GERMAN (Div I)
Chair: Professor Helga Druxes


On leave Fall/Spring: Professor Janneke van de Stadt. Assistant Professor C. Koné.

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.

FAQ

Students MUST contact departments/programs BEFORE assuming study away credit will be granted toward the major or concentration.

Can your department or program typically pre-approve courses for major/concentration credit?

The department can tentatively pre-approve courses for major or certificate credit, based on information from the study away program or the course catalog, if direct enrollment, but final credit is only granted after review of the courses and the grades once taken.

What criteria will typically be used/required to determine whether a student may receive major/concentration credit for a course taken while on study away?

Course title and description, plus conversations with the student if necessary.

Does your department/program place restrictions on the number of major/concentration credits that a student might earn through study away?

Yes. The maximum number of credits is four.

Does your department/program place restrictions on the types of courses that can be awarded credit towards your major?

Yes. Students may not count language courses in other languages (e.g., Italian) for major credit, nor natural science or math courses.

Are there specific major requirements that cannot be fulfilled while on study away?

No.

Are there specific major requirements in your department/program that students should be particularly aware of when weighing study away options? (Some examples might include a required course that is always taught in one semester, laboratory requirements.)

No.

Give examples in which students thought or assumed that courses taken away would count toward the major or concentration and then learned they wouldn’t:

One of our majors who is pre-med thought he could take Chemistry of Biology in Germany and have it count toward the German major, but that is not the case.

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 12 (W) The Grand Hotel in Modern Fiction and Film**

Crosslistings: COMP12 / GERM12

Primary Crosslisting
The grand hotel with its dual promise of luxury and estrangement was considered a theater of social transformations in the age of travel. We will discuss novels, short stories and films that feature the hotel as a space of both class distinction and possible class confusion, of sexual taboo breaking, and gendered performance, and a transnational extension of colonialist oppression. Authors will include Edith Wharton, Thomas Mann, Vicki Baum, Ali Smith, Rick Moody. Films may include: *The Last Laugh, Grand Hotel, Grand Hotel Budapest, Anomalisa, Screaming Man, Hotel Sahara, Hotel Rwanda, A Single Girl, Maid in Manhattan*. We will also consider short theoretical readings on conspicuous consumption, branding, modernity and metropolitan spaces, and postcoloniality. In the present, hotel dramas focus on issues of the invisible worker, neoliberalism (*Anomalisa, Single Girl*), or the trauma of civil war and the raced body (*Hotel Rwanda, Screaming Man*), or cultural alienation and the inability to feel joy (*Lost in Translation, Hotels of North America*). Comedies explore the fantasy of a dramatic social climb through identity confusion in a hotel setting (*Maid in Manhattan*), satires highlight the confidence man/trickster who profits from social pretensions (*Felix Krull, Grand Hotel*). Class lines are straddled and the boundaries between death and life blurred (*Hotel World, Hotel Sahara*) as the hotel space becomes a riotous echo chamber, mirroring precarious lives of illegal migrants and displaced workers.

**Class Format:** mornings  
**Requirements/Evaluation:** 10-page paper 
**Prerequisites:** None  
**Enrollment Limit:** 15  
**Enrollment Preferences:** discretion of the instructor  
**Materials/Lab Fee:** $10 plus cost of books

Winter 2019  
LEC Section: 01  
MWR 10:00 am - 11:50 am  
Helga Druxes

**GERM 16 (W) The Life and Death of a Vanished Nation: East Germany, 1949-1990**  
Crosslistings: GERM16 / HIST16  
Secondary Crosslisting

In 1989, in the wake of the rapid crumbling of their power in the face of massive popular resistance, the authorities in the German Democratic Republic (Deutsche Demokratische Republik, or DDR) opened the Berlin Wall. Within a year the wall had been torn down and the East German state voted itself out of existence, absorbed wholly into the belly of its larger and more powerful neighbor to the West. Suddenly, the nation born of the promise to create a genuine people's democracy and claiming the moral high ground as an anti-Fascist state had vanished, its political culture and social institutions suddenly erased. What were the promises of the regime and what happened to those promises? What were the contradictions in East German society and why and where did resistance slowly build to the point where the entire edifice came crashing down? This course will briefly chart the short history of the DDR, from the founding of the Socialist Unity Party in the Soviet occupation zone of a defeated Germany at the end of the Second World War to the total collapse of the regime in 1989/90. The course will explore key moments in the political history of the DDR, including the uprisings of 1953 and the building of the Berlin Wall in 1961. It will also focus on the social and cultural practices of East German society, exploring the nature of everyday life under the Communist regime. The course will meet three times per week (2-3 hours each meeting) for the four weeks of Winter Study. Part of the evidence for our discussions will come from the viewing and analysis of seven films, the majority of which were made in the DDR during its short existence and are essential viewing for the course. A textual history of the DDR will also be accompanied by a packet of additional reading materials that will be discussed in class.

