

**Fall 2013**  
**FYSP 154 Freud's Vienna:**  
**Artists, Intellectuals and Anti-Semites at the Fin-de-siècle**

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*Course Description:*

This class uses the history of *fin-de-siècle* Vienna to introduce you to historical methodology and writing. This course is divided into three sections. In the first, we will consider the rise of nationalism and the crisis of liberalism in the Austro-Hungarian 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.

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
--%	Dream Diary
20%	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 and in-class behavior in this course. There are several components to this grade:

- 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). Each lateness will count as a half of a missed class. Frequent mid-class bathroom breaks will be noticed as well.
- You should expect to participate actively in class. This means both providing your own insightful and thoughtful comments, but it also means listening respectfully 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.
- There may be short occasional in-class writing assignments. Your completion of such assignments will also be part of your participation grade.
- And finally, you are expected to turn off your cellphone before class. While I will not outright ban computers at the start of the semester, if it appears that computer use is having a detrimental effect on class participation, I reserve the right to reconsider this issue later on.

Although it will not be graded, the completion of a dream diary is a component of this class. 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.

20% 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 in advance of the paper due date (the draft due date is noted on the syllabus). 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 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. If your word processing program automatically adds a space between paragraphs, please turn off this feature. 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: Analysis of a Case of Hysteria*, trans. Philip Reiff (New York: Simon & Schuster, 1997)

Sigmund Freud, *The Interpretation of Dreams*, trans. Joyce Crick (New York: Oxford University Press, 1999)

Robert Musil, *The Confusions of Young Törless*, trans. Shaun Whiteside (New York: Penguin, 2001)

Carl Schorske, *Fin-de-Siècle Vienna* (New York: Random House, 1980)

Additional readings have been placed on blackboard under the “library readings” tab.

All required texts have also been placed on print reserve. Listening is on reserve as well at the music library or available through Naxos streaming.

#### *Schedule of Readings & Discussions*

September 3: Introduction

#### Politics

September 5: 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 10: Nationalism

\*Pieter Judson, “Frontiers, Islands, Forests, Stones: Mapping the Geography of a German Identity in the Habsburg Monarchy, 1848-1900” in Patricia Yeager, ed., *The Geography of Identity* (Ann Arbor: U of Michigan Press, 1996), 382-406.

September 12: Nationalism

September 17: Jews & Anti-Semitism

\*Brigitte Hamann, "Jews in Vienna," *Hitler's Vienna* (New York: Oxford UP, 1999), 325-359.

\*Sander Gilman, "Are Jews White? Or the History of the Nose Job," *The Jew's Body* (New York: Routledge, 1991), 169-193.

September 19: The Politics of Gender

\*Scott Spector, "Where Personal Fate Turns to Public Affair: Homosexual Scandal and Social Order in Vienna, 1900–1910," *Austrian History Yearbook* (2007), 15-24.

\*Keeley Stauter-Halsted, "'A Generation of Monsters': Jews, Prostitution, and Racial Purity in the 1892 L'viv White Slavery Trial," *Austrian History Yearbook* (2007), 25-35.

\*Nancy Wingfield, "Echoes of the Riehl Trial in Fin-de-siècle Cisleithania," *Austrian History Yearbook* (2007), 36-47.

**Start dream diary (total of 5, no more than one per night)**

**DUE MONDAY, SEPTEMBER 23rd NOON VIA BLACKBOARD—Assignment #1 DRAFT**

September 24: Paper Consultations

Psychoanalysis and its Critics

September 26: Dreams I

Freud, *Interpretation of Dreams*, II-IV

**Dream Diary Due In Class**

October 1: Dreams II

Freud, *Interpretation of Dreams*, V, section D & VI, section F

October 3: **NO CLASS**

**DUE FRIDAY, OCTOBER 4<sup>th</sup> NOON VIA BLACKBOARD—Assignment #1 FINAL**

October 8: Dora I

Sigmund Freud, *Dora*, pp. 1-85

October 10: Dora II

Sigmund Freud, *Dora*, pp. 85-112

October 15: Visit from Pieter Judson

Readings tba

October 17: **NO CLASS**

## FALL BREAK

October 29: Totem & Taboo

\*Sigmund Freud, *Totem & Taboo*, 125-200

October 31: Weininger, pt. I

\*Otto Weininger, *Sex and Character*, Part I: Intro & Sections 1-4

November 5: Weininger, pt. II

\*Otto Weininger, *Sex and Character*, Part II: Sections 12-14

November 7: *Törless*, pt. I

Robert Musil, *Confusions of Young Törless*, pp. 1-73

November 12: *Törless*, pt. II

Robert Musil, *Confusions of Young Törless*, pp. 73-end

### Art & Music of the Fin-de-siècle

November 14: Gustav Klimt

Carl Schorske, *Fin-de-Siècle Vienna*, 208-278

## **DUE SATURDAY, NOVEMBER 16<sup>th</sup>, NOON VIA BLACKBOARD—Assignment #2 DRAFT**

November 19: Egon Schiele & Oscar Kokoschka

Carl Schorske, *Fin-de-siècle Vienna*, 322-44

November 21: Gustav Mahler

Listening: Mahler, Fifth Symphony, on Naxos

## **DUE FRIDAY, NOVEMBER 22<sup>nd</sup>, 5PM VIA BLACKBOARD—Assignment #2 FINAL**

November 26: Library Workshop with Jen Starkey, Mudd Classroom  
Bring possible Question for Analytic Bibliography

November 28: **THANKSGIVING**

December 3: Architecture and Interiors

\*Adolf Loos, "Ornament and Crime," in Munz and Kunstler, eds., *Adolf Loos*, pp. 67-76

December 5: Art at the Allen Museum

TRIP TO ALLEN ART MUSEUM

December 10: Strauss's Salome

(screening December 9, 7-9pm, location tba)

\*Alex Ross, *The Rest is Noise* (New York: Farrer, Strauss and Giroux, 2007), 3-35.

December 12: Presentations—Analytic Bibliographies

**DUE TUESDAY, DECEMBER 17<sup>th</sup>, 11AM VIA BLACKBOARD—FINAL  
ANALYTIC BIBLIOGRAPHY**