German Studies

Courses offered by the Department of German Studies are listed on the Stanford Bulletin's ExploreCourses website under the subject code GERMAN. For courses in German language instruction with the subject code GERLANG, see the “Language Center” section of this bulletin. The department is a part of the Division of Literatures, Cultures, and Languages (http://exploredegrees.stanford.edu/archive/2014-15/schoolofhumanitiesandsciences/divisionofliteraturesculturesandlanguages).

The department provides students with the linguistic and analytic ability to explore the significance of the cultural traditions and political histories of the German-speaking countries of Central Europe. At the same time, the interdisciplinary study of German culture, which can include art, economics, history, literature, media theory, philosophy, political science, and other fields, encourages students to evaluate broader and contradictory legacies of the German past, the history of rapid modernization and the status of Germany, Austria, and Switzerland today.

The German experience of national identity, political unification, and integration into the European Union sheds light on wider issues of cultural cohesion and difference, as well as on the causes and meaning of phenomena such as racial prejudice, anti-Semitism, and the Holocaust. In general, an education in German Studies not only encourages the student to consider the impact of German-speaking thinkers and artists, but also provides a lens through which the contours of the present and past, in Europe and elsewhere, can be evaluated.

The department offers students the opportunity to pursue course work at all levels in the languages, cultures, literatures, and societies of the German-language traditions. Whether interested in German literature, the influence of German philosophy on other fields in the humanities, or the character of German society and politics, students find a broad range of courses covering language acquisition and refinement, literary history and criticism, cultural history and theory, history of thought, continental philosophy, and linguistics.

By carefully planning their programs, students may fulfill the B.A. requirements for a double major in German Studies and another subject. A coterminal program is offered for the B.A. and M.A. degrees in German Studies. Doctoral students may elect Ph.D. minors in Comparative Literature, Humanities, Linguistics, and Modern Thought and Literature.

Special collections and facilities at Stanford offer possibilities for extensive research in German Studies and related fields pertaining to Central Europe. Facilities include the Stanford University Libraries and the Hoover Institution on War, Revolution, and Peace. Special collections include the Hildebrand Collection (texts and early editions from the 16th to the 19th century), the Austrian Collection (with emphasis on source material to the time of Maria Theresa and Joseph II, the Napoleonic wars, and the Revolution of 1848), and the Stanford Collection of German, Austrian, and Swiss Culture. New collections emphasize culture and cultural politics in the former German Democratic Republic. The Hoover Institution has a unique collection of historical and political documents pertaining to Germany and Central Europe from 1870 to the present. The department also has its own reference library.

Haus Mitteleuropa, the German theme house at 620 Mayfield, is an undergraduate residence devoted to developing an awareness of the culture of Central Europe. A number of department courses are regularly taught at the house, and there are in-house seminars and conversation courses. Assignment is made through the regular undergraduate housing draw.

Mission of the Undergraduate Program in German Studies

The mission of the undergraduate program in German Studies is to provide students with the German language skills, the ability to interpret literature and other cultural material, and the capacity to analyze the societies of the German-speaking countries of Central Europe. In addition, its interdisciplinary component prepares students to understand other cultures from the perspectives of multiple disciplines. The program prepares students for careers in business, social service, and government, and for graduate work in German Studies.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. oral proficiency in German beyond the interpersonal level with presentational language abilities.
2. writing proficiency in German beyond the interpersonal level with presentational language abilities.
3. close reading skills of authentic texts in German.
4. the ability to develop effective and nuanced lines of interpretation.

Graduate Programs in German Studies

The University requirements for the M.A. and Ph.D. degrees are described in the "Graduate Degrees" section of this bulletin.

Learning Outcomes (Graduate)

The purpose of the master's program is to further develop knowledge and skills in German Studies and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in German Studies. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge of German Studies and to pursue career tracks in higher education and in other sectors.

German Studies and a Minor Field

Students may work toward a Ph.D. in German Studies with minors in such areas as Comparative Literature, History, Humanities, Linguistics, or Modern Thought and Literature. Students obtaining a Ph.D. in such combinations may require additional training.

Bachelor of Arts in German Studies

Majors must demonstrate basic language skills, either by completing GERLANG 1.2.3, First-Year German, or the equivalent such as an appropriate course of study at the Stanford in Berlin Center. Students also enroll in intermediate and advanced courses on literature, culture, thought,
or language. A maximum of 10 Advance Placement (AP) units may be counted toward the major with the approval of the Chair of Undergraduate Studies. No more than ten units may be taken on a credit/no credit basis. Courses listed below are highly recommended. Substitutes are permitted with the approval of the Chair of Undergraduate Studies. Students can combine a major in German Studies with a major in any other field. Relevant courses in other fields can count towards the German Studies major.

**Degree Requirements**

1. Completion of 60 units. Units earned towards the Bachelor of Arts in German Studies with Honors degree may be applied to the 60 unit total.

2. Completion of three GERMAN courses at the 120-level or approved substitutes.

3. Completion of German Studies Core series:

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4. Senior Capstone Project:

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<tr>
<td>GERMAN 191</td>
<td>German Capstone Project</td>
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5. Students must take the Oral Proficiency Interview (OPI) two quarters prior to degree conferral. Students should contact the Undergraduate Student Affairs Officer for the major to begin the process.

6. Remaining units should be completed through elective courses approved in consultation with the Chair of Undergraduate Studies. Structured Liberal Education courses and all courses taken at the Berlin Overseas campus may count toward the major electives. Thinking Matters courses approved by the Chair of Undergraduate Studies may also be counted toward the electives. Subject to approval by the Chair of Undergraduate Studies, courses from other fields may count if they contribute to the student's language skills, the ability to interpret literature and other cultural material, or the capacity to analyze societies.

**German and Philosophy**

The German and Philosophy major option offers students the opportunity to combine studies in literature and philosophy. Students take most of their courses from departments specializing in the intersection of literature and philosophy. This option is not declared in Axess; it does not appear on the transcript or diploma. This option requires a minimum of 16 courses, for a minimum total of 65 units.

**Degree Requirements**

**German Studies**

1. Completion of two GERMAN courses at the 120-level or approved substitutes:

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**German Philosophy**

1. Completion of three GERMAN courses at the 130-level or approved substitutes:

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<tr>
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<tbody>
<tr>
<td>GERMAN 131</td>
<td>What is German Literature?</td>
<td>3-5</td>
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<tr>
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<td>Dynasties, Dictators and Democrats: History and Politics in Germany</td>
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2. Completion of German Capstone Project:

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<tr>
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<tbody>
<tr>
<td>COMPLIT 217</td>
<td>The Poetry of Friedrich Holderlin</td>
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<tr>
<td>FRENCH 228E</td>
<td>Getting Through Proust</td>
</tr>
<tr>
<td>PHIL 193D</td>
<td>Dante and Aristotle</td>
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<td>PHIL 194L</td>
<td>Montaigne</td>
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Units devoted to meeting the department’s language requirement are not counted toward the 65-unit requirement.

The capstone seminar and the two related courses must be approved by both the German Studies Chair of Undergraduate Studies and the undergraduate adviser of the program in philosophical and literary thought administered through the DLCL. Substitutions, including transfer credit, are not normally permitted for items 2b, 3c, and 3d, and are not permitted under any circumstances for items 2, 3a, and 5. Up to 10 units taken in the Philosophy Department may be taken CR/NC or S/NC; the remainder must be taken for a letter grade.

