

GERMAN STUDIES

Interdisciplinary in nature, the academic field known as German studies has undergone rapid development in recent years. At Wesleyan, the German Studies Department takes an active part in internationalizing the curriculum, educating students for a world in which a sophisticated understanding of other cultures and their histories has become increasingly important. A background in German studies can prepare students for careers in many fields. Among them are teaching, translation, publishing, arts administration, journalism, law, international business, and library sciences. German studies also prepares students for graduate study in literature, linguistics, philosophy, art history, history, psychology, the natural sciences, music, and other disciplines. At every level, the department's courses taught in German stress the four basic skills: reading, writing, listening, and speaking. These courses develop students' awareness of how language functions to convey information, express emotions, and communicate thought. The department's courses taught in English focus on the specific historical experiences of German-speaking countries and the contributions of those countries to many realms of human endeavor. These courses often raise the question of translation, asking how successfully cultural phenomena specific to a particular place and time can be expressed in another language.

The topics of courses offered by members of the department and the affiliated faculty include German literature from the 18th century to the present, philosophy, literary theory, art history, German film from its origins to the present, political science, environmental studies, and history. A number of courses, taught in English in other departments, are cross-listed and can be counted toward the major.

For more information about German Studies, please visit our department website. (<http://www.wesleyan.edu/german>)

FACULTY

Iris Bork-Goldfield

MA, Ludwig Maximilians University; PHD, Ludwig Maximilians University
Adjunct Professor of German Studies

Ulrich Plass

MA, University of Michigan; PHD, New York University
Professor of German Studies; Chair, College of Letters; Professor, Letters

Krishna R. Winston

BA, Smith College; MAA, Wesleyan University; MPHIL, Yale University; PHD, Yale University
Marcus L. Taft Professor of German Language and Literature; Professor of German Studies; Chair, German Studies; Professor, Environmental Studies

AFFILIATED FACULTY

Erik Grimmer-Solem

BA, Brigham Young University; DPHIL, Oxford University; MPHIL, Cambridge University; MSC, London School of Economics and Political Science
Professor of History; Tutor, College of Social Studies; Professor, German Studies

Katherine M. Kuenzli

BA, Yale University; MA, University of California, Berkeley; PHD, University of California, Berkeley

Professor of Art History; Section Head; Professor, German Studies

Leo A. Lensing

BA, University of Notre Dame; MA, Cornell University; MAA, Wesleyan University; PHD, Cornell University
Professor of Film Studies; Professor, German Studies

Khachig Tölölyan

BA, Harvard University; MA, University of Rhode Island; MAA, Wesleyan University; PHD, Brown University
Professor of English; Professor of Letters; Editor, *Diaspora*; Professor, German Studies

Sarah E. Wiliarty

BA, Harvard University; MA, University of California, Berkeley; PHD, University of California, Berkeley
Associate Professor of Government; Tutor, College of Social Studies; Associate Professor, Feminist, Gender, and Sexuality Studies; Associate Professor, German Studies

VISITING FACULTY

Ulrich Bach

MA, University of London; PHD, University of California LA
Visiting Scholar in German Studies

Martin Baeumel

MA, University of Alabama; MA, Ludwig Maximilians University; PHD, University of Chicago
Visiting Assistant Professor of German Studies; Assistant Professor of German Studies, effective July 1, 2019

EMERITI

Annemarie Arnold

Adjunct Professor of German Studies, Emerita

Herbert A. Arnold

MAA, Wesleyan University; PHD, University of Würzburg
Professor of German and Letters, Emeritus

Vera K.B. Grant

CER, University of Freiburg
Adjunct Professor of German Studies, Emerita

Arthur S. Wensinger

MAA, Wesleyan University
Marcus L. Taft Professor of German Language and Literature and Professor of the Humanities, Emeritus

