

GERMAN (DIV I)

Chair: Professor JULIE CASSIDAY

Professors: H. DRUXES**, G. NEWMAN. Assistant Professor: C. KONÉ. Visiting Assistant Professor: C. MANDT. Lecturer: E. KIEFFER§. Teaching Associates: T. HADLEY, T. LEIKAM.

STUDY OF GERMAN LANGUAGE AND GERMAN-LANGUAGE CULTURE

The department provides language instruction to enable the student to acquire all four linguistic skills: understanding, speaking, reading, and writing. German 101-W-102 stresses communicative competence and covers German grammar in full. German 103 combines a review of grammar with extensive practice in reading and conversation. German 104 aims to develop facility in speaking, writing, and reading. German 120 is a compact/intensive communicative German course that strives to cover two semesters of the language in one. German 201 emphasizes accuracy and idiomatic expression in speaking and writing. German 202 combines advanced language study with the examination of topics in German-speaking cultures. Each year the department offers upper-level courses treating various topics from the German-language intellectual, cultural, and social world in which reading, discussion and writing are in German. Students who have studied German in secondary school should take the placement test given during First Days in September to determine which course to take.

STUDY ABROAD

The department strongly encourages students who wish to attain fluency in German to spend a semester or year studying in Germany or Austria, either independently or in one of several approved foreign study programs. German 104 or the equivalent is the minimum requirement for junior-year abroad programs sponsored by American institutions. Students who wish to enroll directly in a German-speaking university should complete at least 201 or the equivalent. In any case, all students considering study-abroad should discuss their language preparation with a member of the department. You can find general study away guidelines for German [here](#).

THE CERTIFICATE IN GERMAN

To enhance a student's educational and professional profiles, the department offers the Certificate in German. It requires seven courses—three fewer than the major—and is especially appropriate for students who begin study of the language at Williams.

Students who enter Williams with previous training in German may substitute more advanced courses for the 100-level courses; they can also be exempted from up to two of the required courses.

The student must achieve proficiency at the level of a B in German 104 or the equivalent.

Appropriate elective courses can usually be found among the offerings of German, Art History, History, Music, Philosophy, Political Science, and Theatre.

Required Courses

German 101
German 102
German 103
German 104
German 201

Elective Courses

at least one course (in German or English) on German cultural history (literature, art, drama, music)
at least one course (in German or English) on German intellectual, political, or social history

THE MAJOR

The German major offers students an interdisciplinary approach to German intellectual and cultural history by combining courses in German language and literature with courses in History, Philosophy, Music, and other appropriate fields.

For students who start German at Williams, the major requires a minimum of ten courses: German 101-102, 103, 104, 201 and 202; two 300-level German courses; and two electives from either German courses numbered above 202 or appropriate offerings in other departments.

For students who have acquired intermediate or greater proficiency in the language before coming to Williams, the minimum requirement is nine courses: German 202; two 300-level German courses; and six other courses selected from German courses numbered above 102 and appropriate offerings in other departments.

Examples of appropriate courses in other departments are:

Art History 267 Art in Germany: 1960 to the Present
History 239 Modern German History
History 338 The History of the Holocaust
Music 108 The Symphony
Music 117 Mozart
Music 118 Bach
Music 120 Beethoven
Philosophy 309 Kant

Students may receive major credit for as many as four courses taken during study abroad in Germany or Austria in the junior year.

THE DEGREE WITH HONORS IN GERMAN

Students earn honors by completing a senior thesis (German 493-W31-494) of honors quality.

Students interested in honors should consult with the department chair no later than April 15 of their junior year. The usual qualifications for pursuing honors are: (1) an overall GPA of 3.33 or better, (2) a departmental GPA of 3.67 or better, (3) a strong interest in a specific topic for which an appropriate faculty advisor will be available in the senior year.

GERM 101(F) Elementary German

German 101-102 is for students with no previous study of German. The course employs a communicative approach involving all four language skills: listening comprehension, speaking, reading, and writing. We focus initially on practice in understanding the spoken language and then move rapidly to basic forms of dialogue and self-expression. In the second semester, reading and especially writing come increasingly into play.

Class Format: lecture/discussion; meets five days a week

Requirements/Evaluation: active class participation, written homework, short compositions, oral exercises and tests

Extra Info: students registered for GERM 101-102 are required to attend and pass the sustaining program during the winter study period; credit granted only if both semesters (GERM 101 and 102) are taken

not available for the fifth course option

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 15

Distributional Requirements:

Division 1

Fall 2016

LEC Section: 01 M-F 10:00 AM 10:50 AM Instructor: Gail Newman

GERM 102(S) Elementary German

German 102 is a continuation of German 101, and will provide you with a further introduction to the language and cultures of German-speaking countries. You will have the opportunity to practice listening, reading, writing, and speaking in German both through in-class activities and homework assignments.