**Honors**

German majors with an overall grade point average (GPA) of 3.3 or above, and who maintain a 3.5 (GPA) in major courses, are eligible to participate in the DLCL’s honors program. Prospective honors students must choose a senior thesis adviser from among their home department's regular faculty, in their junior year, preferably by March 1, but no later than May 1. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their department.
home department to submit a thesis proposal (2-5 pages). DLCL Honors application and an outline of planned course work for their senior year.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40-90 pages not including bibliography and notes. Please consult the DLCL Honors Handbook for more details on declaring and completing the honors thesis.

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The honors college is offered at the end of the summer, during the weeks directly preceding the start of the academic year, and is designed to help students develop their honors thesis projects. Applications must be submitted through the Bing program. For more information, view the Bing Honors (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) website.

Enrollment: A minimum of 10 units total, described below, and a completed thesis is required. Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15th of the terminal year. If an essay is found deserving of a grade of ‘A’ of better by the thesis adviser, honors are granted at the time of graduation.

1. Spring Quarter of the junior year (optional) DLCL 189C Honors Thesis Seminar (2-4 units S/NC) under the primary thesis adviser. Drafting or revision of the thesis proposal. The proposal is reviewed by the Chair of Undergraduate Studies and the Director of the department and will be approved or returned for submission.

2. Autumn Quarter of the senior year (required) DLCL 189A Honors Thesis Seminar (4 units S/NC) taught by a DLCL appointed faculty member. Course will focus on researching and writing the honors thesis.

3. Winter Quarter of the senior year (required) DLCL 189B Honors Thesis Seminar (2-4 units Letter grade) under the primary thesis adviser. Focus will be on writing under guidance of primary adviser. The letter grade will determine if honors is granted or not.

4. Spring Quarter of the senior year (optional; mandatory if not taken during junior year) DLCL 189C Honors Thesis Seminar (2-4 units S/NC) under the primary thesis adviser. Honors essays are due to the thesis adviser and Student Service Officer no later than 5:00 p.m. on May 15th of the terminal year.

5. Spring Quarter of the senior year (required) DLCL 199 Honors Thesis Oral Presentation (1 unit S/NC). Enroll with primary thesis adviser.

Overseas Studies and Internships in German Studies

All students who are planning to study at Stanford in Berlin or engage in an internship are encouraged to consult with the Chair of Undergraduate Studies and the Overseas Studies office about integrating work done abroad into their degree program. Through the Center, students with at least two years of college-level German can also take courses at the Freie Universität, Technische Universität, or Humboldt Universität. All credits earned in Berlin can be applied to the undergraduate major in German Studies. For course descriptions and additional offerings, see the listings in the Stanford Bulletin’s ExploreCourses (http://explorecourses.stanford.edu) web site, or the Bing Overseas Studies (http://bosp.stanford.edu) web site.

Internships in Germany are arranged through the Bing Overseas Studies Program. In addition, students may consult with the department to arrange local internships involving German language use or issues pertaining to Germany or Central Europe. Returning interns who wish to develop a paper based on their experience should enroll in GERMAN 298 Writing Workshop.

Joint Major Program: German Studies and Computer Science

The joint major program (JMP), authorized by the Academic Senate for a pilot period of six years, permits students to major in both Computer Science and one of ten Humanities majors. See the “Joint Major Program” section of this bulletin for a description of University requirements for the JMP. See also the Undergraduate Advising and Research JMP web site and its associated FAQs.

Students completing the JMP receive a B.A.S. (Bachelor of Arts and Sciences).

Because the JMP is new and experimental, changes to procedures may occur; students are advised to check the relevant section of the bulletin periodically.

German Studies Major Requirements in the Joint Major Program

See the “Computer Science Joint Major Program” section of this bulletin for details on Computer Science requirements.

To graduate with a joint major in Computer Science and German Studies, students must complete a minimum of 50 units. Majors must demonstrate basic language skills, either by completing GERLANG 1,2,3, First-Year German, or the equivalent such as an appropriate course of study at the Stanford in Berlin Center. Students also enroll in intermediate and advanced courses on literature, culture, thought, or language. A maximum of 10 Advance Placement (AP) units may be counted towards the major with the approval of the Chair of Undergraduate Studies. No more than 10 units may be taken on a credit/no credit basis. Courses listed below are recommended. Substitutes are permitted with the approval of the Chair of Undergraduate Studies. Relevant courses in other fields can count towards the German Studies major.

Degree Requirements

1. Completion of 50 units.

2. Completion of three GERMAN courses at the 120-level or approved substitutes.

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4. Senior Capstone Project:
Honors Program

Students have the option to complete the honors program for Computer Science and German Studies, by completing an honors thesis that is partially or fully integrated with Computer Science; such a thesis would fulfill both the capstone and honors requirements for this degree. Students also have the option to complete the honors program for German Studies only; such a thesis would not fulfill the capstone requirement for this degree.

German Studies majors with an overall grade point average (GPA) of 3.3 or above, and who maintain a 3.5 (GPA) in major courses, are eligible to participate in the DLCL’s honors program. Prospective honors students must choose a senior thesis adviser from among their home department’s regular faculty, in their junior year, preferably by March 1, but no later than May 1. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their home department to submit a thesis proposal (2-5 pages), DLCL honors application and an outline of planned course work for their senior year.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40-90 pages not including bibliography and notes. Consult the DLCL Honors Handbook for more details on declaring and completing the honors thesis.

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The honors college is offered at the end of the summer, during the weeks directly preceding the start of the academic year, and is designed to help students develop their honors thesis projects. Applications must be submitted through the Bing program. For more information, see the Bing Honors (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) website.

Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15th of the terminal year. If an essay is found deserving of a grade of ‘A’ or better by the thesis adviser, honors are granted at the time of graduation.

Declaring a Joint Major Program

To declare the joint major, students must first declare each major through Axess, and then submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (http://studentaffairs.stanford.edu/sites/default/files/registrar/files/change_UG_program.pdf) The Major-Minor and Multiple Major Course Approval Form (http://studentaffairs.stanford.edu/sites/default/files/registrar/files/MajMin_MultMaj.pdf) is required for graduation for students with a joint major.

Dropping a Joint Major Program

Information about dropping a joint major program is still being developed. This bulletin will be updated when that information is available. Student may consult the Student Services Center (http://studentaffairs.stanford.edu/studentservicescenter) with questions concerning dropping the joint major.

Transcript and Diploma

Students completing a joint major graduate with a B.A.S. degree. The two majors are identified on one diploma separated by a hyphen. There will be a notation indicating that the student has completed a "Joint Major". The two majors are identified on the transcript with a notation indicating that the student has completed a "Joint Major".

Minor in German Language and Culture

Students may choose to minor in German Language and Culture if they are particularly interested in developing a strong ability in the German language, or in pursuing linguistic issues pertinent to German. Students satisfy the requirements for the minor in German Language and Culture by completing 35 units of course work, including at least three courses at the GERMAN 100-139 level, with coursework taught in German. Study at the Stanford in Berlin Center for at least one quarter is highly recommended.

