GERMAN

UNDERGRADUATES COURSES IN GERMAN

GER 1101: Elementary German I
This course guides students in acquiring the fundamentals of German for meaningful communication in an authentic cultural context. Students will develop basic language skills through practice in listening, speaking, reading, and writing. Topics of discussion include hobbies and activities, your daily routine, your family, your studies, food, your living environment, the regions of Germany, and more. Students will begin to interpret and discuss German texts from a variety of media to enhance their knowledge of the cultures of the German-speaking world. No prerequisite (for beginners). [3]
MWF 10:10-11:00 (Lowrey) | 11:10 – 12:00 (Merki) | 12:10-1 (Bangor)

GER 1102: Elementary German II
This course continues to guide students in acquiring the fundamentals of German for meaningful communication in an authentic cultural context. Students will develop basic language skills through practice in listening, speaking, reading, and writing. Topics of discussion include travel, education, health, entertainment, shopping, and Germany’s role in the European Union. Students will read and discuss German texts from a variety of media to enhance their knowledge of the German-speaking world. Prerequisite GER 1101 or equivalent. [3]
MWF 9:10-10 (Bjorkman) | 10:10-11:00 (Kuster) | 11:10-12 (deSilva) | 12:10-1:00 (Schade)

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 10:10-11:00 (Porter) | 12:10-1 (Hill)
**GER 3202W: Advanced German: Reading, Writing, Analysis.**
Subtleties of style. Different vocabularies of textual and cultural criticism. Analysis of wide range of text genres and cultural materials. Prerequisite GER 2202 or equivalent. [3]
MWF 11:10-12 (Bangor)

**GER 4555: Topics in German Studies: Tales of Travel in Modern German Culture: Explorers, Pilgrims, Exiles, and Refugees**
German artists, poets, filmmakers, and intellectuals have always exhibited great curiosity about other cultures. The figure of traveling, of exploring distant realities, is both a persistent motif and a creative engine of German aesthetic production. This seminar examines German culture’s preoccupation with traveling and border crossings over the past 250 years. We will study the work of roaming poets and wandering visual artists, of itinerant filmmakers and inquisitive philosophers in order to get a better grasp of what drives Germans beyond what is familiar, known, and homely. As importantly, and in response to the ongoing refugee crisis in Europe, we will discuss various texts and images addressing the role of migrants and asylum seekers in Germany today and the way in which German culture has welcomed those fleeing their respective homelands in search of survival and exile. All readings and discussions in German.
MW 2:35-3:50 (Koepnick)

**UNDERGRADUATE COURSES IN ENGLISH**

**GER 2441: Great German Works**
What are “great works?” Why do they endure over centuries? What is their contemporary relevance? These are some of the questions that will inform our readings of German authors from 1750 to the present. We will explore changing notions of the subject and its relations to community; the foundations of modern society; the relationship of culture and history; and shifting ideas of the nation and national identity. Our focus will be on close readings of texts as well as on the historical and social context. Readings will include works by Johann Wolfgang von Goethe, Heinrich von Kleist, Franz Kafka, Thomas Mann, Christa Wolf, and Herta Müller. Knowledge of German is not required; all texts will be available in English translation. (HCA)
TR 1:10 – 2:25 (Koepnick)

**GER 2444: German Fairy Tales: From Brothers Grimm to Walt Disney**
This course juxtaposes some of the most influential, fascinating, and disturbing fairy tales by authors such as Jacob and Wilhelm Grimm, Charles Perrault, and Hans Christian Andersen, with their popular transformations on the screen. We will first discuss the connection between fairy tales and the oral tradition of storytelling, and analyze how authors and collectors adapted their tales for different audiences. We will then explore the continued appeal that European fairy tales make to the visual imagination of directors and their international audiences, while also addressing problematic aspects of contemporary fairy tale retellings, such as stereotypical gender roles, lack of diversity, excessive violence, and archaic pedagogical practices in the
original tales. 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 both literary and visual material. All readings and discussion are in English.