During the semester, you will learn about various cultural perspectives, products, and practices of German-speaking countries. Some of the topics that will be addressed this semester include the following: housing; housework; geography and landscape; transportation; travel plans and experiences; food and drink; cooking and ordering food at restaurants; childhood and youth; fairy tales; health and personal hygiene; family, marriage, and partnership; community issues in a multicultural society; literature, music, and film. *This language course is conducted in German.*

Class Format: seminar

Requirements/Evaluation: active class participation, midterm & final Exams, essays, quizzes, homework

Extra Info: students registered for GERM 101-102 are required to attend and pass the sustaining program during the winter study period; credit granted only if both semesters (GERM 101 and 102) are taken

not available for the fifth course option

Prerequisites: GERM 101 or equivalent

Enrollment Preferences: first-year students

Enrollment Limit: 18

Expected Class Size: 15

Distributional Requirements:

Division 1

Spring 2017

SEM Section: 01 M-F 10:00 AM 10:50 AM Instructor: Gail Newman

GERM 103(F) Intermediate German I

In this course students will further develop their German language skills, by discussing a variety of cultural topics and themes in the German-speaking world. Through extensive work on expanding vocabulary, reviewing major grammar topics, conversation and composition exercises, the students will strengthen their language skills and develop cultural competency. The course focuses on real communication in meaningful contexts, to develop and consolidate students' speaking, listening, reading and writing abilities at the intermediate level.

Using a variety of media, such as texts, video and audio, students will explore various themes and cultural topics in the German-speaking world.

Students will have the opportunity to practice and improve their spoken and written German skills through in-class activities and homework assignments.

The course is taught in German. Active and dedicated participation including homework is expected.

Class Format: seminar

Requirements/Evaluation: active class participation, midterm and final exams, quizzes, essays, homework

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: GERM 102 or equivalent

Enrollment Preferences: first-year students

Enrollment Limit: 18

Expected Class Size: 15

Distributional Requirements:

Division 1

Fall 2016

SEM Section: 01 M-F 10:00 AM 10:50 AM Instructor: Christophe Kone

GERM 104(S) Intermediate German II

The prerequisite to all advanced courses in German. Practice in speaking and writing; reading in a variety of contemporary texts ranging from interviews to social documentary to short stories. Weekly film clips from a popular German TV series. *Conducted in German.*

Class Format: discussion, small group work

Requirements/Evaluation: daily short writing assignments, small group work, midterm, and final

Prerequisites: GERM 103 or equivalent

Enrollment Limit: 20

Expected Class Size: 15

Distributional Requirements:

Division 1

Spring 2017

LEC Section: 01 MWF 12:00 PM 12:50 PM Instructor: Helga Druxes

GERM 120(S) Turbodeutsch: Accelerated Elementary German

An accelerated version of Elementary German, covering nearly all the material of GERM 101-102 in one semester. The course employs a communicative approach involving all four language skills: listening comprehension, speaking, reading, and writing. Best suited to very committed students who have had no previous German, or to students who have had some previous German but who did not place into GERM 103. The course will meet every day, including three 50-minute periods on MWF and 2 75-minute periods on TR, plus a required TA session at a time to be arranged.

Class Format: seminar

Requirements/Evaluation: active participation, tests, quizzes, final exam

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Preferences: students with demonstrated need to take the language in only one semester; students also need to show a strong commitment to learning German

Enrollment Limit: 12

Expected Class Size: 10

Distributional Requirements:

Division 1

Spring 2017

SEM Section: 01 MWF 11:00 AM 11:50 AM TR 11:20 AM 12:35 PM Instructor: Gail Newman

GERM 201(F) Of Saviors and Scoundrels: German-American Relations and Imaginaries

In this seminar we will explore German views of the United States through the lens of a wide range of German media. In addition to studying current political and cultural ties between the two countries, we will also trace how these relations developed throughout the 20th and 21st centuries. Which events had a major impact on the attitudes of Germans towards U.S. politics and culture? To what extent is the United States an "Other" within the German imaginary that is involved in Germany's search for its own national identity? Students will make use of course materials and build on class discussions to draw comparisons between Germany and the United States, thereby strengthening cultural awareness, critical thinking skills, and media literacy. This course further develops the communicative skills acquired at the intermediate level via intensive work with a wide range of media from Germany, including online news platforms, TV and radio broadcasts, literary texts, and feature films. In addition to written assignments, various multi-media projects provide students with the opportunity to further reflect on the course material.

