

## GERMAN (Div I)

Chair: Professor Janneke van de Stadt

Professors: H. Druxes, G. Newman. Assistant Professor: C. Koné. Teaching Associates: Melanie Brantner and Mustafa Gül

### 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 an 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 202-209 combines advanced language study with the examination of topics in German-speaking cultures. The 202 and up course level may be taken twice with different content for major credit. 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. It is not sufficient for the language of instruction in a given course to be German; the content must also have to do with the culture, history, politics, economics, etc. of Germany, Austria, or Switzerland.

### 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 five language skills: listening comprehension, speaking, reading, writing, and culture. 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:** Various types of instruction and learning; meets five days a week

**Requirements/Evaluation:** Active class participation, written homework, written and oral assessments

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** First- and second-year students

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Unit Notes:** Credit granted only if both semesters (GERM 101 and 102) are taken.

**Distributions:** (D1)

Fall 2021

LEC Section: 01 M-F 10:00 am - 10:50 am Gail M. 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.*

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

**Prerequisites:** GERM 101 or equivalent

**Enrollment Limit:** 18

**Enrollment Preferences:** freshmen and sophomores

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** 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

**Distributions:** (D1)

Spring 2022

SEM Section: 01 M-F 10:00 am - 10:50 am Christophe A. Koné

### **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, students will strengthen their language skills and develop cultural competency. The course focuses on real communication in meaningful contexts and aims 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 use of easy readers in the target language will also help to enhance reading comprehension. The course is taught in German. Active and dedicated participation including homework is expected.

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

**Prerequisites:** GERM 102 or equivalent

**Enrollment Limit:** 18

**Enrollment Preferences:** sophomores

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Fall 2021

SEM Section: 01 MWF 10:00 am - 10:50 am Christophe A. Koné

### **GERM 104 (S) Intermediate German II**

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

**Class Format:** HYBRID, in person class on campus, with off-campus students remote; discussion, small group work

**Requirements/Evaluation:** daily short writing assignments, small group work, take-home midterm, and take-home final exam

**Prerequisites:** GERM 103 or equivalent

**Enrollment Limit:** 12

**Enrollment Preferences:** Sophomores and Juniors

**Expected Class Size:** 8

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Spring 2022

SEM Section: 01 MWF 9:00 am - 9:50 am Helga Druxes

### **GERM 110 (F) Spies Like Us: Espionage, Surveillance, and Protest in German Cinema and Literature (WS)**

**Cross-listings:** COMP 109 GERM 110

#### **Primary Cross-listing**

This First Year tutorial, available in English, investigates the mutual mistrust between the two Germanies in the Cold War period up until the peaceful popular protests that brought down the Berlin Wall. The political tensions between communist East Germany, the German Democratic Republic (GDR) and its capitalist Western counterpart, the Federal Republic (FRG), created a fascinating culture of governmental spying, but also led to aggravated periods of state surveillance of its own citizens. How were families affected across generations by these divisive politics, including the two states' differing treatment of the Nazi legacy? What was the involvement of the KGB and the CIA? How did East German intelligence try to destabilize the West from inside? Which locations in Berlin served as centers for spying, given that the city's terrain is quite flat and exposed? High-profile cases of conflicting loyalties include the Guillaume spy affair that brought down Willy Brandt as Chancellor of the FRG in 1974, and the Brasch family in the GDR, where the father, a communist true believer, turned his three sons over to the Stasi for their dissident activism and engaged art. We will debate filmic treatments of the recruitment of spies as double agents (*Coded Message for the Boss*, 1979), the chilling effects of police surveillance during the Baader-Meinhof radical left terrorist attacks (*The Lost Honor of Katharina Blum*, 1975; *Knife in the Head*, 1978) the afterlives of former terrorists who were offered new identities as 'ordinary' East Germans (*The Legend of Rita*, 2000), to the effects of the Stasi files becoming accessible to their victims after the fall of the wall (*Es ist nicht vorbei*, Anderson). We will also discuss popular film representations of spying in *Lives of Others* (2007) and *Bridge of Spies* (2015), and selected episodes from the popular TV-series *Germany 83 and 86* (2018). Literature will likely include: Thomas Brasch, *The Sons Die Before the Fathers* (1977), Christa Wolf, *What Remains* (1993), Monika Maron, *Flight of Ashes* (1981), Heinrich Böll, *The Lost Honour of Katharina Blum* (1974). All texts in English, films have English subtitles.