Minor in German Cultural Studies

Students who wish to study German literature, culture, or thought, without necessarily acquiring facility in the German language, may pursue a minor in German Cultural Studies. Students meet the requirements for the minor in German Cultural Studies by completing 35 units of course work in German literature, culture, and thought in translation, including at least three courses at the GERMAN 130- or 140- level.

Minor in Modern Languages

The Division of Literatures, Cultures, and Languages offers a minor in Modern Languages. This minor draws on literature and language courses offered through this and other literature departments. See the “Literatures, Cultures, and Languages” section of this bulletin for further details about this minor and its requirements.
Master of Arts in German Studies

This program is designed for those who do not intend to continue studies through the Ph.D. degree. Students desiring the M.A. degree must complete a minimum of 45 units of graduate work. If students enroll for three quarters for a minimum of 15 units per quarter, they will be able to fulfill the M.A. requirements in one year. The program requires M.A. students to take the three graduate core courses (German 320, 321, and 322) for 5 units each. These courses cover core reading lists in three areas of German Studies: pre-1700, 1700-1900, and post-1900. The remaining courses may be selected by the student but they must be graduate-level courses in German and/or approved courses in related fields such as art history, comparative literature, linguistics, history, or philosophy.

M.A. candidates must take an oral examination toward the end of their last quarter, normally on or before the last day of classes. In preparation for the oral exam students are to submit a reading list comprised of 15 items from each of the three core reading lists and 10 additional items of their own choice for a total of 55 items. This M.A. reading list must be compiled in consultation with the advisor.

Coterminal Programs

Students may apply to combine programs for the B.A. and M.A. degrees in German Studies.

University requirements for the coterminal M.A. are described in the "Coterminal Bachelor’s and Master's Degrees (http://exploredegrees.stanford.edu/archive/2014-15/cotermdegrees) " section of this bulletin. For University coterminal degree program rules and University application forms, see the Stanford Undergrad Coterm Guide (http://undergrad.stanford.edu/advising/student-guides/coterm) .

Doctor of Philosophy in German Studies

The requirements for the Ph.D. in German Studies include:

1. Required Courses. A total of 135 units is required for the Ph.D.; doctoral candidates must complete at least one course with each member of the department. During each quarter in year one and year two, enrollment in and completion of at least two graduate courses taught by German Studies faculty are required. In every quarter prior to TGR, all students must enroll in the German Graduate Colloquium (1 unit per quarter). Students at dissertation stage are expected to continue to participate in the colloquium.

   a. First Year. Students must enroll in a minimum of 54 graduate units during their first year of graduate study as well as 10 units during the first summer. During the first year of work, the student should select courses that provide an introduction to the major areas of the discipline. During the summer after the first year, students prepare a draft of an article on a topic from their presumed area of specialization. First year required coursework:

      | Course                   | Units |
      |--------------------------|-------|
      | GERMAN 320               | 8     |
      | GERMAN 321               | 3-5   |
      | GERMAN 322               | 8     |
      | GERMAN 399               | 1-12  |
      | DLCL 301                 | 3     |
      | GERMAN 397               | 1     |

2. Second Year. Students must enroll in a minimum of 30 units during their second year of graduate study as well as 10 units during their second summer. In the writing workshop, students refine their draft article, to be completed by the end of autumn quarter. Students prepare a prospectus for their dissertation, which is presented to a faculty committee by the end of spring quarter. Second year required coursework:

      | Course                   | Units |
      |--------------------------|-------|
      | GERMAN 397               | 1     |
      | GERMAN 399               | 1-12  |

3. Third Year. Students who have not reached TGR status must complete a minimum of 30 units during their third year of graduate study. Third year required coursework:

      | Course                   | Units |
      |--------------------------|-------|
      | GERMAN 397               | 1     |
      | GERMAN 399               | 1-12  |

2. Qualifying Examination. On June 5 of Spring Quarter, all first year Ph.D. students must take their qualifying examination. This examination is designed to cover the full range of German literary history and builds on the readings in GERMAN 320 German Literature 1: How Stories are Told (ca. 1170-1600), GERMAN 321 German Literature 2: Selfhood and History, and GERMAN 322 German Literature 3: Myth and Modernity. Students who fail this examination may request to retake it once before October 15. A second fail of the Qualifying Exam will result in dismissal from the Ph.D. program.

3. Language Requirement. A reading knowledge of one language other than English and German is required. Students in Medieval Studies must also have a reading knowledge of Latin. Reading knowledge will be assessed by an examination administered by the Language Center.

4. Qualifying Article Submission. Based upon summer independent study and progress in GERMAN 399 Individual Work, the Ph.D. student will submit an article in autumn quarter of their second year. The article must be submitted by December 1 and will be reviewed by two faculty members who must approve it. An article that does not meet approval may be revised and resubmitted by February 15. A second failure to submit an article meeting approval of the faculty readers will result in dismissal from the program.

5. Dissertation Prospectus. Based upon work in winter and spring quarters of the students second year, a twenty-page preliminary dissertation prospectus must be completed by the end of spring quarter of the second year. It must be discussed in a one-hour session of the reading committee before the end of spring quarter. The reading committee must be comprised of three faculty members. At least two members of the reading committee must have primary appointments in German Studies. Members of the reading committee are selected by the student in consultation with his or her primary adviser.

6. After completion of the dissertation prospectus, all students are strongly encouraged to spend at least one quarter abroad in a German-speaking country, while remaining in regular contact with their advisers.

