GERMAN 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]  
Section 01 and 02 | Hybrid  
Section 03 | In-Person  
MWF  
Section 01: 9:10-10 (TBD) | 02: 10:20 – 11:10 (TBD) | 03: 11:30 – 12:20 (TBD)  

GERMAN 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]  
Section 01 and 03 | Hybrid  
Section 02 | In-Person  
MWF  
Section 01: 9:10-10 (TBD) | 02: 10:20 – 11:10 (TBD) | 03: 11:30 – 12:20 (Schade)
**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. Emphasis is placed on developing communicative skills, reading and discussing short texts, and writing short essays. Topically, the course explores factors that have shaped modern Germany, including migration and refugees, the legacy of WWII and the Holocaust, and the German Democratic Republic. The course includes a review of German grammar. Prerequisite GER 1102 or equivalent. [3] (INT) (Hybrid)  
MWF  
Section 01: 9:10-10 (TBD) | Section 02: 11:30 – 12:20 (TBD)

**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] (Hybrid)  
MWF  
10:20-11:10 | Schade

**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] (Hybrid)  
MWF  
9:10-10 | Saliba

**GER 4557: Pop and Protest**  
This course looks at contemporary German culture through the lens of “pop and protest.” Engaging with literature, music, performance art, blogs, and movies we consider how countercultures, sub-cultures, and protest movements shaped pop culture—and ask what distinguishes them in the first place. With a strong focus on—but not limited to—the city of Berlin, readings and viewings take us from the electronic music scene to poetry slams, from queer punks in the GDR to the environmentalist Fridays-for-Future movement, from “Popfeminismus” to “Leitkulturdebatte.” Readings and discussion in German. (Hybrid)  
TR  
11:10-12:25 | Stirner
GER 1111
Almost Human: Robots and Cyborgs in German Fiction and Film
The fascination and horror generated by robots, androids, cyborgs, and bodiless existence inspire us to wonder who we are, what we are, and where we are going. Today, as fiction seeps into reality, technology continues to erode the dividing line between human and machine. What is the body? How artificial are we already? We will focus on the way German texts and films articulate the yearning for and fear of more technology. All readings will be in English. Knowledge of German is not required. (Hybrid)
TBD
10:20-11:10 | Saliba

GER 2443
A History of German Film
A curated presentation of the history of German cinema with special emphasis on its sociocultural contexts and artistic achievements. Discussion will include pertinent theories of cinematography and cinematic narration. This course examines a wide variety of films as works of art produced in particular historical circumstances, combining historical and formal analysis. Special emphasis on how German films of the twentieth century engaged with specific events, developments, and questions of German history. Course includes short lectures, discussion, and student presentations. Taught in English. [3] (INT) (Online)
TR
12:45-2pm | Applegate/Blackbourn

GER 2444
German Fairy Tales: From Brothers Grimm to Walt Disney
Fairy tales are central to our shared cultural narrative and have long fueled the imagination of both children and adults. In the past two centuries they have undergone radical transformations in form and meaning. This course focuses on the forces that cause these changes, the reasons for fairy tales’ enduring popularity, and the controversies around the function and value of fairy tales. Students will focus on the collected tales of Jacob and Wilhelm Grimm, learn about their sources, their heritage, and the many transformations their tales display until today. Students will examine how the Grimm stories became staples of U.S. and worldwide popular culture through movie production, most notably by Disney Studios. At the end of the course, students will be able to identify the characteristics of fairy tales, understand their historicity, determine their sources, understand their meanings according to various interpretative models, and recognize their metamorphoses in different genres and aesthetic forms. We will discuss problematic aspects of original tales such stereotypical gender roles, lack of diversity, excessive violence, and archaic pedagogical practices. This course is designed to strengthen critical thinking and writing skills and to practice close reading and analysis of literary, visual, and cinematic material. Taught in English. [3] (INT) (hybrid)
Section 01: MW 11:30-12:20 | Zeller (online)
Section 02: F 11:30-12:20 | (TBD) (online)
Section 03: F 11:30-12:20 | (TBD) (online)
Section 04: F 9:10-10:00 | (TBD) (online)
Section 05: F 1:50-2:40 | (TBD) (in-person)
GER 3333
Monuments & Memory: The Art and Politics of Remembering
In this course, we will explore the art and politics of public memory, through monuments, memorials, literature and art: How do societies remember histories of violence? Who decides which monuments are built (and which ones are destroyed)? How do individuals interact with public memorials? What is the role of social media in shaping cultural memory today? And who gets to tell the story of the past in the first place? Case studies take us from the Holocaust memorial in Berlin to statues of Lenin in Ukraine, from the National AIDS Memorial in California to gulag cemeteries in Siberia, investigating the political, aesthetic, and ethical dimension of memory in the public space. Collaborative projects on local public memory in Nashville and the American South as well as digital memorial projects for remote students will provide opportunities for public engagement and learning beyond the classroom. Students sign up for lectures on Tuesday (section 01) and one of four sections on Thursday (sections 02-05) some of which may involve in-person meetings and instruction. (Hybrid)

