GERMAN STUDIES (GRST)

GRST101 Elementary German
This course is an introduction to German and leads to communicative competence in German by building on the four primary skills—speaking, listening, reading, and writing—while developing participants' awareness of life and culture of German-speaking countries. Learning German and its structure will also enhance students' awareness of commonalities between the English and the German languages.

The GRST101-102-211 course sequence will help students appreciate that contemporary Germany is economically and politically the leading country in the European Union and has a dynamic, multicultural society. The German language opens vistas into a world of ideas that is as complex as it is elemental. It provides access to many fields, from philosophy to the natural sciences and many disciplines between: history, musicology, art history, and environmental studies. These three courses prepare students to study abroad in Regensburg, Germany, on the Wesleyan-Vanderbilt-Wheaton Program, and the Duke in Berlin program or for GRST214 here at Wesleyan.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

GRST102 Intermediate German
This course typically follows GRST101 and 102 and increases students’ proficiency in the German language while they learn about different cities and regions in the German-speaking world. Working interactively, students engage in cultural activities with authentic readings and contextualized grammar in a unifying context. Through exposure to a variety of texts and text types, students develop oral and written proficiency in description and narration as well as discourse strategies for culturally authentic interaction with native speakers. Classes focus on an active use of the language. Film, music, and other audio clips are regularly integrated into the course to increase students' listening comprehension. Through regular essay assignments, students expand their vocabulary and apply increasingly diverse writing techniques. Among our goals are improved communication and reading skills, an expanded vocabulary, more accurate and diverse written expression, and greater insight into historical and cultural features of the German-speaking world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST101

GRST211 Intermediate German
This course typically follows GRST101 and 102 and increases students’ proficiency in the German language while they learn about different cities and regions in the German-speaking world. Working interactively, students engage in cultural activities with authentic readings and contextualized grammar in a unifying context. Through exposure to a variety of texts and text types, students develop oral and written proficiency in description and narration as well as discourse strategies for culturally authentic interaction with native speakers. Classes focus on an active use of the language. Film, music, and other audio clips are regularly integrated into the course to increase students' listening comprehension. Through regular essay assignments, students expand their vocabulary and apply increasingly diverse writing techniques. Among our goals are improved communication and reading skills, an expanded vocabulary, more accurate and diverse written expression, and greater insight into historical and cultural features of the German-speaking world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST101

GRST212 Practice in Speaking and Writing German
This course is designed to build and strengthen skills in oral and written German. It functions as a bridge between the basic language series (GRST101/102/211) and the more advanced literature/culture courses. This course extends the focus on language and culture through reading, interpreting, and discussing longer German texts (including poems and short stories) begun in GRST211. Moreover, students will research various aspects of the history and culture of Germany and gain practice writing about and presenting the results of their research. Grammar instruction and review as well as vocabulary building are integral parts of this course, since mastery of the structures of German will facilitate students' ability to express more complex ideas. We will supplement the textbook with additional readings, music, and films. Class meetings will be conducted in German.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST211

GRST213 German Culture Today
Readings, class discussion, and written work will be based on current and recent events and developments in Germany. Topics will include Germany’s place in the new Europe and the world, Germany as a multicultural society, and German contemporary culture. The course will provide extensive practice in speaking, reading, listening, and writing in German and using literary and nonliterary texts, as well as audio and visual materials. Structured conversation, debates, and analysis of different types of texts, along with writing assignments in a variety of genres, will strengthen proficiency in German and prepare students for 300-level courses.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST212

GRST214 Practice in Speaking and Writing German
This course is designed to build and strengthen skills in oral and written German. It functions as a bridge between the basic language series (GRST101/102/211) and the more advanced literature/culture courses. This course extends the focus on language and culture through reading, interpreting, and discussing longer German texts (including poems and short stories) begun in GRST211. Moreover, students will research various aspects of the history and culture of Germany and gain practice writing about and presenting the results of their research. Grammar instruction and review as well as vocabulary building are integral parts of this course, since mastery of the structures of German will facilitate students' ability to express more complex ideas. We will supplement the textbook with additional readings, music, and films. Class meetings will be conducted in German.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GRST212, GRST212, GRST212, GRST212, GRST212
Prereq: GRST211

GRST217 German Culture Today
Readings, class discussion, and written work will be based on current and recent events and developments in Germany. Topics will include Germany’s place in
the new Europe and the world, Germany as a multicultural society, and German
temporary culture. The course will provide extensive practice in speaking,
reading, listening, and writing in German and using literary and nonliterary texts,
as well as audio and visual materials. Structured conversation, debates, and
analysis of different types of texts, along with writing assignments in a variety of
genres, will strengthen proficiency in German and prepare students for 300-level courses.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

GRST212 Introduction to German Literature
Designed to provide a transition between the elementary-intermediate German-
language sequence and advanced offerings in German, this course will introduce
students to the techniques and terminology of close reading of literary texts.
Constant practice in formal writing and in oral production will enable students to
expand their vocabulary, overcome remaining problems with grammar, and
achieve fluency of expression. Readings of increasing difficulty will be drawn
from the three principal genres—prose, poetry, and drama—and from several
historical periods, including the present.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST214 OR GRST217

GRST227 Introduction to Social, Cultural, and Critical Theory
This course will introduce students to some of the major figures and ideas in the
interrelated fields of social, cultural, and critical theory. The course combines two
distinct components: biweekly lectures by Wesleyan faculty (open to everyone)
and two weekly discussion meetings (only for enrolled students). The lectures
will provide succinct introductions to selected theorists and will reflect the
particular intellectual interests of the lecturers; the discussion sessions will
provide in-depth textual analysis, debate, frequent writing assignments, and
thorough feedback.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: CHUM227, COL212, ENGL214, ANTH229, CHUM227, COL212, ENGL214, ANTH229
Prereq: None