Class Format: seminar

Requirements/Evaluation: active class participation, homework assignments (written work and audio recordings), two short essays (2-3 pages), one midterm media project, one final media project

Prerequisites: GERM 104 or equivalent

Enrollment Preferences: German majors

Enrollment Limit: 20

Expected Class Size: 12

Distributional Requirements:

Division 1

Fall 2016

SEM Section: 01 MWF 12:00 PM 12:50 PM Instructor: Christina Mandt

GERM 202 Vienna 1900-2000 and Beyond

Crosslistings: GERM 202/GBST 202

Once the center of a vast empire, Austria has tended to be overlooked since the demise of that empire. In fact, though, its trajectory can usefully serve as a guide to the complex developments in Europe before, during, and after the Second World War. Contemporary Austria is indeed a laboratory of post-Cold War Europe: Its population is remarkably multicultural, in spite of resistances; its language is rich and dynamic, yet increasingly dominated by its more powerful neighbor to the north; its political attitudes encompass extreme nationalism, pan-Europeanism, and much in between. Austria's capital, Vienna, will form the lens through which we examine the origins and quirks of this fascinating, sometimes paradoxical, culture. The course will employ a variety of written, video, audio, and cyber-

materials to explore some of the issues facing contemporary Austria, and to continue the development of advanced reading, writing, and speaking skills begun in German 201. *Conducted in German.*

Class Format: discussion/lecture

Requirements/Evaluation: active class participation, several 1-2 - page writing assignments, final written/oral project

Prerequisites: GERM 201 or the equivalent

Enrollment Preferences: German majors

Enrollment Limit: 16

Expected Class Size: 8

Distribution Notes: meets Division 1 requirement if registration is under GERM; meets Division 2 requirement if registration is under GBST

Distributional Requirements:

Division 1

Other Attributes:

GBST Urbanizing World Electives

Not Offered Academic Year 2017

LEC Instructor: Gail Newman

GERM 202 Seh'n Se, det is Berlin

In the history of Germany, Berlin has always been a very important cultural and political center: it was successively the capital of the Kingdom of Prussia, the German Empire, the Weimar Republic, the Third Reich, and the German Democratic Republic, before becoming the capital of a reunited Federal Republic of Germany in 1990. In order to understand the fascination held by this metropolis before and after WWII and its increasing popularity today, it is crucial to gain an insight into the cultural and historical aspects of the capital of Germany throughout the 20th century. In order to do so, we will read texts by Erich Kästner, Kurt Tucholsky, Thomas Brussig, and Wladimir Kaminer, look at paintings by Ernst Ludwig Kirschner, Otto Dix and photographs by August Sander, watch movies by Fritz Lang, Wolfgang Staudte, Hannes Stöhr, and Detlev Buck, and listen to cabaret songs by Marlene Dietrich and electronic music by Ellen Alien.

Conducted in German.

Class Format: seminar

Requirements/Evaluation: midterm, final exam, several short papers

Extra Info: may not be taken on a pass/fail basis

Prerequisites: GERM 201 or equivalent

Enrollment Preferences: German majors

Enrollment Limit: 12

Expected Class Size: 10

Distributional Requirements:

Division 1

Not Offered Academic Year 2017

SEM Instructor: Christophe Kone

GERM 202 Berlin—Multicultural Metropolis Between East and West

We will examine texts and films about Berlin as a center of cultural and social transformations in the late nineteenth and twentieth centuries, with special emphasis on the post-wall period. We will move from the turn of the century (when the city's population had recently tripled in size) to the establishing of Berlin as a world capital in the 1920s, then through Nazi-era transformations, wartime destruction and the cold war division of the city. We will conclude with the reshaping of the city after the fall of the Berlin wall. Texts and films may include: Walter Benjamin, *Berliner Kindheit um 1900*, excerpts from Ulrich van der Heyden und Joachim Zeller's *Kolonialmetropole Berlin*, Walter Ruttmann, *Sinfonie einer Großstadt*, Irmgard Keun's *Das kunstseidene Mädchen*, Nazi architect Albert Speer's plans for Berlin as the fascist capital "Germania," the 1956 East German youth protest film *Ecke Schönhauser*, short fiction by Reiner Kunze, Aras Ören, Peter Schneider, Bodo Morshäuser, Irina Liebmann. Recent films to be included are: *Sonnenallee*, *Goodbye, Lenin!*, *Berlin is in Germany*, *Geschwister*.

