

German Studies Courses Spring 2016

German 110: Intensive Beginning German - Jane Sokolosky

S01 T R 9:00am - 10:20am

C01 MWF 1:00pm - 2:50pm

C02 MWF 1:00pm - 2:50pm

Students who wish to complete the GRMN 0100-0200 sequence in one semester may do so by enrolling in GRMN 0110 for two semester course credits. There are six hours per week in small drill sections conducted by fluent undergraduate teaching apprentices. Another three hours of class will be conducted by the faculty instructor. Students must register for both the lecture section and one conference.

German 200: Beginning German - Jane Sokolosky

MWF 11:00am - 11:50am, T 12:00pm - 12:50pm

MWF 12:00pm - 12:50pm, T 12:00pm - 12:50pm

MWF 1:00pm - 1:50pm, T 12:00pm - 12:50pm

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 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.

German 400: Intermediate German II - Jane Sokolosky

MWF 10:00am - 10:50am, R 12:00pm - 12:50pm

MWF 1:00pm - 1:50pm, R 12:00pm - 12:50pm

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

German 600B: Was ist Deutsch? - Thomas Kniesche

MWF 10:00am - 10:50am

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

German 0900/JUDS0902: History of the Holocaust – Adam Teller

T R 10:30am – 11:50am

Explores questions raised by the Holocaust regarding how such barbarism erupted in our so-called civilized and enlightened age. Attempts to analyze the meaning of the Holocaust from three vantage points: that of European, and more particularly, German history; that of Jewish history; and that of those states and religious institutions which shared responsibility. Enrollment limited to 40. If unable to enroll because of closed registration please contact the professor and a wait list will be created. DPLL LILE WRIT

German 990F: Introduction to German Poetry – Zachary Sng

T R 10:30am-11:50am

A survey of some major German-language poets from the 18th century to the present. We will cover some of the important periods and genres, but the emphasis will be on how to combine formal analysis with thematic discussion. Reading knowledge of German recommended but not required. Discussions and writing assignments in English, with original texts made available to those with German reading skills.

German 1200D: Repetition: Kierkegaard, Nietzsche, and Freud –

Susan Bernstein

MWF 2:00pm – 2:50pm

A study of the concept and the textual practices of repetition. We will consider the relation between repetition and transcendence, history, memory, and art. The course will focus on how the category and the event of repetition problematize identity, interpretation, and expression. Issues include religion and aesthetics of repetition (Kierkegaard); history and the eternal return (Nietzsche); repetition compulsion and the death drive (Freud). We will especially be interested in how the theme of repetition informs the way these thinkers write and what problems this poses to interpretation and understanding. In English.

German 1200E: Collecting, Eating, Writing, Reading, Burning – Books – Thomas Schestag

T R 1:00pm – 2:20pm

Books are not only written in order to be read; they are also collected and destroyed, eaten, buried, and burned. This course looks at some of the myths and disenchantments surrounding books, focusing on German literature between 1800 and 1960. What is in a book? To unfold some of the religious, literary, philosophical, and political implications of this question, we will read and discuss various fragments and texts taken from the Bible, Quran, and Talmud, from Kafka, Brant, Cervantes, and Goethe as well as Jean Paul, Nietzsche, Rosenzweig and Benjamin, Brecht, Celan, and Borges. Taught in English.

German 1450I: The Letter of the Law – Zachary Sng

T R 2:30pm – 3:50pm

A seminar investigating the relationship between literature and the law, with an emphasis on texts that explore the role of letters, notes, petitions, and other forms of writing's circulation. Primary authors include Kleist, Hoffmann, Poe, and Kafka, and secondary authors include Freud, Lacan, Benjamin, and Derrida. Taught in English; no knowledge of German required.

German 1660O: Contemporary German Crime Fiction –

Thomas Kniesche

MWF 1:00pm – 1:50pm

A "Krimi" in German can refer to a crime novel or an episode in a TV series. In recent years, German crime fiction has caught up to international crime fiction writing, both in terms of quality and quantity. TV productions also have become more sophisticated and innovative. After a brief overview of crime fiction in Germany, we will examine what is being written, read, and watched on TV today. Readings will include novels by Jakob Arjouni, Andrea Maria Schenkel, Wolf Haas, Friedrich Ani, and Uta Maria Heim, among others. We will watch and analyze episodes from Tatort and other TV series. In German. LILE

German 1660P: Having Beethoven Over in 1970 – Rembert Hüser

MWF 11:00am – 11:50am

In 1970, Beethoven arrives in Bonn to visit his birthplace. A tour guide shows him around. It is a journey that begins with the museum one knows, but which gets weirder with each subsequent room. There is a jukebox in the basement. A gully is burning. There are strange utensils on display in the kitchen. As the demarcation between documentary and fiction become blurry, we realize that somebody must have added more rooms to the original floorplan. Our course will analyze TV crime series, Hollywood feature films, the Peanuts, radio pieces, and artworks surrounding Beethoven's bicentennial. Taught in English.