GRST228 Going Green, German-Style: The Relationship to Nature, 1800-Today
Few countries display as active a commitment to protect natural resources
and the environment as Germany. Its focus on renewable energies, recycling,
and conservation in general is unique even by European standards, and in the
U.S., Germany’s policies on sustainability and environmental preservation are
often held up as models. It is important to recognize, however, that Germans
did not achieve this degree of environmental awareness overnight. Rather, it
represents the result of centuries of contemplating, controlling, and conserving
nature and cannot simply be transferred to other cultures. In this course, we
will examine the German (and European) cultural tradition by analyzing artworks and
texts from the last two centuries that have both expressed and shaped salient
attitudes and emotional responses. The goal of the course is to give you insight
into Germany’s long and complicated history of defining and relating to nature,
and to allow you to reflect critically on your own attitudes toward nature and the
environment.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340,
RULE340, REES340, ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340,
RULE340, REES340, ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340,
FRST295, ENGL295, COL339, CCIV393, EAST340, FIST290, RUSS340, FRST295,
ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340, RULE340, REES340,
ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340, RULE340, REES340,
ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340, RULE340, REES340,
ENGL295, COL339, CCIV393, EAST340, FIST290, RUSS340, FRST295, ENGL295,
COL339, CCIV393, EAST340, FIST290, RUSS340, FRST295, ENGL295, COL339,
CCIV393, CEAS340, FIST290, RUSS340, RULE340, REES340, ENGL295, COL339,
CCIV393, CEAS340, FIST290, RUSS340, RULE340, REES340, COL339, CCIV393,
EAST340, FIST290, RUSS340, FRST295, ENGL295, COL339, CCIV393, CEAS340,
FIST290, RUSS340, RULE340, REES340, ENGL295, COL339, CCIV393, EAST340,
FIST290, RUSS340, FRST295, ENGL295, COL339, CCIV393, CEAS340, FIST290,
RUSS340, RULE340, REES340, ENGL295, COL339, CCIV393, EAST340, FIST290,
RUSS340, FRST295, ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS340,
GRST234 Multikulti Germany*: Expressions of Germany's Cultural Diversity
That Germany is an ethnically and culturally homogeneous country is a myth cultivated by the Nazis. Germany's position in the center of Europe has made its geographical and cultural identity fluid and the make-up of its population diverse at least since the Migration of Peoples (ca. 200-800 CE). Adding to the ethnic and cultural mix were influxes of Jews during the Middle Ages and later; the incursions of armies from all over Europe during the Thirty Years' War; the 17th-century immigration of French Huguenots to Prussia; the redrawing of borders after both world wars; marriages between black GIs and German women after WWII; and, during the labor shortage that followed World War II, the arrival of guestworkers from southern and eastern Europe and Turkey, many of whom ended up staying. Refugees also came from Eastern Europe during the Soviet era and during the Bosnian War, and for some people not motivated by political or economic oppression Germany has proved an attractive destination. In this course we will focus primarily on fiction and non-fiction works by recent immigrants or descendants of immigrants, all of whom write in German and have been translated into English. Among the topics we explore will be homesickness; interactions with the bureaucracy; use of and perspectives on language; questions of citizenship, assimilation, and integration; clashes of cultures; and encounters with xenophobia. We will also look at the particular experience of Afro-Germans.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: GELT234, COL216, GELT234, COL216, GELT234, COL216, GELT234, COL216, GELT234, COL216
Prereq: None

GRST235 Skinning the German Onion: Günter Grass as Writer, Graphic Artist, Political Activist
Born in 1927 in the free city of Danzig, Günter Grass grew up in an environment dominated by Nazi ideology and war. After serving briefly—at seventeen—in the Waffen-SS, Grass emerged from American prisoner-of-war camp to find Germany divided and the Western half of the country eager to forget the recent past as it rebuilt its infrastructure and its economy with American Cold War support. Grass has spent his career drawing lessons from his own past and his country's history. Through his writing, visual art, and political interventions, he has repeatedly prodded and provoked his contemporaries, reminding them of the need for "doubt"—his shorthand for critical thinking and constant vigilance. Yet Grass's highly imaginative and stylistically challenging works eschew didacticism and defy critics and political adversaries who like to portray him as a one-dimensional preacher. In this course, we will review Grass's life's work as an artist, a family man, and a citizen who has chosen Sisyphus as his patron saint and can be as ruthless toward himself as he is to the cant and superficiality he perceives around him.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

GRST239 Wagner and Modernism
This course focuses on Richard Wagner and his complicated legacy to modernism in Europe from the 1860s through the 1920s, before his art was co-opted by totalitarian regimes in Europe. Wagner's work stands at the crux of debates surrounding a modernist aesthetic. Key questions raised by his work are the relationship between poetry, music, dance, and the visual arts; art and religion; art and racism; art and a mass audience; art and politics; synaesthesia; and the relationship between abstraction and figuration.
We will begin by analyzing Wagner's music and writings, and especially his idea of the GESAMTKUNSTWERK. The core of this course, however, will consist of looking at how visual artists in France, Germany, and Italy responded to Wagner's art and ideas. Artistic movements that we will examine include symbolism, German expressionism, the German werk bund, Italian futurism, and the Bauhaus. We will also look at the influential writings on Wagner by Stéphane Mallarmé and Friedrich Nietzsche, as well as post-Wagnerian theories of stage design by Adolphe Appia, Georg Fuchs, and Edward Gordon Craig in so far as these helped shape visual arts production.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Prereq: None

