

## German Studies Spring 2014 Course Schedule

<b>GRMN0200-S01</b> <b>Beginning German</b>	23625	TBD	<p>A course in the language and cultures of German-speaking countries. Four hours per week plus regular computer and listening comprehension work. At the end of the year, students will be able to communicate successfully about everyday topics and participate in the annual film festival. This is the second half of a year-long course. Students must have taken GRMN 0100 to receive credit for this course. The final grade for this course will become the final grade for GRMN 0100. If GRMN 0100 was taken for credit then this course must be taken for credit; if taken as an audit, this course must also be taken as an audit. Exceptions to this policy must be approved by both the academic department and the Committee on Academic Standing.</p>
<b>GRMN0200-S02</b> <b>Beginning German</b>	23642	TBD	<p>A course in the language and cultures of German-speaking countries. Four hours per week plus regular computer and listening comprehension work. At the end of the year, students will be able to communicate successfully about everyday topics and participate in the annual film festival. This is the second half of a year-long course. Students must have taken GRMN 0100 to receive credit for this course. The final grade for this course will become the final grade for GRMN 0100. If GRMN 0100 was taken for credit then this course must be taken for credit; if taken as an audit, this course must also be taken as an audit. Exceptions to this policy must be approved by both the academic department and the Committee on Academic Standing.</p>
<b>GRMN0200-S03</b> <b>Beginning German</b>	23643	TBD	<p>A course in the language and cultures of German-speaking countries. Four hours per week plus regular computer and listening comprehension work. At the end of the year, students will be able to communicate successfully about everyday topics and participate in the annual film festival. This is the second half of a year-long course. Students must have taken GRMN 0100 to receive credit for this course. The final grade for this course will become the final grade for GRMN 0100. If GRMN 0100 was taken for credit then this course must be taken for credit; if taken as an audit, this course must also be taken as an audit. Exceptions to this policy must be approved by both the academic department and the Committee on Academic Standing.</p>

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<b>GRMN0400-S01</b> <b>Intermediate German II</b>	23644	TBD	An intermediate German course that stresses improvement of the four language skills. Students read short stories and a novel; screen one film; maintain a blog in German. Topics include German art, history, and literature. Frequent writing assignments. Grammar review as needed. Four hours per week. Recommended prerequisite: GRMN 0300. WRIT
<b>GRMN0400-S02</b> <b>Intermediate German II</b>	23645	TBD	An intermediate German course that stresses improvement of the four language skills. Students read short stories and a novel; screen one film; maintain a blog in German. Topics include German art, history, and literature. Frequent writing assignments. Grammar review as needed. Four hours per week. Recommended prerequisite: GRMN 0300. WRIT
<b>GRMN0600B-S01</b> <b>Was ist Deutsch?</b>	24188	Thomas Kniesche	In this course we will examine some of the ideas and myths that became entangled with the emerging notion of a "German" identity in the eighteenth and nineteenth centuries. Some of the terms that we will discuss include 'Kultur,' 'Bildung,' 'Freiheit' and 'Gesellschaft,' all of which have rich semantic histories. Conducted in German. Recommended prerequisite: one course in the GRMN 0500 series. WRIT
<b>GRMN0750E-S01</b> <b>Reading Film: An Introduction to German Cinema</b>	TBA	Zachary Sng	What is it that fascinates us about cinema? What desires and drives have held us in thrall to the moving image? This seminar introduces you to writing about film, not just within the specific field of media studies but within the humanities as a whole. We will examine 12 filmic examples (ranging from early silent film to contemporary popular cinema) alongside a selection of theoretical and historical readings. The course will impart the basic skills needed to write in a critical, reflective, and rigorous way about film. For those interested in film in the context of any humanities field.

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<b>GRMN1200B-S01</b>	24500	Gerhard Richter	How have the concept and experience of friendship been construed in the Western intellectual traditions? What are the implications of dividing one's personal, cultural, and political world into friends and enemies? What is the relation between friendship and questions of community, hospitality, war, and the work of mourning? To what extent are our so-called social networking services the end of friendship? We will gain a grounding in the history and theory of friendship through close and caring readings of writers such as Plato, Aristotle, Cicero, Montaigne, Kant, Emerson, Nietzsche, Freud, Heidegger, Schmitt, Blanchot, Levinas, Nancy, and Derrida. Taught in English. Enrollment limited to 25.
<b>GRMN1440P-S01</b>	23930	Susan Bernstein	Readings in the tradition of the German novel, including the Bildungsroman, Realism and modernist fiction. Consideration especially of failed heroes and the failure of the novel genre. Authors include Goethe, Hoelderlin, Novalis, Stifter, Fontane, Musil and Kafka. Readings and class discussions in English.
<b>GRMN1900F-S01</b>	24340	Thomas Kniesche	Berlin looks back on an "interesting" history: from local Prussian backwater to metropolis, from capital of early 20th century culture to center of the "Third Reich," and from a symbol of German imperialism and militarism to the capital of the New Berlin Republic. This seminar sets out to explore some of the history of this city in art, architecture, film and literature, from the 18th century to the present. In German. Prerequisite: GRMN 0600.
<b>GRMN2320E-S01</b>	24189	Zachary Sng	What, if anything, is political about Romanticism? We will read the literary and non-literary writings of British and German romantic authors, with a focus on their complex relationship to political ideas, political practice, and the very concept of "the political." We will also consider why the question of Romanticism's relationship to politics has been re-visited with such insistency in the 20th century. Authors include W. Wordsworth, P. B. Shelley, Coleridge, Friedrich Schlegel, Novalis, and Kleist. All readings and discussions in English.