German 1661F/MUSC 1675: Music, Religion, Politics

Michael Steinberg

R 4:00pm – 6:20pm

This is a course about the cultural origins and the national and global legacies of central European musical traditions and their role in the building, survival, and transformations of the city of Berlin. How do we understand the cultural importance of musical works, performance, and experience at the intersection of art, politics, and religion (including the process of and debates over secularization)? How has music served to build both inner life and community, including the "imagined community" of the nation? How do we understand the legacy of European and national musics for the age of globalization? Pre Requisites: Prior to the first class, interested students must submit a brief paragraph to the instructor indicating why they wish to take this course and how it will fit in with their course of study. Limited to 12. Permission required.

German 1770/JUDS 1713: Introduction to Yiddish Culture and Language - Rachel Rojanski

T R 2:30-3:50

Yiddish was the language spoken by most Jews in Eastern Europe and the countries to which they emigrated (including the U.S., England, South Africa, South American countries, and Israel) from the nineteenth century until after the Holocaust. It was the basis for a transnational Jewish culture and literature, and it played a central role in modern Jewish political life. We will explore the history of Yiddish culture and the development of the Yiddish press, literature, and cinema. The connection between Yiddish and modern Jewish politics will also be discussed. Students in this course will also have the opportunity to develop a basic knowledge of the Yiddish language. DPLL

German 1890: Two Artwork Essays: Martin Heidegger and Walter Benjamin - Gerhard Richter

M 3:00 – 5:20pm

Two of the most important meditations on the fate of art in modernity were written in 1936 by two very different thinkers: Heidegger's "The Origin of the Work of Art" and Benjamin's "The Work of Art in the Age of Its Technical Reproducibility." While Heidegger engages notions of unconcealment and world, Benjamin interrogates the transformative effects of film and the aestheticization of politics. We will examine these two inexhaustible essays closely, comparing their arguments and placing them in conversation with later works such as Derrida's *The Truth in Painting*. In English. Motivated undergraduate and graduate students from various fields welcome.

German 1900I: Fin-de-Siècle Literature – Kristina Mendicino

F 4:00 – 6:20pm

In this course, we will engage intensively with philosophical and literary texts around the fin-de-siècle or "Jahrhundertwende." Readings by authors such as Friedrich Nietzsche, Sigmund Freud, Frank Wedekind, Rainer Maria Rilke, Hugo von Hofmannsthal, and Stefan George. In German.

German 2661B: Hölderlin: *Andenken* – Thomas Schestag

R 4:00 – 6:20pm

"Andenken" is among Hölderlin's most famous and enigmatic poems. The poem not only provides the description of a certain place in time – a souvenir. It also poses the question of what memory is, and what memory has to do with poetry. What happens when remembrance takes place (in a poem)? The seminar will consider the ways in which texts written and read by Hölderlin are layered and folded into the poem. We will also discuss some of the diverse and incompatible readings or remembrances of "Andenken" (including Heidegger and Celan). Taught in English.

German 2661E: Under the Open Sky

Rembert Hüser/Thomas Schestag

W 3:00 – 5:20pm

How does one shoot a film under the open sky? Especially when one is in Sicily with its ever-changing light patterns and refuses to adjust their intensities with color balance like Straub/Huillet in *The Death of Empedocles* do? Our seminar will question what it means to team up with Hölderlin for a film that thinks about spots – where “the outside” and the hors champs are the sites of interest. We will engage with all five works that result from this collaboration: two feature films (with several original versions), one text edition, one translation, and one radio play. Taught in English.

Courses Offered Beyond German Studies that May Count Towards the Concentration

COLT 1430H-S01: *Poetry, Art, and Beauty*

Stephen M. Foley

What does it mean to be beautiful in classical and European literature and the arts? How do poems and works of visual art embody beauty? How is the idea of beauty defined by thinkers from Plato to Benjamin and Danto? Works include Sappho, Plato, Aristotle, Catullus, Horace, Petrarch, Kant, Wordsworth, Baudelaire, Rilke, Benjamin, Stevens. Works of art considered range from the Lascaux caves through renaissance classical painters like Giotto and Raphael to contemporary installations. LILE

COLT 1810N S01: *Freud: Writer and Reader*

Suzanne Stewart-Steinberg

A broad survey of Freud's writings, with particular emphasis on psychoanalysis' relevance to literary theory and cultural analysis. Readings include Freud's major works, as well as secondary sources focused on applications to literary studies.