GRST240 The Ends of Empire: Narratives of Culmination and Decline in Philosophy and Literature
This course aims to theorize and contextualize current left- and right-wing discourses on empire in decline and to pay particular attention to the narrative techniques deployed by philosophers and writers to conjure the specter of decline. Because decline is conceptually inseparable and at times even indistinguishable from culmination, it resists easy valorization. To understand decline, its story must be told; it only becomes distinguishable from culmination or fulfillment and, as well, from fall or collapse, in being given narrative form. Both the philosophical and literary texts studied in this course tell stories of culmination and decline that reflect on one another in surprising ways. Thus, we will read them in comparative fashion.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: COL221, COL221, COL221, COL221, COL221, COL221, COL221, COL221
Prereq: None

GRST241 Introduction to European Avant-Garde, 1880-1940
In the years building up to and directly following World War I, artists, philosophers, and politicians called into question art's role, proposing both new relationships to society as well as path-breaking formal vocabularies that approached, and at times crossed, the threshold of abstraction. This deep uncertainty regarding art's relationship to society coincided with an era of unprecedented formal innovation. Artists struggled to define the costs and benefits of abstraction versus figuration, moving abruptly, even violently, between the two idioms. The extremism of artistic solutions speaks to a fundamental instability, if not outright crisis, in European art, society, and politics. This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to gain greater immediacy or social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and contact with non-Western arts, modernism's relationship
GRST250 Cultural Criticism and Aesthetic Theory: Walter Benjamin and Theodor Adorno

This lecture course is designed to provide an introduction to the cultural criticisms and aesthetic theories of Walter Benjamin and Theodor Adorno, two of the 20th century's most path-breaking, influential, left-wing thinkers and critics. Our aim will be to illuminate the intimate interconnections between cultural criticism and aesthetic theory in the 20th century. We will study the objectives, intellectual origins, cultural contexts, and methods of Benjamin's and Adorno's uniquely individual yet also closely related practices of cultural criticism. Further, we will examine the assumptions underlying their aesthetic writings and seek to reconstruct their respective contributions to aesthetics. The discourse of cultural criticism relies on political and sociological analytical notions such as revolution and reaction, estrangement and reification, or social antagonism and ideology; the discourse of aesthetic theory relies on canonical concepts of the philosophy of art, such as semblance and imitation or beauty and the sublime, as well as the more properly modernist aesthetic phenomena like distraction, dissonance, and shock. Benjamin and Adorno combine both discourses in a new way, augment them with the vocabularies of psychoanalysis and theology, examine the increasing role of advanced technologies of producing, distributing, and receiving culture, and thus offer an astonishingly comprehensive investigation of modernity's most pressing intellectual questions, artistic practices, social contradictions, and cultural phenomena.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: COL253, COL253, COL253, COL253, COL253, COL253
Prereq: None

GRST251 Kafka: Literature, Law, and Power

Elias Canetti claimed that among all writers, Kafka was "the greatest expert on power." In this course we will focus on Kafka's narratives of power relations. We will read and discuss Kafka's sometimes painfully precise descriptions of how power is exerted in the family and in personal relationships and how discipline is exercised over the body. We will also consider Kafka's depictions of physical violence and of apparatuses and institutions of power, and the ethical and political implications of these depictions. The working hypothesis of this course is that Kafka not only tells stories about power, but that his stories also contain an implicit theory of how power works in modern society.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251, COL251
Prereq: None

GRST252 From Caligari to Hitler: Weimar Cinema in Context

This course offers a critical introduction to German silent and sound films from 1919 to 1932. It will test the thesis of Siegfried Kracauer's classic study that expressionist films in particular prepared the way for Hitler's rise to power. The focus will be on canonical films of the era including THE CABINET OF DR. CALIGARI, NOSFERATU, and THE LAST LAUGH (Murnau), METROPOLIS and M (Fritz Lang), and THE JOYLESS STREET and PANDORA'S BOX (Pabst). Some attention will also be given to films made at the ideological extremes of Weimar culture: KUHLE WAMPE (with a screenplay by Brecht), Leni Riefenstahl's THE BLUE LIGHT, and Pabst's THREEPENNY OPERA. Readings will include screenplays, essays, and reviews from the period as well as selected literary works such as Brecht's THREEPENNY OPERA and Irmgard Keun's novel THE ARTIFICIAL SILK GIRL.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM, HA-GRST
Identical With: FILM320, FILM352, FILM352, FILM352, FILM352, FILM352, FILM352, FILM352, FILM352, FILM352, FILM352
Prereq: None

GRST253 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 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-GRST, HA-FILM, HA-FILM, HA-GRST
Identical With: FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253
Prereq: None

GRST254 Frankfurt School Critical Theory

In the humanities and social sciences, the term "critical theory" remains closely associated with its origins in the Institute of Social Research, better known as the Frankfurt School. Beginning in 1930, scholars affiliated with the Frankfurt School (e.g., Adorno, Benjamin, Horkheimer, Marcuse) sought to replace "traditional" with what they called "critical" theory. By this they meant a theory that would uncover the hidden cultural and psychological mechanisms of capitalist society, a theory that would negate society in its existent form, thus opening up possibilities for imagining a different social order.