**Class Format:** Students in this course will be separated into small tutorial groups of 3 students, in order to promote intensive exchange of ideas. In a typical week, the students in each group will: (1) study a substantial "text" or film; (2) watch mini-lectures or power points by the instructor to supplement the assigned primary texts.

**Requirements/Evaluation:** 5 5-page tutorial papers and 2-page responses (in English)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** First Years, in groups of 3 students.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 109 (D1) GERM 110 (D1)

**Writing Skills Notes:** This tutorial will teach students to analyze visual media and fiction in German Studies in combination with secondary sources from a variety of related disciplines (History, Political Science, journalism). The toggling between these different types of sources promotes critical thinking skills.

Fall 2021

TUT Section: T1 TBA Helga Druxes

**GERM 118 (F) Animal Subjects (DPE)**

**Cross-listings:** COMP 118 GERM 118

**Secondary Cross-listing**

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.

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 118 (D1) GERM 118 (D1)

**Difference, Power, and Equity Notes:** 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.

**Not offered current academic year**

**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.

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

**Prerequisites:** 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

**Enrollment Limit:** 12

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Spring 2022

SEM Section: 01 Cancelled

**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, colonial projects, and adventurism. We will also look at inner-German travel stories, and, in a final segment, the contemporary refugee experience. Our travelers hail from diverse backgrounds and historical time periods: ranging from Glikl, a Jewish businesswoman in the seventeenth century, to fur trade and real estate tycoon Johann Jakob Astor, to contemporary emigrants and thrill-seekers. We will 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.

**Requirements/Evaluation:** three short oral presentations, 4-5 pp. take-home midterm essay, regular written worksheet questions, and role play oral final project

**Prerequisites:** GERM 104 or contact instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** German majors and German certificate students

**Expected Class Size:** 8

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** GBST Borders, Exiles + Diaspora Studies Electives

Fall 2021

SEM Section: 01 MWF 12:00 pm - 12:50 pm Helga Druxes

**GERM 202 (S) German Comics**

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 Nora Krug, Olivia Vieweg to literary comics by Flix, Isabel Kreitz, as well as historical comics by Simon Schwartz and Reinhardt Kleist. 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.*

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

**Prerequisites:** GERM 104 and GERM 201

**Enrollment Limit:** 19

**Enrollment Preferences:** German majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

**GERM 203 (S) Hansestadt Hamburg**

"Wenn Du in Hamburger Hopn platt snacken kannst, dann geht 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 Alvar, Özgür Yildirim, and Leander Haußmann. Taught in German.

**Requirements/Evaluation:** oral presentations, four 3- to 5-page papers in German, midterm and final exams

**Prerequisites:** GERM 201 or equivalent

**Enrollment Limit:** 12

**Enrollment Preferences:** German majors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** GBST Urbanizing World Electives

Not offered current academic year

#### **GERM 204 (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.*

**Requirements/Evaluation:** three 2-page critical responses, oral presentation, 6-page final paper

**Prerequisites:** GERM 201 or equivalent

**Enrollment Limit:** 20

**Enrollment Preferences:** German majors

**Expected Class Size:** 8

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

#### **GERM 205 (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*, *Berlin Calling*.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** frequent short writing assignments; oral presentations with partner, one 5-6pp. essay

**Prerequisites:** GERM 201 or equivalent

**Enrollment Limit:** 15

**Enrollment Preferences:** Sophomores and Juniors

**Expected Class Size:** 6

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** GBST Urbanizing World Electives