**Requirements/Evaluation:** 10-page paper  
**Prerequisites:** none  
**Enrollment Limit:** 20  
**Enrollment Preferences:** preference given to History and German majors  
**Materials/Lab Fee:** $20 plus cost of books

Winter 2019  
LEC Section: 01  
TWR 10:00 am - 12:50 pm  
Chris Waters

**GERM 30 (W) Honors Project: German**  
To be taken by honors candidates following other than the normal thesis route.
GERM 31 (W) Senior Thesis: German
To be taken by students registered for German 493-494.

GERM 99 (W) Independent Study: German
Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

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.

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

Extra Info 2: not available for the fifth course option

Prerequisites: GERM 101 or equivalent

Enrollment Limit: 18

Enrollment Preferences: first-year students

Expected Class Size: 15

Distributions: (D1)

Spring 2019

SEM Section: 01    M-F 10:00 am - 10:50 am     Natalie E. Lozinski-Veach

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

Prerequisites: GERM 102 or equivalent

Enrollment Limit: 18

Enrollment Preferences: first-year students

Expected Class Size: 15

Distributions: (D1)

Fall 2018

SEM Section: 01    MWF 9:00 am - 9:50 am     Natalie E. Lozinski-Veach

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. 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

Distributions: (D1)
GERM 118 (F) Animal Subjects (DPE) (WI)
Crosslistings: GERM118 / COMP118

Secondary Crosslisting

Nonhuman animals constitute the limit against which humans define themselves; at the same time, they challenge such boundaries. Thinking about animals, then, always also means exploring our own humanity. In this tutorial, we will draw on the vast archive of literature, philosophy, and art that engages animals in order to reconsider what and how these representations mean. Bringing philosophers and poets into conversation with one another, we will critically examine common assumptions about other beings as we probe the categories that structure our perceptions. Considering our complex relationships with other animals, we will address questions of ontology, aesthetics, and ethics: What makes an animal? Can animals be represented? How should animal suffering affect us? In order to approach such questions, we will focus on the intricate entanglements that constitute human and nonhuman lives, emphasizing moments of contact and conflict.

Class Format: tutorial

Requirements/Evaluation: regular attendance and participation, alternating 4- to 6-page tutorial papers, and 2-page critiques

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 8

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: The course considers the connections between different systems of oppression by examining the ways in which tropes of animality are transferred onto marginalized human groups, including, but not limited to, women and people of color. Students will also acquire the critical tools to recognize and investigate instances of interlocking violence that frequently hide in plain sight. WI: Multiple writing and rewriting assignments that build on one another, totaling 20 pages or more, plus careful attention to writing practice in class.

Fall 2018

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: 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

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

Expected Class Size: 10

Distributions: (D1)
GERM 201 (F) Reisefieber: Germans On the Road for Adventure, Wealth, Escape

We will investigate potent myths of North America and Africa that fuelled German emigration and adventurism, and we will also look at inner-German travel stories. Our subjects are from diverse backgrounds and eras: Glikl, a Jewish businesswoman and mother of fourteen deals in pearls and gold in the seventeenth century, Johann Jacob Astor makes a fortune in the fur trade and real estate, in 1882, Hermann, a young worker exchanges his cramped life in an industrial slum for the Midwest, in 1909, a German worker travels to Cameroon to build a railway line through the jungle, in 1923, Martha, a young single woman, ships out from Bremerhaven to work in the United States, in the 1990s, Louise, a descendant of the famous Jacobs coffee company seeks out the cowboy lifestyle in the American West, in 1988, Freya, a GDR peace activist is deported to the West, the 2016 documentary Heymatloz chronicles the escape of 1,000 German-Jewish academics from Nazi Germany to Atatürk's Turkey. We may also analyze films and tales about the potent myth of the "Wild West" and noble Indians, promoted by nineteenth-century bestselling author Karl May, and their afterlife in contemporary movies.