This course provides a survey of critical theory, beginning with its roots in the 19th century (e.g., Kant, Hegel, Marx, and Nietzsche) and will then focus on some of the Frankfurt School's major works that address a diverse array of intellectual and political concerns, from the critique of state capitalism, industrial society, and instrumental reason to commentaries on mass culture, high art, fascism, and psychoanalysis. A truly interdisciplinary institution, the Frankfurt School studied economics, sociology, philosophy, literature, art, psychology, politics, and history. This introduction to the programmatic statements and eclectic reflections of various scholars will highlight the diverse historical influences, collaborative efforts, and internecine debates that shaped the intellectual tradition across continents and generations.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM, HA-GRST
Identical With: FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253, FILM320, GELT253
Prereq: None
GRST255 Newest German (and Austrian) Cinema
This course examines the history and aesthetics of German cinema between the fall of the Wall and the present and also considers work by important Austrian directors of the same period. Topics include the ongoing response to World War II and the Holocaust, reactions to the reunification of Germany, and the problematic integration of German Turks and other minorities. Films by Maren Ade, Fatih Akin, Dorris Dörrie, Michael Haneke, Christian Petzold, Ulrich Seidl, Margarethe von Trotta, and Tim Tykwer.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, SBS-GRST, SBS-GRST, SBS-GRST, HA-GRST
Identical With: COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264, COL264
Prereq: None

GRST257 Unfaithful: Relationships Between Film and Literature
This course will explore the inevitable, often productive tension between films and their literary sources. "Faithful" adaptations tend to be those that fail. Using the methods of the new field of adaptation studies, the course will consider cinematic-literary doublings from the beginning of the silent era (Dracula and Nosferatu) to the present time (Stefan Zweig’s fiction and The Grand Budapest Hotel). In select cases, the focus will be directed more sharply on social and political motivations for literary adaptations.
Offering: Crosslisting
Grading: C/U
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: FILM157
Prereq: None

GRST260 Giants of German Prose
In this course significant novels and novellas written by German, Austrian, and Swiss authors between the 19th and 21st centuries will be carefully read and discussed. Particular attention will be paid to the portrayal of social and political issues, to narrative strategies, and to thematic and stylistic continuities and discontinuities in the cultures of the German-speaking regions. Several films based on works read in the course will be viewed and analyzed.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

GRST261 Reading Nietzsche
Friedrich Nietzsche, trained philologist and self-proclaimed “free spirit,” remains one of the most controversial figures in modern thought, a source of fascination and outrage alike. Best known as the philosopher of the “Dionysian,” the “will to power,” the “eternal return of the same,” the “transvaluation of all values,” and the “over-man,” Nietzsche also proudly considered himself the most accomplished prose stylist in the German language. In this course, we will examine two closely interrelated issues: (1) the genesis of Nietzsche’s major philosophical thoughts in the areas of epistemology, aesthetics, ethics, and the critique of religion, from his earliest to his latest writings; (2) the cultivation of a philosophical style that, in its mobilization of highly artistic modes of aphoristic reduction, metaphorization, personification, and storytelling, aspires to turn critical thinking into a life-affirming artform.
The course will combine philosophical interpretation with textual analysis. No prior knowledge of Nietzsche’s works is expected; however, a willingness to set aside significant chunks of time to dwell in Nietzsche’s texts is required. Students with reading knowledge in German are encouraged to read at least some of the assignments in the original. Guidance in doing so will be provided based on individual need.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: COL297, COL297, COL297, COL297, COL297, COL297, COL297, COL297, COL297, COL297
Prereq: None

GRST262 Museum Studies
This museum studies seminar introduces students to the history of art museums and current debates on the role of museums in today’s society, as well as institutional practices and career paths. In addition, students will organize a group exhibition of artwork from the Davison Art Center collection, research objects, and write exhibition labels.

Students will study the work in the collection and work collaboratively to define an exhibition theme and to select work.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARHA360, ARHA360, ARHA360, AMST360, ARHA360, ARHA360, AMST360, ARHA360, AMST360
Prereq: None

GRST263 Inside Nazi Germany, 1933-1945
This survey course seeks to give a firm historical grounding in the processes that led to Hitler’s rise to power, the nature of the National Socialist regime, and the origins and implementation of policies of aggression and genocide. The basic premise of this course is that National Socialism was from the outset driven by a belligerent and genocidal logic. The course will therefore critically analyze the racial, eugenic, and geopolitical ideology of National Socialism and the policies of discrimination, conquest, economic exploitation, and extermination that followed from it. At the same time, the role of structural factors in explaining these outcomes will also be explored in great depth. We will analyze how German society was shaped by Nazism, considering conformity and opposition in the lives of ordinary people in both peacetime and war. The course seeks to impart an awareness of the complex of factors that produced a regime of unprecedented destructiveness and horror, and it aims to develop a critical understanding of the ongoing problems of interpretation that accompany its history. As important, we will consider the continued relevance of the legacy of National Socialism and the Holocaust to our evaluation of national and international affairs in the 21st century.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST
GRST264 Crisis, Creativity, and Modernity in the Weimar Republic, 1918-1933
Born in defeat and national bankruptcy; beset by disastrous inflation, unemployment, and frequent changes of government; and nearly toppled by coup attempts, the Weimar Republic (1918-1933) produced some of the most influential and enduring examples of modernism. Whether in music, theater, film, painting, photography, design, or architecture, the Weimar years marked an extraordinary explosion of artistic creativity. New approaches were likewise taken in the humanities, social sciences, psychology, medicine, science, and technology, and new ideas about sexuality, the body, and the role of women were introduced. Nevertheless, Weimar modernism was controversial and generated a backlash that caused forces on the political right to mobilize to ultimately bring down the republic. This advanced seminar explores these developments and seeks to understand them within their political, social, and economic contexts to allow for a deeper understanding of Weimar culture and its place within the longer-term historical trajectory of Germany and Europe. This perspective allows for an appreciation of the important links between Weimar modernism and Imperial Germany, as well as an awareness of some of the important continuities between the Weimar and Nazi years.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST172, HIST172, HIST172, HIST172
Prereq: None