DEPARTMENTAL ADVISING EXPERTS

Iris Bork-Goldfield, Ulrich Plass, Krishna Winston

- Undergraduate German Studies Major (catalog.wesleyan.edu/departments/grst/ugrd-grst)
- Undergraduate German Studies Minor (catalog.wesleyan.edu/departments/grst/ugrd-grst-mn)

GERMAN LITERATURE IN TRANSLATION

GELT228 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 past two centuries that have both expressed and shaped salient attitudes and emotional responses. The goals of the course are to provide 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: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **GRST228, ENV5228**

Prereq: **None**

GELT230F The Simple Life (FYS)

As the human population grows toward nine billion and our planet's carrying capacity comes under increasing pressure, many observers believe the human project itself is at risk. What human beings have accomplished is probably unique in the history of the universe; once lost to war, famine, and ecological collapse, the understandings and physical creations of our cultures will be irrecoverable. We must ask ourselves, with considerable urgency, the following questions: How do our values, our economic systems, and our behaviors--as individuals, groups, societies, and cultures--affect the conditions under which we, future generations, and the plants and animals with which we share the earth might live in the future? To what extent and at what cost can technology enable us to adapt to changes already under way? Should we take an "après moi, le déluge" attitude or try to prolong the life of our species, and if so, in what form? Does the so-called simple life, as conceptualized in different times and places, offer any useful models? Does living "green" make sense? What about environmental (in)justice? This course will draw on texts from a variety of periods and disciplines, written in a range of styles and from many perspectives, to examine how these questions and others can be approached. Creative thinking will be strongly encouraged. We will pay particular attention to contemporary sustainability initiatives and threats to the environment in the present moment.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **GRST230F, ENV5230F**

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 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**

GELT275 Creativity and Crisis: Germany 1918-1933

This course investigates the fascinating culture of the Weimar Republic, Germany's first, heady, and ultimately unsuccessful experience with democracy between the end of the First World War and the Nazis' rise to power. We will focus particularly on Berlin, coming into its own as Germany's first true metropolis, but will also look at Munich, another hub of cultural activity and the 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 "Ostalgia" 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**

GELT402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

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**

GERMAN STUDIES

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 Germany, on one of the two Wesleyan-approved programs in Berlin and Hamburg or continue with GRST212 here at Wesleyan.

Offering: **Host**

Grading: **Amp Graded**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Prereq: **None**

GRST102 Elementary German

This is the second part of the two-part sequence in Elementary German (see GRST101). Students will continue their study of the four primary skills--speaking, listening, reading, writing--plus German grammar and culture. They will read a variety of authentic texts, listen to native speakers, handle everyday conversational situations, and write short compositions. At the end of the semester, students will write, perform, and videotape a skit based on the material learned this semester. GRST211 is the course following GRST102. Students who take GRST211 can apply to study abroad in Germany on one of Wesleyan's approved programs in Berlin and Hamburg or continue with GRST214 here at Wesleyan.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **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 collaboratively, 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 active use of the language. Film, music, and other audio clips are regularly integrated into the course to increase students' listening comprehension. Through regular writing assignments, students expand their vocabulary and practice varied styles and techniques. Among the course goals

are improved communication and reading skills, an expanded vocabulary, more accurate and nuanced written expression, and increased insight into historical and cultural features of the German-speaking world. After the successful completion of this course, students can study abroad on Wesleyan's approved German programs in Berlin and Hamburg or continue with GRST212 at Wesleyan.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Prereq: **GRST102**

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 and 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 discussion will be conducted in German.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **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. This course can be taken either before or after study in Germany.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Prereq: **GRST212**

GRST221 Moscow/Berlin: Socialist Modernity and the Transnational Avant-Garde

The October Revolution of 1917 in Russia and the November Revolution of 1918 in Germany ushered in an era of imagining and building an anti-capitalist world based on the ideals of universal equality, freedom, and comradeship. Between World War I and World War II, Soviet Moscow and Weimar Berlin developed into centers of the international leftist movement that was committed to the cause of global proletarian revolution. While the revolutionary cause proved to be unattainable and costly, the period's artistic and intellectual achievements, known as the avant-garde, offer an extraordinary archive of utopian experimentation across borders.