Class Format: seminar
Requirements/Evaluation: three short oral presentations, midterm, and 10-page final project
Prerequisites: GERM 104 or see instructor
Enrollment Limit: 15
Enrollment Preferences: German majors
Expected Class Size: 8
Materials/Lab Fee: reader packet
Distributions: (D1)

Fall 2018
SEM Section: 01 MWF 10:00 am - 10:50 am Helga Druxes

GERM 202 (S) 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
Distributions: (D1)

Not offered current academic year

GERM 202 (S) German Comics (WI)

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 Hoven, Kati 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
Extra Info: may not be taken on a pass/fail basis
Prerequisites: GERM 104 and GERM 201
Enrollment Limit: 19
Enrollment Preferences: German majors
Expected Class Size: 12
Distributions: (D1) (WI)
Not offered current academic year

GERM 202 (S) Hansestadt Hamburg

"Wenn Du in Hamburger Hopn platt snacken kannst, dann geiht immer eine Dör mer auf". Hamburg, the second largest city in Germany (with 1.8 million inhabitants), always had a particular significance within German cultural consciousness. Part of the Hanseatic League since the Middle Ages, the Free City of Hamburg quickly became an important commercial center in Northern Europe and a prosperous city of traders and merchants. Located on the river Elbe and in close proximity to the North Sea, the city-state Hamburg is still a major port city which has long benefited trading activities and fostered an exposure to other cultures. Called the gateway to the world (because the port was for a long time the gateway to the Americas) and the Venice of the North (the city is surrounded by water and features more canals, streams, and bridges than Amsterdam), later on completely destroyed by the World War II bombing raids, Hamburg is a city of contrasts: infamous for its dialect (Plattdeutsch) as well as its red light district (St Pauli), renowned for its journalism (Der Spiegel, Die Zeit) and culture scene, famous for its culinary specialties, (the burger might have been invented there) and its sports culture (soccer, handball, basketball), Hamburg has a rich past and a multicultural present that this course will examine. In order to gain a deeper insight into the geography, history, and culture of this fascinating city, we will read the autobiography by Hans-Jürgen Massaquoi, novels by Uwe Timm, short stories by Yoko Tawada and Siegfried Lenz, listen to songs by Hans Albers, Wolf Biermann, Udo Lindenberg, the Hip Hop band Fettes Brot, and watch movies by Fatih Akin, Sandra Nettelbeck, Christian Alvart, Özgür Yildirim, and Leander Haußmann. Taught in German.

Class Format: seminar
Requirements/Evaluation: oral presentations, four 3- to 5-page papers in German, midterm and final exams
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: GERM 201 or equivalent
Enrollment Limit: 12
Enrollment Preferences: German majors
Expected Class Size: 8
Distributions: (D1)
Not offered current academic year

GERM 202 (S) Stranger Things: The German Novella

Goethe's famous description of the novella as an "unheard of event" holds true to this day: scandals, murder, and the supernatural abound in this seminal German genre. Both meticulously structured and notoriously difficult to define, the novella as a form mirrors the paradoxes of its narratives. In this course, we will ask how form and content come together in the novella to engender strange occurrences that vacillate between everyday experiences and fever dreams. As we trace the development of the novella over the course of two hundred years of German literary history, we will explore how the eerie phenomena at the genre's core reflect specific historic moments only to transcend them. What is it about the German novella that creates such a particular sense of unease, and how does this genre mediate modern experience? Taught in German.

Class Format: seminar
Requirements/Evaluation: three 2-page critical responses, oral presentation, 6-page final paper
Extra Info: not available for the fifth course option
Prerequisites: GERM 201 or equivalent
Enrollment Limit: 20
Enrollment Preferences: German majors
Expected Class Size: 8
**GERM 271 (S) From Kleist to Kafka**

Crosslistings: COMP271 / GERM271

Primary Crosslisting

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

**Distributions:** (D1)

Not offered current academic year

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**GERM 276 (S) Black Europeans (WI)**