Class Format: seminar/discussion

Requirements/Evaluation: frequent short writing assignments

Prerequisites: GERM 201 or equivalent

Distributional Requirements:

Division 1

Not Offered Academic Year 2017

LEC Instructor: Helga Druxes

GERM 202(S) German Comics (W)

The goal of this advanced course is to study language and culture through the exploration of German-language comics. Despite the boom in the production of comics since the reunification and the appearance of numerous talented artists in the German speaking world, German comics remain largely unknown and unrecognized abroad. This course seeks to introduce students to this rich, active genre and to deepen their understanding of it by allowing them to engage with its broad spectrum of subjects and styles.

The course will address a variety of recent comics ranging from graphic novels by Tim Dinter, Line HovenKati Rickenbach, and Olivia Vieweg to literary comics by Flix, Isabel Kreitz, as well as historical comics by Simon Schwartz, and Elke Steiner, not to forget German mangas *Bloody Circus* by Jürgen Seebeck!

The course will also address a variety of genres such as humor with *Der bewegte Mann* by Ralf König, biography with *Schiller* by Horus, and autobiography with *Smalltown Boy* by Andreas Michalke, and *Held* by Flix.

What are the recurrent themes in German comics? What kind of current political issues do these comics raise and what type of contemporary anxieties do they express? These are some of the questions the course seeks to answer.

This course is conducted entirely in German.

Class Format: seminar

Requirements/Evaluation: three 3- to 5-page paper and one final project

Prerequisites: GERM 104 and GERM 201

Enrollment Preferences: German majors

Enrollment Limit: 19

Expected Class Size: 12

Distributional Requirements:

Division 1

Writing Intensive

Spring 2017

SEM Section: 01 TR 08:30 AM 09:45 AM Instructor: Christophe Kone

GERM 271 From Kleist to Kafka

Crosslistings: GERM 271/COMP 271

Heinrich von Kleist (1777-1811) and Franz Kafka (1883-1924) wrote some of the most puzzling and intriguing work in European literary history. From Kleist's drama *Penthesilea*, which culminates in the consumption of the hero by the heroine (literally!), to Kafka's "A Hunger Artist," profiling a man who starves for a living, the texts in the course attempt to access the most profound—and at times bizarre—regions of the human mind. Works we will read include Kleist's dramas *Prince Friedrich of Homburg*, *Amphitryon*, and *Penthesilea*, and his short stories "The Marquise of O...", "The Earthquake in Chile," "The Foundling," "St Cecilia and the Power of Music," and "The Betrothal in Santo Domingo." By Kafka we will study "The Judgment," "The Metamorphosis," "A Hunger Artist," "In the Penal Colony," "The Burrow," "A Country Doctor," and others. Literary readings will be supplemented by selected letters and essays by Kleist, and by excerpts from Kafka's diaries. *Readings and discussion in English.*

Class Format: seminar

Requirements/Evaluation: intensive participation, four 2- to 3-page response papers, one 5- to 7-page paper, final project

Prerequisites: none

Enrollment Preferences: prospective Comparative Literature majors

Expected Class Size: 15

Distributional Requirements:

Division 1

Not Offered Academic Year 2017

SEM Instructor: Gail Newman

GERM 277 Dangerous Minds/Endangered Minds in the German Tradition

Crosslistings: GERM 277/COMP 277

"When we are missing ourselves, we are missing everything." So spoke young Werther in Johann Wolfgang Goethe's groundbreaking novel from 1774. The *Sorrows of Young Werther* exploded into high Enlightenment Germany, with its emphasis on rationality, on universal human values and on optimism about the future, a bestseller that instead exposed the volatile inner world of an extraordinary individual. Throughout the nineteenth and twentieth centuries in Germany and Austria, profound interiority surfaced frequently to challenge—and even threaten—what was touted as the triumph of objective, scientific thought. At the same time, the writers and thinkers who explored the deepest recesses of the mind were beset by alienation and despair as they were drawn into inevitable conflict with dominant paradigms.

This course will examine literature and thought at the moments when the tectonic plates of reason and supposed unreason converge and collide most forcefully: around 1800 (Goethe, Kleist, and the Romantics), around 1900 (Nietzsche, Freud, Kafka, Hofmannsthal), the mid-twentieth century with its disastrous consequences (Hitler, Böll, Bachmann) and the end of the millennium (Roth, Jelinek). Some theoretical work (psychoanalytic theory, Adorno, Benjamin) will aid in the process of understanding the literature and philosophy we read. *All readings and discussion will be in English translation.*

Class Format: seminar

Requirements/Evaluation: active class participation, several one-page papers, one 5-page paper and a final written and oral project

Prerequisites: one college-level literature course

Enrollment Preferences: actual or prospective Comparative Literature or German majors

Enrollment Limit: 25

Expected Class Size: 15

Distributional Requirements:

Division 1

Not Offered Academic Year 2017

SEM Instructor: Gail Newman

GERM 300 Mannweiber: Masculine Women in German Culture (W)

The German word "Mannweib" is a literal translation of the Greek "androgynous" and is a derogatory term for a woman who acts in a masculine way. This survey course examines the recurrence of "masculine femininity" in German culture with a particular focus on literary texts, operas, paintings, and films, all crafted at turning points in German history. Why does the Mannweib emerge at times of

major political and historical upheavals? How does this atypical masculine woman contribute to the construction of a German national identity? These are some of the key questions this course seeks to address.