GRST273 Sex and Text in Freud's Vienna
The focus of this course will be initially on the foundational texts of psychoanalysis: STUDIES ON Hysteria, THE INTERPRETATION OF DREAMS, and "A Fragment of an Analysis of a Case of Hysteria (Dora)." We will then investigate the response and resistance, both creative and polemical, to Freud and psychoanalytic theory in the literature and art of the period. We will read major works by Freud's "double," the novelist and playwright Arthur Schnitzler, and psychoanalytic theory in the literature and art of the period. We will read major works by Freud's "double," the novelist and playwright Arthur Schnitzler, and the satirist Karl Kraus, the author of the famous aphorism "Psychoanalysis is that mental illness for which it purports to be the therapy." The implicit response to Freud's theory of dreams and of the unconscious in the portraits and other paintings of Klimt, Kokoschka, and Schiele will also be given close consideration. In general, the course will explore how psychoanalysis influenced and participated in the sexual discourses of the period.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

GRST274 In the Moment of Great Destruction: German Literature from 1600 to Today
German history has been characterized by immense upheavals, crises, and catastrophes, from the destruction of the Thirty Years War to Napoleon and the world wars. At times victims, at times perpetrators, Germans participated in and suffered from events that time and again destroyed established norms and traditions and called into question the very possibility and validity of human experience, morality, and sociability. As a result, German culture repeatedly faced the need to renegotiate how humans perceive and relate to their world, how people can unite to constitute a society, and how ethical standards can be upheld in amoral circumstances. In this course, we will examine the ways in which literary text combine aesthetic presentation with depictions of current chaos and universal or eternal laws to imagine livable lives in the face of uncertainty and adversity.
Offering: Host
This course investigates the cultural and artistic productions of the now legendary Weimar Republic (1918-1933), Germany's first, and ultimately unsuccessful, experience with democracy, imposed by the victors in the First World War, rife with political turmoil, afflicted with the shock of hyperinflation, and destroyed by the rise of Nazism. Cultural life during this period—through the medium of art—produced a dynamic and (explosive) laboratory of modernity that is best studied by looking at both high and low culture, including literature, journalism, music, cultural theory, and the visual arts. Through the comparison of a variety of documents, we will examine the differing and often conflicting incarnations of modernity characteristic of this period. For example, we will look at how the artistic technique of montage migrated from Dada and the cinema to the novel (Alfred Döblin's BERLIN ALEXANDERPLATZ) and other kinds of avant-garde writings (Walter Benjamin’s ONE-WAY STREET). Other possible topics include the rapid development of new media technologies and the concomitant revolutionary changes in perception; "new objectivity" and the culture of distance; the assertion of a previously taboo range of gender identities; the emergence of proletarian mass culture and its theory; and the Frankfurt School and the critique of modernity.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Prereq: None

GRST280 Work: Its History and Future
In this course, we will explore one of the fundamental concerns of human existence: "the creation of man through human labor," as Karl Marx once put it. Marx's interest in self-creation through work and the possibility of overcoming all forms of alienated work is arguably at the heart of what we imagine living well means today. For many of us, an idle life without work has become unthinkable. We live to work and we work to live. Yet while we have become ever more immersed in intimate forms of immaterial labor (keeping in touch with clients at all times, collaborating via digital platforms no matter where we are, tackling our jobs with ceaseless enthusiasm and creativity), waged labor has diminished and might now be thought of as a rare good. Soon the work of truck drivers will be replaced by self-driving vehicles, and the bulk of industrial production will be designated to robots. Automation and artificial intelligence will increasingly restructure intellectual labor, like that of lawyers, accountants, and data analysts, as well. What may once have been the dream of a liberated life is now motivating a feeling of dystopian dread: Fear of losing one's job, of being replaceable, is an all too common feeling. The jobs that remain are demanding but often monotonous. Moreover, deindustrialization in Western countries has created real misery in what used to be the core zones of global wealth accumulation—a development that right-wing populists in the United States and in Europe have been eagerly exploiting to advance protectionist and racist politics.

Against the social backdrop of precarious employment, stagnant wages, deindustrialization, the rapid expansion of vast unemployed and underemployed surplus populations, looming ecological disaster, and, crucially, the financialization of a structurally unstable global economy that seems to have exhausted its capacity for substantial growth in productivity, the future of work must be interrogated with renewed urgency. In addition to reading past and present theories of work, including some essential selections from Karl Marx and critical theory (e.g., Lukács, Adorno, Benjamin, Kraeauer), Hannah Arendt's response to Marx in her distinction between labor and work, as well as recent academic work by feminists, affect theorists, and crisis theorists (e.g., Federici, Berlan, LA BERGE, weeks, clover), we will examine narratives and representations of work in films by Fritz Lang, Charlie Chaplin, Laurent Cantet, and Alexander Kluge, and literary texts by Brecht, Kafka, Dickens, Twain, Melville, Steinbeck, and Vonnegut. These thinkers and artists will give us a foundation for understanding the radical historical changes in the meaning of work in the past 200 years as well as its uncertain status in our immediate future.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL280
Prereq: None

GRST285 Translation: Theory and Practice
This course treats the reading of theoretical texts on translation and the production of creative texts in the literary mode of translation as complementary heuristic procedures for opening an investigation into certain problems of language and meaning. Readings will include literary, philosophical, historical, and linguistic accounts of translation in conjunction with (and sometimes directly paired with) influential and experimental translations from a range of 20th-century writers. We will familiarize ourselves with the practical choices that face a translator, from classical distinctions between free and literal translation through contemporary concerns regarding domestication and foreignization, (post-)colonial power relations, and translation across media.

