

GERMAN STUDIES

Courses offered by the Department of German Studies are listed on the *Stanford Bulletin's* ExploreCourses web site 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://exploreddegrees.stanford.edu/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 towards 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

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.

1. Writing in the Major (WIM Requirement)

GERMAN 116	Writing About Germany: New Topics, New Genres	3-5
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2. Completion of three GERMAN courses at the 120-level or approved substitutes. The courses offered at this level change each year. These are the offerings for 2016-17.

GERMAN 120	Contemporary Politics in Germany	3-5
GERMAN 121	Why So Serious? German Earnestness and its Cultural Origin	3-5
GERMAN 124	Introduction to German Lyric Poetry	3-5

3. Completion of German Studies Core series or approved substitutes:

GERMAN 131	What is German Literature?	3-5
GERMAN 132	Dynasties, Dictators and Democrats: History and Politics in Germany	3-5
GERMAN 133	Marx, Nietzsche, Freud	3-5

4. Senior Capstone Project:

GERMAN 191	German Capstone Project	1
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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.

3. GERMAN 191 German Capstone Project

4. Students must take the Oral Proficiency Interview (OPI) two quarters prior to degree conferral. Students should contact the undergraduate student services officer for the major to begin the process.

Philosophy:

1. PHIL 80 Mind, Matter, and Meaning
2. GERMAN 181 Philosophy and Literature
3. Aesthetics, Ethics, Political Philosophy: one course from PHIL 170 series.
4. Language, Mind Metaphysics, and Epistemology: one course from PHIL 180 series.

Units

5. History of Philosophy: one course in the history of Philosophy, numbered above PHIL 100.
6. Two additional elective courses of special relevance to the study of philosophy and literature as identified by the committee in charge of the program. Students must consult with their advisers, the Chair of Undergraduate Studies, and the undergraduate adviser of the program in philosophical and literary thought.

Units

Capstone: One of the courses must be taken in the student's senior year. When choosing courses, students must consult with their advisers, the Chair of Undergraduate Studies, and the undergraduate adviser of the program in philosophical and literary thought:

		Units
COMPLIT 153C	Aesthetics	3-5
FRENCH 246	Body over Mind	3-5
ILAC 240E	Borges and Philosophy	3-5
ITALIAN 246	Body over Mind	3-5

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 3b, 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 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.

Units

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_uual/OO_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The

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 Axxess; 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 GERMAN116 and two GERMAN courses at the 120-level or approved substitutes (see above for 2016-17 course offerings)
2. Completion of three GERMAN courses at the 130-level or approved substitutes:

GERMAN 131	What is German Literature?	3-5
GERMAN 132	Dynasties, Dictators and Democrats: History and Politics in Germany	3-5
GERMAN 133	Marx, Nietzsche, Freud	3-5

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/00_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-' or 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. The 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 (option; 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 116 Writing about Germany.

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 beginning in 2014-15, permits students to major in both Computer Science and one of ten Humanities majors. See the "Joint Major Program (<http://exploreddegrees.stanford.edu/undergraddegreesandprograms/#jointmajortext>)" 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 Science).

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 Progra (<http://exploreddegrees.stanford.edu/schoolofengineering/computerscience/#jointmajorprogramtext>)m (<http://exploreddegrees.stanford.edu/schoolofengineering/computerscience/#jointmajorprogramtext>)" 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

Completion of 50 units.

1. Writing in the Major (WIM Requirement)

		Units
GERMAN 116	Writing About Germany: New Topics, New Genres	3-5

2. Completion of three GERMAN courses at the 120-level or approved substitutes. The courses offered at this level change each year. These are the offerings for 2016-17.

		Units
GERMAN 120	Contemporary Politics in Germany	3-5
GERMAN 121	Why So Serious? German Earnestness and its Cultural Origin	3-5
GERMAN 124	Introduction to German Lyric Poetry	3-5

3. Completion of German Studies Core series or approved substitutes:

		Units
GERMAN 131	What is German Literature?	3-5
GERMAN 132	Dynasties, Dictators and Democrats: History and Politics in Germany	3-5
GERMAN 133	Marx, Nietzsche, Freud	3-5

4. Senior Capstone Project:

		Units
GERMAN 191	German Capstone Project	1
GERMAN 199	Individual Work (Enroll in two units GERMAN 199 and preferably take concurrently with the Computer Science capstone requirement.)	1-12

5. Senior year, the student enrolls in a 2 unit independent study GERMAN 199 with a DLCL faculty member. The faculty member advising this project must sign off on this description. In order to

have it approved as their capstone German Studies and Computer Science project, the student must submit a description of their project to the Chair of Undergraduate Studies in German.