MW 1:10-2 F 1:10-2 (Schade, Saliba, Uhuegbu)

**GER 2554: German History in Film: Twentieth-Century German Cinema**

This course introduces students to the riches of twentieth-century German film. The works considered come from every period of a politically tumultuous century—the Weimar Republic, the Third Reich, the two postwar Germanys, and the reunified Federal Republic. They range from classics of early German cinema to the work of the celebrated Turkish-German director Fatih Akin. Some of the films are expressly political, such as Kuhle Wampe, scripted by Bert Brecht, and the early Nazi film Hitlerjugend Quex. Others are representative of genres. Examples include the sentimental “Heimat” film of the 1950s and the German New Wave cinema of the 1970s. The course will examine the chosen films as works of art produced in particular historical circumstances. We shall analyze the films and consider their reception and broader social-cultural significance. The course includes lectures and discussion; assessment based on participation and writing assignments. There is no midterm or final exam. No prerequisite. [3]

TR 11-12:15 (Applegate/Blackbourn)

**GER 2553: Franz Kafka**

Franz Kafka’s stories are world-renowned for their unsettling and uncanny qualities, what has come to be called the “Kafkaesque.” They are quintessential examples of “world literature,” translated into almost every language and read everywhere. The world Kafka inhabited, however, was very small. Kafka was born in 1883 in Prague, then a small city in the Austro-Hungarian Empire, and was a member of its German-speaking Jewish minority. He spent almost all of his short life in Prague, and his travels were limited to short trips within Europe. How could a writer with such limited life experience have forged a lasting connection with a public that spans the globe? In this course, we will read Kafka’s stories together with biographical material and critical texts, in order to understand how they construct worlds that bridge the gap between the small world Kafka inhabited and the many different worlds in which he is read.

TR 2:35-3:50 (Itkin)

**GER 2585: Critical Theory**

The Frankfurt School; mass culture, ideology, and modernism in the arts; the disenchantment of reason; alienation and fascism; the prospects for experience and political critique. Readings include Adorno, Horkheimer, Marcuse, Benjamin, and Habermas. [3] (HCA)

TR 1:10-2:25 (Ng)
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 11:10-12 (Romero)

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. Graduate students analyze scholarly texts such as journal contributions, dissertations, popular books, encyclopedia entries, self-contained media presentations, and abstracts, but also texts that professors write on a regular basis: applications for funding, project and conference proposals, calls for papers, recommendation letters, etc. In addition, Ph.D. candidates will learn about and practice different forms of presentations such as conference presentations, invited papers, panel discussions, radio features, and newspaper interviews. We will discuss the conditions that support a regular output of scholarly work, for example time management, project planning, and presentation techniques. [3]
R 3-5:30 (Zeller)

TR 2:30-3:50 (Werner)

GER 8205: Intellectual Constellations | Murnau and Modernity
Friedrich Wilhelm Murnau (1888-1931) is regarded as one of Weimar cinema’s iconic film directors with canonical works such as Nosferatu (1921/22), Der letzte Mann (The Last Laugh, 1924) and Faust (1925/26) to his credit when he left Germany for Hollywood. With Sunrise (1927) and Tabu (1931) he made two more landmark films in the history of silent cinema, before he tragically died in a car accident at the age of 42.
In contrast to Fritz Lang or G.W. Pabst, whose films seem to register the social and political reverberations of modernity and modernization in far more obvious ways, the visual refinement and lyrical allure of Murnau’s films, paired with a plethora of references to art history and literature, have shaped his image as Weimar cinema’s ‘great romantic poet’, nostalgically detached from the Zeitgeist of his present times. This seminar will explore Murnau’s work and put the validity of this assumption to the test by looking at his films in conjunction with key texts on the culture of modernity.
Taught in German.
T 4:00-6:30 (Wedel)
GER 8301: Pre-Dissertation Colloquium. Qualifying Exam Colloquium. Dissertation topics. Major thinkers, works, genres, and eras. TR 2:30-3:50 (Werner)

