

## SPRING 2017 COURSE LISTING

### **GRMN0110 Intensive Beginning German**

**Jane Sokolosky**

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.

S01 TuTh 9-10:20  
C01 MWF 1-2:50  
C02 MWF 1-2:50

### **GRMN0200 Beginning German**

**TA's: M. Rainer, D. Lange, C. Obst**

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.

S01 MWF 9-9:50, T 12-12:50  
S02 MWF 11-11:50, T 12-12:50  
S03 MWF 12-12:50, T 12-12:50

### **GRMN0400 Intermediate German II**

**Jane Sokolosky**  
**/Benjamin Brand**

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

S01 MWF 10-10:50, Th 12-12:50  
S02 MWF 1-1:50, Th 12-12:50

### **GRMN0600B Was ist Deutsch?**

**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

S01 MWF 10-10:50

### **GRMN0900C Introduction to German Literature**

**Zachary Sng**

This survey course will give a historical overview of the main periods and genres of literature in German from the eighteenth to the early twentieth century. We will also consider how literature relates and contributes to the cultural, intellectual, and political history of Germany. In English. WRIT

S01 TuTh 10:30-11:50

**GRMN1440T Ding-Gedichte/Thing-Poems****Thomas Schestag**

Thing-poems do not only describe (animated or inanimate) things. They *undo* the strict separation between (designating) words and (designated) things. The seminar will pursue several aspects and implications of this undoing, for the state of language as well as for the state of things, with poems by Barthold Heinrich Brockes, Eduard Mörike, Conrad Ferdinand Meyer, Rainer Maria Rilke, Stefan George, Paul Celan, Unica Zürn, and Michael Donhauser. In German.

S01 TuTh 1-2:20

**GRMN1900J Senior Seminar: Deutsche Gegenwartsliteratur****Thomas Kniesche**

Contemporary German literature is concerned with Germany after reunification, but also with other contemporary issues such as multiculturalism, mass migration, and globalization. In this class, we will discuss texts by younger authors and recent works by established writers. We will read essayistic, poetic, theatrical, and narrative texts, and we will assess what contemporary literature in German has to say about Germany, Europe, and the world of the 21<sup>st</sup> century. Readings by Durs Grünbein, Maxim Biller, Herta Müller, Juli Zeh, F. C. Delius, and others. In German.

Pre-reqs: a 1000-level course.

S01 MWF 2-2:50

**GRMN1891 Reflections From Damaged Life: Freud, Adorno, Blanchot, Derrida****/COLT1814R****Gerhard Richter**

“There is no right life within a wrong one,” Adorno wrote at the end of World War II, his gaze trained on the devastations of fascism and on the dark underbelly of capitalism’s culture industry. We will read four remarkable twentieth-century texts, all written in the shadow of historical or personal catastrophe, that thematize the possibility of thinking, writing, surviving, and acting in the context of a life that seems damaged: Freud’s *Civilization and Its Discontents*; Adorno’s *Minima Moralia*; Blanchot’s *The Writing of the Disaster*; and Derrida’s *The Work of Mourning*. Taught in English. Curious students from diverse fields welcome. In English.

S01 M 3-5:20

**GRMN2661H Lenz-Legenden/Lenz-Legends****Thomas Schestag**

Jakob Michael Reinhold Lenz is a forgotten writer, yet a most influential and haunting presence throughout the centuries (since he was found dead, at age 41, in a Moscow street, in 1792). We will re-read Lenz’ pieces for theater (*Der Hofmeister, Die Soldaten*) as well as on theater (*Anmerkungen übers Theater*), including translations of, and writings on, Shakespeare. Readings will also include political and philosophical essays, linguistic and etymological studies from his Moscow years, and letters. The seminar’s second half includes remnants of encounters with Lenz in Goethe’s writings, Büchner’s novella *Lenz*, Celan’s *Der Meridian* and Oswald Egger’s *Euer Lenz*.

S01 W 1-3:30pm

**GRMN2661I German Romanticism****Zachary Sng**

An introduction to the key texts of German romanticism, alongside a selection of secondary commentaries. We will focus on the importance of the period for 20<sup>th</sup>-century developments in literary theory and criticism. Primary readings will include texts by Kleist, Novalis, Schlegel, Tieck, and Hoffmann, and secondary readings will be drawn from authors such as de Man, Jacobs, Hamacher, and Lacoue-Labarthe / Nancy. Reading knowledge of German recommended but not required.

S01 Th 1-3:30pm

**SWED0200 Beginning Swedish****Ann Weinstein**

Each student is expected to see 3 Swedish films during the semester, and to write a paragraph in Swedish on each one of them. Any students who did not give presentations in Swedish 0100 will do so this semester. All students will translate into English a Swedish children's book. Students will also maintain a diary in Swedish.

**S01 TuTh 4-6:30****Courses Offered Beyond German Studies that May Count Towards the Concentration****COLT1710D Exercise in Literary Translation****Stephen M. Foley**

Exercises and investigations in the history, theory, and practice of literary translation. Students pursue individual projects for translation workshops. Common exercises draw on Shakespeare translation, from classic translations in Europe to unique examples like Nyerere's Swahili Caesar and current projects like Shakespeare in Modern English or The Chinese Shakespeare. Prerequisite: one foreign-language course in literature at 1000-level (or equivalent).

**S01 TuTh 9-10:20****COLT1813Q Literature and Judgement****Suzanne Stewart-Steinberg**

There exists a close but complex relationship between the acts of making literature and making judgments. This course will explore some of these relationships and ask, for instance: how does judgment weigh upon the literary act? how do literary considerations bear on our making judgments? what criteria are called forth in both of these moments? Texts treated will be literary, critical-analytical, legal, and cinematic, and include such authors as Arendt, Benjamin, Derrida, Freud, Henry James, Kafka, Kant, Primo Levi, Nietzsche, Tolstoy and Verga.

**S01 M 3-5:30****COLT1814Q Species Matters: Animals in Literature, Film, and Theory****Natalie Lozinski-Veach**

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 course, 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. 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?

**S01 MWF 10-10:50****HIST1230A Revolution and Romanticism in 19th century Europe****Mary Gluck**

A lecture course, primarily for juniors and seniors, that focuses on salient philosophic, artistic, and ideological currents of 19th-century Europe. Beginning with the crisis of political and cultural legitimacy posed by the French Revolution, it concludes with the consolidation of bourgeois culture in the 1860s and 1870s and the two great scientific systematizers of these decades: Darwin and Marx. WRIT

**S01 MWF 10-10:50****JUDS0902/GRMN0900D History of the Holocaust****Adam J. 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 WRIT

**S01 TuTh 10:30-11:50**

**MUSC0920 Baroque and Classic Music****Dana A. Gooley**

A history of music in European society from Monteverdi's opera *Orfeo* to Beethoven's Ninth, studied through texts, scores, CDs, DVDs, and YouTube. We'll spend two-thirds of our time on five composers: Bach, Handel, Haydn, Mozart, and Beethoven. Prerequisite: MUSC0550 or equivalent.

**S01 TuTh 9-10:20****PHIL0400 Marxism****Charles Larmore**

In the first part of the course, we will examine Marx's economic, political, and philosophical writings, focusing on his analysis of capitalism, his critique of liberal democracy, and his theory of history. Then in the second part, we will look at some recent attempts to renew and extend the Marxist tradition. WRIT

**S01 MWF 10-10:50**