6. 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.
7. The remaining units needed to reach 50 units could be completed through elective courses taken in German Studies, at the BOSP Berlin Center, or in other departments, as approved by the Chair of Undergraduate Studies.
 - Structured Liberal Education courses.
 - 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.

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/00_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/00_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. (<https://stanford.box.com/change-UG-program>) The Major-Minor and Multiple Major Course Approval Form (<https://stanford.box.com/MajMin-MultMaj>) is required for graduation for students with a joint major.

Dropping a Joint Major Program

To drop the joint major, students must submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (<https://stanford.box.com/change-UG-program>) . Students may also consult the Student Services Center (<http://studentservicescenter.stanford.edu>) 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 Studies

The Department of German Studies offers a minor in German Studies. The minor requires at least six courses and at least 24 units of course work. 15 units must be taken in the department of German Studies or with faculty members from German Studies. GERLANG courses from the Language Center and courses at the Bing Overseas Studies Center in Berlin may be counted toward this requirement. Students may use 5 units from SLE and/or a Thinking Matters course taught by a German Studies faculty member toward their electives for the minor. A maximum of 5 units of transfer credit may be applied with the approval of the Chair of Undergraduate Studies. Units may not be double counted. All courses must be taken for a letter grade, except where letter grades are not offered.

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 at Stanford. In order to complete the M.A. degree, students 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 M.A. program requires students to take the three graduate core courses (GERMAN 320, GERMAN 321, and GERMAN 322). These courses cover texts from our 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. In preparation for the oral exam students are expected to compile a reading list of 60 texts comprised of:

- 15 items from each of the three main lists below (pre-1700, 1700-1900, 1900-2000)
- 10 items from the film/opera lists

- 5 additional items of their own choice

This M.A. reading list must be compiled in consultation with the advisor.

Coterminal Program

Students may apply to combine programs for the B.A. and M.A. degrees in German Studies. Coterminal students in German Studies may count eligible courses taken three non-summer quarters back from your first graduate quarter. Students are reminded that course transfer is subject to approval of the undergraduate and graduate departments.

University Coterminal Requirements

Coterminal master's degree candidates are expected to complete all master's degree requirements as described in this bulletin. University requirements for the coterminal master's degree are described in the "Coterminal Master's Program (<http://exploreddegrees.stanford.edu/cotermdegrees>)" section. University requirements for the master's degree are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees/#masterstext>)" section of this bulletin.

After accepting admission to this coterminal master's degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master's degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master's program, courses taken during or after the first quarter of the sophomore year are eligible for consideration for transfer to the graduate career; the timing of the first graduate quarter is not a factor. No courses taken prior to the first quarter of the sophomore year may be used to meet master's degree requirements.

Course transfers are not possible after the bachelor's degree has been conferred.

The University requires that the graduate adviser be assigned in the student's first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master's Degree Program Proposal be completed by the student and approved by the department by the end of the student's first graduate quarter.

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 the autumn, winter, and spring quarters in year one, students are required to enroll in and complete at least two graduate courses taught by German Studies faculty and submit at least one seminar paper each quarter. GERMAN 320, GERMAN 321, and GERMAN 322 are required courses for all graduate students. During the summer quarter, students may take a language course, or conduct research abroad, but they must also enroll in independent study units with their adviser (GERMAN 399) and complete a research paper. In year two, students are required to enroll and complete one graduate course and submit one seminar paper each quarter (autumn, winter, spring). During the second summer quarter, students enroll in independent study units (GERMAN 399) with their adviser and complete a Dissertation Chapter or Prospectus. All graduate students must participate in the German Graduate Colloquium (students may enroll in GERMAN 397 Graduate Studies Colloquium for 1 unit per quarter). For more information, see the Graduate Handbook 2015-16.
 - a. *First Year.* Students must enroll in 10 graduate units each quarter during their first year of graduate study, including the Summer Quarter. During the Autumn, Winter, and Spring quarters of the first year, students should select courses that provide an

introduction to the major areas of the discipline. During the Summer of the first year, students prepare a research paper on a topic from their presumed area of specialization. For more information, see the Graduate Handbook 2016-17.

