GERMAN (Div I)
Chair: Professor Janneke van de Stadt


On leave spring only: H. Druxes

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 202-209 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.

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 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

**Prerequisites:** GERM 101 or equivalent

**Enrollment Limit:** 18

**Enrollment Preferences:** first-year students

**Expected Class Size:** 15

**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)

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**Spring 2020**

SEM Section: 01  M-F 10:00 am - 10:50 am

**GERM 103 | 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

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

**Distributions:** (D1)

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**Fall 2019**

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

**GERM 104 | 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
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.

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
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:
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.

Class Format: seminar
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 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
Grading: no pass/fail option, no fifth course option
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 fueled 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
Grading: yes pass/fail option, yes fifth course option
Materials/Lab Fee: reader packet
Distributions: (D1)

Fall 2019
SEM Section: 01  MWF 10:00 am - 10:50 am  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 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
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
"Wenn Du in Hamborger Hopn platt snacken kannst, dann geiht immer eine Dür 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 Yıldırım, 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
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)

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
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 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.
This course explores the invisibility 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).

**GERM 276 (S) Black Europeans**

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

**Secondary Cross-listing**

This course explores the invisibility 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

**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) GERM 276 (D1) AFR 276 (D2)

**Spring 2020**

**TUT Section:** T1  TBA  Christophe A. Kone

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

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

**Class Format:** Seminar

**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.

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

The German word “Mannweib” is a literal translation of the Greek “androgyne” 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

**Prerequisites:** GERM 200-level courses

**Enrollment Limit:** 19

**Enrollment Preferences:** German majors and concentrators
GERM 304 (S) Rebels and Conformists: Postwar Germany from The 'Economic Miracle' to the Fall of the Wall

Cross-listings: GERM 304  WGSS 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: tutorial

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

Prerequisites: GERM 202 and permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: German majors

Expected Class Size: 8

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:
GERM 304 (D1) WGSS 304 (D1)

Not offered current academic year

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

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 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.

Class Format: seminar
Requirements/Evaluation: four 5-page papers in German
Prerequisites: GERM 202 or permission of instructor

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 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
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 2019
SEM Section: 01 MR 1:10 pm - 2:25 pm Christophe A. Kone

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.

Class Format: seminar

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

Spring 2020
SEM Section: 01 MR 1:10 pm - 2:25 pm Gail M. Newman

GERM 321 (F) Lust, Liebe und Gewalt

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

Prerequisites: GERM 201 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)

Not offered current academic year
GERM 331 (F) Silence, Loss, and (Non)Memory in Austria 1900-the Present (DPE)

Cross-listings: COMP 347 GERM 331

Primary Cross-listing

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 unblinkingly documents his mother’s and grandmother’s attempts (or non-attempts) to come to terms with their family's Nazi past, not looking away from his own complex relationship to all involved; and finally, Gerhard Roth, the author of the seven-text series The Archives of Silence, a monumental collection of photos, essays and novels demonstrating the fact, as Roth conveyed to me in an interview, that “we all are just as blind and deaf to the whole picture as the blind and deaf are to the usual communications of our society.” Psychoanalytic theory from Freud to recent discussions of the transgenerational transmission of trauma and perpetrator guilt will provide a conceptual framework for the literary works. The tutorial may be taken in German or English. For those who do it in German, all literary readings and at least three of the papers will be in German.

Class Format: tutorial

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

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

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 347 (D1) GERM 331 (D1)

Difference, Power, and Equity Notes: he 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 334 (S) Playing with Language in Austrian Literature: Interpretation, Translation, Writing (WS)

In his Chandos-Brief, Hugo von Hofmannsthal famously details a writer’s crisis of language, in the process creating, ironically, a stunningly beautiful piece of linguistic art. Since 1902, when Hofmannsthal presented his paradoxical fictional manifesto, language has preoccupied many Austrian writers. This course will provide the opportunity to explore the intricacies of the German language via three routes: the study and interpretation of Austrian short stories from the twentieth and twenty-first centuries, experiments with translating poetry and prose from German to English, and creative writing in German. The latter will take place in the context of workshops with the contemporary Austrian writer Gabriele Petricek, who will spend two weeks in Williamstown as a Writer-in-Residence. In addition to Hofmannsthal, authors read might include Arthur Schnitzler, Joseph Roth, Franz Kafka, Ingeborg Bachmann, Ilse Aichinger, Ernst Jandl, Elisabeth Reichart, and Gerhard Roth.

Class Format: Seminar

Requirements/Evaluation: active class participation, two 3- to 5-page analytical papers, one short translation plus a discussion of translation process, one short creative piece
Spring 2020

SEM Section: 01    Cancelled

GERM 339  (F)  Posthuman Ecologies: Bodies, Environments, Art  (DPE) (WS)

Cross-listings:  ENVI 340  GERM 339  COMP 339

Primary Cross-listing

What is it that makes us human? Or, to paraphrase the philosopher Donna Haraway, what if we have never been human at all? One of the central arguments of posthumanist theory is that the human being is not, as traditionally assumed, an individual, fixed subject in full control over its actions. Rather, we emerge only through our connections and interdependencies with others. The networks that shape us are both organic and inorganic; they include "nature," the microbial ecologies of own bodies, affective landscapes, and social and cultural constructs. Over the course of the semester, we will analyze how such networks fashion our humanity with the help of literature, film, and theory. Among other things, we will consider the queer ecologies of android bodies, probe the subversive potential of the cyborg in relation to questions of disability, and think about what it means to be human in the Anthropocene. Texts will include Sasa Stanisic, Yoko Tawada, Olga Tokarczuk, Franz Kafka, Octavia Butler, Donna Haraway, Jacques Derrida, and Theodor W. Adorno; films will include Mad Max: Fury Road, Metropolis, Ex-Machina, and episodes of West World and Black Mirror.