We will read the Nibelungenlied epic, poems by Freiligrath, plays by Lessing, Schiller, Goethe, Kleist, and Dürrenmatt, as well as short stories by Stifter, watch operas by Wagner, and films by Sternberg and Tykwer. In all these materials featuring a Mannweib as main protagonist, we will look at the way masculine femininity is construed as unnatural and literally constructed to serve either a patriarchal or a patriotic purpose.

We will also examine the misogyny underlying the artistic creation of these masculine women, either enshrined as allegories of virtue or perceived as dangerous agents of socio-political change, and ultimately doomed to rejection from the moment these misfits step out of their assigned role. *Conducted in German.*

Class Format: seminar

Requirements/Evaluation: oral presentations and three 3- to 5-page papers written in German

Extra Info: may not be taken on a pass/fail basis

Prerequisites: GERM 200-level courses

Enrollment Preferences: German majors and concentrators

Enrollment Limit: 19

Expected Class Size: 12

Distributional Requirements:

Division 1

Writing Intensive

Not Offered Academic Year 2017

SEM Instructor: Christophe Kone

GERM 304T(S) Rebels and Conformists: Postwar Germany from The 'Economic Miracle' to the Fall of the Wall (W)

Crosslistings: GERM 304/WGSS 304

In postwar West Germany, a thorough examination of the Nazi past took a backseat to economic recovery and repairing the country's international standing, whereas to some extent the reverse was true for the East. An authoritarian democracy, an emphasis on consumerism and the qualitatively different experiences of younger generations led them to question whether the Federal Republic was a restoration or a new beginning? In the East, the cold war led to an increasingly Stalinist interpretation of communist principles, while communist ideals were upheld as an antidote to Nazism and the new materialism. This tutorial will cover a wide range of social protest as reflected in literature and film of the two Germanies: critical responses to the Holocaust in the two countries, the 1968 student revolution, anti-capitalist terrorism by the Baader-Meinhof gang, the feminist and gay rights movements, reformers and repression under Ulbricht and Honecker in the GDR, minority rights and environmental activists. Authors will include: Peter Weiss, *Die Ermittlung*, Heinrich Böll, *Und sagte kein einziges Wort*, Gisela Elsner, *Riesenzwerge*, Emine Sevgi Özdamar, *Das Leben ist eine Karawanserei*, Volker Braun, *Unvollendete Geschichte*, Alice Schwarzer, *Der kleine Unterschied und seine großen Folgen*, Christian Kracht, *Faserland*, Thomas Brussig, *Wasserfarben*. Films may include: Gerhard Klein, "Berlin-Ecke Schönhauser," Ulrich Plenzdorf, "Die Legende von Paul und Paula," Rainer Werner Fassbinder, "Angst essen Seele auf," Reinhard Hauff, "Messer im Kopf," Uli Edel, "Der Baader-Meinhof Komplex," Margarethe v. Trotta, "Das zweite Erwachen der Christa Klages," Heiner Carow, "Coming Out," Hans Weingartner, "Die fetten Jahre sind vorbei."

Class Format: tutorial

Requirements/Evaluation: alternating 4-page tutorial papers, and 2-page critiques

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: German 202 and permission of the instructor

Enrollment Preferences: German majors

Enrollment Limit: 10

Expected Class Size: 8

Materials/Lab Fee: books \$80

Distribution Notes: meets Division 1 requirement if registration is under GERM; meets Division 2 requirement if registration is under WGSS

Distributional Requirements:

Division 1

Writing Intensive

Spring 2017

TUT Section: T1 TBA Instructor: Helga Druxes

GERM 306T Enlightenment and its Discontents (W)

Crosslistings: GERM 306/COMP 314

"Sapere Aude," declared Immanuel Kant in his essay "What is Enlightenment?" (1784): "Have the courage to make use of your own capacity to reason." Kant's exhortation sums up the mood of the high Enlightenment, a trend in Western thought that gave birth to most of the ideals that we still hold dear: the primacy and universality of reason, the autonomy of the individual, the educative and restorative powers of the nuclear family. Today we are confronted daily with the tensions and gaps hidden inside Enlightenment thinking; in fact, the fissures in the edifice of the Enlightenment were subtly present from the beginning. This course will trace the development of Enlightenment assumptions through German literature and theory. Our reading will move through several stations of the development of Enlightenment thinking, from its most fervent proponents (Kant, Lessing), through those who put it to a severe test (Kleist, Hoffmann, Büchner), to the outright subversion of its premises (Nietzsche, Freud, Kafka). Readings and discussion in German for those who know German, in English for those who do not.