GERMAN 320	German Literature 1: How Stories are Told (ca. 1170-1600)	1-5
GERMAN 321	German Literature 2: Selfhood and History	1-5
GERMAN 322	German Literature 3: Myth and Modernity	1-5
GERMAN 399	Individual Work	1-12
DLCL 301	The Learning and Teaching of Second Languages	3

- b. *Second Year.* Students must enroll in 10 graduate units each quarter during their second year of graduate study, including the Summer Quarter. In the Autumn Quarter students enroll in individual work with a faculty adviser to refine the research paper written over the Summer. A committee comprised of three faculty members review this qualifying paper at the end of the Autumn Quarter. In the Winter and Spring quarters, students take seminars that help them to refine their dissertation topic. During the second Summer, students prepare a draft chapter, which is presented to a faculty committee at the beginning of the Autumn Quarter. For more information, see the Graduate Handbook 2016-2017.

Second-year required course work:

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GERMAN 399	Individual Work (Autumn and Summer quarters)	1-10
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- d. *Third Year.* Students who have not reached TGR status (135 units) must complete 10 units each quarter during their third year of graduate study until TGR status is achieved. Third-year required coursework:

GERMAN 399	Individual Work (winter and spring quarters)	1-10
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2. *Qualifying Examination.* Immediately following the end of classes in the Spring Quarter of the first year, all Ph.D. students must take their qualifying examination. This examination is designed to cover the full range of German literary history. It is based on the German Studies reading list available in the Graduate Handbook 2016-17 and builds on the core courses GERMAN 320, GERMAN 321, and GERMAN 322. Students who fail this examination may request to retake it once before October 15. A second fail of the qualifying examination results in dismissal from the Ph.D. program.
3. *Qualifying Paper Submission.* Based upon summer independent study and progress in GERMAN 399 Individual Work, the Ph.D. student submits a polished research paper in Autumn Quarter of their second year. The paper must be submitted by December 1 and is reviewed by a committee of three faculty members, including the adviser, who must approve it. A qualifying paper that does not meet approval may be revised and resubmitted by February 15. A second failure to submit a paper meeting approval of the faculty readers results in dismissal from the program.
4. *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 departmental 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, the qualifying paper, and successful completion of teaching/research assistantships.

Units

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Units

- 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. Additional information about University candidacy policy is available in the Bulletin (<http://exploreddegrees.stanford.edu/graduatedegrees/#doctoraltext>) and GAP (<http://gap.stanford.edu/4-6.html>).
5. *Dissertation Chapter Defense.* Building on work in Winter and Spring quarters of the student's second year, and ideally on the qualifying paper, students spend the Summer Quarter of the second year completing a draft chapter of the dissertation or a detailed preliminary dissertation prospectus. It must be discussed in a one-hour session of the reading committee at the beginning of the Autumn Quarter. The reading committee is comprised of three faculty members. At least two members of the reading committee must have primary appointments in German Studies. Students select members of the reading committee in consultation with the 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. *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 is assessed by an examination administered by the Language Center. The language requirement must be satisfied by the end of the third year.
 8. *The University Oral Examination.* The University oral examination in the Department of German Studies involves a defense of a substantial portion of the dissertation, normally at least three draft chapters, and takes place no later than the end of Autumn Quarter of the fifth year. The student's work must be distributed to the committee at least four weeks before the formal University oral examination. The committee consists of the dissertation committee (three faculty members), one additional reader, 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 remaining time is reserved for optional questions from the chair of the examination. Students who fail the University oral examination are allowed one opportunity to retake it. A second fail of the University oral examination results in dismissal from the Ph.D. program.
 9. Submission and approval of a dissertation.
 10. *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.
 11. *Research Assistant.* The department expects candidates to demonstrate research skills appropriate to their special areas of study.
 12. *Graduate Studies Colloquium.* Enrollment and/or participation in the Colloquium 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 and professionalization workshops.
 13. *German Studies Lecture Series.* Regular attendance at lectures sponsored by the Department is required.
 14. 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 dismissal from the program.
 15. *Annual Review.* The Department of German Studies conducts annual reviews of each student's academic performance at the end of the Spring Quarter. All students are given feedback from the Chair of Graduate Studies, helping them to identify areas of strength and potential weakness. 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. 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 annual 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 dismissal from the program.

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.

Faculty in German Studies

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

Director: Kathryn Starkey

Chair of Graduate Studies: Russell Berman

Chair of Undergraduate Studies: Adrian Daub

Professors: Russell A. Berman, Elizabeth Bernhardt, Adrian Daub, Amir Eshel (on leave), Kathryn Starkey

Associate Professor: Matthew Wilson Smith

Visiting Assistant Professor: Olivia Landry

Lecturer: Uli Brückner (Autumn)

Courtesy Professors: Christopher Krebs, Elaine Treharne, Laura Stokes, Norman Narimark, Edith Sheffer, Thomas S. Grey, Karol Berger, Marisa Galvez, Stephen Hinton, R. Lanier Anderson, Nadeem Hussain, Michael Friedman, Thomas Sheehan, Charolette Fonrobert, Hester Gelber

Visiting Professor: Michael Hüther (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>).