Spring 2022

SEM Section: 01 MWF 12:00 pm - 12:50 pm Helga Druxes

**GERM 209 (S) Green Germany: Literature, Film, and the Environment**

Today, Germany is known as a world-wide leader in environmental policies, sustainable energy, and conservation efforts. This "green" culture, however, is not a new phenomenon, but has long constituted an essential part of German identity. In this course, we will trace Germany's relationship with the environment over the course of 200 years of cultural production. Among other things, we will consider the Romantic fascination with the sublime powers of an uncontrollable wild nature, discuss the ecological underpinnings of Nazi ideology, analyze the effects of the nuclear disaster in Chernobyl on German society, and read about the role recycling currently plays as a practice of integration for refugees. Including texts and films by Alina Bronsky, Ilija Trojanow, Ludwig Tieck, Christa Wolf, Rainer Maria Rilke, Baran bo Odar and Jantje Friese, and Doris Dörrie. *Taught in German.*

**Requirements/Evaluation:** oral presentation, bi-weekly 1-page response papers, final project

**Prerequisites:** GERM 201 or equivalent

**Enrollment Limit:** none

**Enrollment Preferences:** German majors

**Expected Class Size:** 6

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

**GERM 210 (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.*

**Requirements/Evaluation:** short critical papers, oral presentation

**Prerequisites:** GERM 202 or the equivalent

**Enrollment Limit:** none

**Enrollment Preferences:** prospective German majors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year



## **GERM 251 (F) Dolls, Puppets and Automatons (WS)**

**Cross-listings:** GERM 251 COMP 251

### **Secondary Cross-listing**

Since their origin, humans have always made anthropomorphic representations, first in the form of idols, fetishes, or statues for religious worship, later in the shape of puppets, dolls, or automatons for their entertainment qualities. And yet, these objects have always played multiple roles in human society; modernity in particular shows a great interest paired with great ambivalence towards dolls, puppets, and automatons, regarded both as uncanny Doppelgänger or threatening machines. In order to comprehend the scope of our modern fascination with these figures, we will explore their haunting presence in literary texts by ETA Hoffmann, Achim von Arnim, Theodor Storm, Felisberto Hernandez, discuss theoretical texts by Sigmund Freud and Heinrich von Kleist, look at paintings by Oskar Kokoschka and at photographs by Hans Bellmer & Cindy Sherman, watch a ballet by Andreas Heise and films by Fritz Lang and Alex Garland, and watch fashion shows by Alexander McQueen and Jean-Paul Gaultier. *Conducted in English.*

**Class Format:** This seminar will be taught online.

**Requirements/Evaluation:** active class participation, oral presentations on the reading materials, three 5- to 8-page papers

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors, or those considering a major in Comparative Literature

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GERM 251 (D1) COMP 251 (D1)

**Writing Skills Notes:** Each student will write three 5- to 8-page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write two 3-4 page papers on which I will provide written feedback regarding grammar, style, and textual analysis.

**Attributes:** FMST Related Courses

**Not offered current academic year**

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

**Cross-listings:** COMP 276 AFR 276 GERM 276

### **Secondary Cross-listing**

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).

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-years, sophomores, and juniors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 276 (D1) AFR 276 (D1) GERM 276 (D1)

**Attributes:** GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

**GERM 280 (F) Art at its Limits: Representing the Holocaust (DPE) (WS)**

**Cross-listings:** COMP 280 JWST 280 GERM 280

Primary Cross-listing

The Holocaust poses unique challenges to art: it is an event that unsettles the very notion of representation while, at the same time, also demanding it. Art, after all, is a mode of witnessing as well as a form of commemoration; it allows survivors to record their testimony and later generations to remember. Yet the representation of suffering can all too easily become exploitative or aestheticizing, it can turn pain into entertainment and history into fiction. How, then, do writers, artists, and filmmakers navigate the representation of the Shoah if it resists comprehension and undermines traditional forms of narrative? In this course, we will ask if and how art can do justice to a catastrophe of such magnitude as the Holocaust by analyzing different forms of media from a variety of cultural backgrounds. What can poetry offer that remains foreclosed to prose? Was Art Spiegelman's graphic novel *Maus* really in bad taste? How should documentaries approach the Shoah, and is there a place for Hollywood films in the archives of commemoration? Texts among others by Tadeusz Borowski, Tadeusz Rózewicz, Art Spiegelman, Paul Celan, Primo Levi, Sylvia Plath, Hannah Arendt, Theodor W. Adorno, Jacques Derrida, and Maurice Blanchot; films by Quentin Tarantino, Claude Lanzmann, Paweł Pawlikowski, and Steven Spielberg.