7. The University Oral Examination. The University Oral Examination in the Department of German Studies involves a defense of at least three chapters of the dissertation, no later than the end of Autumn Quarter of the fifth year. It must be distributed to the four university oral examination committee members and the outside chair at least four weeks before the formal University Oral Examination. This committee consists of three members of the reading committee, one additional member, plus an outside chair, selected in consultation with the primary adviser. The examination lasts no longer than two hours. It begins with a brief statement by the candidate (no longer than 15 minutes) followed by questions from the four examiners, each of whom is limited to 20 minutes. The minutes are reserved for optional questions from the chair of the examination. Students who fail the University Oral Exam
are allowed an opportunity to retake the exam. A second fail of the University Oral Exam results in dismissal from the Ph.D. program.
8. Submission and approval of a dissertation.
9. Teaching Assistant. The teaching requirement includes four quarters of language teaching during the second and third years of study and is mandatory for continued enrollment or support in the program. Students must also teach a fifth course which may be a language course, but they may alternatively request to teach or co-teach a literature course at a later time in the course of study, normally once their dissertation has reached an advanced stage, contingent upon department need and subject to approval of the Director of German Studies. Such teaching does not extend the length or scope of support. Graduate students are advised to develop skills in the teaching of literature by participating in the teaching of undergraduate courses beyond language courses. Students may enroll in independent studies with faculty members to gain experience as apprentices in undergraduate teaching.
10. Research Assistant. The department expects candidates to demonstrate research skills appropriate to their special areas of study.
11. Graduate Studies Colloquium. Enrollment and/or participation in is mandatory for all students (students conducting research abroad are exempt). The Colloquium meets every two weeks throughout the year and involves presentation of student work.
12. German Studies Lecture Series. Regular attendance at lectures sponsored by the Department is required.
13. The principal conditions for continued registration of a graduate student are the timely and satisfactory completion of University, department, and program requirements for the degree, and fulfillment of minimum progress requirements. Failure to meet these requirements results in corrective measures which may include a written warning, academic probation, and/or the possible release from the program
14. Candidacy. Admission to candidacy is an important decision grounded in an overall assessment of a student’s ability to successfully complete the Ph.D. program. Per University policy, students are expected to complete department qualifying procedures and apply for candidacy by the end of the second year in residence. In reviewing a student for admission to candidacy, the faculty considers a student’s academic progress including but not limited to: advanced language proficiency, course work, performance on the Qualifying Exam, qualifying article, and dissertation prospectus, and successful completion of teaching/research assistantships. A student must also have completed at least 3 units of work with each of 4 Stanford faculty members prior to consideration for candidacy. In addition to successful completion of department prerequisites, a student is only admitted to candidacy if the faculty makes the judgment that the student has the potential to successfully complete the requirements of the degree program. Candidacy is determined by faculty vote. Failure to advance to candidacy results in the dismissal of the student from the doctoral program. Candidacy is valid for five years and students are required to maintain active candidacy through conferral of the doctoral degree. All requirements for the degree must be completed before candidacy expires. The Department of German Studies conducts regular reviews of each student’s academic performance, both prior to and following successful admission to candidacy. Failure to make satisfactory progress to degree may result in dismissal from the doctoral program. Additional information about University candidacy policy is available in the Bulletin (http://exploredegrees.stanford.edu/archive/2014-15/graduatedegrees/#doctoraltext) and GAP (http://gap.stanford.edu/4-6.html).
15. Annual Review. In order to evaluate student progress and to identify potential problem areas, the department's faculty reviews the academic progress of each first-year student at the beginning of Winter and Spring quarters and again at the end of the academic year. The first two reviews are primarily intended to identify developing problems that could impede progress. In most cases, students are simply given constructive feedback, but if more serious concerns warrant, a student may be placed on probation with specific guidelines for addressing the problems detected. The review at the end of Spring Quarter is more thorough; each student’s performance during the first year is reviewed and discussed. All students are given feedback from their advisers at the end of their first year of graduate work, helping them to identify areas of strength and potential weakness. At any point during the degree program, evidence that a student is performing at a less than satisfactory level may be cause for a formal academic review of that student. Possible outcomes of the spring review include: continuation of the student in good standing, or placing the student on probation, with specific guidelines for the period of probation and the steps to be taken in order to be returned to good standing. For students on probation at this point (or at any other subsequent points), possible outcomes of a review include: restoration to good standing; continued probation, with guidelines for necessary remedial steps; or termination from the program.
16. Grading. Doctoral students in the department must take required courses for a letter grade if available and are expected to earn a grade of ‘B+’ or better in each course offered by the DLCL. Any grade of ‘B’ or below is considered to be less than satisfactory. Grades of ‘B’ or below are reviewed by faculty and the following actions may be taken: the grade stands and the student's academic performance is monitored to ensure that satisfactory progress is being made; the grade stands and the student is required to revise and resubmit the work associated with that course; or the student may be required to retake the course.

Ph.D. Minor in German Studies

The department offers a Ph.D. Minor in German Studies. The requirement for the Ph.D. minor is completion of 25 units of graduate course work in German Studies classes. Interested students should consult the Director of Graduate Studies.

Emeriti: (Professors) Theodore M. Andersson, Gerald Gillespie, Katharina Mommsen, Kurt Müller-Vollmer, Orrin W. Robinson III

Director: Kathryn Starkey

Chair of Graduate Studies: Kathryn Starkey
Chair of Undergraduate Studies: Matthew Wilson Smith
Professors: Russell A. Berman, Elizabeth Bernhardt, Amir Eshel, Kathryn Starkey
Associate Professor: Adrian Daub, Matthew Wilson Smith
Assistant Professors: Márton Dornbach

Courtesy Professors: Michael Friedman, Hester G. Gelber, Thomas S. Gray, Hans Ulrich Gumbrecht, Stephen Hinton, Thomas Sheehan, Elaine Trehearne

Courtesy Associate Professors: R. Lanier Anderson, Charlotte Fonrobert, Nadeem Hussain

Courtesy Assistant Professors: Marisa Galvez, Edith Sheffer, Laura Stokes, Senior Lecturer: William E. Petig
Visiting Professor: Nicole Schwindt (Winter)
Visiting Lecturers: Wolf-Dietrich Junghanns (Autumn), Martin Trembl (Autumn)

Overseas Studies Courses in German Studies

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students
should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors. For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

**Courses**

**GERMAN 41N. Inventing Modern Theatre: Georg Büchner and Frank Wedekind. 3 Units.**

The German writers Georg Büchner (1813-1837) and Frank Wedekind (1864-1918). Many of the most important theater and film directors of the last century, including Max Reinhardt, G. W. Pabst, Orson Welles, Robert Wilson, and Werner Herzog, have wrestled with their works, as have composers and writers from Alban Berg and Bertolt Brecht through Christa Wolf and Thalia Field. Rock artists as diverse as Tom Waits, Lou Reed, Duncan Sheik, and Metallica have recently rediscovered their urgency. Reading these works in translation and examining artistic creations they inspired, Classroom discussions and written responses; students also rehearse and present in-class performances of excerpts from the plays. The aim of these performances is not to produce polished stagings but to creatively engage with the texts and their interpretive traditions. No previous theatrical experience required.

Same as: TAPS 41N

**GERMAN 80N. Modern Conservatism. 3 Units.**

How do conservatives respond to the modern world? How do they find a balance between tradition and freedom, or between stability and change? This seminar will examine selections from some conservative and some classically liberal writers that address these questions. At the center of the course are thinkers who left Germany and Austria before the Second World War: Friedrich Hayek, Leo Strauss and Hannah Arendt. We will also look at earlier European writers, such Edmund Burke and Friedrich Nietzsche, as well as some recent American thinkers. Taught in English.

**GERMAN 88. Germany in 5 Words. 3-5 Units.**

This course explores German history, culture and politics by tracing five (largely untranslatable) words and exploring the debates they have engendered in Germany over the past 200 years. This course is intended as preparation for students wishing to spend a quarter at the Bing Overseas Studies campus in Berlin, but is open to everyone. Taught in English.

**GERMAN 88Q. Gateways to the World: Germany in 5 Words. 3-5 Units.**

This course explores German history, culture and politics by tracing five (largely untranslatable) words and exploring the debates they have engendered in Germany over the past 200 years. This course is intended as preparation for students wishing to spend a quarter at the Bing Overseas Studies campus in Berlin, but is open to everyone. Taught in English.

**GERMAN 104. Resistance Writings in Nazi Germany. 3 Units.**

This course focuses on documents generated by nonmilitary resistance groups during the period of National Socialism. Letters, essays, diaries, and statements on ethics from the Bonhoeffer and Scholl families form the core of the readings. The resistance novel, Every Man Dies Alone, is also included. Texts will be read as historical documents, reflections of German thought, statements of conscience, attempts to maintain normal relationships with others in the face of great risk, as poetic works, and as guides for the development of an ethical life. Taught in English.

**GERMAN 105. Going Medieval: Introduction to Freiburg, Germany, and its Surrounding Region. 1 Unit.**

This course offers an introduction to materials that are pertinent to the BOSP summer seminar “Going Medieval” offered in summer 2015. It is a required course for participants of the seminar.