		Units
OSPBER 17	Split Images: A Century of Cinema	3-4
OSPBER 66	Theory from the Bleachers: Reading German Sports and Culture	3
OSPBER 70	The Long Way to the West: German History from the 18th Century to the Present	4-5
OSPBER 101A	Contemporary Theater	5
OSPBER 115X	The German Economy: Past and Present	4-5
OSPBER 126X	A People's Union? Money, Markets, and Identity in the EU	4-5
OSPBER 161X	The German Economy in the Age of Globalization	4-5
OSPBER 174	Sports, Culture, and Gender in Comparative Perspective	5

Courses

GERMAN 80N. Modern Conservatives. 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 as 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. Preference to Sophomores. 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 109. The End of Europe (as we know it) - Germany and the Future of the European Union. 3-5 Units.

Europe is struggling with the impact of the sovereign debt crisis of the Eurozone, mass migration, political extremism and xenophobia, external and internal security challenges, as well as political and social needs for reform to mention only some of the most pressing problems. The European Union, a project of an ever closer union of European states with currently 28 members started with the promise to provide peace, stability and prosperity. This narrative attracted new members in five enlargement rounds since the 1970s while today Eurosceptic parties, separatist movements as well as internal and external critics of the EU question the European integration project as such. The course starts with the narrative of the success story of European integration and its achievements. This is followed by an analysis of current crises and future problems. In a third step we will discuss consequences and strategies to deal with challenges for Europe as a whole, as well as the EU and its members in particular. The course will follow ongoing debates within and outside of the EU. It includes global reflections on the state European situation and it makes comparisons with responses to similar challenges in other parts of the world.

GERMAN 113N. Theatre and Politics. 3 Units.

The theatre is a public forum where politics is both represented and enacted. In this seminar we will examine four theatrical artists who have wrestled with urgent political questions of their time and ours: William Shakespeare, Georg Büchner, Bertolt Brecht, and Anna Devereaux Smith. Questions we will consider include: How does Shakespeare's Hamlet raise questions about a sovereign's right to rule? What might a play such as Büchner's *Danton's Death*, set during the one of the bloodiest periods of the French Revolution, suggest about the relationship between terrorism and reason? What does a musical such as Brecht's *Threepenny Opera* demonstrate about strategies of mass manipulation? And how could a performance piece such as Smith's *Twilight: Los Angeles* help us better understand the dynamics of police brutality and urban riot? In this course, we will read seven plays, delve into their cultural contexts, and watch film and live versions of them, including field trips to area theatres. We will also try our hand at staging some scenes in class, in order to get a better sense of the sorts of choices these plays require. Your assignments will include short papers and regular postings on an online discussion board. All readings and discussions will be in English, and no prior theatrical experience is necessary.

GERMAN 116. Writing About Germany: New Topics, New Genres. 3-5 Units.

Writing about various topics in German Studies. Topics based on student interests: current politics, economics, European affairs, start-ups 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 119. Modern Theatre. 1-5 Unit.

Modern theatre in Europe and the US, with a focus on the most influential works from roughly 1880 to the present. What were the conventions of theatrical practice that modern theatre displaced? What were the principal innovations of modern playwriting, acting, stage design, and theatrical architecture? How did modern theatrical artists wrestle with the revolutionary transformations of the modern age? Plays by Büchner, Ibsen, Strindberg, Shaw, Chekhov, Wilde, Wedekind, Treadwell, Pirandello, Brecht, O'Neill, Beckett, Smith, Parks, and Nottage.

Same as: GERMAN 319, TAPS 119, TAPS 319

GERMAN 120. Contemporary Politics in Germany. 3-5 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 120N. The Brothers Grimm and Their Fairy Tales. 4 Units.

Historical, biographical, linguistic, and literary look at the Kinder- and Hausmärchen 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 121. Why So Serious? German Earnestness and its Cultural Origin. 3-5 Units.

The stereotype of Germans having no sense of humor and being overly serious is a very persistent one. This course searches for the origins of this cultural stereotype and explores how this mentality manifests itself in modern German thought, literature, cinema, and popular culture. Do Germans find a particular joy in entertaining serious and depressive thoughts? Can we distinguish between different facets and styles of 'genuinely German' seriousness? And finally, can we understand German culture better through an understanding of their genuine seriousness? Materials include works by: the brothers Grimm, Schopenhauer, Nietzsche, Murnau, Benn, Fassbinder, Bernhard, Adorno, Haneke. Taught in German. Prerequisite: Gerlang 1-3, or equivalent.