Focusing on Moscow and Berlin, this course maps the socialist modernist aesthetic in interwar Europe and provides a comparative review of the transnational circulation of leftist and reactionary ideas registered in a variety of -isms: dadaism, expressionism, futurism, suprematism, and constructivism, as well as the New Objectivity, Bauhaus, and the practice of factography. The alignment of art and ideology will be explored through literature, art, and film

and will consider the entanglements of egalitarian aspirations with nationalist agendas and emancipatory ideals with patriarchal residues. The course will also review the cultural production of Russian exiles living in Weimar Berlin and their conception of an "off-modern" path. The course will conclude with a discussion of the revolutionary avant-garde's legacy in the East Berlin underground and post-Soviet Moscow.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-CHUM**

Identical With: **CHUM321, REES321, RULE321, RUSS321**

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 past two centuries that have both expressed and shaped salient attitudes and emotional responses. The goals of the course are to provide 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-GRST**

Identical With: **GELT228, ENVS228**

Prereq: **None**

GRST230F The Simple Life (FYS)

As the human population grows toward nine billion and our planet's carrying capacity comes under increasing pressure, many observers believe the human project itself is at risk. What human beings have accomplished is probably unique in the history of the universe; once lost to war, famine, and ecological collapse, the understandings and physical creations of our cultures will be irrecoverable. We must ask ourselves, with considerable urgency, the following questions: How do our values, our economic systems, and our behaviors--as individuals, groups, societies, and cultures--affect the conditions under which we, future generations, and the plants and animals with which we share the earth might live in the future? To what extent and at what cost can technology enable us to adapt to changes already under way? Should we take an "après moi, le déluge" attitude or try to prolong the life of our species, and if so, in what form? Does the so-called simple life, as conceptualized in different times and places, offer any useful models? Does living "green" make sense? What about environmental (in)justice? This course will draw on texts from a variety of periods and disciplines, written in a range of styles and from many perspectives, to examine how these questions and others can be approached. Creative thinking will be strongly encouraged. We will pay particular attention to contemporary sustainability initiatives and threats to the environment in the present moment.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **ENVS230F, GELT230F**

Prereq: **None**

GRST231 Reading Theories

In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, and knowledge—and on key figures and schools such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL295, COL339, CCIV393, CEAS340, RL&L290, RUSS340, RULE340, REES340**

Prereq: **None**

GRST239 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 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, GELT239, RL&L339, COL349**

Prereq: **None**

GRST241 Introduction to European Avant-Garde, 1880--1940

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 to mass culture, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARHA241, RL&L241, COL230**

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 scrutiny and

discipline are 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**

Identical With: **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-FILM**

Identical With: **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 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, GELT253**

Prereq: **None**

GRST254 Critical Theory: From Karl Marx to Angela Davis

According to the Frankfurt School philosopher Max Horkheimer's 1937 essay "Traditional and Critical Theory," Critical Theory aims at dislodging traditional theory's reliance on the assumption that to theorize means to categorize and explain facts from a trans-historically fixed position. Instead, Critical Theory wants to uncover the formative socio-economic processes of exploitation, struggle, and domination that underpin both the objective appearance of reality and our subjective ability to become conscious of them. In doing so, it not only wants to critique the very foundations of society and subjectivity but also wants to ignite a utopian imagination. Although Critical Theory draws on the concepts of the Western philosophical tradition (in particular on Kant and Hegel), it views them as being tainted by the "irrational totality" of bourgeois society that structurally blocks the realization of genuine freedom, equality, and liberation from fear. Hence, Critical Theory is concerned not only with the critique of specific social ills but also with the abolition of their systemic causal conditions. For this reason, it is by design a practical and activist mode of theory,

as exemplified by an insight Herbert Marcuse attributes to Angela Davis: "the philosophical idea, unless it was a lie, must be translated into reality."