Same as: DLCL 105

**GERMAN 116. Writing About Germany: New Topics, New Genres. 3-4 Units.**

Writing about various topics in German Studies. Topics based on student interests: current politics, economics, European affairs, startups in Germany. Intensive focus on writing. Students may write on their experience at Stanford in Berlin or their internship. Fulfills the WIM requirement for German Studies majors.

**GERMAN 118N. From Mozart to Metal, Germany in 99 Songs. 3-5 Units.**

This course explores 200 years of German history and culture through popular songs -- the good, the bad and the very, very goofy. From songs composed by classical composers, via folksongs and operettas, all the way to punk, hip-hop, techno and heavy metal, this course explores the evolution of German popular culture and history. Prerequisite: 1 year of German.

**GERMAN 120N. The Brothers Grimm and Their Fairy Tales. 4 Units.**

Historical, biographical, linguistic, and literary look at the Kinder- and Hausmarchen of Jacob and Wilhelm Grimm. Readings from the fairy tales, plus materials in other media such as film and the visual arts. Four short essays, one or two oral reports. Preference to Freshmen; class then opens to all. Fulfills WIM for German majors (must be taken for letter grade.) In German.

**GERMAN 120Q. Contemporary Politics in Germany. 3-4 Units.**

This course provides an opportunity to engage with issues and actors, politicians and parties in contemporary Germany, while building German language abilities. We will work with current events texts, news reports, speeches and websites. Course goals include building analytic and interpretive capacities of political topics in today’s Europe, including the European Union, foreign policy, and environmentalism. Differences between US and German political culture are a central topic. At least one year German language study required.

**GERMAN 123. German Culture and Film. 3-5 Units.**

This course has two primary goals. First, it is designed to provide students with a visual and linguistic foundation for discussing and writing about German film from the Weimar period to the present. To that end we will review important genres, directors, and technological developments in the history of German film. Second, using film as a lens, we will examine several key moments in German cultural history from the 1920s to the present. Certain themes will reoccur throughout the course, including gender, the city, technology, violence, and social crisis. All materials and class discussion in German (Meets Writing-in-the-Major requirement).
GERMAN 124. Introduction to German Poetry. 3-5 Units.
Introduction to lyric poetry in German from the 18th century to the present. Readings include poems by Goethe, Holderlin, Brentano, Eichendorff, Heine, Rilke, Trakl, Celan, Brecht. Ways of thinking about and thinking with poetry. Focus on poetic form, voice, figural language, and the interaction of sensory registers. Taught in German, with attention to discussion and writing skills. Prerequisite: Gerlang 1-3 or equivalent.

GERMAN 126. Old Stories, New Media: Great German Tales and their Adaptations. 3-5 Units.
There are some characters that we see again and again: the love-struck artist, the mad genius, and the valiant hero. Where do these tropes come from? How do they evolve through history? This course will survey German history through the eyes of some of its most well-known stories. We will explore how audience, medium, cultural ideals, and historical changes can transform the meaning of a narrative over time. The central aim of this course is to provide students with an analytical framework with which to approach an unfamiliar work of art or literature. The course also aims to improve students’ German language proficiency and give students a broad understanding of German intellectual history. Taught in German.

GERMAN 127. Modernity, Memory, Mourning: 20th Century German Short Fiction. 3-5 Units.
Through a sampling of short stories and novellas from 1918 to 1952, this course will explore major historical and cultural questions related to Germany in the early 20th century. Students will develop an understanding of recent German history and of how German writers have chosen to engage with this history in various ways. Themes will include the impact of modernity on the individual, violence and war, fascism and its effect on personal agency, exile and mourning, memory and trauma, and tradition and its breakdown. Authors include Kafka, Mann, Seghers, and Bouml;l. Readings and discussion in German.

GERMAN 128N. Medicine, Modernism, and Mysticism in Thomas Mann’s the Magic Mountain. 3 Units.
Published in 1924, The Magic Mountain is a novel of education, tracing the intellectual growth of a budding engineer through a maze of intellectual encounters during a seven-year sojourn in a sanatorium set high in the Swiss Alps. It engages with the key themes of modernism: the relativity of time, the impact of psychoanalysis, the power of myth, and an extended debate between an optimistic belief in progress and a pessimistic vision of human nature. Through its detailed discussion of disease (tuberculosis), this remarkable text connects the study of medicine to the humanities. There will be an exploration of this rich and profound novel both as a document of early twentieth-century Europe and as a commentary on the possibilities of education that are urgent for liberal arts education today. Taught in English.

GERMAN 130N. Nobel Prize Winners in German Literature. 3 Units.
Readings from some of the best German-language authors, including Thomas Mann, Hermann Hesse, Heinrich Boll and Herta Muller. How imaginative literature engages with history, and how great authors address the major questions in politics and philosophy in modern Germany. Taught in German. German language equivalent to high school AP.

GERMAN 131. What is German Literature?. 3-5 Units.
This course covers material from the fairy tales of German romanticism, expressionist poetry and painting, literary responses to Nazi Germany and reflections on a unified Germany. Exploring the shifting relationships between cultural aesthetics, entertainment, historical context, and "what is German", we will cover roughly 250 years of literary and artistic production, social and political upheavals, as well as the lives of numerous authors, both male and female. Taught in German. Prerequisite: One year of German language at Stanford or equivalent.

GERMAN 132. Dynasties, Dictators and Democrats: History and Politics in Germany. 3-5 Units.
Key moments in German history through documents: personal accounts, political speeches and texts, and literary works. The course begins with the Prussian monarchy and proceeds to the crisis years of the French Revolution. Documents from the 1848 revolution and the age of Bismarck and German unification follow. World War I and its impact on Germany, including the rise of Hitler, as well as the aftermath, divided Germany in the Cold War through the fall of the Berlin Wall. Taught in German.

Same as: COMPLIT 132A

GERMAN 133. Marx, Nietzsche, Freud. 3-5 Units.
We read and discuss selections from works by the key master thinkers who have exerted a lasting influence by debunking long-cherished beliefs. Do these authors uphold or repudiate Enlightenment notions of rationality, autonomy and progress? How do they assess the achievements of civilization? How do their works illuminate the workings of power in social and political contexts? Readings and discussion in German.

GERMAN 137. Hysteria and Modern Culture. 3-5 Units.
The term “hysteria” has been used for centuries to categorize the mysterious ailments of others. This course will focus on the history of hysteria’s representation and production from the late nineteenth century through WWI. Readings will include medical writings (Charcot, Bernheim, Freud), plays (Ibsen, Strindberg, Toller), and feminist theory (Cixous, Cleacuunte;ment, Diamond). We will also devote some attention to the ongoing influence of the discourse of hysteria on contemporary medical and popular cultures.

Same as: HUMBIO 162H, TAPS 169

GERMAN 140. German Sports Culture and History. 3-5 Units.
The course highlights specificities of sports in Germany and thus provides a unique point of access for understanding German culture in past and present. Concepts of competition and performance will be examined, as well as the relations between sports and politics in different periods of modern German history. Special attention will be given to soccer, but boxing, cycling, gymnastics (Turnen), and other Olympic sports will be studied as well. Materials will include theoretical and literary texts in English and German, media representations of athletic contests. To improve writing skills students will write a weekly essay on various phenomena.