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 Lyric 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 Böll. Readings and discussion in German.

GERMAN 128. Writing with Kafka. 3-5 Units.

This course explores Franz Kafka's literary work and biography, its themes and his contemporary significance through an array of heterogeneous materials and creative practices. Discussions of Kafka's short writings, correspondences and diary entries; feuilletons about Kafka, film and radio adaptations of his works. Exploring ways to make Kafka's creativity productive for their writing, students may study topics such as questions of textual criticism, humor, parody, the uncanny and the Kafkaesque in Kafka and today. Throughout, the seminar will tease out historical and cultural backgrounds of Kafka's work and life, and trace the crisis of modernity in his writings. Readings, discussions and writing creative projects and analytical writing in German.

Same as: GERMAN 328

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 dispute 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 129. Madness: Mental Institutions in German Literature, Film, and Video Games. 3-5 Units.

What does a narrator who declares himself "insane" make us reevaluate as readers or viewers? How do literary texts portray sanatoriums and the people who inhabit them? From the unreliable narrator to the sudden twist ending, madness is often made into a literary trope; the insane asylum, too, becomes a symbol of broader socio-political concerns. This course looks at the representations of clinics and sanatoriums in classic German texts of the 20th century, engaging critically with these representations and the ways in which insanity and illness are depicted. We will compare texts from several genres (novel, film, drama, or video game), to see how the rules change depending on the form used. Texts will include Robert Wiene's masterful expressionist film "Das Cabinet des Doktor Caligari"; excerpts from Thomas Mann's "Der Zauberberg"; excerpts from Gunter Grass' postwar masterpiece "Die Blechtrommel"; Friedrich Dürrenmatt's "Die Physiker", a coldwar theatrical screed on the dangers of science in a nuclear age; and the mysterious point-and-click adventure game "Edna bricht aus." Taught in German. Prerequisite: GERLANG 3 or permission of instructor.

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.

In the age of the digital and the hypervisual, why do we still need literature? Is literature the key to a language and a culture? In this course we will reconsider literature as a medium, a cultural form, and a political tool. Engaging with different types of German-language texts from the 18th century to the present, we will ask what literature can do and where it can take us. Short stories, poetry, cinema, industrial music, comics, letters, theory, and new media: in this course we will explore literature in many (unexpected) forms. 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 136. Refugees, Politics and Culture in Contemporary Germany. 1-5 Unit.

Responses to refugees and immigration to Germany against the backdrop of German history and in the context of domestic and European politics. Topics include: cultural difference and integration processes, gender roles, religious traditions, populism and neo-nationalism. Reading knowledge of German, another European language, or an immigrant language will be useful for research projects, but not required. Same as: GERMAN 336

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. Language: German, 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 151. Social Market Economy: Facing Globalization and Digitization. 1-5 Unit.

Examines the German political economic model in the face of current challenges. Topics include the legacy of Ordoliberalism, management of systemic risks, regulatory frameworks for a digital economy, new competition policies and the right to be forgotten on the internet. Required readings in English, optional supplementary readings in German.

Same as: GERMAN 351, PUBLPOL 161, PUBLPOL 261

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 Ecclesiastes, Zhaozhou Congshen, Montaigne, Nietzsche, Kafka, Benjamin, Arendt, and Sontag. This course will also present poetic thinking in the visual arts—from the expressionism of Ingmar Bergman to the neo-romanticism of Gerhard Richter.

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

GERMAN 175. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.

This course takes students on a trip to eight capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Romantic Paris, Existential and Revolutionary St. Petersburg, Roaring Berlin, Modernist Vienna, and bustling Buenos Aires. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation); authors we will read include Boccaccio, Lope de Vega, Sor Juana, Montesquieu, Baudelaire, Dostoyevsky, Irmgard Keun, Freud, and Borges.

Same as: COMPLIT 100, DLCL 100, FRENCH 175, HISTORY 206E, ILAC 175, ITALIAN 175, URBANST 153

GERMAN 177. What is Love? Answers from Psychology, Philosophy, and Literature. 3-5 Units.

This course explores how different fields in the humanities and social sciences approach the question of love. We will explore key works of philosophy (e.g. Plato, Foucault), psychology (attachment theory, moral foundations theory), and fiction (poetry, novel, film) to understand how these fields can work together to deepen our understanding of love in society, culture, and in our own lives. Readings include Plato's Symposium, Freud's "Beyond the Pleasure Principle," Lewis et al.'s "A General Theory of Love," and Bowlby's "Attachment and Human Development." Taught in English.