Class Format: tutorial

Requirements/Evaluation: 5-page papers or 2-page written commentaries every other week

Extra Info: may not be taken on a pass/fail basis

Prerequisites: for German students, GERM 201 or the equivalent; for non-German students, one college literature course; not open to first-year students, except with permission of instructor

Enrollment Preferences: German and Comparative Literature students

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements:

Division 1

Writing Intensive

Not Offered Academic Year 2017

TUT Instructor: Gail Newman

GERM 316 "Wer ist wir?": Recent Debates over Multiculture in Germany (D) (W)

German chancellor Angela Merkel controversially claimed in 2010: "Multikulti ist gescheitert." (Multiculturalism has failed in Germany).

We will investigate different perspectives on Germany's integration of minorities. In the 1960s, government labor contracts brought large numbers of foreign workers into the country and facilitated the "economic miracle." How did the newcomers adapt to life in Germany and what did they hold on to from their home cultures? How did subsequent generations experience life in Germany? What were the major political shifts that took place regarding citizenship and participation in the public sphere? How do popular media portray minorities? How do members of minority groups portray themselves?

We will read texts by: Zafer Senocak, Hatice Akyün, Yoko Tawada, Marica Bodrozic, Navid Kermani, Wladimir Kaminer, view feature films and documentaries, and discuss a wide range of social commentary and analyses across the political spectrum from right wing populists to left liberals: Thilo Sarrazin, Kirsten Heisig, Astrid Geisler and Christoph Schultheis, Wilhelm Heitmeyer, Alexander Häusler, Freya Klier, Mark Terkessidids, Rita Süssmuth and others.

Class Format: seminar

Requirements/Evaluation: four 5-page papers in German

Extra Info: may not be taken on a pass/fail basis

Prerequisites: GERM 202 or permission of instructor

Enrollment Preferences: German majors, but open to all with appropriate language skills

Enrollment Limit: 19

Expected Class Size: 8

Distributional Requirements:

Division 1

Exploring Diversity

Writing Intensive

Other Attributes:

GBST Borders, Exiles + Diaspora Studies Electives

Not Offered Academic Year 2017

SEM Instructor: Helga Druxes

GERM 317 The New Woman in Weimar Culture (W)

Crosslistings: GERM 317/WGSS 317

This course explores the figure of the New Woman, a professional, political, independent, and modern woman, that rises in Germany right at the end of World War I and thrives during the Weimar Republic. Acclaimed as the epitome of Weimar Modernity, the New Woman is nevertheless greeted with great ambivalence: whether a liberated and emancipated woman for some, or a dangerous and promiscuous woman loathed by others, she is perceived as threatening to the patriarchal order. A closer look at artworks by Otto Dix, Christian Schad, and Hannah Höch, films by Fritz Lang and Georg Wilhelm Pabst, poems by Gottfried Benn, Else Lasker-Schüler, and Kurt Tucholsky, novels by Erich Kästner, Vicky Baum, and Irmgard Keun, as well as plays by Frank Wedekind and Bertolt Brecht, will provide a more precise picture of the New Woman's various incarnations, ranging from actresses (Marlene Dietrich), singers (Margo Lion and Claire Waldorf), and dancers (Anita Berber) to prostitutes, and suggest that the New Woman serves as the vessel of male anxieties and represents the contradictions of modernity. *Taught in German.*

Class Format: taught seminar style in German for the German students and as a tutorial in English for non German speaking students

Requirements/Evaluation: papers and oral presentations

Prerequisites: for students taking it in German: GERM 201 or the equivalent; for students taking the course in English: one college-level literature course

Enrollment Limit: 19

Expected Class Size: 8

Distribution Notes: meets Division 1 requirement if registration is under GERM; meets Division 2 requirement if registration is under WGSS

Distributional Requirements:

Division 1

Writing Intensive

Fall 2016

SEM Section: 01 Cancelled Instructor: Christophe Kone

GERM 321(F) Lust, Liebe und Gewalt (W)