German language requirement: one year of college German or equivalent.

GERMAN 150. Masterpieces: Kafka. 3-5 Units.
This class will address major works by Franz Kafka and consider Kafka as a modernist writer whose work reflects on modernity. We will also examine the role of Kafka's themes and poetics in the work of contemporary writers.

Same as: COMPLIT 114, JEWISHST 145

GERMAN 154. Poetic Thinking Across Media. 4 Units.
Even before Novalis claimed that the world must be romanticized, thinkers, writers, and artists wanted to perceive the human and natural world poetically. The pre- and post-romantic poetic modes of thinking they created are the subject of this course. Readings include Ecclesiastics, Zhaozhou Congshen, Montaigne, Nietzsche, Kafka, Benjamin, Arendt, and Sontag. This course will also present poetic thinking in the visual arts—from the expressionism of Imgar Bergman to the neo-romanticism of Gerhard Richter.

Same as: COMPLIT 154B, COMPLIT 354B, GERMAN 354, JEWISHST 144B

GERMAN 181. Philosophy and Literature. 5 Units.
(Formerly CLASSGEN 81) Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. Taught in English. Same as: CLASSICS 42, COMPLIT 181, ENGLISH 81, FRENCH 181, ITALIAN 181, PHIL 81, SLAVIC 181

GERMAN 182. War and Warfare in Germany. 3 Units.
Survey of Germany at war through historical, theoretical and literary accounts. War in the international system and the role of technology. Religious wars, rationalization of warfare, violence and politics, terrorism. War films, such as All Quiet on the Western Front. Readings by authors such as Clausewitz, Jünger, Remarque, Schmitz, and Arendt. Taught in English.

GERMAN 184. Technology, Innovation, and the History of the Book. 3-5 Units.
An historical perspective on the intellectual and social impact of developments in information technology will be examined. Focusing on the evolution of media from scrolls to codices to printed books we will look at the social, historical, cultural, and economic sources and ramifications of innovation in media and information technology, and explore why such innovation occurs in certain places and within certain social groups and not others. Examples draw from German cultural history, e.g. Gutenberg and the printing press, but also from the broader European history of the book. Students will have the opportunity to work with historical materials from Special Collections. Taught in English.

GERMAN 190. German Capstone: Reading Franz Kafka. 3-5 Units.
This class will address major works by Franz Kafka and consider Kafka as a modernist writer whose work reflects on modernity. We will also examine the role of Kafka's themes and poetics in the work of contemporary writers. (Meets Writing-in-the-Major requirement). Same as: COMPLIT 111, COMPLIT 311C, GERMAN 390, JEWISHST 147, JEWISHST 349

GERMAN 191. German Capstone Project. 1 Unit.
Each student participates in a capstone interview and discussion with a panel of the German Studies faculty on topics related to German cultural and literary analysis. In preparation for the interview/discussion, students submit written answers to a set of questions based on several authentic cultural texts in German. The written answers, normally in English, should be well-formed and coherent. Within the interview/discussion, students must demonstrate a further understanding of the topic(s) posed, through cogent argument.

GERMAN 199. Individual Work. 1-12 Unit.
Repeatable for Credit. Instructor Consent Required.

GERMAN 200. The Ballad Tradition. 3-5 Units.
This team-taught cross-disciplinary course traces the history and aesthetics of the ballad in German, English, and Scottish literature, from the 18th century to the early 20th century. No knowledge of German is required, but reading knowledge is a plus. Same as: COMPLIT 227A, ENGLISH 383A

GERMAN 217. The Poetry of Friedrich Holderlin. 3-5 Units.
A working through of the complex prosodic forms, existential and political concerns, and poetological reflections of both the most past-oriented and most pathbreaking German poet of the late eighteenth and early nineteenth century. A comprehensive introduction that will attempt to develop an innovative view in which Holderlin will appear as one of the founding figures of literary Modernity. Knowledge of German desirable but participation through English translations will be possible. Same as: COMPLIT 217

GERMAN 218. Central European Literature. 4 Units.
Central Europe is not a clearly defined region so much as an idea debated with particular intensity in the successor states of the Austro-Hungarian monarchy. Part reality part fantasy, "Central Europe" refers to a contested space between East and West, between cosmopolitanism and provincial narrowness, a space whose diversity has fostered cultural creativity, political conflict and utopian fantasy. Our survey will focus on fiction, memoirs and essayistic commentary from the successor states of the Austro-Hungarian monarchy. It will comprise the dissolution of the empire, the interwar years, the Cold War decades and the postcommunist era. Attention to the predicament of small nations, "minor" literatures and cultural cross-pollination. Authors include Musil, Kafka, Roth, Kosztolanczyk, Hasek, Svevo, Kis, Torberg, Hrabal, Kundera, Estherhaazy, Magris. Discussion and readings in English.

GERMAN 220. German Literature 1: How Stories are Told (ca. 1170-1600). 5-8 Units.
This seminar offers a survey of medieval and early modern German literature and culture from ca.1170 to 1600. Genres include heroic epic, romance, lyric poetry, and mysticism as well as the popular literary forms characteristic of Reformation culture. We will pay special attention to the changing strategies of storytelling across time, genre, and medium. Discussion in English. All texts are available in modern German or English translation. Undergraduates enroll in 220 for 5 units, graduate students enroll in 320 for 5 or 8 units. Same as: GERMAN 320

GERMAN 221. German Literature 2: Selfhood and History. 3-8 Units.
How the literature of the period between 1750 and 1900 gives voice to new conceptions of selfhood and articulates the emergent self understanding of modernity. Responses to unprecedented historical experiences such as the French Revolution and the ensuing wars, changes in the understanding of nature, the crisis of foundations, and the persistence of theological motifs. Lessing, Herder, Goethe, Schiller, Holderlin, Kleist, Heine, Buchner, Keller, and Fontane. Taught in English, readings in German. (Note: Fulfills DLCL 325 for AY 1415 for the PhD Minor in the Humanities). Same as: COMPLIT 321A, GERMAN 321

GERMAN 222. German Literature 3: Myth and Modernity. 5-8 Units.
Masters of German 20th- and 21st-Century literature and philosophy as they present aesthetic innovation and confront the challenges of modern technology, social alienation, manmade catastrophes, and imagine the future. Readings include Nietzsche, Freud, Rilke, Musil, Brecht, Kafka, Doeblin, Benjamin, Juenger, Arendt, Musil, Mann, Adorno, Celan, Grass, Bachmann, Bernhardt, Wolf, and Kluge. Taught in English. Undergraduates enroll in 222 for 5 units, graduate students enroll in 322 for 8 units. Same as: COMPLIT 222A, GERMAN 322

GERMAN 223. GERMAN BETWEEN EAST AND WEST. 3-5 Units.
A consideration of German political culture and its contradictory orientations toward alternative poles: the Russian East and the American West. How historical traditions inform current debates, such as the response to the Ukraine crisis. Conflicts between liberal and populist paradigms, enlightenment and romantic legacies. Germany and its geopolitical imagination. The German image of Russia. Texts such as Th. Mann, iquest;Divided Heaveniquest; and documents of contemporary popular culture.
GERMAN 245. German Idealist and Romantic Aesthetics. 3-5 Units.
Focus on influential theories of aesthetic experience as an autonomous cultural domain that supplements science and morality. How the discovery of beauty and sublimity in nature led to an unprecedented celebration of art as the highest form of human activity. The problem of the relation between aesthetic experience and conceptual understanding. Readings by Kant, Schiller, Friedrich Schlegel, Schelling, Hegel, and more recent responses to their works. Taught in English.

