% Dream Diary  
15% Nationalism Paper (3pp.)  
25% Freud/Törless Paper (5pp.)  
25% Analytical Bibliography

You will not pass this class unless you turn in all written work.

30% of your grade is based on your participation in this course. There are several components to this grade. First and foremost, you cannot participate in classes you do not
attend—so attendance is part of your participation grade. I will not formally take attendance, but in a class this small, I will notice absences (and lateness). Secondly, you should expect to participate actively in class. This means both providing your own insightful and thoughtful comments, but it also means listening respectively to your fellow students. Participation is just as much about quality as it is about quantity. If you are shy and have trouble talking in class, please let me know so we can discuss strategies for getting you to be more comfortable. Thirdly, there may be short occasional in-class writing assignments. Your completion of such assignments will also be part of your participation grade. Fourthly, you must meet with me at the start of the semester for a consultation.

5% of your grade is based on your completion of a dream diary. For the week before we discuss Freud, you will keep a diary of your own dreams. You should complete an entry each morning about whatever you remember of your dreams. You should then try as best as possible to analyze your dreams. Because I am not about to grade your unconscious, this dream diary assignment will be credit/no credit.

15% of your grade will be based on a paper you write about political life in the Empire. You will turn in a draft of this paper to me. This draft will be ungraded, but, of course, the better your initial draft, the more helpful I can be in helping you develop your ideas for the final version.

25% of your grade will be based on a paper you do about Freud and his critics. A draft of this paper will be turned in to me and to a reading group made up of several of your peers. As with the previous paper, the draft will not be graded, but 10% of your grade on this paper will be based on the feedback you give to your group members on their drafts.

25% of your grade will be based on an analytic bibliography that you write about a particular aspect of art, music or literature in this period. There will be no pre-assigned questions for this assignment; rather, a key component to this bibliography will be your ability (in consultation with myself and/or a librarian) to define a research question. The analytic bibliography will consist of an annotated bibliography on 2-3 books and 3-5 articles on the topic. You will also be writing a 2-3 page précis comparing and discussing two of these sources in some more detail. And finally, you will need to do a brief in-class presentation on the topic of your bibliography in the final week of class.

You will receive more information on all of these assignments as we get closer to their due dates.

All written work should be double-spaced, in 12-point Times New Roman font on paper with 1” margins. Unless otherwise directed, you MAY NOT turn in papers online but rather, must drop them off at my office or in class by the time it is due. Papers must be stapled. Also, while your grade for any paper is primarily based on its content, errors in grammar or citation style can figure into the grade, especially if such errors are egregious.
ALL late papers will be downgraded 1/3 of a grade for every 24 hour period that they are late. If you miss or are late to class on the day that a paper is due, that paper is automatically counted as 1 day late.

All work for this class is governed by the honor code. You must write and sign the honor code pledge at the end of each assignment. We will talk briefly about the honor code in class, but if you have further questions, please go to the honor code site on blackboard.

*Texts Available for Purchase*

Sigmund Freud, *Dora*
Sigmund Freud, *The Interpretation of Dreams*
Robert Musil, *The Confusions of Young Törless*
Carl Schorske, *Fin-de-Siècle Vienna*

Additional readings have been placed on ERes. All ERes documents are marked with an asterisk. You may access these documents through the library website. The password for the class readings is “fysp154.”

All required texts have also been placed on reserve.

*Schedule of Readings & Discussions*

September 2: Introduction

**Politics**

September 4: The Empire
*Barbara Jelavich, *Modern Austria: Empire and Republic*, pp. 29-147 (recommended—especially if you don’t know anything about Austro-Hungarian history)

September 9: Nationalism

September 11: Nationalism

September 16: Jews & Anti-Semitism

September 18: The Politics of Gender

**DUE MONDAY, SEPTEMBER 22**nd **AT MY OFFICE (RICE 311) BEFORE NOON—Assignment #1 DRAFT**

September 23: Paper Consultations
*Start dream diary (total of 5, no more than one per night)*

September 25: **NO CLASS**

Psychoanalysis and its Critics

September 30: Dreams I
Freud, *Interpretation of Dreams*, II-IV (pp. 89-145)
**Dream Diary Due In Class**

October 2: **NO CLASS**

**DUE FRIDAY, OCTOBER 3**nd **NOON IN HISTORY DEPARTMENT OFFICE—Assignment #1 FINAL**

October 7: Dreams II
Freud, *Interpretation of Dreams*, V, section D (208-263), VI, section F (pp. 337-366)

October 9: **NO CLASS**—**YOM KIPPUR**

October 14: Dora I
Sigmund Freud, *Dora*, pp. 1-85

October 16: **NO CLASS**

**FALL BREAK**

October 28: Dora II
Sigmund Freud, *Dora*, pp. 85-112

October 30: Totem & Taboo
*Sigmund Freud, *Totem & Taboo*, 125-200

November 4: Weininger, pt. I
*Otto Weininger, *Sex and Character*, Part I: Intro & Sections 1-4
November 6: Weininger, pt. II
*Otto Weininger, Sex and Character, Part II: Sections 12-14

November 11: Törless, pt. I
Robert Musil, Confusions of Young Törless, pp. 1-73

November 13: Törless, pt. II
Robert Musil, Confusions of Young Törless, pp. 73-end

Art & Music of the Fin-de-siècle

**DUE MONDAY, NOVEMBER 17th, NOON AT MY OFFICE—Assignment #2 DRAFT**

November 18: Gustav Klimt
Carl Schorske, Fin-de-Siècle Vienna, 208-278

November 20: Egon Schiele & Oscar Kokoschka
Carl Schorske, Fin-de-siècle Vienna, 322-344

November 25: Gustav Mahler
Listening: Mahler, First Symphony, on ERes
**DUE IN CLASS—Assignment #2 FINAL**

November 27: THANKSGIVING

December 2: Library Workshop with Haipeng Li, location: Mudd 113
**Due in Class—QUESTION for Analytic Bibliography**

December 4: Art at the Allen Museum
TRIP TO ALLEN ART MUSEUM

December 9: Strauss’s Salome
(screening December 8, 7-9pm, location tba)

December 11: Presentations—Analytic Bibliographies

**Final Analytic Bibliographies due December 17th, 2pm**