Department of German Studies
Courses - Fall 2026

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	MWF 11-11:50, C01 Tu 12-12:50
TA Sneha Chowdry	S02	MWF 12-12:50, C01 Tu 12-12:50
TA Ava Lasmanis	S03	MWF 1-1:50, C01 Tu 12-12:50
	C02	Online

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.

Jonathan Fine	S01	MWF 10-10:50, C01 Th 12-12:50
TA Melanie Unger	S02	MWF 1-1:50, C01 Th 12-12:50
	C02	Online

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

Jonathan Fine/Simon Horn	S01	MWF 11-11:50

GRMN1000B Intro to German Critical Thought II

This course is intended for all Brown students eager to engage in complex pleasure by familiarizing themselves with some of the greatest modern German thinkers and the abiding questions they bring into sharp relief. We will focus on issues of being in the world and the prospect of death; art and politics; language and representation; the relation of capitalism and fascism; and the ambivalent role of technology. Authors to be studied include Heidegger, Bloch, Benjamin, Adorno, Horkheimer, Marcuse, and Arendt. When appropriate, we will also ask our German thinkers to speak a little French, as it were, by discovering connections to certain developments in contemporary French thought (Derrida and others). It is not necessary to have taken “Introduction to German Critical Thought I (Kant to Freud)” to enjoy, and benefit from, this course. **In English**. Students from diverse fields welcome.

Gerhard Richter	TuTh 10:30-11:50

GRMN1321E Classicism and its Discontents

This course explores German Classicism through the productive conflict between Johann Wolfgang von Goethe and Heinrich von Kleist. Reading major works by these authors, students examine ideals of harmony, form, and moral education, and the ways Kleist exposes their fractures through violence, contingency, and excess. We situate both authors within debates on Enlightenment reason, aesthetics, politics, and subjectivity, tracing how classical norms are asserted, strained, and undone. Close reading, historical context, and comparative analysis guide discussions of drama, prose, and poetry, revealing Classicism not as consensus, but as a contested field whose tensions shaped modern literature and cultural thought broadly. **In German.**

Thomas Kniesche S01 MWF 10-10:50

GRMN1441T/MCM1205Z Avant-Garde

This seminar traces the complicated history of avant-garde and experimental film from the early twentieth century to the present. Moving across European and global traditions, the course examines how filmmakers have challenged narrative, representation, and the limits of their medium through formal experimentation, material investigation, and political critique. Each week pairs a key film with theoretical and historical texts, emphasizing close analysis and the evolving concept of the avant-garde itself.

Lou Silhol-Macher W 3-5:30

GRMN2663E Eros and Logos: On Desire and Literature

The seminar deals with the productive tension between erotic desire and linguistic expression, *eros* and *logos*. It will trace the structural intimacy between erotic desire and language and endeavor to understand the erotic as an intimate relationship with language (philo-logy, *philia* of *logos*). Readings include Plato's *Symposion*, Sappho's poetry, as well as selected texts by Anne Carson, Julia Kristeva, Jacques Lacan, Roland Barthes, Audre Lorde, Hélène Cixous, and Werner Hamacher.

Caroline Sauter (Max Kade Distinguished Visiting Professor) S01 M 3-5:30

COURSES IN OTHER DEPARTMENTS THAT MAY COUNT TOWARDS CONCENTRATION

ENGL 1901N The Sublime
This course tracks the notion of the sublime from its classical sources through eighteenth-century British and German poetry and philosophy, to twentieth-century theory, with some consideration of the visual arts and other media. Authors to be studied include Longinus, Milton, Burke, Wordsworth, Kant, Hegel, Derrida, Lyotard, Jameson, among others. Enrollment limited to 20 juniors and seniors.
Marc Redfield - S01, CRN 15086

MCM 0903K Mediated Anxieties, Anxious Mediations
What is anxiety? Far from constituting merely a fleeting feeling, a negative emotion, or a "minor affect" (Ngai), anxiety lies at the very foundation of modernity's structures of spectatorship, theories of subjectivity, and interpretive methods. Bridging the history and philosophy of medicine, film studies, and digital media theory, this course will take anxiety as a conceptual lens through which to examine current debates in media studies and critical theory. We will ask: is anxiety particular to current subject formations and media ecologies within what is called 'modernity' and its afterlives, or is it a transhistorical phenomenon constitutive of subjectivity itself? How does anxiety emerge from and destabilize ideological formations? We will engage theoretical and cinematic texts as well as paintings, photographs, and digital platforms. Authors covered include Kant, Nietzsche, Freud, Benjamin, Simmel, Heidegger, Lacan, Fanon, Barthes, Bazin, Derrida, Sedgwick, Kornbluh.
Elizabeth Berman - S01, CRN 14830

HIST 1242 History of the European Union
This course offers an introductory survey of the history of the European Union. While the EU itself is only a few decades old, the idea of and desire for European unity date back centuries. We will explore the deeper genealogies of the European idea as well as specific events of the 20th century that led to the creation of the modern EU. We will close by considering more recent events that have shaped the EU since its formal inception in 1993, from EU expansion into East-Central and Southeastern Europe to European states' involvement in and reaction to the US invasion of Iraq and Afghanistan to Brexit and the Russian invasion of Ukraine. Themes include enlightenment, empire, revolution, nationalism, ideas of federation and confederation, constitutionalism, democracy, Nazism and fascism, state socialism, globalization, migration, military intervention, climate change, and digital technology.
Benjamin Hein - S01, CRN 14955

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.
Michael Steinberg - S01, CRN 14840

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.
Saleem Abboud Ashkar - S01, CRN 15410