GERMAN 246. Hegel's Phenomenology of Spirit. 3-5 Units.
Hegel's groundbreaking work models the mind's efforts to understand itself and tells a historically rich story of the evolution of social forms of life. The book begins with basic sensory awareness and ends with the recognition that thought is not finite and constrained by an inert reality but absolutely free, the only source of authority for modern subjects. Topics include the question of whether the human standpoint is inherently limited and fixed, the role of history, knowledge and agency, political conflict and power, rationality and religion, the ancient and the modern world.

GERMAN 250. Humanities Education in the Changing University. 3 Units.
Advanced study in the humanities faces changes within fields, the university and the wider culture. Considers the debate over the status of the humanities with regard to historical genealogies and current innovations. Particular attention on changes in doctoral education. Topics include: origins of the research university; disciplines and specialization; liberal education in conflict with professionalization; literature and literacy education; interdisciplinarity as a challenge to departments; education policy; digital humanities; accountability in education, assessment and student-centered pedagogies.
Same as: COMPLIT 275, DLCL 320

GERMAN 258. Song Collections as a Reflection of Social and Political Practices at the Hapsburg Court ca. 1500. 3-5 Units.
Artistic endeavors were of crucial importance for Emperor Maximilian I's self-conception and his notion of an emerging German nation. Up to now it has been investigated particularly by looking at literary and visual artworks commissioned by him. In the seminar musical products of the Imperial court, especially songs will be surveyed as expressions of courtiers, urban patricians and humanists in the German lands. A manuscript collection, which was prepared for the Diet in Augsburg 1518 will be at the core of the course, complemented by an early print from 1512. Besides a panegyric on Maximilian as defender of Christendom against the Turks there are standard lyrics, mostly on the theme of love and some merry topics, punctuated by a considerable amount of politically conceived texts, complaining about grievances and social evils at court. Recent approaches have tried to decipher courtly love poems of pre-conversational times as a method of launching social or political opinions in a disguised way. Thus the anthology can be checked as a vehicle of political communication. Philological aspects of source description, material, layout and handwriting will also be examined. Additionally, excursions to Early Modern High German and to musical procedures will be undertaken.

GERMAN 262. The Total Work of Art. 5 Units.
Frequently associated with the work of Richard Wagner, The Total Work of Art (or Gesamtkunstwerk) is a genre that aims to synthesize a range of artistic forms into an organic unity, a unity that both models and helps to forge an ideal state. This seminar will examine the history of the Gesamtkunstwerk from its roots in German Romanticism to the present day, focusing on the genre's relations with technology and mass culture across a wide range of media. Creations we will consider include Wagner's Festival Theatre at Bayreuth, Walter Gropius' plans for a Totaltheater, Bertolt Brecht and Kurt Weill's radio-oratorio The Lindbergh Flight, Leni Riefenstahl's Triumph of the Will, Walt Disney's theme parks, Andy Warhol's Exploding Plastic Inevitable, and Bill Gates' "home of the future." Taught in English.
Same as: TAPS 262S

GERMAN 262A. Explosions of Enlightenment. 3-5 Units.
Eighteenth-century culture seen as permeated by intellectual and artistic practices and plays pushing principles of reason and rationality to an extreme that becomes self-undercutting. Such obsessions and practices are becoming more visible and prominent now, as the traditional concept of "Enlightenment" (synonymous with the 18th century) is undergoing a profound transformation. Among the protagonists of this seminar will be: Diderot as a philosopher and novelist; Lichtenberg as a scientist and writer of everyday notes; Goya, accusing violence and obsessed with nightmarish visions; Mozart as the excessive master of repetition and variation.
Same as: COMPLIT 262A

GERMAN 264. Post-Cold War German Foreign Policy. 3-5 Units.
This course is devoted to Germany's role and policy in international relations since 1990. It is based on the premise that Germany's post-Cold War foreign policy was shaped by two potentially conflicting impulses which is historical learning versus the country’s economic role and geopolitical position. The course's objective is to make students familiar with the overall conditions of German Foreign Policy in the post-Cold War era and to analyze related tensions and dilemmas. Empirical examples are Germany’s role in the Yugoslavian wars in the first half of the 1990s, the transatlantic crisis over the Iraq war of 2003 and Germany's engagement in Afghanistan and German Foreign Policy during the country's tenure as a non-permanent member of the UN Security Council 2011-2012. Discussion in English; German reading knowledge required.

GERMAN 264A. Walter Benjamin. 3-5 Units.
Walter Benjamin's work as cultural historian, critic, literary author and philosopher, seen from the trajectory of a German-Jewish intellectual life in the context of the first half of the 20th century. Providing such a historical perspective will be the condition for an actively critical reading of Benjamin's works; a reading that -- counter to the predominant Benjamin-reception -- will try to distinguish between works of purely biographical and historical interest and those Benjamin texts that prove to be of great and lasting intellectual value. Taught in English.
Same as: COMPLIT 264

GERMAN 271. Futurity: Why the Past Matters. 3-5 Units.
Drawing on literature, the arts, political discourse, museums, and new media, this course asks why and how we take interest in the watershed events of the modern era; how does contemporary culture engages with modern, made-made disasters such as the World Wars or 9/11? Readings and viewings include the literature of G. Grass, W. G. Sebald, Ian McEwan, Toni Morrison and Cormac McCarthy; the cinema of Kathryn Bigelow and Steven Spielberg; speeches by Barack Obama; and the theoretical writing of Walter Benjamin, Hayden White, Fredric Jameson, among others. Taught in English.
Same as: COMPLIT 271A

GERMAN 282. Martin Heidegger. 3-5 Units.
Working through the most systematically important texts by Martin Heidegger and their historical moments and challenges, starting with Being and Time (1927), but emphasizing his philosophical production after World War II. The philological and historical understanding of the texts function as a condition for the laying open of their systematic provocations within our own (early 21st-century) situations. Satisfies the capstone seminar requirement for the major tracks in Philosophy and Literature. Taught in English.
Same as: COMPLIT 213A, COMPLIT 313A, GERMAN 382

GERMAN 283. Brecht. 3-5 Units.
Arguably the most influential theatrical artist of the twentieth century, Bertolt Brecht continues to be a lightning rod for debates over art and politics. This course will consider Brecht as playwright, director, and theorist. Alongside reading and discussing texts such as Threepenny Opera, Mother Courage, and Galileo, students will also be expected to participate in occasional in-class performances in order better to grapple with his plays and theories. No previous theatrical experience is necessary.
Same as: TAPS 382
GERMAN 284. The Nervous Age: Neurosis, Neurology, and Nineteenth-century Theatre. 5 Units.
The nineteenth century witnessed profound developments in neurological and psychological sciences, developments that fundamentally altered conceptions of embodiment, agency, and mind. This course will place these scientific shifts in conversation with theatrical transformations of the period. We will read nineteenth-century neuropsychologists such as Charles Bell, Johannes Muumli, George Miller Beadle, Jean-Martin Charcot, and Hippolyte Bernheim alongside artists such as Percy Shelley, Georg Buumli,cher, Richard Wagner, Eacutemile Zola, and August Strindberg. Same as: HUMBIO 162, TAPS 354

GERMAN 285. Environmentalism, Literature and Cultural Criticism. 3-5 Units.
Concern for environmental threats increasingly draw on traditions of cultural and civilizational criticism. This course explores literary and cultural dimensions of environmentalist discourse, especially in German-speaking Europe but with opportunities for comparative treatments of ecological tendencies in other countries. Topics include: Environmentalism as progressive or as conservative; ambivalence toward technology; sustainability and the critique of growth; humans and animals. Authors such as F. Juumli,nger, Jahnn, Wolf, C. Amery, Dath, with comparisons to Leopold, Atwood, Ghosh, Latouche and others. Reading knowledge of German or permission of instructor.