GERMAN 181. Philosophy and Literature. 5 Units.

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, with particular focus on the question of value: what, if anything, does engagement with literary works do for our lives? Issues include aesthetic self-fashioning, the paradox of tragedy, the paradox of caring, the truth-value of fiction, metaphor, authorship, irony, make-believe, expression, edification, clarification, and training. Readings are drawn from literature and film, philosophical theories of art, and stylistically interesting works of philosophy. Authors may include Sophocles, Chaucer, Dickinson, Proust, Woolf, Borges, Beckett, Kundera, Charlie Kaufman; Barthes, Foucault, Nussbaum, Walton, Nehamas; Plato, Montaigne, Schopenhauer, Nietzsche, and Sartre. 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, Schimtt, 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

GERMAN 208. Medieval Sensory Experience. 1-3 Unit.

In this seminar we will explore the variety of ways that sensory experience can be communicated through material culture. How did objects shape experience, and how was experience imprinted on objects? To answer these questions, we will move beyond narrative description to trace experiences that were not easily communicated or recreated, and that were ephemeral. We will discuss recent work across disciplines on the emotions, object history, experience, and the senses. All readings will be in English.

Same as: DLCL 208

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, Kosztolányi, Márai, Hasek, Svevo, Kis, Torberg, Hrabal, Kundera, Esterházy, Magris. Discussion and readings in English.

GERMAN 220. German Literature 1: How Stories are Told (ca. 1170-1600). 1-5 Unit.

This seminar offers a survey of medieval and early modern German literature and culture from ca.800 to 1600. This year we will focus primarily on heroic epic and tales of fortune. Most texts are available only in German. Advanced reading knowledge of German required. Discussion in English.

Same as: GERMAN 320

GERMAN 221. German Literature 2: Selfhood and History. 1-5 Unit.

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. 1-5 Unit.

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, Doebelin, 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. GERMANY 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, *„The German Republic,“* Carl Schmitt, *Land and Sea*, *Wolf, Divided Heaven*, and documents of contemporary popular culture.

GERMAN 230. Medieval and Early Modern German Literature. 1-5 Unit.

This seminar offers a survey of medieval and early modern German literature and culture from ca.800 to 1600. This year we will focus primarily on heroic epic and tales of fortune. Most texts are available only in German. Advanced reading knowledge of German required. Discussion in English.

Same as: GERMAN 330

GERMAN 231. German Literature (1700-1900). 1-5 Unit.

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.

Same as: GERMAN 331

GERMAN 232. German Literature 3: Modernity and the Unspeakable. 1-5 Unit.

Masterpieces of German literature, drama, and film from the first half of the 20th century. Particular focus on modernism and the crisis of language. What urgent truths (whether psychological, political, spiritual, or sexual) cannot be expressed, and how do art and dreams attempt to speak the unspeakable? Readings and viewings include works by Hofmannsthal, Schnitzler, Freud, Wedekind, Mann, Musil, Kafka, Toller, Höch, Rilke, Schoenberg, Riefensthal, Benjamin, and Brecht. Taught in English.

Same as: GERMAN 332

GERMAN 239. Queer Theory. 1-5 Unit.

Do we really need a theory in order to be queer? Queer Theory emerged in response to feminist thought, and the study of the history of sexuality, building on their insights, but also uncovering their blind spots. Without Queer Theory, few of the discourses around desire, power and gender identity that we take for granted on college campuses today would exist. Yet there is also a real risk that reality has left the theory behind. In this course, we will try to answer the question: What do we need queer theory for? Do we still need it? And if so, of what kind? The course is designed to introduce students to core texts of queer theory, and to connect them to current debates, be this around trans rights, the representation of homosexuality or the fight against campus sexual assault.

Same as: FEMGEN 239

GERMAN 240. Short Fiction as Genre. 3-5 Units.

Exploration of various short fictional forms in German literature and their narrative capacities. Selections from the eighteenth century to the present.

GERMAN 244. Religious and Gender Identity in Postmigrant Theatre. 1-5 Unit.