In the finale of *Salome*, an opera in German by Richard Strauss, a young Salome kisses the severed head of John the Baptist, while expressing her desire and declaring her love to him. No other opera makes the violence of love and lust more explicit; it brings the interplay of *Eros* and *Thanatos* to a climax. In this course, we will reflect on the intimate relationship between love, lust, and violence, examining how love and lust do not exclude violence, but rather include—if not provoke—it. In order to gain a better understanding of the dynamics formed by this fascinating triangle, we will read a collection of short stories by Bernhard Schlink, plays by Arthur Schnitzler and Frank Wedekind, poems by Johann Wolfgang Goethe, look at paintings by Gustav Klimt and Oskar Kokoschka, watch movies by Josef von Sternberg and Rainer Werner Fassbinder, and listen to pop songs by Nina Hagen and Rammstein. *Conducted in German*.

Class Format: seminar

Requirements/Evaluation: 5-page papers every other week, 2-page critiques of the partner's papers in alternate weeks

Extra Info: may not be taken on a pass/fail basis

Prerequisites: GERM 201 or the equivalent

Enrollment Preferences: German majors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements:

Division 1

Writing Intensive

Fall 2016

SEM Section 01 MR 02:35 PM 03:50 PM Instructor: Christophe Kone

GERM 323T Reason, Unreason and Anti-Reason from the Enlightenment to the Third Reich (W)

Crosslistings: GERM 323/COMP 323

From its inception in the eighteenth century, modern German art and thought have probed the nature of human reason. At every turn, the celebration of rationality as triumphing over the irrational has brought with it a resistance to the rational: Lessing's Enlightenment dramas find their counterpart in those of the *Sturm und Drang* movement; Kleist's preoccupation with reliable justice and predictable happiness can't hide an unblinking knowledge of life's randomness; Freud's search for ultimate knowledge is constantly shadowed by the unknowable; in the acts and "theories" of the Nazis, we see the ultimate horror of rationality reduced to rigid mechanics, in the service of the unthinkable. The course will involve reading closely and writing intensively about texts by, among others, Lessing, Goethe, Kleist, Büchner, Nietzsche, Freud, Kafka, and the Nazi propagandists.

Offered in English or German: Reading, discussion and writing will be in German for German-speakers, in English for non-German speakers.

Class Format: tutorial

Requirements/Evaluation: two seminar meetings with the entire group; five 5-page papers, five 2-page critiques of the partner's papers

Extra Info: may not be taken on a pass/fail basis

Prerequisites: for students taking the tutorial in German: GERM 201 or the equivalent; for students taking the course in English: one college-level literature course

Enrollment Preferences: German or Comparative Literature majors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements:

Division 1

Writing Intensive

Not Offered Academic Year 2017

TUT Instructor: Gail Newman

GERM 331T Silence, Loss and (Non)Memory in Twentieth-Century Austria (D) (W)

Crosslistings: GERM 331/COMP 347

Think of Austria and glittering Klimt paintings come to mind, or the majestic Alps of *The Sound of Music*, or perhaps a melody from Mozart or Strauss plays in the ear. And no wonder: tourism is one of the largest industries in Austria; the nation lives on being seen and heard. But a great deal is invisible and inaudible to the tourist in Austria. In this course we will explore the hidden core of Austrian culture from 1900 to the present. We'll begin with the tremendous intellectual ferment surrounding Sigmund Freud's elaboration of the unconscious at the turn of the century, from Hofmannsthal's paralysis of language through Schnitzler's streams of consciousness to Kafka's carefully crafted renderings of inner worlds. Then we will turn to an examination of the phenomenon of loss at the end of World War I: loss of empire, loss of relevance, loss of hierarchical certainty. Stefan Zweig documents this phenomenon timelessly. The second half of the course will focus on the driver of Austrian identity from 1938 on, the so-called Anschluss (annexation) by the Nazis, and the (non)memory of the horrors that ensued. We will probe the idiosyncratic mixture of trauma and guilt that characterizes Austria today through the work of contemporary authors and filmmakers, focusing on three: Elisabeth Reichart, whose fiction sensitively but relentlessly uncovers secrets that have become part of the fabric of forgetting in the Austrian psyche; Marcus Carney, born to an Austrian mother and an American father, who unblinkingly documents his mother's and grandmother's attempts (or non-attempts) to come to terms with their family's Nazi past, not looking away from his own complex relationship to all involved; and finally, Gerhard Roth, the author of the seven-text series *The Archives of Silence*, a monumental collection of photos, essays and novels demonstrating the fact, as Roth conveyed to me in an interview, that "we all are just as blind and deaf to the whole picture as the blind and deaf are to the usual communications of our society." Psychoanalytic theory from Freud to recent discussions of the transgenerational transmission of trauma and perpetrator guilt will provide a conceptual framework for the literary works.