Section 01: T 2:20-3:35 | David/Stirner (online)
Section 02: R 2:20-3:35 | David (in-person)
Section 03: R 2:20-3:35 | Stirner (in-person)
Section 04: R 2:20-3:35 | (TBD) (in-person)
Section 05: R 2:20-3:35 | (TBD) (online)
GRADUATE COURSES

GER 7104
Pre-Exam Colloquium.
Preliminary Exam preparation. Exam topics. Major works, writers, and genres.
TR
2:30-3:50 | Werner

GER 8202
Nineteenth Century German Literature – Deutsche Tragödie
The German stage of the late 18th and 19th centuries was fascinated by Trauerspiele, the tragic fates that measure the scope of human mortality. In this course, we will consider the meaning of this genre (if it is one), reading examples of tragic works by such authors as Lessing, Schiller, Goethe, Hebbel, Hauptmann, paying particular attention to the nature of community and individual death, fate and free will, history and myth as they inform these literary works and as these literary works reflect and challenge the developing ideas of the place of human beings in the order of things.
T
4:00-6:30 | McFarland

GER 8301
Pre-Dissertation Colloquium.
Qualifying Exam Colloquium. Dissertation topics. Major thinkers, works, genres, and eras.
TR
2:30-3:50 | Werner
OTHER GRADUATE COURSES OF INTEREST

CMAP 8002
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. In this iteration of the seminar, special attention is given to the history of the book and reading, of moving image media, of performance and improvisational theater, and of the personal computer. The seminar will also address different concepts and methodologies for writing media history. Taught by an interdisciplinary group of faculty experts. This course will be taught entirely online.
W 6:15 – 8:45 | (Koepnick, King, Hock, Leander, Anderson)

HIST 8050
Comparative Studies: “Dark Histories”
Comparative course on how countries face, commemorate, and reflect on the difficult, tragic, or genuinely criminal aspects of their past. Among the topics to be discussed are the United States and slavery (and its treatment of first nation peoples), Germany and the Shoah, Japan and World War II, India and the Partition, Mexico and the Caste War, Poland and its collaboration in the “Final Solution,” and Great Britain and its colonial legacy. There will also be discussions of recent efforts, including those in the digital media, to construct and represent more truthful national pasts.
M 6:10 – 9:00 | Smith

REL 8802
Modern Critics of Religion
This seminar examines the relationship between the critique of religion and the understanding of modernity under the aegis of Marx’s famous apothegm: “the criticism of religion is the prerequisite of all criticism.” To that end, it first traces the genealogy of Marx’s remark in the Hegelian tradition’s tie of religion and society as well as explores the notion of critique. Then after analysis of Marx’s own work, in particular his appropriation of religious discourse to undertake social criticism, the seminar considers critiques of religion that appear to belie the optimistic assessment that preceded Marx’s dictum: “For Germany, the criticism of religion has been essentially completed.” The work of the two leading critics of modernity who follow Marx—Freud and Nietzsche—are addressed. Readings also drawn from Hegel, Strauss, Gutzkow, Bauer, and Feuerbach. Readings in German available for Ph.D. students.
R 1:10-3:50 | Geller
RUSS 1101
First Year Russian I
This course guides students in acquiring the fundamentals of Russian 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 Russia, and more. Students will begin to interpret and discuss Russian texts from a variety of media to enhance their knowledge of Russian culture. No prerequisite (for beginners). [4] (INT) (in-person)
TWRF
10:20-11:10 | Johnson

RUSS 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. [4]
Section 01 (Hybrid)
MTWR
10:20-11:10 | Khabibulina