COLT 2720D S01: *Translation: Theory and Practice*

Esther K. Whitfield

This seminar will address the theory and practice of translation, and their place in the Humanities. Essays by translators, authors and scholars will be drawn from a range of languages and contexts, as will literary and historical texts. Each participating student will work on a substantial translation project over the course of the semester. The seminar is open only to graduate students; a strong knowledge of at least one language other than English is required.

ENGL 0710F S01: *Being There: Bearing Witness in Modern Times*

Ravit Reichman

What is the significance of one who says, "I was there"? This course explores the ethical, literary and historical dimensions of witnessing in an era when traumatic events are increasingly relayed secondhand or recorded in sound and image. Texts include Forster, Woolf, Camus, Freud, Celan, Coetzee; films by Hitchcock and Kurosawa; and readings in law and psychology. WRIT

HIAA 1850H S01: *Berlin: Architecture, Politics and Memory*

Dietrich Neumann

This course deals with the architecture and urbanism of the German capital and the way the city's traditions of commemoration in different phases of its history and under different political regimes. Students will research historic structures and sites of the 19th through 21st Centuries and engage with the intense German debate about historic preservation and commemoration. Depending on the approval of a GELT grant, one section of the course will be taught in Berlin during spring break. There we would meet with local architects, politicians and artists to discuss the city's engagement with its dramatic past. A WRIT

HIST 1270C S01: *German History, 1806-1945*

Instructor TBA

This course examines the development of German history from the dissolution of the Holy Roman Empire to the end of World War II. During that time the German states went from being a sleepy backwater to being the conquerors of Europe, finally conquered themselves by the Allied Forces. Through lecture, readings, and discussion we will examine post-Napoleonic Germany, Prussia's role in uniting Germany, the Wilhelmine Empire, the Weimar Republic, and finally National Socialism. The class will take into account politics, economics, war, and culture in painting a full picture of the development of a distinct German state and society.

JUDS 0902 S01: *History of the Holocaust*

Adam Teller

Explores questions raised by the Holocaust regarding how such barbarism erupted in our so-called civilized and enlightened age. Attempts to analyze the meaning of the Holocaust from three vantage points: that of European, and more particularly, German history; that of Jewish history; and that of those states and religious institutions which shared responsibility. Enrollment limited to 40. If unable to enroll because of closed registration please contact the professor and a wait list will be created. DPLL LILE WRIT

JUDS 1713 S01: *Introduction to Yiddish Culture and Language*

Rachel Rojanski

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JUDS 1726 S01: *Jewish Humor and Commercial Entertainment in Early 20th-Century Europe and America*

Mary Gluck

The seminar explores the relationship between humor, popular culture and Jewish ethnic identity in early 20th-century Europe and America. It argues that self-deprecating humor and satiric performance of Jewish stereotypes were not expressions of self-hatred, but complex cultural gestures that led to integration within mainstream society. Topics to be considered are: the joke as a social gesture; the Jewish music hall as an urban institution; the politics of blackface in American Vaudeville; the East-European Jews in Hollywood.

MCM 1203F S01: *The Aesthetics of Political Cinema: From Montage to Political Modernism*

Philip Rosen

In the 1920s, Russian revolutionary filmmakers with political concerns blended mass cinema and innovative avant-garde and modernist filmmaking styles. Their most influential filmmaker, Sergei Eisenstein, elaborated his concept of montage to explore and explain his ideas of cinema. This course will examine the development in film history of political filmmaking which draws on modernist aesthetics, beginning from the montage filmmaking of the 1920s. Emphasis on 1920s and 1960s-70s, but not limited to those years. Work by such filmmakers as Eisenstein and contemporaries, Brecht, Capra, Godard, Marker, Resnais, Oshima, Bertolucci, the Taviani Brothers, Kluge, Fassbinder, Akerman, Mulvey, Rocha, Solanas, Hondo, Gerima, etc.

MCM 1501I S01: *Reading Marx*

Philip Rosen

What is it to read Marx now? We will begin with a group of key texts written by Marx drawn from different points in his development, including the first volume of *Capital* and sections from the other volumes. We will study influential later reinterpretations and commentaries on Marx that argue for his contemporary importance (drawn from figures such as Althusser, Balibar, J. Butler, Derrida, Haraway, Hardt, Negri, Virno, Zizek, etc.

PHIL 1730 S01: *Nietzsche*

Bernard M. Reginster

A systematic study of Nietzsche's philosophy as it developed throughout his works. Substantial attention also given to Nietzsche's major philosophical predecessors (e.g., Kant and Schopenhauer) as well as to the most significant recent secondary literature on his philosophy. Prerequisite: at least one prior course in philosophy.

PHIL 1890B S01: *Wittgenstein*

Charles Larmore

This course will focus on the *Philosophical Investigations* and its treatment of various questions in the philosophy of language and the philosophy of mind. Some attention will also be given to other writings of the later Wittgenstein. Prerequisite: Two courses in philosophy.