**Requirements/Evaluation:** three 2-page critical responses, oral presentation, final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** German and Comparative Literature majors

**Expected Class Size:** 14

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 280 (D1) JWST 280 (D2) GERM 280 (D1)

**Writing Skills Notes:** Three 2-page papers spaced over the course of the semester on which students will receive detailed feedback and which they will be able to revise; the final project will either be a 10-page paper or a creative project accompanied by a 4-page reflection that will consider the creative component in relation to the themes of the course. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course will examine how art can help us think about the catastrophic abuses of power in the Third Reich. While many of the texts we will examine focus on the stories of Jewish people, the class will also consider how the narratives of other persecuted groups, including the Sinti and Roma, people with disabilities, and LGBTQ victims and survivors, relate to and differ from these experiences.

Not offered current academic year

**GERM 300 (F) Mannweiber: Masculine Women in German Culture**

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.*

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

**Prerequisites:** GERM 200-level courses

**Enrollment Limit:** 19

**Enrollment Preferences:** German majors and concentrators

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

### **GERM 304 (S) Rebels and Conformists: Postwar Germany from The 'Economic Miracle' to the Fall of the Wall**

**Cross-listings:** WGSS 304 GERM 304

#### **Primary Cross-listing**

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:** remote

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

**Prerequisites:** GERM 202 or permission of the instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** German majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$80 books

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 304 (D1) GERM 304 (D1)

Not offered current academic year

### **GERM 314 (S) Underground Berlin: Art, Performance, and Film, 1980s to Present (DPE)**

**Cross-listings:** GERM 314 WGSS 344 ARTH 315

#### **Secondary Cross-listing**

Subsequent to the National Socialist suppression of sexual expression, the intersections of politics and art in the post-World War II era reflected an organic embeddedness within the context of the city of Berlin. This course reflects upon this history to understand Berlin's present, its contradictory mix of new and old, "deep history" and nostalgia. Often described as an island moored within the communist territory of East Germany during the years of the Berlin Wall, West-Berlin became the city towards which many queer artists, musicians, and activists gravitated in order to avoid the involuntary conscription in the Bundeswehr, as an unexpected outcome of the government's plan to boost population in the former capital. We will focus on the

excavation and recognition of inter/cultural positions that challenge German nationalism, at the same time that the country reestablished itself as a world power. Over the semester, we will rethink Berlin with respect to the once nascent geopolitics of the European Union, and the city's social fluctuations and periods of migration as registered through audiovisual and performative forms in advance of and in the decades following the fall of the wall in 1989. Focusing on art, performance, and film, we will examine the architectural, discursive, and cultural spaces in which these forms of creative and political expression take shape--from art museums and theater houses to occupied buildings, from independent publishing imprints and collaborative nonprofit organizations to night clubs. This course will examine the changing city with respect to activism, collectivity, alienation, solidarity, and belonging.

**Requirements/Evaluation:** Weekly response papers (1-2 pages); participation in class; one research paper (12-15 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History majors, German majors, then any interested student

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GERM 314 (D1) WGSS 344 (D2) ARTH 315 (D1)

**Difference, Power, and Equity Notes:** Artistic works and subcultural formations addressed in this class reflect the intersection of difference, power, and equity in contemporary culture and society. Situating the work of artists and activists within a specific and evolving social and geopolitical context, it promotes greater understanding and skills for engaging in cultural debates on racism, homophobia, and sexism.

Spring 2022

SEM Section: 01 W 1:10 pm - 3:50 pm Alena Williams

### **GERM 315 (F) Kafka and His/Our World (WS)**

**Cross-listings:** COMP 316 GERM 315

#### **Primary Cross-listing**

"It's so Kafkaesque!" We love to use the most famous Austro-Hungarian-Czech-Jewish writer of all time to characterize puzzling and dispiriting situations. But close examination of Franz Kafka's work and life reveals a multi-dimensional world that goes far beyond the cliché. Jewish in an increasingly anti-Semitic environment, German-speaking surrounded by Czech-speakers, deeply alone in a family that didn't understand him, Kafka produced texts that simultaneously demand and refuse to be interpreted. In this tutorial we will begin with intensive readings of selected short stories and parables, then move on to an exploration of the Kafka's own words from diaries and letters, as well as secondary sources. The course will conclude with discussions of how Kafka's texts and their contexts might relate to contemporary conditions and/or to students' own lives and thoughts. This will be a modified tutorial, with five groups of three students apiece. Students may take the tutorial in either German or English; groups will be formed accordingly.

