response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner’s ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. Yet if Wagner’s works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in Impressionist painting and German Expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA339, GRST239, RL&L339, COL349
Prereq: None

GELT253 The New German Cinema
This course will investigate the aesthetics, politics, and cultural context of the new German cinema. Having established a critical vocabulary, we will study the influence of Bertolt Brecht’s theoretical writings on theater and film, ambivalent positions vis-à-vis the classic Hollywood cinema, issues of feminist filmmaking, and the thematic preoccupations peculiar to Germany, for example, left-wing terrorism and the Nazi past. Attendant materials will include literary sources, screenplays, and interviews.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: FILM320, GRST253
Prereq: None

GELT260 The Agony and the Ecstasy: The German Novel and Novella
Starting with Goethe in the 18th century, German, Austrian, and Swiss authors have made major contributions to the literary genre of the novel and the sub-genre of the novella, typically shorter than a novel and restricted to one plot line. German prose works often grapple with profound philosophical questions, particularly those that bear on the meaning of life, the relation of the individual to society and to other individuals, the character of justice, definitions of ethics and morality, the nature and calling of the artist, and the tension between thought and emotion. In this course we will read, in English translation, longer or shorter works by some of the most significant and enduring authors writing in German between the 18th and 21st centuries. Particular attention will be paid to the portrayal of social and political issues, to narrative strategies and style, and to thematic continuities in the cultures of the German-speaking regions. We will also consider the challenges of translating fiction from one language and culture to another. Several films based on works read in the course will be viewed and analyzed. Ample opportunities will be provided for writing, in both expository and creative veins, and receiving detailed feedback.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST260, COL273
Prereq: None

GELT239 Modernism and the Total Work of Art
The term “total work of art” refers to the German concept of the Gesamtkunstwerk, which took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the desire to recover and renew the public function of art. While there exist many approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in art exhibitions.
site of Hitler’s early organizing activities. Among the topics to be studied may be
the increasing influence of film, radio, and the press; modernism in literature;
new impulses in art; the economic and social impact of hyperinflation and the
Great Depression; changes in the roles of women; assertion of previously taboo
gender identities; competing political ideologies; reactions to the immigration of
Jews from Eastern Europe; the emergence of proletarian mass culture; and the
observations of cultural critics such as Walter Benjamin and Siegfried Kracauer
on the world taking shape before their eyes. We will also read works set in Berlin
but written by outsiders (Isherwood and Porter).

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST275, COL276
Prereq: None

**GELT279F Good, Evil, Human: German Fairy Tales and Their Cultural Impact (FYS)**

The collected folk tales of Wilhelm and Jacob Grimm have had a substantial
impact on the cultural history of Germany and beyond. Despite our sense that
we already know these texts, it is worth taking a closer look at their messages.
Deceptively simple, these little tales communicate and negotiate extraordinarily
important and complicated messages about what it means to be human, to
behave in acceptable ways, to have and control unwelcome desires, and to (be
able to) imagine a better world. We will read selected fairy tales from the Grimm
collection and other texts, investigate the historical context in which the Grimms
undertook their ambitious project, learn about ways in which scholarship has
framed fairy tales, and discuss adaptations of the fairy-tale tradition in films and
texts of the 20th century.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST279F, COL279F
Prereq: None

**GELT302 Forward, Without Forgetting: The GDR in Literature and Film**

In 1949, postwar Germany officially split into two separate countries with the
formation of the German Democratic Republic. Also known as East Germany, the
GDR was isolated from the Western world for four decades, and it developed its
own, equally rich, literary and cinematic cultures. By looking at a range of textual
and visual sources, students will engage critically with ways of understanding this
“other” Germany and its distinctive cultural expressions, ideology, and history,
including the role of the government and the Stasi. The course also explores
phenomena like the “Ostalgie” and retro-chic that manifested themselves after
the Fall of the Wall in 1989. The readings include works by Günther de Bruyn,
Christa Wolf, Brigitte Reimann, and Stefan Heym, among others. Participants will
view and discuss films and TV series produced before and after unification.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST302, COL291
Prereq: GRST213

**GELT401 Individual Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

**GELT411 Group Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

**GELT412 Group Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT