GERMAN

UNDERGRADUATES COURSES IN GERMAN

GER 1101: Elementary German I
This introductory course will provide the fundamental linguistic environment you need to develop German language skills for meaningful communication and to understand the cultural context of the Federal Republic of Germany, Austria, and the German-speaking regions of Switzerland. Here, we will learn about language and culture as sources of cultural difference, and we will examine how the multicultural nature of contemporary Germany has permanently changed the concept of what is German. Within this cultural web, this course will emphasize the traditional four language skills: speaking, listening comprehension, reading, and writing. No prerequisite (for beginners). [3]
MWF 10:10-11:00 (Staff) | 11:10-12:00 (Staff) | 12:10-1 (Staff)

GER 1102: Elementary German II
This course will provide the linguistic environment you need to further develop your German language skills and to understand the cultural context of the Federal Republic of Germany, Austria, and the German-speaking regions of Switzerland. You will acquire and practice the fundamentals of German for meaningful communication. Here, we will learn about language and culture as sources of cultural difference, and we will examine how the multicultural nature of contemporary Germany has permanently changed the concept of what is German. Within this cultural web, this course will emphasize the traditional four language skills: speaking, listening comprehension, reading, and writing. Prerequisite GER 1101 or equivalent. [3]
MWF 9:10-10 (Staff) | 10:10-11:00 (Staff) | 11:10-12 (Schade) | 12:10-1:00 (Staff)

GER 2201: Intermediate German I
This course guides students in the development of intermediate German linguistic and cultural proficiency through practice in listening, speaking, reading, and writing, and discussions of German culture. Emphasis is placed on developing communicative skills, reading short texts, writing essays. Topics of discussion include German history, culture, film, and current events. The course includes a comprehensive review of German grammar, with emphasis on more advanced structures. Prerequisite GER 1102 or equivalent. [3]
MWF 9:10-10:00 (Staff) | 12:10-1:00 (Staff)

GER 2202: Intermediate German II
This course continues to guide students in the development of intermediate German linguistic and cultural proficiency through practice in listening, speaking, reading, and writing, and discussions of
German culture. Emphasis is placed on developing communicative skills, reading short texts, writing essays. Topics of discussion include the geography and culture of Germany, Austria, and Switzerland, German-language literature, and current events. The course includes a comprehensive review of German grammar and prepares students for upper-level courses in German. Prerequisite GER 2201 or equivalent. [3]
MWF 9:10-10:00 (Staff) | 12:10-1 (Finch)

**GER 2310W: Introduction to German Studies**
Literature, history, philosophy, and science of German-speaking countries presented through contemporary and multidisciplinary critical concepts and multidisciplinary practices. Technology, theorizing mass culture, forms of cultural production, tradition and modernity. Reading and discussions in German. Prerequisite: 2202 or equivalent. [3] (INT)
TR 9:35-10:50 (Balint)

**GER 4550: Studies in Genre | Mobile: Literature and Migration in the Digital Age**
The most recent influx of refugees to Europe has been changing the continent’s political landscape: new walls have been erected on the southeastern border of the European Union, debates about immigration policy in the EU has further shaken its unity, and the question of Europe’s future has been raised with sudden urgency. The aim of this course is threefold: first, we will trace these waves of migration through literature and examine how the experience of flight and refuge is told in form of stories. Secondly, the course will have a digital component that aims at building a website, exploring different digital mapping tools. Thus, we will also ask what stories these maps tell us. Finally, we will familiarize ourselves with a few seminal theoretical texts that revolve around notions such as home, exile, and refuge; authors include: Edward Said, Homi Bhaba, Jean Baudrillard, Hannah Arendt. Prerequisite: GER 2310W, or consent of the instructor. Taught in German, some discussion in English.
TR 1:10-2:25 (Balint)

**GER 4560: Topics in Intellectual History | The Invention of Childhood: Coming of Age in Nineteenth-Century Germany**
This class introduces students to the cultural history of childhood through the lens of German literature and thought. Starting with the “discovery of childhood” in the age of enlightenment and concluding with the “loss of innocence” associated with Freud’s theories and Fin-de-siècle culture, we will trace changing notions of education, family life, gender, and sexuality. Our discussions will draw on a wide array of texts—including children’s literature, coming-of-age stories, pedagogical treatises, paintings, photographs, and reading primers. We will also explore how modern takes on nineteenth-century "black pedagogy" and teenage rebellion, such as Haneke’s film *The White Ribbon* and the Broadway musical *Spring Awakening*, adapt these tales of childhood terror for contemporary audiences. Prerequisite: GER 2310W, or consent of the instructor. Readings and discussions in German. [3] (HCA)
MWF 11:10-12 (Tang)
UNDERGRADUATE COURSES IN ENGLISH