Written assignments will consist of intra- and interlingual translations that will provide firsthand experience with the choices a translator must make and the
resistances that language can offer, as well as a space for exploring the limits of rewriting, manipulation, and transformation within a rubric of translation. Final projects will be hybrids of creative and critical writing, with students producing readings of their chosen foreign-language texts through some interaction between translation and more conventional forms of criticism. Students who are working on a longer translation project (e.g., as part of a senior thesis) will be allowed to focus on this text for many of the assignments during the semester.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Prereq: None

GRST286 Irony and Imagination: Romantic Revolutions in Literature, Music, Art, and Thought

Thomas Mann claimed that Romanticism was “the most revolutionary and the most radical movement of the German spirit.” While the term Romanticism is notoriously difficult to pin down, this course will provide an interdisciplinary introduction to Romantic literature, painting, music, and thought. Additionally, we will examine some of the social institutions that shaped the Romantic revolution in Germany: the university, the museum, the insane asylum, and the urban literary salon. The course will begin with a short exploration of the most important predecessors of Romanticism in Germany, Jean-Jacques Rousseau and Johann Gottfried Herder. Through close readings of literature and (what we today call) theory, as well as encounters with painting and music, we will seek to go beyond the stereotype of Romanticism as a cult of irrational, emotional subjectivity by focusing on the following Romantic themes: the idea of irony as the art of thinking in contradictions and fragments, always delaying fulfillment; the aestheticization of philosophy; the definition of diversity as a progressive, universal mixing and melting together of all areas of artistic and scientific expression and knowledge; the discovery of the marginal, fantastic, surreal, and eccentric; the ideal of communal thinking (“symphility”) and creating (“symphony”); the invention of a German national self based on the rediscovery of medieval legends and folk stories; and the figuration of unfulfillable longing in poetry and song. All readings are in English. Students have the option of reading some or all texts in German.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: COL293, GELT286, COL293, GELT286, GELT286, COL293, GELT286, COL293, GELT286, GELT286, COL293, GELT286, GELT286, GELT286
Prereq: None

GRST297 Exile Modernism: Weimar Culture in Los Angeles, 1936-1950

With the failure of the Weimar Republic and Hitler’s rise to power in 1933, many of Germany’s most significant and prolific artists and intellectuals were forced to flee the country. The United States welcomed a good number of these refugees, and Los Angeles, the center of the film industry, became the most attractive location for German and Austrian emigrants. While of course not all exiles aspired to work in Hollywood, the L. A. area housed a uniquely fertile mix of creative talents working in film, music, literature, and philosophy. In this course, we will study the productive tensions that ensued from the confrontations between German and European practices of modernist art and high culture on the one hand and more democratic, egalitarian ideas and habits of cultural life in the United States on the other, asking in particular how the encounter with commercial popular culture and with American democracy was reflected in the various modernist works that the exiles produced during their time in L. A. Artists and intellectuals studied in this course include the writers Bertolt Brecht, Thomas Mann, and Alfred Döblin; the composers Hans Eisler and Arnold Schönberg; the directors Fritz Lang, Billy Wilder, and Ernst Lubitsch; and the philosophers Theodor W. Adorno and Max Horkheimer.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

GRST301 Advanced Seminar in German Literature

This course offers German majors and other students with excellent proficiency in German an opportunity to explore a significant topic in German literature within a chronological context. The topic for 2013 will be the role of religious faith and other systems of belief in works written between the 12th and the 20th centuries.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST213 OR GRST2515 OR GRST2525

GRST302 Advanced Seminar in German Literature II: German-Language Theater after 1945: Show, Teach, Remember

Theater has played an integral role in the development of German culture since the 18th century. Playwrights, directors, and producers in these countries have been able—indeed compelled—to constantly negotiate and define theater’s pedagogical role vis-à-vis the public and the political sphere. They had to ask how theater can and should [re]present the world on stage, and how the world on stage can and should relate to the audience and its world. German-language theater after 1945 additionally had to tackle questions about Germany’s past, as well as the past of [its] theater traditions, and the connection between visuality, aesthetics, and power that had played such an immense role during the National Socialist era. In this course, we will read some of the most important and influential plays written and produced in the German-speaking countries since 1945, as well as influential theoretical texts. We will discuss such performance aspects as set designs, language, and acting techniques, and we will ourselves stage short excerpts in various styles as a way of gaining first-hand experience with the range of possibilities in this infinitely flexible genre.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST213 OR GRST2515

GRST310 Newest German Literature

This seminar is designed to introduce students to literary texts written in the German language in the past few years. Because the texts we will read are of such recent vintage, they are not yet part of a literary canon: What their significance is and how and why we should read them is far from settled. For this reason, this seminar will fulfill a twofold task: (1) It will critically engage with some of the most cutting-edge literary writing currently being done in the German language; and (2) it will offer extensive opportunities to explore and critique how these texts deal with contemporary social issues such as the ongoing refugee crisis and the revival of nationalist and authoritarian politics, or the accelerating socio-economic inequality and disintegration of the European welfare states.
This seminar is part of a collaboration between the German Departments at Wesleyan and the University of Minnesota. Some assignments require that students collaborate with their peers at the partnering institution. The two instructors will co-teach one session at each institution.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST
Prereq: None

GRST334 Production and Performance of a German Play
This course entails intensive study of a play from the German repertoire, followed by production. If possible, students interested in the project should inform the German Studies Department during the preceding fall semester. All aspects of the production, including costuming, directing, technical aspects of staging, and preparing the program, will be in the hands of the participants.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: THEA334, THEA334, THEA334, THEA334, THEA334, THEA334, THEA334, THEA334, THEA334, THEA334, THEA334, THEA334
Prereq: (GRST101 AND GRST102) OR GRST214 OR GRST211 OR (GRST251S AND GRST252S) OR GRST217