This course will center around three recent theatre plays associated under the auspices of what has been called Germany's postmigrant theatre: Günther Senkel and Feridun Zaimoğlu's *Black Virgins* (*Schwarze Jungfrauen*), Nurkan Erpulat and Jens Hillje's *Crazy Blood* (*Verrücktes Blut*), and Sasha Marianna Salzmann's *Mother tongue* (*Muttersprache Mameloschn*). Postmigrant theatre has been ushered in as a theatre movement that has successfully established and institutionalized new aesthetics, narratives, and political tools for artists of color and of different linguistic backgrounds in Germany. As a space where diversity is both explored and affirmed, postmigrant theatre and the abovementioned plays in particular attend to the intersections and tensions of religion and gender. Engaging contemporary political and social debates about representations of gender and Islam and queer identity and Judaism in the West, we will examine how theatre and performance forge new spaces of encounter, community, and even identity. Together with these plays, we will read texts from theatre and performance theories, women of color feminisms, gender performativity, homonormativity, and queer and trans of color critique. This course is designed as an introduction to postmigrant theatre and its theatrical intervention in contemporary thinking on gender and religion. NOTE: This course must be taken for a letter grade and a minimum of 3 units to be eligible for Ways credit.

Same as: GERMAN 344

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 251. Youth Culture. 1-5 Unit.

Beginning after World War I, the seminar discusses youth as a special phase in life course in the context of political, social and cultural change. Which tasks and problems did society, schools, and parents submit to youth, and how did that change throughout the history of the twentieth century? Youth cultures of different social classes in Germany, and German youth literature will be analyzed. In the seminar, it will also be discussed if youth and youth culture became of more importance for the growing ups throughout the twentieth century. It will be analyzed, if the generational conflicts in society and families have increased in the twentieth century. The impact of political regimes, economy and media on youth and youth cultures will be discussed, too. The seminar starts with the Bündische Jugend in the Weimar Republic, continues with the Hitler-Jugend in Nazi-Germany and the Halbstarke in the 1950ies and goes to the movement of 1968 at the German universities.

GERMAN 255. Speaking Medieval: Germanic Vernaculars and their Remains. 1-5 Unit.

This class presents a survey of medieval German vernaculars and their documentation in manuscripts and on material objects. The languages include Gothic, Old Norse, Old Frisian, Old Saxon, Old English, and Old High German. Readings will include runic inscriptions, magic charms, proverbs and riddles, apocalyptic visions, heroic lays, and sermons and prayers. (This course must be taken for a letter grade and a minimum of 3 units to satisfy a Ways requirement.) Please note this course meets MW 1:30-2:50 and is taught by Professors Kathryn Starkey and Elaine Treharne.

Same as: ENGLISH 255

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'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.

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 266. Media Constellations 1200-1900. 1-5 Unit.

Media history in its traditional sense poses at least two problems: it presupposes the media whose histories are to be written, and it writes these histories along (more or less teleologically constructed) series of innovations. If the focus is less on the media as such but on the media processes and forms in their historical dynamics and pluralities, one is encouraged to look for other historiographic models: models taking into account the local as well as the global, the mikro as well as the makro level of history. This is where significant constellations, i. e. temporal and spatial condensations of cultural elements, start to play a major role. And this is where literary texts become relevant as forms specifically able to include other forms, to reflect communicative strategies, and to develop concise scenes which not only display what media are, but also what they could be. This is precisely what the seminar likes to study: literary forms produced before the era of media discourses, i. e. basically between ca 1200 and 1900, forms that, each by its own means, give us ideas of how a history of the imagination of media could look like. Texts are provided in the original form (mostly German), as well as in English translations.

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 Barak 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.

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. Jünger, Jahn, 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 Büchner (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 298. 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 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 319. Modern Theatre. 1-5 Unit.

Modern theatre in Europe and the US, with a focus on the most influential works from roughly 1880 to the present. What were the conventions of theatrical practice that modern theatre displaced? What were the principal innovations of modern playwriting, acting, stage design, and theatrical architecture? How did modern theatrical artists wrestle with the revolutionary transformations of the modern age? Plays by Büchner, Ibsen, Strindberg, Shaw, Chekhov, Wilde, Wedekind, Treadwell, Pirandello, Brecht, O'Neill, Beckett, Smith, Parks, and Nottage.

Same as: GERMAN 119, TAPS 119, TAPS 319

GERMAN 320. German Literature 1: How Stories are Told (ca. 1170-1600). 1-5 Unit.

This seminar offers a survey of medieval and early modern German literature and culture from ca.800 to 1600. This year we will focus primarily on heroic epic and tales of fortune. Most texts are available only in German. Advanced reading knowledge of German required. Discussion in English.

Same as: GERMAN 220

GERMAN 321. German Literature 2: Selfhood and History. 1-5 Unit.

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 the 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. 1-5 Unit.

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, Döblin, 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 328. Writing with Kafka. 3-5 Units.