In this seminar, we will do three things: 1) Retrace the genesis of Critical Theory from Marx's appropriation of Hegel's dialectical method to Lukács's theory of reification; 2) Explore the Frankfurt School's ambition to establish Critical Theory as an encompassing, multi-disciplinary research program addressing the pathologies of capitalism from the interlocking perspectives of social and economic theory, psychoanalysis, empirical social research, aesthetics, and ethics; 3) Examine how contemporary heirs to the tradition of Critical Theory such as Angela Davis, Sianne Ngai, or Rei Terada have challenged and advanced the concerns of the earlier theory in light of our current neoliberal and authoritarian predicament.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST, SBS-GRST**

Identical With: **COL264**

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. We will look at films by Maren Ade, Fatih Akin, Dorris Dörrie, Michael Haneke, Christian Petzold, Ulrich Seidl, Margarethe von Trotta, and Tom Tykwer.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **FILM355**

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: **Cr/U**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **FILM157**

Prereq: **None**

GRST260 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **GELT260, COL273**

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 art form.

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**

Identical With: **COL297**

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. Just as importantly, 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**

Identical With: **HIST263**

Prereq: **None**

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**

Identical With: **HIST319, CJST319**

Prereq: **None**

GRST266 Ethics After the Holocaust

The philosopher Theodor Adorno declared, "To write poetry after Auschwitz is barbaric." The Holocaust is a challenge to our understanding of modern society, ethics, and what it means to be human after Auschwitz. In this course, we will investigate how the Holocaust orients contemporary discussions on questions of guilt, forgiveness, and evil. What does it mean to remember, to forgive, and to forget? Can one ethically represent the Holocaust in art? We will explore these questions using various sources, including works by Hannah Arendt, Adorno, and Emmanuel Levinas, as well as museums, memorial sites, and cinematic representations.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-RELI**

Identical With: **RELI272, CJST272**

Prereq: **None**

GRST267 Losers of World War II

This course explores the experiences of Germany and Japan in the postwar era. These countries faced the dual challenge of making political transitions to democratic government and recovering from the economic ruin of World War II. Japan and Germany both were occupied and rebuilt by the United States, and both were blamed for the devastation of the war. How did Japan and Germany respond to being cast as worldwide villains? How strong were the democracies that developed? This course explores these questions by comparing the culture, history, and institutions of these two countries.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-GOVT**

Identical With: **GOVT285, CEAS280**

Prereq: **None**

GRST272 Introduction to History: Germany from Napoleon to the Berlin Republic

Germany witnessed more dramatic and radical changes in forms of government within the span of just 31 years (1918-1949) than any other modern society in history, yet today it is a model democracy and an anchor of peace and prosperity in the heart of Europe. Germans are credited for extraordinary achievements

in the arts, sciences, and industry, yet they also produced some of history's darkest chapters. This introductory course surveys the fascinating and turbulent history of modern Germany to analyze the sources of these contradictions. We will begin by locating the birth of modern Germany in the massive social and political upheavals of the Napoleonic era that set the stage for the rise of German nationalism and rapid industrialization. We will study the unlikely processes that resulted in German unification in 1871 and how Germany's nationalism, growing industrial power, and its deep internal divisions led to a policy of aggressive imperialism that contributed to the outbreak of the World War I. The course will analyze the profound impact of that war and defeat on German society, situating both the Weimar Republic and the rise of Hitler in that context. We will subsequently study Nazism, the World War II, and the Holocaust, as well as the ultimate destruction of Germany as sovereign state with its surrender and military occupation in 1945. The remainder of the course explores the phoenixlike rebirth of two competing German states in the Cold War and the subsequent parallel development and divergence of two German societies. We will conclude the course by analyzing the process that led to German reunification in 1990 and the lines of development of the "Berlin Republic" since that time. The aims of the course are to introduce students to historical primary sources, the skills of historical analysis, and the questions of historiography through a coherent introductory survey of modern German history.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-HIST**

Identical With: **HIST172**

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**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Prereq: **None**