Crosslistings: AFR276 / GERM276 / COMP276

Secondary Crosslisting

This course explores the in/visibility of Black Europeans from the Enlightenment to the present with a particular focus on French, German, Austrian, Dutch, British, and Russian history. With the European Enlightenment as point of departure, the tutorial investigates the large presence of Blacks as objectified subjects in paintings and decorative artifacts of the 18th and 19th centuries while interrogating their century-long absence from European historiography until fairly recently. In this tutorial, we will start discussing the significance of the Code Noir (1685) as well as the major economic impact of the Atlantic Slave Trade on European countries such as Great Britain, France, and the Netherlands. We will read historical biographies about a handful of outstanding Black Europeans in France (composer Monsieur de Saint George), Germany (Prussian officer Gustav Sabac el Cher, philosopher Wilhelm Anton Amo), Austria (royal tutor Angelo Soliman), Holland (Prince Kwasi Boachi), and Russia (military leader Abram Petrovitch Gannibal) during the 18th and 19th centuries, study paintings and decorative artifacts of the 18th and 19th centuries depicting black servants--such as Hyacinthe Rigaud's Portrait of Marquise de Louville (1708), Nicolas Lancret's The Escaped Bird (1730), and Manet's Olympia (1863) to name a few--and watch the biopic Belle by Amma Asante (2013), narrating the life of black heiress Dido Elizabeth Belle in 18th-century England. We will also do a quick survey of 20th-century European cinema, that has until now cast very few black actors in supporting and leading roles, and we will ponder the representation of black people in recent films that were commercially successful at the box office (such as Les Intouchables by Nakache/Toledano, France 2011). Finally, we will reflect on the deep roots of European colonialism that takes the form of national debates surrounding the naming of chocolate-coated treats and licorice sweets (Têtes de nègre, Mohrenkopf, and Negerkuss) or of a controversy around cultural identity resulting from the grotesque depiction of black men in folkloric tradition (like Zwarte Piet in the Netherlands).

**Class Format:** tutorial

**Requirements/Evaluation:** six 5- to 7-page argumentative papers; six 2- to 3-page response papers; final paper optional

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-years, sophomores, and juniors
GERM 300 (F)  Mannweiber: Masculine Women in German Culture  (WI)
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 Dürenmatt, 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 Limit: 19
Enrollment Preferences: German majors and concentrators
Expected Class Size: 12
Distributions: (D1) (WI)
Not offered current academic year

GERM 304 (S)  Rebels and Conformists: Postwar Germany from The 'Economic Miracle' to the Fall of the Wall  (WI)
Crosslistings: GERM304 / WGSS304

Primary Crosslisting
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 Pienzendorf, "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: GERM 202 and permission of the instructor
Enrollment Limit: 10
Enrollment Preferences: German majors
GERM 310 (S) The Holocaust in the German Imagination

How do we think about an event that unsettles the very notion of representation? An indelible part of German history and culture, the Holocaust continues to challenge the artistic imagination by simultaneously calling for and resisting interpretation. This course examines the various ways in which German-speaking writers, artists, and directors have responded to this call since the 1930s. We will explore questions of memory and postmemory, the entanglements of trauma, guilt, and testimony, as well as the tensions and continuities between Germany’s rich cultural heritage and portrayals of the Holocaust. Taking into consideration different forms of artistic expression, such as literature, film, and visual art, including sites of commemoration, this class will trace the relationship between past and present. What might it mean to write and think in the language of the perpetrators? How do texts by Holocaust survivors and first-hand witnesses relate to those created by later generations? What are the differences between West and East German representations of the Shoah, and how do they differ from how immigrants in Germany or Austrian artists engage with the event? Among others, we will read texts by Paul Celan, Nelly Sachs, Anna Seghers, Ruth Klüger, Ingeborg Bachmann, Elfriede Jelinek, Peter Weiss, W. G. Sebald, and Zafer Senocak, as well as watch films by Michael Haneke, Max Färberböck, Frank Beyer, Volker Schlöndorff, Stefan Ruzowitzky, and Caroline Link. Conducted in German.

Class Format: seminar
Requirements/Evaluation: short critical papers, oral presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: GERM 202 or the equivalent
Enrollment Limit: none
Enrollment Preferences: prospective German majors
Expected Class Size: 8
Distributions: (D1)

Not offered current academic year

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

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 Terkessidis, 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; not available for the fifth course option
Prerequisites: GERM 202 or permission of instructor
Enrollment Limit: 19
Enrollment Preferences: German majors, but open to all with appropriate language skills
Expected Class Size: 8
Distributions: (D1) (WI)
Attributes: GBST Borders, Exiles + Diaspora Studies Electives;
GERM 317 (F) The New Woman in Weimar Culture (WI)

Crosslistings: WGSS317 / GERM317

Primary Crosslisting

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

Distributions: (D1) (WI)

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

Not offered current academic year

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

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 novels by Goethe and Schnitzler, short stories by Kleist, Hoffmann, Mann, plays by Büchner, Hauptmann and Wedekind, and watch films by Faßbinder, Haneke and Muskala. Conducted in German.