GRST335 Deutschland "Multikulti": Expressions of Germany's Cultural Diversity
That Germany is an ethnically and culturally homogenous country is a myth cultivated by the Nazis. Germany’s position in the center of Europe has made its geographical and cultural identity fluid and the make-up of its population diverse at least since the Migration of Peoples (ca. 200–800 CE). Adding to the ethnic and cultural mix were influxes of Jews during the Middle Ages and later; the incursions of armies from all over Europe during the Thirty Years’ War; the 17th-century immigration of French Huguenots to Prussia; the redrawing of borders after both world wars; marriages and liaisons between black GIs and German women after WWII; and, during the labor shortage that followed World War II, the arrival of guestworkers from southern and eastern Europe and Turkey, many of whom ended up staying. Refugees also came from Eastern Europe during the Soviet era and during the Bosnian War, and for certain people not motivated by political or economic oppression Germany has proved an attractive destination. In this course we will focus on works of fiction and non-fiction by immigrants or descendants of immigrants, all of whom write in German, whether as their first or second language. Among the topics we explore will be homesickness; interactions with the bureaucracy; use of and perspectives on language; questions of citizenship and identity, assimilation, and integration; cultural misunderstandings; and encounters with bigotry and xenophobia. The experiences of Afro-Germans and the most recent immigrants from the Middle East and Africa will receive particular attention.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Prereq: GRST 212 or GRST 213

GRST340 Observing Justice: Trials and Judgments in Arendt, Kleist, and Kafka
Hannah Arendt’s Eichmann in Jerusalem (written at Wesleyan’s Center for Advanced Studies in 1962) is often reduced to the easily misunderstood phrase “the banality of evil.” This seminar will seek to account for the explicit and implicit theoretical claims of Arendt’s work. The course will be divided into two parts: In the first, we will explore in depth Eichmann in Jerusalem and its controversial reception in conjunction with Arendt’s evaluation of the faculty of judgment as elusive yet decisive in establishing a viable moral philosophy after Auschwitz. We will conclude our study of Arendt with her lectures on Kant’s Critique of the Power of Judgment, a work that she treats not as Kant’s aesthetics but rather as his (unwritten) political philosophy. The second part of the seminar will be dedicated to literary depictions of trials and/or texts that have themselves a trial-like structure. Our literary case studies include texts by Kleist, Kafka, and Peter Weiss. The ultimate purpose of the seminar is to study and critique procedural (and this includes literary and juridical) evaluative mechanisms that allow the truth of inhuman acts to come to light. Thus, we will examine the rules, procedures, and language games that are instrumental in making ineffable events appear.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Prereq: None

GRST342 Reality and Escape: Four Contemporary German Novels
In this advanced seminar, we will read and analyze four contemporary German novels that range from attempts to convey detailed accounts of how we live under the conditions of an all-pervasive capitalist system to novels that allow us to escape to other worlds, either in (imagined) history or entirely in our fantasy. Our objective is threefold: (1) We want to come to a genuine understanding of what kinds of novels have been written in Germany since the turn of the century; (2) We want to analyze our four novels with regard to how they represent (or refuse to represent) historical and social reality; (3) We want to arrive at a better understanding of what it means to refer to a work of literature as "contemporary:” does it mean, simply, that the text was written in recent years, or are we justified in demanding that the text somehow convey a truthful image of the historical time that we inhabit now? Under the rubric “reality,” we will read and discuss Ernst-Wilhelm Händler’s WENN WIR STERBEN (2002) and Rainald Goetz’ JOHANN HOLTROP: ABRISSE DER GESELLSCHAFT (2012). Under the rubric "escape,” we will read and discuss Christian Kracht’s IMPERIUM (2011) and Felicitas Hoppe’s PARADIßE, ÜBERSEE (2003).

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: COL316, COL316, COL316, COL316, COL316, COL316, COL316, COL316, COL316, COL316, COL316, COL316, COL316
Prereq: (GRST214 AND GRST217)

GRST360 Violence and Representation: German Drama and Prose, 1810 to 2010
In this seminar we will examine the representation of violence in German prose and drama from 1810 to the present. How can literary language express situations and experiences that overwhelm, even shatter, the subject? How does literature remember the violent history of wars and genocide? How do literary texts distinguish between violence that is only destructive and violence that also liberates, such as revolutionary and anticolonial violence? Finally, we will consider the violence inherent in literary representation itself. The historical subject matters treated in the texts we discuss include the Trojan War, the War on Terror, the two world wars, the Shoah, the French Revolution, and the Haitian Revolution. We will read dramas by Heinrich von Kleist, Georg Büchner, Heiner Müller, Bertolt Brecht, and Peter Weiss, and prose by Heinrich Heine, W. G. Sebald, Hugo von Hofmannsthal, Anna Seghers, Ernst Jünger, Franz Kafka, Clemens Meyer, and Anne Duden.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: (GRST214 OR GRST217)
GRST362 Pop and Literature After 1968
This course will explore a type of postwar German literature called "Popliteratur." Drawing on the Beat poets, pop art, popular culture and, in particular, American and British underground music and D. J. culture, Popliteratur first emerged in the wake of the anti-authoritarian revolts of 1968 and had its most productive decade in the 1990s. More elusive than any determinate genres, Popliteratur encompasses a variety of expressive forms, ranging from the collage to the novel. Texts classified as Popliteratur experiment with inherited literary forms; embrace new media; undermine the value hierarchy between high and low cultures; are often concerned with an ecstatically experienced present rather than the past; affirm a consumerist and brand-aware life-style; are obsessed with quoting, collecting, cataloging, and archiving knowledge of music, fashion, films (and related popular cultural codes); incorporate deconstructive theories of gender and subjectivity; and, finally, undermine the predominant aesthetic, moral, and political values represented by the media and education establishment.