GRST275 Creativity and Crisis: Germany 1918-1933

This course investigates the fascinating culture of the Weimar Republic, Germany's first, heady, and ultimately unsuccessful experience with democracy between the end of the First World War and the Nazis' rise to power. We will focus particularly on Berlin, coming into its own as Germany's first true metropolis, but will also look at Munich, another hub of cultural activity and the 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **COL276, GELT275**

Prereq: **None**

GRST279F 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **GELT279F, COL279F**

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, Kracauer), 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, Berlant, 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**

GRST290 Nietzsche - Science, Psychology, Genealogy

This course offers an intermediate survey of Friedrich Nietzsche's mature philosophical writings. Nietzsche's thought is centrally concerned, throughout his career, with a cluster of classical philosophical questions--does human life have meaning? What makes an action right or wrong? Can we comprehend the true nature of reality? What undergirds our normative judgments (of beauty or justice)? We will be especially concerned with tracking Nietzsche's reflections on the impact of modern science (especially the advent of Newton's mechanical physics and Darwin's evolutionary biology) on our conceptions of value and meaning in human life.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL290, PHIL252**

Prereq: **None**

GRST301 Advanced Seminar in German Literature: Poetry as a Way of Life

Who am I? What is the world? And what can language (not) do? Throughout its history, German poetry has returned, time and again, to asking these fundamental questions about a self, its relation to the world, and language's capacity to represent, influence, and constitute an I. Poetry serves as one of the central sites where the epistemological, moral, social, and aesthetic potential of mankind is negotiated. Lyric texts play a fundamental role in the creation and exploration of the promises, problems, and paradoxes of modern notions of subjectivity, society, and art. Almost all of the most canonical German poems pick up on some or all of these issues, and we will read a selection from the 18th to the 21st centuries. The goal of this class is to provide students with an overview of German poetic traditions and to give students the tools to talk about poetry in German. We will explicitly engage with analytic terminology as well as aesthetic discourses. All readings, writings, and discussions in German.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Prereq: **GRST213 OR GRST251S OR GRST252S**

GRST302 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **GELT302, COL291**

Prereq: **GRST213**

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**

GRST330 Nietzsche als Versucher (CLAC)

The term "Versucher" combines three meanings: (i) a writer of essays, (ii) a maker of experiments and hypotheses, and (iii) a tempter who seductively tests convictions and provokes latent desires. Friedrich Nietzsche draws on all these senses when he proposes "Versucher" as "the not-undangerous name [he] dares to bestow" on the "philosophers of the future"--a coming generation of free spirits who will (finally) be capable of appreciating and continuing his intellectual legacy (Beyond Good and Evil, §42).

This course will interrogate Nietzsche's conception of a philosophical Versucher and examine how this concept might apply to Nietzsche himself: as an experimenter with literary style and genre (including the essay form) and as a polarizing cult figure who has attracted the fascination of generations of teenagers and the most diverse (often diametrically opposed) ideological movements. How is it that Nietzsche inspires such passionate attachment in such radically different readers? What is it about his philosophical style and literary form that cultivates a feeling of intimacy and fierce allegiance while also admitting such aggressively divergent interpretations? To explore these questions, we will read and discuss excerpts from Nietzsche's writings and correspondence alongside texts by his friends and interlocutors--such as Richard Wagner, Paul Réé, and Nietzsche's unrequited paramour, Lou Andreas-Salomé. We will also look at prominent cases of his cultural reception--notably by the Nazi party (due to the influence of Nietzsche's sister, who was a party member) and simultaneously by opponents of totalitarianism such as Robert Musil, Karl Löwith, and Walter Kaufmann.

This course is part of the Fries Center for Global Studies' Cultures and Languages Across the Curriculum (CLAC) initiative. It is taught in German and associated with COL290/PHIL252 "Nietzsche - Science, Psychology, Genealogy," though students can take either course independent of the other. No background in philosophy or literature is required for this course, but advanced-intermediate (B2+) reading and spoken German is a must.