This course explores Franz Kafka his literary work and biography, its themes and his contemporary significance through an array of heterogeneous materials and creative practices. Discussions of Kafka's short writings, correspondences and diary entries; feuilletons about Kafka, film and radio adaptations of his works. Exploring ways to make Kafka's creativity productive for their writing, students may study topics such as questions of textual criticism, humor, parody, the uncanny and the Kafkaesque in Kafka and today. Throughout, the seminar will tease out historical and cultural backgrounds of Kafka's work and life, and trace the crisis of modernity in his writings. Readings, discussions and writing creative projects and analytical writing in German.

Same as: GERMAN 128

GERMAN 330. Medieval and Early Modern German Literature. 1-5 Unit.

This seminar offers a survey of medieval and early modern German literature and culture from ca.800 to 1600. This year we will focus primarily on heroic epic and tales of fortune. Most texts are available only in German. Advanced reading knowledge of German required. Discussion in English.

Same as: GERMAN 230

GERMAN 331. German Literature (1700-1900). 1-5 Unit.

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.

Same as: GERMAN 231

GERMAN 332. German Literature 3: Modernity and the Unspeakable. 1-5 Unit.

Masterpieces of German literature, drama, and film from the first half of the 20th century. Particular focus on modernism and the crisis of language. What urgent truths (whether psychological, political, spiritual, or sexual) cannot be expressed, and how do art and dreams attempt to speak the unspeakable? Readings and viewings include works by Hofmannsthal, Schnitzler, Freud, Wedekind, Mann, Musil, Kafka, Toller, Höch, Rilke, Schoenberg, Riefensthal, Benjamin, and Brecht. Taught in English.

Same as: GERMAN 232

GERMAN 336. Refugees, Politics and Culture in Contemporary Germany. 1-5 Unit.

Responses to refugees and immigration to Germany against the backdrop of German history and in the context of domestic and European politics. Topics include: cultural difference and integration processes, gender roles, religious traditions, populism and neo-nationalism. Reading knowledge of German, another European language, or an immigrant language will be useful for research projects, but not required.

Same as: GERMAN 136

GERMAN 344. Religious and Gender Identity in Postmigrant Theatre. 1-5 Unit.

This course will center around three recent theatre plays associated under the auspices of what has been called Germany's postmigrant theatre: Günther Senkel and Feridun Zaimoğlu's *Black Virgins* (*Schwarze Jungfrauen*), Nurkan Erpulat and Jens Hillje's *Crazy Blood* (*Verrücktes Blut*), and Sasha Marianna Salzmann's *Mothertongue* (*Muttersprache Mameloschn*). Postmigrant theatre has been ushered in as a theatre movement that has successfully established and institutionalized new aesthetics, narratives, and political tools for artists of color and of different linguistic backgrounds in Germany. As a space where diversity is both explored and affirmed, postmigrant theatre and the abovementioned plays in particular attend to the intersections and tensions of religion and gender. Engaging contemporary political and social debates about representations of gender and Islam and queer identity and Judaism in the West, we will examine how theatre and performance forge new spaces of encounter, community, and even identity. Together with these plays, we will read texts from theatre and performance theories, women of color feminisms, gender performativity, homonormativity, and queer and trans of color critique. This course is designed as an introduction to postmigrant theatre and its theatrical intervention in contemporary thinking on gender and religion. NOTE: This course must be taken for a letter grade and a minimum of 3 units to be eligible for Ways credit.

Same as: GERMAN 244

GERMAN 351. Social Market Economy: Facing Globalization and Digitization. 1-5 Unit.

Examines the German political economic model in the face of current challenges. Topics include the legacy of Ordoliberalism, management of systemic risks, regulatory frameworks for a digital economy, new competition policies and the right to be forgotten on the internet. Required readings in English, optional supplementary readings in German.

Same as: GERMAN 151, PUBLPOL 161, PUBLPOL 261

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 Sontag. This course will also present poetic thinking in the visual arts—from the expressionism of Ingmar Bergman to the neo-romanticism of Gerhard Richter.

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

GERMAN 369. Introduction to the Profession of "Literary Studies" for Graduate Students. 1-2 Unit.

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 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 282

GERMAN 384. The Nervous Age: Neurosis, Neurology, and Nineteenth-century Theatre. 1-4 Unit.

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 Müller, George Miller Beard, Jean-Martin Charcot, and Hippolyte Bernheim alongside artists such as Percy Shelley, Georg Büchner, Richard Wagner, Émile Zola, and August Strindberg. NOTE: Only for German Studies PhD students.

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. May be repeat for credit.

GERMAN 399. Individual Work. 1-12 Unit.

Repeatable for Credit. Instructor Consent Required.

GERMAN 802. TGR Dissertation. 0 Units.