GER 1111W: First-Year Writing Seminar | Tales of Love, Violence, and Surveillance
Surveillance has changed from the act of simple human observation to a sophisticated network of satellites that possess a nearly omniscient gaze. What damage is caused to the individual identity and to interpersonal relationships in a society where our every move is monitored? How do gender, politics, and culture influence who and what is observed? This course will examine the effects of changing methods of surveillance through the critical reading of E.T.A. Hoffmann, Franz Kafka, Christa Wolf, and Friedrich Dürrenmatt, among others. No knowledge of German is required. [3] (INT)
TR 4-5:15 (Romero)

GER 2444: German Fairy Tales: From Brothers Grimm to Walt Disney
The purpose of this course is to apply a critical lens to the fairy tales of Jakob and Wilhelm Grimm, Charles Perrault, Hans Christian Andersen, and others, and to examine 20th and 21st-century retellings of each tale. Texts include early versions of the tale and rewritings inspired by each tale. Topics of discussion include: the social function of the tales, their changing roles in media and popular culture, psychology, gender, social class, visual and film adaptations. As part of the course, students will create and analyze their own fairy tale rewritings. The course is designed to strengthen critical thinking and writing skills and to guide students toward perceptive, close readings of literary, visual, and cinematic material. All readings and discussion are in English.
MW 1-2 (Schade) | F 1-2 (4 x Staff)

GER 3890: Selected Topics | Sex ‘n’ Crime: The German Novella
Some of our more barbarous instincts often lie hidden in darkness under thin layers of civilized behavior. We have all learned from an early age not to fish in these murky waters. Literature, however, has developed a genre that centrally and in fact almost exclusively explores the other of culture and civilization: the novella. From the eighteenth century to the present day, the German novella has devoted itself to topics that, quite literally, do not fit the expectations of society and proper conduct. In sharp contrast to their scandalous topics, however, the texts themselves cultivate a form governed by the strictest rules of composition and narrative. This course retraces the history of the genre of the German novella and also serves as an introduction to narratology. We will read and discuss texts by authors such as Heinrich von Kleist, Arthur Schnitzler, Georg Heym, Thomas Mann, Uwe Timm. Readings in English [and German, if individually possible]. Discussion in English. [3]
TR 2:35 – 3:50 (Berndt)
GRADUATE COURSES

GER 5111: German for Graduate Reading
Survey of grammar and vocabulary, with extensive reading. Available only to graduate students for no credit. [0]
MWF 12:10-1 (Itkin)

GER 5890: Selected Topics | Werner Herzog
Few directors have challenged the limits of German and international art house cinema over the last few decades more consistently than Werner Herzog. Whether hauling boats through the Amazon rainforest, tracking deadly bears in Alaska, or mapping the devastation of natural or human-made disasters across the globe—Herzog’s films and protagonists are known for their uncompromising gestures, their unwavering exploration of different ways of being in the world, their unpredictable mingling of the ecstatic, the visionary, the bizarre, and the aesthetic. This seminar will explore the development of Herzog’s work from the late 1960s to the present. We will study Herzog’s seminal feature films, his unique contributions to the documentary and essay film genre, as much as his work for opera and installation art. Additionally, we will investigate Herzog’s status as an icon of indie filmmaking and examine the extent to which his films, amid an ever-shifting landscape of moving image art, have and continue to redefine what we might want to understand as art cinema. All readings and discussions in English. Weekly screenings on Sunday at 7pm. Undergraduates only with consent of instructor. This class will not count toward German undergraduate major credit). Dual-listed with CMA XXX.
R 4-6:30 (Koepnick)

GER 7103: Foundations III: Modes of Scholarly Work and Writing
This course introduces a variety of text genres and forms of presentation that scholars in the humanities master throughout their careers. In order to combine expert advice from a diverse roster of faculty mentors with a hands-on approach to professional development, the course is structured around two main components: (1) conversations with guest speakers, and (2) a writing group. Approximately every other week, a senior faculty member in German or a related discipline will join our class. These invited speakers will offer advice on – and models for – texts that professors write on a regular basis, ranging from journal contributions to applications for funding. We will also discuss the conditions that support scholarly productivity with this group of experienced scholars, for example time management, project planning, and presentation techniques. In addition, Ph.D. candidates will work on a journal article throughout the course, aided by clearly defined weekly goals, such as writing an abstract, selecting a journal, reviewing related literature, or giving and getting feedback. GER 7103 is one of three mandatory foundation courses for Ph.D. candidates in the German Ph.D. program and a prerequisite for taking the Preliminary Exam. [3]
M 4-6:30 (Tang)
GER 7104: Pre-Exam Colloquium
Preliminary Exam preparation. Exam topics. Major works, writers, and genres. [3]
TR 2:30-4 (Zeller)