Class Format: Seminar

Requirements/Evaluation:  four 1-page critical response papers over the course of the semester, oral presentation, creative final project with 4-page self-analysis

Prerequisites:  none

Enrollment Limit:  none

Expected Class Size:  14

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

Distributions:  (D1) (DPE) (WS)

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

ENVI 340 (D1)  GERM 339 (D1)  COMP 339 (D1)

Writing Skills Notes:  The 1-page papers will help students refine their argumentative skills; they will essentially contain all elements of a longer paper in miniature and provide a focused space on which to practice crafting convincing arguments. I will give students detailed feedback on these short papers. The final self-analysis will apply these skills to the student's own work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes:  The questions of ecology discussed in this course are inherently questions of power: power over the natural environment, power over our own bodies and those of others, both human and nonhuman, power over resources. We will consider how the very concept of "the human" facilitates such power structures, and acquire theoretical tools to help us rethink human being beyond such coercive relations.

Fall 2019

SEM Section: 01    Cancelled

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

**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:** 

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

COMP 401 (D1) WGSS 401 (D2) 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.

Fall 2019

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

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

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

**Class Format:** independent study

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

**Distributions:** (D1)

Fall 2019

**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).

**Class Format:** independent study

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

**Distributions:** (D1)

Spring 2020
GERM 497 (F) Independent Study: German
German independent study.

**Class Format:** independent study

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

**Distributions:** (D1)

Fall 2019

IND Section: 01  TBA  Janneke van de Stadt

GERM 498 (S) Independent Study: German

German independent study.

**Class Format:** seminar

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

**Distributions:** (D1)

Spring 2020

IND Section: 01  TBA  Janneke van de Stadt

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

**Grading:** pass/fail option only

**Distributions:** (D1)

Fall 2019

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

Grading: pass/fail option only

Distributions: (D1)

Spring 2020

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

Winter Study  ---------------------------------------------------------------

GERM 11  (W)  Looking at Contemporary Documentary Photography

Cross-listings: ARTH 11  GERM 11  COMP 11

Primary Cross-listing

This course explores the evolution of modern documentary photography. We will start with a look back to the work of Lewis Hine, August Sander, Dorothea Lange, Walker Evan and the Magnum Agency photographers. We will then jump to mid 20th century work of Robert Frank's *The Americans*, and how Frank's singular vision deeply shaped the next generation of photographers working the American streets and landscape. Diane Arbus, Vivian Maier, Bruce Davidson, Lee Freiander, William Klein, Danny Lyon, Gary Winogrand are some of the photographers whose work we will get to know well. Discussions will include the new wave of independent and Magnum photojournalists (Phillip Jones Griffiths, Josef Koudleka, Susan Meiselas, Gilles Peress, James Nachtwey, Alex Webb, Ron Haviv and Tyler Hicks) and the wars from Vietnam to Bosnia to Iraq and Syria they cover as well as the personal visions they explore. Insight into the diverse currents of documentary photography will be covered through the work of Bill Burke, Larry Clark, Larry Fink, Nan Goldin, Emmet Gowin, Sally Mann, Mary Ellen Mark, Nicholas Nixon, Richard Misrach, Joel Sternfeld, Birney Imes, Regan Louie, Edward Burtynsky, Laura Letinsky and Simon Norfolk. Our last classes will be an exploration of social media and the proliferation of diverse voices emerging in documentary photography. The class will meet three mornings a week for two hours. Slide presentations will occupy half of the first meetings and give way to discussion of issues in documentary photography. Each student will be required to make a brief presentation to the class on a documentary topic of their choice. A final paper expanding on this documentary topic will be due at the end of the course. Students will be evaluated on their classroom presentation, general participation and their written work. A field trip to New York will let us see first hand works from the collections at MoMA, etc. Adjunct Instructor Bio: Kevin Bubriski's fine art photographs are in the permanent collections of the Museum of Modern Art, Metropolitan Museum of Art, San Francisco Museum of Modern Art, and Bibliothèque Nationale, Paris. Kevin has received Guggenheim, Fulbright and NEA fellowships. Bubriski has published eleven books of photography including *Nepal 1975-2011* published by Peabody Museum Press of Harvard University in 2014 and *Legacy in Stone: Syria Before War* in 2019 with powerhouse Books in New York.

Requirements/Evaluation: short paper and final project or presentation

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: at the discretion of the instructor

Grading: pass/fail only

Materials/Lab Fee: $74 and approximately $28 for books

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

ARTH 11 GERM 11 COMP 11

Winter 2020

LEC Section: 01    TBA    Kevin Bubriski

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

Winter 2020  
HON Section: 01  TBA  Janneke van de Stadt

**GERM 31 (W) Senior Thesis: German**  
To be taken by students registered for German 493-494.  
**Class Format:** thesis  
**Grading:** pass/fail only

Winter 2020  
HON Section: 01  TBA  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

Winter 2020  
IND Section: 01  TBA  Janneke van de Stadt