**Class Format:** The class will be divided into groups of 3. At each weekly meeting, one of the 3 will present a 5-page paper, another will present a formal response, and the third will participate actively in discussion. Students will incorporate at least one of their papers into a final project that links their discussions of Kafka to their own interests and/or to contemporary issues. Students can take the course in German or English (or a combination of the two), and groups will be formed accordingly

**Requirements/Evaluation:** Three 5-page papers, three 1-2 page responses, one final project, discussion leading. Evaluation: Tutorial papers will receive extensive comments, but no grade; the instructor will meet with individual students at least twice during the semester to discuss how things are going for them. Responses will not be evaluated by the instructor, but instead will function well or less well in the context of the discussion. The final project will receive a grade, and the final grade will be determined by the overall trajectory of the student's learning.

**Prerequisites:** For German speakers: GERM 202 or the equivalent preferred, though students with less experience should contact the instructor. For students taking the course in English: one college literature course.

**Enrollment Limit:** 15

**Enrollment Preferences:** German students, majors or potential majors in Comp Lit or German

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 316 (D1) GERM 315 (D1)

**Writing Skills Notes:** The course has a modified tutorial format, with groups of three meeting weekly instead of pairs. Each student will write three 5-page papers plus three 1-2-page responses during the semester, and will prepare a final project. Each paper will receive extensive feedback from the instructor.

Not offered current academic year

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

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.

**Requirements/Evaluation:** four 5-page papers in German

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

**GERM 317 (F) The New Woman in Weimar Culture (WS)**

**Cross-listings:** GERM 317 WGSS 317

Primary Cross-listing

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

**Enrollment Limit:** 19

**Enrollment Preferences:** juniors and seniors, students with strong analytical skills and a vivid interest in literature, art, music, and films

**Expected Class Size:** 8

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GERM 317 (D1) WGSS 317 (D2)

**Writing Skills Notes:** Students will submit multiple drafts of their papers. Focus is on argument and thesis statement, introduction and conclusion as well as literary analysis and interpretation of primary and secondary literature. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Fall 2021

SEM Section: 01 MW 7:00 pm - 8:15 pm Christophe A. Koné

**GERM 320 (S) German Romanticism (WS)**

German Romanticism is a multifaceted, even contradictory phenomenon. Its earliest practitioners Novalis (Friedrich von Hardenberg) and Friedrich Schlegel could be seen as enacting a culmination of Enlightenment optimism about the emancipatory potential of the human mind, with their advocacy of an "aesthetic revolution," equality for women and Jews, and a holistic relationship to nature. Later, some of the first feminists (Caroline Schlegel-Schelling, Bettina Brentano von Arnim) worked side-by-side with authors who essentialized women into primal lures and primal threats (Ludwig Tieck, Joseph von Eichendorff). One of the most famous Romantics of all, E. T. A. Hoffmann, combined high irony and a penchant for the irrational in his fascinating works. This course will explore the paradoxes of German Romanticism through close readings of aphorisms, stories, fairy tales, poetry, essays, and music.

