Department of German Studies
Courses – Fall 2024

GRMN0100   Beginning German

A course to learn the German language and about the culture of German-speaking countries. For students interested in gaining a deeper understanding of German history, philosophy, literature, art, music and business through knowledge of the German language. Helps prepare for internships and study abroad, may introduce you to the language of your heritage or to a totally new language, positions you well for further language study, research or other opportunities. 4 hours per week. No previous knowledge of German required

Jane Sokolosky	S01, S02, S03	Monday 9-9:50, 11-11:50, 12-12:50
Jane Sokolosky	S01, S02, S03	Tuesday 12-12:50
TA Serena Luckhoff	S01, S02, S03	Wednesday 9-9:50, 11-11:50, 12-12:50
TA Ioannis Dimopulos	S01, S02, S03	Friday 9-9:50, 11-11:50, 12-12:50

GRMN0300   Intermediate German I

Focuses on deepening students' understanding of modern German culture by reading texts and viewing films pertinent to Germany today. Intended to provide a thorough review of German grammar and help students develop their writing, reading, listening, and speaking skills. Recommended prerequisite: GRMN 0200.

TA Kylee Bolinger	S01, S02	Monday 10-10:50, 1-1:50; Th 12-12:50
TA Henrique Carvalho Pereira	S01, S02	Wednesday 10-10:50, 1-1:50; Th 12-12:50
Jane Sokolosky	S01, S02	Friday 10-1:50, 1:50

GRMN0500F   20ᵗʰ Century German Culture

A broad exploration of twentieth-century German culture using many kinds of written and visual texts (e.g. literature, journalism, film, art). While continuing to work on all four language skills (speaking, listening, reading, writing) students will gain more intensive knowledge about German culture, society, and history. In German. Recommended prerequisite: GRMN 0400. WRIT

Christian Obst	S01	MWF 11-11:50
Soenke Parpart	S03	MWF 9-9:50

GRMN1321B Zeitungsmacher und Kalendermann: Matthias Claudius und Johann Peter Hebel

Between 1771 and 1775 Matthias Claudius published, as its only editor, the newspaper *Der Wandsbecker Bote*. In 1775, after its discontinuation, Claudius started collecting his own contributions to the newspaper and to publish them under the title *Sämtliche Werke des Wandsbecker Boten*. Similarly, yet differently, another project—a calendar addressed to the peasant population of Baden—materialized 40 years later: *Der Rheinländische Hausfreund*, written by Johann Peter Hebel, who edited the calendar between 1808 and 1815. Due to its huge success, the best stories from the first four issues were published as a book in 1811: *Schatzkästlein des rheinischen Hausfreunds*. This extraction of their contributions for both newspaper and calendar underlines the subversive character of Claudius' and Hebel's projects. Both their writings went *beyond the day*: into a sphere where chronological and calendaric time implode.— **Taught in German**.

Thomas Schestag S01 TuTh 10:30-11:50

GRMN1340M   Kafka's Writing

Writing--vocation or duty, gift or curse, poison or antidote? This course provides an introduction to Kafka's stories, novels, journal entries, and letters, with a focus on his complicated, tortured relationship to the idea and practice of writing. We will explore how the difficulties of this relationship generate an enigmatic, tragi-comic oscillation between hope and despair that continues to fascinate readers today. This is a writing-intensive course, and the frequent short assignments will involve drafts, revisions, and individual consultations, with the aim of getting you to think critically about your own relationship to writing about literature. **In English**. Enrollment limited to 40. First year students require instructor permission. WRIT

Zachary Sng   S01 M 3-5:30

GRMN1441N   Bertolt Brecht, Peter Weiss, Alexander Kluge – Theater, Prosa, Film

This course features three authors who have each in their own way made significant contributions to critical literature and thinking. We will start with Brecht's revolutionary approach to the theory and practice of theater and with selections from his short prose and explore some of his seminal texts on these subjects. Peter Weiss's and Alexander Kluge's work is less well known in the English-speaking world, but they also performed groundbreaking work in the areas of historical and documentary literature and in experimental film and literature. **In German.**

Thomas Kniesche   S01 TuTh 1-2:20

GRMN1441P   What are We Looking At? Paradoxes of the Visual

In Western cultures, the visual sense has traditionally received preferential treatment, having been associated most closely with knowledge and understanding, as demonstrated by the words 'evidence' and 'theory.' Especially at academic institutions, we want both 'overview' and 'insight,' to 'look at' something 'very closely,' and examine it through various 'lenses' (theoretical frameworks). On the other hand, there is also the obverse, where the optical stands for superficiality, mere appearance, and even deception and confusion. In other words, when we take a closer look at 'seeing,' things appear more complicated than they did at first glance. Texts and movies by Plato, Sophocles, Sigmund Freud, Walter Benjamin, E.T.A. Hoffmann, Goethe, Kleist, Oscar Wilde, Gotthold Ephraim Lessing, Stéphane Mallarmé, Tuvia Ruebner, Michel Foucault, Paul de Man, Wim Wenders, Rainer Werner Fassbinder, and Toni Morrison**. Taught in English**, no prerequisites.