Class Format: seminar

Requirements/Evaluation: papers and oral presentations

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

Prerequisites: GERM 201 or the equivalent

Enrollment Limit: 10

Enrollment Preferences: German majors

Expected Class Size: 10

Distributions: (D1) (WI)

Not offered current academic year

GERM 331 (F) Silence, Loss, and (Non)Memory in Austria 1900-the Present (DPE) (WI)

Crosslistings: COMP347 / GERM331

Primary Crosslisting

One hundred years after the fall of the Austro-Hungarian Empire at the end of World War I, Austria is, on the one hand, a tiny fragment of its former self. Since that signal loss, Austria's identity has been closely tied to its ghostly past, for better or for worse. 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 unblinkingy 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 three of the papers will be in German.

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

Enrollment Limit: 10

Enrollment Preferences: German or Comparative Literature majors

Expected Class Size: 10

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: The course includes 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; we will discuss the consequences of not acknowledging the wrongdoings of oneself and one's own group for the moral and political health of the society.

Fall 2018

TUT Section: T1  TBA  Gail M. Newman

GERM 401 (F) Senior Seminar: Rethinking the Public: the Arts Take on Neoliberalism  (DPE)

Crosslistings: COMP401 / GERM401 / WGSS401

Secondary Crosslisting

Western neoliberalism is a predatory excrescence of late capitalism that overvalues competition, transferring the laws of the market to human relationships. It deliberately creates instability not only in the economic sphere but, more generally, in the social collective by encouraging dangerous risk-taking, fomenting crises and cementing systemic inequity, while suggesting to those under its sway that they are corporate 'entrepreneurs of self.' This model of self-management also extends into the sphere of intimate relationships. Of course, because predatory neoliberalism heavily favors a white investor model and is premised on white norms, the racialized body is considered a priori subaltern and subservient. Humanistic and artistic approaches (while not per se immune or outside of neoliberal constraints) effectively polemicize against neoliberalism, and suggest practices that resist its technocratic mindset. Looking at literature, cinema, and critical theory from a range of regions and disciplines, we will focus on Europe and the United States. Moreover, we will ask how forms of neoliberalism affect different regions of the world: Southeast Asia, Russia? Where and how can solidarity be reimagined beyond identity politics? Where is the boundary between animal and human in the neoliberal collective?

Class Format: seminar; seminar three hours per week

Requirements/Evaluation: three 3-page papers, a short oral presentation, a 15-page final paper

Extra Info: not available for the fifth course option

Prerequisites: 300-level course

Enrollment Limit: 25

Enrollment Preferences: Comparative Literature majors and advanced students in other fields with permission of instructor
Expected Class Size: 20

Materials/Lab Fee: course books and reader packet

Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under COMP or GERM; meets Division 2 requirement if registration is under WGSS DPE: This course addresses the costs to exploited groups within the neoliberal marketplace. We will discuss theoretical sources from a variety of fields (sociology, economics, philosophy, gender studies) every week that render these forms of expulsion or dispossession explicit. Far from benefiting all, the privileging of self-interest and market relations leads to increased inequality and in turn provokes violent reactions: the birth of new forms of fascism, racism and religious fundamentalism.

Fall 2018
SEM Section: 01    MR 1:10 pm - 2:25 pm     Helga Druxes

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)

Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option

Distributions: (D1)

Fall 2018
HON Section: 01    TBA     Helga Druxes

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)

Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option

Distributions: (D1)

Spring 2019
HON Section: 01    TBA     Helga Druxes

GERM 497 (F)  Independent Study: German

German independent study.

Class Format: independent study

Distributions: (D1)

Fall 2018
IND Section: 01    TBA     Helga Druxes

GERM 498 (S)  Independent Study: German

German independent study.

Class Format: seminar

Distributions: (D1)
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 Limit: 20
Enrollment Preferences: Graduate Program students; others by permission of the instructor
Expected Class Size: 12
Distributions: (D1)
Not offered current academic year

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 active class participation, homework, quizzes, tests, and a final project
Prerequisites: none
Enrollment Limit: 20
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
Expected Class Size: 12
Distributions: (D1)

Fall 2018

SEM Section: 01 MW 8:30 am - 9:45 am Olesya Ivantsova

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 active class participation, homework, quizzes, tests, and a final project
Prerequisites: GERM 515 or equivalent preparation (placement test)
Enrollment Limit: 20
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
Expected Class Size: 15
Distributions: (D1)
Spring 2019

SEM Section: 01    MW 8:30 am - 9:45 am    Olesya Ivantsova