RUSSIAN

COURSES IN RUSSIAN

RUS 110: 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 (Zhernokleyev/Johnson)

RUS 220: 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 MTWR 12:10-1 (Denischenko/Johnson)

RUS 3305: Advanced Conversation & Composition
Advanced conversation and composition skills. May be repeated once for credit. Prerequisite: 2202. [4] (INT)
TR 1-2:30 | W 3:10-4 (Johnson)

COURSES IN ENGLISH

RUS 1111: First-Year Writing Seminar | Russia between East and West
This course examines literature, film, and art produced in Russia during the recent decades of volatility and social upheaval. Since the fall of the Soviet Union, Russia has seen a flourishing of diverse voices across media from prose and poetry to film, performance, and visual art. We will explore the vibrant and often violent, subversive, and experimental culture of post-Soviet Russia through prose works, films, poetry, and performance art. Knowledge of Russian is not required. [3] (INT)
MWF 10:10-11 (Zhernokleyev)
**RUS 1911W: 20th Century Russian Literature**
Masterpieces of literature as reflections of and reactions to massive social and political changes. Utopian and dystopian writing; literature as investigative reporting; and sincerity vs. postmodern irony. Return to nationalism in Putin's Russia. Including writings by Nabokov and six Nobel laureates: Bunin, Pasternak, Sholokhov, Solzhenitsyn, Brodsky, and Alexievich. Soviet and contemporary genre fiction. Knowledge of Russian is not required. [3] (HCA)
TR 9:35-10:50 (Gorski and Denischenko)

**RUS 2434: Russian Cinema**
TR 4:10-5:25 (Gorski)

**RUS 2438: Dostoevsky's The Brothers Karamazov**
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. Knowledge of Russian is not required. [3] (INT)
MW 1:10-2:25 (Zhernokleyev)

**RUS 2600: Women and Resistance in Russia**
This course examines women’s resistance in Russia, probing conceptual questions of considerable relevance today: What is the nature of resistance? How can resistance be distinguished from civil disobedience, dissent, and revolt? Does female resistance differ from masculinist paradigms of opposition to power? Structured in reverse chronological order, this course first considers Putin-era manifestations of women’s resistance in Russia, including performance art, journalism, and political activism. We then investigate the genealogy of these contemporary protests in underground activism of the late Soviet period, in women’s involvement in WWII, and in the Bolshevik sexual revolution of the 1920s. Next, we turn to figures of resistance in pre-Revolutionary Russia, from female terrorists to medieval saints. Students engage with a broad range of cultural artifacts, including historical texts, literature, zines, journalistic work, visual art, film, in an effort to create historical narratives in light of incomplete or suppressed sources. The final project invites students to grapple with issues raised in this course by curating a museum exhibit. No knowledge of Russian required. [3] (INT)
MW 4:10-5:25 (Denischenko)
RUSS 2915: Russia: The U.S.S.R. and Afterward (HIST 2135)
Formerly HIST 210] Russian history since the 1917 Revolution. Overview of the old regime; revolution and civil war; the Soviet “Roaring ‘20s”; Stalinism and the totalitarianized society; World War II. Postwar Soviet society and culture; de-Stalinization and the sixties generation; Gorbachev, perestroika, and disintegration; contemporary history. [3] (INT) Combined cap of 30 with HIST 2135/5135
TR 9:35-10:50 (Wcislo)

COURSES TAUGHT OUTSIDE OF THE DEPARTMENT

CMA 2300: Film Theory
Historical overview of the major analytical and critical approaches to the study of film as an aesthetic and cultural form. Contemporary perspectives on cinema, video, and new media. Prerequisite: 1600. [3] (P)
MW 2:35-3:50, M 6 screening (McFarland)