Section 02 (In-Person)
TWRF
11:30-12:20 | Johnson

RUSS 2202
Second-Year Russian II
Reading, speaking, listening, and writing. Grammar review and reading of contemporary Russian texts. Prerequisite: 2201. [4] (INT)
MTWR
12:40-1:30 | Khabibulina
RUSS 3307
Advanced Russian Language through Visual Culture and Media
Designed for third-year learners of Russian and heritage speakers who have already gained literacy and are looking for more rigorous and culturally rich content to continue their study of Russian, this course offers culturally immersive language learning with a focus on Russian visual arts, architecture, Russian music, ballet, opera and drama, while developing all four major language skills (speaking, reading, listening, and writing). Students will acquire the vocabulary of art terms and relevant expressions, develop ability to understand artistic references, and will be able to produce spoken and written discourse that will prepare them to communicate with native Russian speakers about art. Students will also develop listening skills that will allow them to understand lectures about art. All readings, lectures, discussions, and assignments are in Russian. Prerequisite: RUSS 2202 or equivalent. [3] (in-person)
MWF
9-9:50 | Khabibulina
COURSES IN ENGLISH

RUSS 1111-01
First-Year Writing Seminar | Classic Russian Short Novels
In the nineteenth century, Russia witnessed an unprecedented explosion of literary and intellectual activity, a renaissance yielding some of the masterpieces of world literature. Concentrating on short classic novels, we will examine works by the most prominent authors of this period, putting special emphasis on Russia’s unique handling of the sudden influx of European philosophy and culture. Knowledge of Russian is not required. [3] (HCA) (in-person)
MWF
1:50-2:40 | Zhernokleyev

RUSS 1111-03
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, films, poetry, and performance art. Knowledge of Russian is not required. [3] (INT) (in-person)
TR
11:10-12:25 | David

RUSS 1910W
19th Century Russian Literature
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 two contemporaneous novels Dostoevsky’s The Idiot and Tolstoy’s Anna Karenina, the course will explore the Russian novel in the moment of its most intense development. While dealing with the same philosophical problems – the intensity of erotic fascination and its uncontrollable potential for violence—Tolstoy and Dostoevsky offer two radically different approaches to narrative. Through careful 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. Knowledge of Russian is not required. [3] (In-Person)
MWF
3-3:50 | Zhernokleyev
RUSS 2820
East Europe: Critical Encounters
What is a revolution? What drives people to become revolutionaries? What is life like after revolution? This course will consider the history and lived experience of revolution and its aftermath. Our class focus will be on Eastern Europe, but we will also consider the global reach of revolution from the shores of Ellis Island to the northern borders of China and Vietnam. We will investigate both the broad political forces that shape revolution and the intimate reaches of revolutionary theory to the private lives of individuals. Through a range of media including diaries, novels, historiographies, photography, and film, we will study how different artists, intellectuals, peasants, and workers portrayed revolution and envisioned its uncertain futures. [3] (INT) (online)
TR
9:35-10:50 | Greble/Schachter

RUSS 3333
Monuments & Memory: The Art and Politics of Remembering
In this course, we will explore the art and politics of public memory, through monuments, memorials, literature and art: How do societies remember histories of violence? Who decides which monuments are built (and which ones are destroyed)? How do individuals interact with public memorials? What is the role of social media in shaping cultural memory today? And who gets to tell the story of the past in the first place? Case studies take us from the Holocaust memorial in Berlin to statues of Lenin in Ukraine, from the National AIDS Memorial in California to gulag cemeteries in Siberia, investigating the political, aesthetic, and ethical dimension of memory in the public space. Collaborative projects on local public memory in Nashville and the American South as well as digital memorial projects for remote students will provide opportunities for public engagement and learning beyond the classroom. Students sign up for lectures on Tuesday (section 01) and one of four sections on Thursday (sections 02-05) some of which may involve in-person meetings and instruction. (hybrid)
Section 01: T 2:20-3:35 | David/Stirner (online)
Section 02: R 2:20-3:35 | David (in-person)
Section 03: R 2:20-3:35 | Stirner (in-person)
Section 04: R 2:20-3:35 | (TBD) (in-person)
Section 05: R 2:20-3:35 | (TBD) (online)
**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 aspirations, 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” and how it emerged from exclusion and othering, 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. topics such as EU expansion, inequity, migration, the rise of populism, and the return of nationalism) with a deeper, more complex historical background. In addition, this course offers students the tools to study Europe in its diversity and intellectual history. [3] (INT) (online)

MW
2:35-3:15 | Zeller