GERMAN 289. Buechner and Wedekind. 3-5 Units.
Modern theatre owes an incalculable debt to two German playwrights: Georg Buumli,cher (1813-1837) and Frank Wedekind (1864-1918). We will read their still-shocking portraits of sex, madness, and social brutality in plays such as Woyzeck and Spring's Awakening, and explore the international journeys these works have made from stage to film and from opera to musical theatre. Same as: TAPS 289

GERMAN 289. Writing Workshop. 1-12 Unit.
Open only to German majors and to students working on special projects, including written reports for internships. Honors students use this number for the honors essay. May be repeated for credit.

GERMAN 300. Concepts of Modernity I: Philosophical Foundations. 5 Units.
In the late eighteenth century Immanuel Kant proclaimed his age to be "the genuine age of criticism." He went on to develop the critique of reason, which set the stage for many of the themes and problems that have preoccupied Western thinkers for the last two centuries. This fall quarter course is intended as an introduction to these themes and problems. We begin this course with an examination of Kant's philosophy before approaching a number of texts that extend and further interrogate the critique of reason. In addition to Kant, we will read texts by Hegel, Marx, Nietzsche, Weber, Freud, Lukacs, and Heidegger. This course is the first of a two-course sequence. Priority to graduate students in MTL and English. The course will be capped at 12 students. Same as: ENGLISH 334A, MTL 334A

GERMAN 310A. Music and Critical Theory. 3-5 Units.
The seminar provides an opportunity to study some of the seminal texts of Critical Theory dealing with music. Concentrating on Theodor Adorno's writings on music, we will also include key philosophers who informed Adorno's thinking (in particular Kant, Hegel and Nietzsche), influential nineteenth-century aesthetics of music (Hoffmann, Schopenhauer and Hanslick), other contemporaries of Adorno (for example, Ernst Bloch), and some later authors whose work was influenced by the Frankfurt School (such as Carl Dahlhaus). We will also consider the impact of Critical Theory on recent scholarship. Weekly meetings will be organized around various topics, ranging from central concepts such as "Enlightenment" and "musical material" to individual composers. Music by Wagner, Mahler, Schoenberg, Stravinsky and Weill will feature prominently on the syllabus. Same as: MUSIC 310A

GERMAN 320. German Literature 1: How Stories are Told (ca. 1170-1600). 5-8 Units.
This seminar offers a survey of medieval and early modern German literature and culture from ca.1170 to 1600. Genres include heroic epic, romance, lyric poetry, and mysticism as well as the popular literary forms characteristic of Reformation culture. We will pay special attention to the changing strategies of storytelling across time, genre, and medium. Discussion in English. All texts are available in modern German or English translation. Undergraduates enroll in 220 for 5 units, graduate students enroll in 320 for 5 or 8 units. Same as: GERMAN 220

GERMAN 321. German Literature 2: Selfhood and History. 3-8 Units.
How the literature of the period between 1750 and 1900 gives voice to new conceptions of selfhood and articulates the emergent self understanding of modernity. Responses to unprecedented historical experiences such as the French Revolution and the ensuing wars, changes in the understanding of nature, the crisis of foundations, and the persistence of theological motifs. Lessing, Herder, Goethe, Schiller, Holderlin, Kleist, Heine, Buchner, Keller, and Fontane. Taught in English, readings in German. (Note: Fulfills DLCL 325 for AY 1415 for the PhD Minor in the Humanities). Same as: COMPLIT 321A, GERMAN 221

GERMAN 322. German Literature 3: Myth and Modernity. 5-8 Units.
Masters of German 20th- and 21st-Century literature and philosophy as they present aesthetic innovation and confront the challenges of modern technology, social alienation, manmade catastrophes, and imagine the future. Readings include Nietzsche, Freud, Rilke, Musil, Brecht, Kafka, Doblin, Benjamin, Juenger, Arendt, Musil, Mann, Adorno, Celan, Grass, Bachmann, Bernhardt, Wolf, and Kluge. Taught in English. Undergraduates enroll in 222 for 5 units, graduate students enroll in 322 for 8 units. Same as: COMPLIT 222A, GERMAN 222

GERMAN 354. Poetic Thinking Across Media. 4 Units.
Even before Novalis claimed that the world must be romanticized, thinkers, writers, and artists wanted to perceive the human and natural world poetically. The pre- and post-romantic poetic modes of thinking they created are the subject of this course. Readings include Ecclestias, Zhaozhou Congshen, Montaigne, Nietzsche, Kafka, Benjamin, Arendt, and Sonntag. This course will also present poetic thinking in the visual arts--from the expressionism of Ingmar Bergman to the neo-romanticism of Gerhard Richter.

GERMAN 369. Introduction to Graduate Studies: Criticism as Profession. 3 Units.
A history of literary theory for entering graduate students in national literature departments and comparative literature. Same as: COMPLIT 369, DLCL 369, FRENCH 369, ITALIAN 369

GERMAN 382. Martin Heidegger. 3-5 Units.
Working through the most systematically important texts by Martin Heidegger and their historical moments and challenges, starting with Being and Time (1927), but emphasizing his philosophical production after World War II. The philosophical and historical understanding of the texts function as a condition for the laying open of their systematic provocations within our own (early 21st-century) situations. Satisfies the capstone seminar requirement for the major tracks in Philosophy and Literature. Taught in English.

Same as: COMPLIT 213A, COMPLIT 313A, GERMAN 282

GERMAN 390. German Capstone: Reading Franz Kafka. 3-5 Units.
This class will address major works by Franz Kafka and consider Kafka as a modernist writer whose work reflects on modernity. We will also examine the role of Kafka's themes and poetics in the work of contemporary writers. (Meets Writing-in-the-Major requirement).

Same as: COMPLIT 111, COMPLIT 311C, GERMAN 190, JEWISHST 147, JEWISHST 349
GERMAN 397. Graduate Studies Colloquium. 1 Unit.
Colloquium for graduate students in German Studies. Taught in English.

GERMAN 398. Dissertation Prospectus Colloquium. 1-12 Unit.
Repeatable for Credit.

GERMAN 399. Individual Work. 1-12 Unit.
Repeatable for Credit. Instructor Consent Required.

GERMAN 802. TGR Dissertation. 0 Units.