GER 8102: Problems in Germanic Languages and Literatures | Wanted for Murder: Medea in Myth, Literature, and Film
Medea loves, steals the fleece of the golden-haired ram, and escapes from Colchis with her lover Jason. In Corinth she becomes as a stranger—a barbarian—not least of all because she has committed various murders along her way from East to West. First she killed her brother Absyrtos; then, she murdered her uncle Pelias in Thessaly and Jason’s new bride-to-be Creusa and her father Creon; and finally, she slays Jason’s two sons, her own sons. It was Euripides who first invented this crime script in his tragedy Medea. Ever since then, the child murdereress Medea has enjoyed a multimedia-based career, her crimes staged especially in German and European literature, drama, and film over and over again. In this seminar, we will read and examine some of the most famous Medea texts and films by authors such as Friedrich Maximilian Klinger, Franz Grillparzer, Christa Wolf, and Dea Loher, and filmmakers such as Paolo Pasolini and Lars von Trier, employing—among other—a psychoanalytic framework to illuminate the so-called Medea complex and understand her figure as a foundational myth of Otherness. Readings in German and English. Discussion in German. [3]
W 4 – 6:30 (Berndt)

GER 8205: Intellectual Constellations | History of Media
This seminar is designed to offer a broad historical survey of different media technologies and of how different media have been used (and feared) as modes of knowing and engaging with the world. Special attention is given to moments of historical rupture in order to reconstruct the technological protocols and social meanings of older and new media: the invention of the printing press; the revolutionary advent of photographic and phonographic inscription in the nineteenth century; the transition from silent to sound film; the coming of both personal computing and touch screen interfaces; the emergence of satellite imaging, x-ray and MRI technologies. Additional focus will be given to historical and contemporary models of media convergence, i.e., technological and cultural efforts to bundle different media channels and revoke the modernist obsession with issues of medium specificity. The seminar concludes with case studies on historiographical and conceptual methodologies for writing media histories. Note: Graduate students interested in enrolling in the future in the Joint-Ph.D. Program in Comparative Media Analysis and Practice (CMAP) (pending approval) are highly encouraged to take this seminar. It will count as one of the program’s core courses and, once the program has been officially approved, be listed under the official CMAP course number. This seminar is open to all interested students whether they seek to pursue a CMAP degree or not.
W 7-10 (King)

GER 8301: Pre-Dissertation Colloquium
Qualifying Exam Colloquium. Dissertation topics. Major thinkers, works, genres, and eras. [3]
TR 2:30-4 (Zeller)
COURSES IN RUSSIAN

RUS 1102: First-Year Russian II
Continuation of 1101 with emphasis on reading and talking about texts. No credit for students who have earned credit for a more advanced Russian language course. Prerequisite: 1101. [5] (INT)
MTWRF 11:10-12 (Strudler/Johnson)

RUS 2202: Second Year Russian II
Reading, speaking, listening, and writing. Grammar review and reading of contemporary Russian texts. No credit for students who have earned credit for 2211 {205} or 2212 {206}. Prerequisite: 2201. [4] (INT)
MTWR 12:10-1 (Zhernokleyev/Johnson)

RUS 3303: Advanced Grammar and Reading
Advanced grammar and reading skills. May be repeated once for credit. Prerequisite: 2202. [4] (INT)
TR 1:10-2:25 | W 3:10-4 (Johnson)

COURSES IN ENGLISH

RUS 1910W: 19th Century Russian Literature: The Russian Novel
The 19th century novel is widely regarded as the supreme achievement of Russian literature. The directness, honesty, and forcefulness with which it depicts the most essential aspects of human experience is balanced by a profound sense of life’s sacredness. By focusing on some of the most important works of the period by such authors as Pushkin, Dostoevsky, Tolstoy and Chekhov, this course will trace the development of the Russian novel in its historical and philosophical contexts. Through close reading, thoughtful discussion and continuous writing the students will learn to appreciate the novel as a unique medium through which to engage life’s exciting and challenging complexity.
MWF 10:10-11 (Zhernokleyev)

RUS 2273: Russian Science Fiction
Russia has one of the greatest and most diverse science fiction traditions in the world. It is famous for such masterpieces as Andrei Tarkovsky’s space-age film Solaris, the philosophical “hard science fiction” novels of the Strugatsky Brothers, and Yakov Protazanov’s Aelita, the communist epic that inspired Fritz Lang’s Metropolis. This course will offer an overview of the best of Russian science fiction, discussing its significance for various media ranging from literature and film to video games and science fiction magazines. Knowledge of Russian is not required. [3] (INT)
TR 4-5:15 (Strudler)
Dostoevsky’s last novel, *The Brothers Karamazov*, does not retreat from life’s most difficult questions: What is evil? What is love? Is joy possible in a world where the innocent suffer? In raising these questions, it explores the psychological complexity of our deepest anxieties such as anger at one’s own parents, rebellion against authority, intensity of sexual desire, and the seeming impossibility of religious faith. Ultimately, the novel refuses to answer the questions it poses through logical argumentation, instead insisting that we approach them through its complex literary form. In studying *The Brothers Karamazov*, we will discuss its psychological and philosophical intricacies through close reading, while also drawing on the context provided by Dostoevsky’s other works and the Russian culture of the 19th century. Knowledge of Russian is not required. [3] (INT)

TR 1:10-2:25 (Zhernokleyev)