The tutorial may be taken in German or English. For those who do it in German, all literary readings and at least 3 of the papers will be in German.

This tutorial will fulfill the Exploring Diversity Initiative, because it involves a close and critical examination of the exercise and denial of power, namely complicity in the Holocaust and resistance to acknowledging that complicity. The investigation of Austria's curious combination of guilt and trauma can be extended to our own context; in fact, the Allies in 1944 published a declaration that Austria was the "first victim of Hitler," clearly demonstrating the continuing principle that not looking at the transgressions of oneself and one's own kind is a feature of those in power.

Class Format: tutorial

Requirements/Evaluation: five 5-page papers, one revision, discussion

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: for those taking it in German: GERM 202 or the equivalent, for those taking it in English: one college-level literature course

Enrollment Preferences: German students, Comparative Literature majors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements:

Division 1

Exploring Diversity

Writing Intensive

Not Offered Academic Year 2017

TUT Instructor: Gail Newman

GERM 493(F) Senior Thesis: German

German senior thesis.

Class Format: independent study

Extra Info: this is part of a full-year thesis (493-494)

may not be taken on a pass/fail basis; not available for the fifth course option

Distributional Requirements:

Division 1

Fall 2016

HON Section: 01 TBA Instructor: Julie Cassidy

GERM 494(S) Senior Thesis: German

German senior thesis.

Class Format: independent study

Extra Info: this is part of a full-year thesis (493-494)

may not be taken on a pass/fail basis; not available for the fifth course option

Distributional Requirements:

Division 1

Spring 2017

HON Section: 01 TBA Instructor: Julie Cassidy

GERM 497(F) Independent Study: German

German independent study.

Class Format: independent study

Distributional Requirements:

Division 1

Fall 2016

IND Section: 01 TBA Instructor: Julie Cassidy

GERM 498(S) Independent Study: German

German independent study.

Class Format: seminar

Distributional Requirements:

Division 1

Spring 2017

IND Section: 01 TBA Instructor: Julie Cassidy

GERM 513(F) Readings in German Art History and Criticism

This is an advanced course in German reading, focused on the literature of art history. Texts are selected from fundamental works of art history and criticism and from the writings related to concurrent seminars in the Graduate Program. The course includes a grammar review.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on written homework, quizzes, tests, and class participation

Prerequisites: GERM 511-512 or equivalent preparation (a score of 500 or higher on SAT II German Reading Test)

Enrollment Preferences: Graduate Program students; others by permission of the instructor

Enrollment Limit: 20

Expected Class Size: 12

Distributional Requirements:

Division 1

Fall 2016

SEM Section: 01 MWF 09:00 AM 09:50 AM Instructor: Elizabeth Kieffer

GERM 515(F) Reading German for Beginners

German 515 is a beginning course for students whose principal reason for acquiring German is to work with written materials. It is particularly appropriate for students for whom the ability to read primary and secondary texts in German can be crucial. The focus of the course is on German for Art History and Criticism. In the first semester students learn the elements of grammar and acquire a core vocabulary. They begin reading and translating a variety of short texts.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on written homework, quizzes, tests, final exam, and active class participation

Prerequisites: none

Enrollment Preferences: although this course is designed to serve the needs of students enrolled in the Graduate Program in the History of Art, undergraduates may enroll with permission of the instructor

Enrollment Limit: 20

Expected Class Size: 12

Distributional Requirements:

Division 1

Fall 2016

SEM Section: 01 MWF 09:00 AM 09:50 AM Instructor: Christina Mandt

GERM 516(S) Readings in German Art History and Criticism

In this continuation of German 515 students develop the skills and vocabulary necessary for reading German accurately. The course introduces advanced grammatical topics and students practice reading in a variety of textual genres. They also learn how to work with dictionaries, encyclopedias, and other reference works. Texts are selected from fundamental works of art history and criticism and from the writings related to concurrent seminars in the Graduate Program. By the end of the course they will have a solid foundation for building proficiency in German, whether through self-study or further course work.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on written homework, quizzes, tests, final exam, and active class participation

Prerequisites: GERM 515 or equivalent preparation (a score of 450 or higher on SAT II German Reading Test)

Enrollment Preferences: although this course is designed to serve the needs of students enrolled in the Graduate Program in the History of Art, undergraduates may enroll with permission of the instructor

Enrollment Limit: 20

Expected Class Size: 15

Distributional Requirements:

Division 1

Spring 2017

SEM Section: 01 MW 08:30 AM 09:45 AM Instructor: Christina Mandt