Christian Obst   S01 MWF 1-1:50

GRMN2662S   Dichter—Troubadour—Poet: Gedicht—Tropus—Poem

What is called *poem*, *poet* and *poetry*, in English today, is called differently, in different languages at different times. The semantics of German *Dichter*, *Gedicht* and *Dichtung* differ considerably from their Greek equivalents – *poieîn*, *poíema*, *poietés* –. A third case, indicaed by the names *trobador*, *trouvère* and *troubadour*, opens yet another field: of invention, discovery, and unexpected turns. This seminar will explore all three manifestations of *poietic*, *dichterische* or *inventive* explanations with what is called language in both their incompatibilities and similarities. Texts to be read and discussed will include Emily Dickinson, Ezra Pound and George Oppen; Martin Heidegger, Paul Celan, Emil Staiger, Eduard Mörike; Sappho, Plato, Aristotle, Jesper Svenbro; Cicero, Quintilian, Jacques Roubaud, Jean de La Fontaine, Guillaume IX d'Aquitaine, Daniel Arnaut, and Jaufre Rudel.

Thomas Schestag   S01 M 3-5:30

GRMN2662V   Under Analysis: On the History of Truth and the Subject of Science

The resonances between the oeuvres of Martin Heidegger and Jacques Lacan far exceed such passages as the one from "The Instance of the Letter in the Unconscious, or Reason Since Freud" where Lacan explicitly alludes to his French translation of Heidegger's essay "Logos (Heraclitus, Fragment 50)." In this seminar, participants will probe the various ways in which Heidegger's meditations on the historical essence of truth and the metaphysical framework of modern science intersect with Lacan's analytic formulations concerning the fictional structure of truth and the subject of science. Special attention will be given to their respective conjugations of being, logic, and language, as well as the literary writings that inflect their approaches to placing truth, subjectivity, and science in question.

Kristina Mendicino   S01 W 3-5:30

COURSES IN OTHER DEPARTMENTS THAT MAY COUNT TOWARDS CONCENTRATION

HIST 1830B Politics and the Psyche from Sigmund Freud to Donald Trump
This combined lecture/discussion course explores the relation between politics and the emotions from Sigmund Freud's discovery of the unconscious in Vienna around 1900 to the rise of populist and anti-democratic politics in the United States and Europe today. Historical knowledge generally focuses on civilizations, societies, systems, and events as they move, evolve, and transform through time. Psychoanalytic knowledge added the inner, mental (psychic) lives of people and cultures. Psychoanalysis redefined the humanities, the social sciences, and their relationships, paving the way as well for new approaches such as gender and sexuality studies. We will focus on the role of psychoanalysis as a political science, attuned to the modes of mass and media politics of the 20th and 21st centuries.
M. Steinberg

PHIL 1240 Kant's Moral Philosophy
An introduction to the central themes of Kant's moral philosophy, including autonomy, freedom, happiness, obligation, and virtue. Kant's position in the history of moral philosophy will also be considered. Readings to include all of Kant's major writings in this field, thus Groundwork for the Metaphysics of Morals, Critique of Practical Reason, Religion within the Boundaries of Mere Reason, and Metaphysics of Morals, as well as several essays and lectures. Work will include two short papers and one term paper.
B. Beizaei

MUSC 0890 The Romantic Generation
Beethoven's shadow looms large on the young romantic generation, setting off a collective anxiety of influence unparalleled in musical history. "what next?" seemed difficult to answer as Beethoven brought the abstract forms of sonata, symphony, and quartet to unreachable heights. The range of answers gave birth to a musical style that looked backwards into the Baroque for textural density and flow, abandoning the articulated symmetry of the classical phrase, while pushing the harmonic language, musical drama, and effect into new horizons. All the while, the search for alternative structures and points of musical departure, resulted in a new sort of interaction between music and other art forms. Schumann's E.T.A Hoffman's inspired character pieces, Berlioz's program music, the proliferation of the Lied, Liszt's Dante Sonata and Petrarca sonnets are telling examples of this search for a new musical style and context.
S. Abboud Ashkar

MUSC 1500A The Genius of Bach
An examination of the life and work of Bach, his vocal, orchestral, keyboard music, including its place in German society, views of his contemporaries and explanation of his performance venues, manuscript and publishing history.
L. Jodry