CMA 3893: Beyond Hollywood: Classical Cinemas in France, Germany and Japan.
In film history as much as in our theoretical thinking about film, the idea of classical cinema has been shaped by the norms and procedures developed in the context of the Hollywood studio system between 1920 and 1960. The Hollywood studio era’s mode of production and its strategy of industrial vertical integration; its deployment of a model for film marketing based on technological innovation, stars and genres; and, last but not least, its successful standardization of a cinematic style governed by the principles of linear storytelling and narrative causality, ‘invisible’ editing and audiovisual transparency have set the parameters for how we – at least in the Western world – understand what makes a film ‘classical’. This seminar sets out expand our definition of ‘classical cinema’ by taking a comparative perspective on three different national cinemas of the so-called classical period. By looking at developments in France, Germany and Japan between 1930 and 1950, it aims to multiply and enrich our view by exploring the paradigm of classical cinema along alternative industrial modes and aesthetic formations stemming from different cultural traditions and political contexts.
T/R 9:35- 10:50 Buttrick 130
Screening W 6- 8:30 BT 103.
(Wedel)

HIST 6110: Introduction to Historical Methods and Research
This course is an introduction to methods in historical research and writing. By the end of the semester, students will produce a research paper of 25-35 pages, on a topic of their choice, with the goal of crafting an article that could be submitted for publication in a professional peer-reviewed journal.
The semester will culminate in a public mini-conference in late April, where students will deliver
a 15-20 minute presentation on their research. Along the way, we will discuss matters of professional development, including grant writing, the peer review process, oral presentations, and applying for jobs.
T 9:10-12 (Greble)

**HIST 8150: Landscape, Nature, Environment**
The seminar will discuss selected readings in the related fields of environmental history, and the history of nature and landscape in Europe. Both material and cultural approaches to the history of human interactions with the natural world will be considered. Topics include ideas about nature, nature as commodity, landscape and nation, empire and environment, human-animal relations, and conservation movements. The human habitats we shall be considering include forests, rivers, the seashore, and islands. The seminar will include student presentations and a final paper. [4]
W 12:10-3 (Blackbourn)

**EUS 2203: The Idea of Europe**
“Europe” is a transnational project of many contradictions: contention, conflict, war on the one hand, cultural diversity, technological ingenuity, and economic growth on the other hand. Scholars, artists, philosophers, and politicians discussed the idea of a unified Europe long before its transformation into a political institution with far-reaching legislative authority and a parliament in Brussels. We will focus on different aspects of this idea as it developed from antiquity to the present and reflect upon utopias, expectations, and fears that impacted the history and politics of Europe. The goal of this course is to create an understanding of the concept of “Europeanness,” to analyze primary sources and to learn about contemporary scholarly discussions around the idea of Europe. At the end of this course, students should be able to evaluate current issues (i.e. Euro crisis, migration) with a deeper, more complex background. In addition, this course offers students the tools to study Europe in its diversity and can be seen as a broader introduction into the field of European Studies. [3] (INT)
TR 11:00am-12:15pm (Zeller)

**PHIL 3622: Contemporary Political Philosophy**
A focused and extended examination of selected topics in contemporary political theory, such as justice, liberty, rights, tolerance, and autonomy. Content varies depending on instructor. [3] (P)
TR 11-12:15 (Cornelissen)

**HUM 1610: Revolutions and Post-Communisms in Russia and Eastern Europe, 1980-present**
An interdisciplinary exploration of the origins, events, and consequences of the revolutions of 1989-1991 in Eastern Europe and the Soviet Union. Weekly three-hour classes will mix lectures, faculty panel discussions, outside speakers, film, student blogs and class discussion. Students will utilize a range of humanistic perspectives to investigate the collapse of the
communist state systems that ruled large parts of Eurasia and Eastern Europe, as well as the post-Communist transitions there that have reshaped contemporary regional and global history.
W 3-6 (Greble/Wcislo)