Our two main interests in this seminar will be 1. To situate Popliteratur in its relevant historical, cultural, and political contexts and thus to better understand German culture and society after the decisive generational caesura of 1968; 2. To analyze the immanent poetics of Popliteratur: According to what principles is a pop-literary text constructed and what is its mode of signification, in other words, how does it remain meaningful as literature even as established norms of literary form are rejected?
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: GRST217

GRST363 Realism and Reality: German Prose, 1848-1898
German realism developed later and assumed more modernist forms than similar movements in England and France. The focus will be on the relationship between the progressive thematics of important literary texts and the subtle formal experiments created to express them. Themes to be explored include the "Jewish question," sexuality and society, and the Prussian rise to power. The major authors to be read are Fontane, Raabe, Keller, Saar, and Stiftev.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Prereq: GRST214 OR GRST217 OR (GRST251S AND GRST252S)

GRST379 German Fairy Tales: Brüder Grimm and Beyond
In this advanced-level German course, we will read selected fairy tales from the Grimm collection and other texts, investigate the historical context in which the Grims 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 in Germany and the US. Most readings and all discussions are in German.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST
Prereq: GRST217

GRST381 Viennese Modernism
This course will offer a critical perspective on literature, psychology, and art during the period of Viennese modernism (1898-1938). The focus will be on key works by major figures—Freud's "A Fragment of an Analysis of a Case of Hysteria (Dora)," Kraus's aphorisms, Schnitzler's LA RONDE, Klimt's "University Paintings," Kokoschka's and Schiele's portraits—and especially on analogies and interactions among them. A major theme of the course will be the way in which sexual discourses dominated the cultural production of the era.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: COL382, COL382, COL382, COL382, COL382, COL382
Prereq: GRST214 OR GRST217

GRST384 Lust and Disgust in Austrian Literature Since 1945
This course will examine both major and minor figures of Austrian literature since 1945. Special attention will be given to these writers' tendency to disassociate themselves from a specifically German tradition and to pursue characteristic themes and concerns. These include the myth of Austria as the first victim of Hitler, the musicality of Austrian prose, and the fetishization of literary language. Representative authors will include prose writers such as Ingeborg Bachmann, Thomas Bernhard, and Peter Handke, as well as experimental poets such as Ernst Jandl and Norbert Kaser.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: COL384, COL384, COL384, COL384, COL384, COL384
Prereq: GRST214

GRST386 German Romanticism in Art and Literature
Beginning in 1795, Romanticism has been the name for a proto-modernist urban artistic and intellectual movement centered in Jena, Berlin, and Heidelberg, and inspired by Goethe's novels, Fichte's philosophy, and the French Revolution that sought to re-enchant the world through the self-effacing powers of communal poetry and philosophy ("sympoetry" and "symphilosophy"). Because of their innovative and sometimes scandalous celebration of deviant forms of living and their fascination with the dark side of civilization, the Romantics were dismissed by authorities like Hegel and Goethe; the latter drew the line between his work and theirs by declaring: "The 'classical' I call healthy, and the 'romantic' I call sick."

This course will offer a carefully selected introduction to the Romantic movement in the areas of literature and the visual arts, taking into account also the movement's underlying aesthetic ideas and the special role of musical expression. Topics covered include the poetic-philosophical fragments of Novalis and Friedrich Schlegel; the artistic exchange between poetry and music (e.g., poems by Eichendorff and Brentano, LIEDER by Schumann and Schubert); the literary salon and the beginnings of female authorship (e.g., in letters by Rahel Varnhagen, Dorothea Schlegel, Caroline Schlegel-Schelling); the reception of folk traditions and the collection and production of fairy-tales (the Brothers Grimm); the creation of the fantastic out of a confrontation with modern science and technology (E. T. A. Hoffmann); Romantic inwardness, melancholy, madness, and its artistic articulation (e.g., in paintings by Friedrich and Carus, stories by Tieck and Hoffmann, compositions by Beethoven and Schubert); and Romanticism's decline and its critique (Heine).

All readings, papers, and class discussions will be in German.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: COL386, COL386, COL386, COL386, COL386, COL386
Prereq: GRST217

GRST390 Weimar Modernism and the City of Berlin
One of the most fascinating aspects of Weimar modernism is the emergence of new forms of perception and consumption, reflected in a new urban consumer culture that generated an ever-changing array of visual and aural stimulations. This changed reality was perhaps best captured by the young medium of film,
but older media like literature and painting also responded to this modernist challenge. This course will examine not only exemplary works of literary and visual culture from the Weimar period, but also other aspects of Weimar modernism, such as the development of radio, design, fashion, advertising, and architecture, emphasizing analyses of the new mass culture of entertainment, distraction, and “pure exteriority” (Kracauer) in combination with left-wing cultural and political criticism. The city of Berlin, then the third largest in the world and in many ways the international capital of modernism, will provide the main focus of investigation.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: COL390, COL390, COL390, COL390, COL390, COL390
Prereq: GRST217 OR GRST214

GRST401 Individual Tutorial, Undergraduate
Topic to be arranged in advance consultation with tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

GRST402 Individual Tutorial, Undergraduate
Topic to be arranged in advance consultation with tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

GRST403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

GRST404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

GRST409 Senior Thesis Tutorial
Project and thesis topic to be arranged in advance consultation with the tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

GRST410 Senior Thesis Tutorial
Project and thesis topic to be arranged in advance consultation with the tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

GRST411 Group Tutorial, Undergraduate
Topic to be arranged in advance consultation with tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

GRST412 Group Tutorial, Undergraduate
Topics to be arranged in advance consultation with tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

GRST465 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

GRST466 Education in the Field, Undergraduate
Offering: Host