**Requirements/Evaluation:** intensive participation, frequent written responses, two shorter papers to be written in stages, and a longer final project

**Prerequisites:** GERM 202 or the equivalent

**Enrollment Limit:** none

**Enrollment Preferences:** German students

**Expected Class Size:** 8

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**Writing Skills Notes:** The course will involve intensive work with writing analytical papers, including short responses to most texts, two papers that will be written in stages, and a longer final project that will include work shopping drafts in tutorial format

Not offered current academic year

**GERM 321 (S) Lust, Liebe und Gewalt (WS)**

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.*

**Requirements/Evaluation:** papers and oral presentations

**Prerequisites:** GERM 202 or the equivalent

**Enrollment Limit:** 10

**Enrollment Preferences:** German majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Students will submit multiple drafts of their papers. Focus is on argument and thesis statement, introduction and conclusion as well as literary analysis and interpretation of primary and secondary literature. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm Christophe A. Koné

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

**Cross-listings:** GERM 331 COMP 347

**Primary Cross-listing**

One hundred years after the fall of the Austro-Hungarian Empire at the end of World War I, Austria is 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. Psychoanalytic theory, especially recent discussions of the transgenerational transmission of trauma and perpetrator guilt, will provide a conceptual framework for the literary works. Austria will serve as a case study of the psychology of right-wing populism and the resistance against it in the early 21st century; at the end of the course, we will compare the situation there with the United States.

**Requirements/Evaluation:** Active participation, frequent written responses, two shorter papers and a longer final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** German or Comparative Literature majors

**Expected Class Size:** 16

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GERM 331 (D1) COMP 347 (D1)

**Difference, Power, and Equity Notes:** 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.

**Not offered current academic year**

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

**Cross-listings:** WGSS 401 COMP 401 GERM 401

**Secondary Cross-listing**

Western neoliberalism is a predatory excrement 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:** three hours per week

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

**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

**Grading:** yes pass/fail option, no fifth course option

**Materials/Lab Fee:** course books and reader packet

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 401 (D2) COMP 401 (D1) GERM 401 (D1)

**Difference, Power, and Equity Notes:** 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.

Not offered current academic year

**GERM 493 (F) Senior Thesis: German**

German senior thesis; this is part of a full-year thesis (493-494).

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Fall 2021

HON Section: 01 TBA Janneke van de Stadt

**GERM 494 (S) Senior Thesis: German**

German senior thesis; this is part of a full-year thesis (493-494).

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Spring 2022

HON Section: 01 TBA Janneke van de Stadt

**GERM 497 (F) Independent Study: German**

German independent study.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Fall 2021

IND Section: 01 TBA Janneke van de Stadt

**GERM 498 (S) Independent Study: German**

German independent study.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Spring 2022



**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. Students will learn the key elements of grammar and acquire a core vocabulary. They will also practice reading and translating a variety of short texts.

**Class Format:** Remote

**Requirements/Evaluation:** regular participation, homework

**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

**Grading:** pass/fail option only

**Distributions:** (D1)

Not offered current academic year

**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. Texts are selected from classical works of art history and criticism as well as from contemporary publications. By the end of the course the students will have a solid foundation for building proficiency in German, whether through self-study or further course work.

**Class Format:** Remote

**Requirements/Evaluation:** regular participation, homework

**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:** 9

**Grading:** pass/fail option only

**Distributions:** (D1)

Not offered current academic year

**Winter Study -----**

**GERM 30 (W) Honors Project: German**

To be taken by honors candidates following other than the normal thesis route.

**Class Format:** honors

**Grading:** pass/fail only

**Distributions:** (D1)

Winter 2022

**GERM 31 (W) Senior Thesis: German**

To be taken by students registered for German 493-494.

**Class Format:** thesis

**Grading:** pass/fail only

**Distributions:** (D1)

Winter 2022

HON Section: 01 TBA Janneke van de Stadt

**GERM 88 (W) German Sustaining Program**

Students registered for GERM 101-102 are required to attend and pass the German Sustaining Program. However, students are also required to register for a regular Winter Study course. Once the regular Winter Study registration process is complete, the Registrar's Office will automatically enroll you in the Sustaining Program; check your class schedule to confirm enrollment.

**Requirements/Evaluation:** requirements active participation, regular attendance, and earn a "Pass" grade

**Grading:** pass/fail option only

**Materials/Lab Fee:** cost to student approximately \$5 for photocopied materials

Winter 2022

LAB Section: 01 TBA 9:00 am - 9:50 am Janneke van de Stadt

**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.

**Class Format:** independent study

**Grading:** pass/fail only

**Distributions:** (D1)

Winter 2022

IND Section: 01 TBA Janneke van de Stadt