Offering: **Crosslisting**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **None**

Identical With: **CGST290, COL287, PHIL253**

Prereq: **None**

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**

GRST350 Global Economy: Germany and the World in an Age of Extremes, 1870-1957 (CLAC)

This Center for Global Studies discussion course explores the experience of globalization in the German-speaking world from the war of German unification in 1870 to the emergence of the European Community in 1957. It will analyze German imperialism and overseas investment before 1914; the deglobalization of the German economy in the First World War; the problem of reparations and other economic challenges faced by the Weimar Republic; and the impact of global protectionism and the Great Depression, the economic forces allowing the rise of Hitler, the economics of war, and the Nazi "New Order." We will explore the reasons for the ultimate failure of the German war effort and the country's catastrophic destruction and defeat in 1945, as well as Germany's postwar division and occupation as well as the gradual reconstruction and reintegration of the West German economy into a European and global division of labor beginning with the Bizone Agreement and GATT (1947), the Marshall Plan (1948), and the London German External Debt Agreement (1953), culminating in the Treaty of Rome (1957) creating the European Economic Community. The course will be using select German-language historical primary sources to explore this topic, supported by short secondary source narratives in both German and English pitched to intermediate to advanced German speakers/readers. Unlike the parent History lecture class (HIST 280: The Origins of Global Capitalism, 1800-present), this is a discussion course aimed at expanding vocabulary and practicing fluent discussions in the fields of history, politics, and economics.

Offering: **Crosslisting**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **SBS-CGST**

Identical With: **HIST281, CGST281**

Prereq: **GRST213**

GRST376 The Volksstueck Tradition

In this course we will be studying the Austrian and German genre of the Volksstück. As the name suggests, plays in this genre are intended to address the joys and sorrows of ordinary people in their everyday lives, both reflecting

and commenting on the social life of their times. While 19th-century Austrian Volksstücke owed much to the conventions of the commedia del arte, the genre evolved in the 20th century into a form of critical social analysis. This evolution accompanied changing concepts of the "Volk," with salaried office workers coming to the fore during the Weimar Republic. The 20th-century Volksstücke written between the world wars present characters who in real life would likely become supporters of the Nazis. Starting in the 1960s, playwrights and audiences rediscovered the Volksstücke of the prewar period, and new authors emerged. Topics and stylistic features we will examine include the changing figurations of the "Volk," dialogue employing actual or synthetic dialect and colloquial language, the prevalence of inarticulateness or inauthentic speech, oppression and exploitation of women, shifts in class attitudes, and the increasing influence of the mass media. Interesting parallels to the Volksstück can be found in Norman Lear's long-running television series "All in the Family." Among the authors we will be reading are Johann Nepomuk Nestroy, Bertolt Brecht, Karl Kraus, Marieluise Fleisser, Ödön von Horváth, Rainer Werner Fassbinder, Martin Sperr, Wolfgang Bauer, and Franz Xaver Kroetz. All reading, writing, and class discussion will be in German.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Prereq: **GRST213**

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 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 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**

Prereq: **None**

GRST390 Romanticism-Realism-Modernism

In the study of German literature (and art), the terms romanticism, realism, and modernism designate a span of time extending from the "Age of Goethe" to the mid-20th century literary cultures of West Germany, East Germany, Austria, and Switzerland. In this seminar, we want to take a closer look at representative examples for each of the three categories: What kind of subject matters are prevalent in each respective period, what narrative, dramatic, and poetic devices and forms are typically employed? What distinguishes these periods from one another, how useful are these distinctions? What, finally, is the purpose of such periodizing of literature?

The purpose of this seminar is twofold: 1. It is intended to provide a historical overview of German literature by engaging with representative romanticist, realist, and modernist works of prose, drama, and lyric; 2. It is designed to critically probe the concepts of romanticism, realism, and modernism: How useful are these categories in making us understand the evolution of fiction, authorship and readership, literary subjectivity, or narrative form? What are some pitfalls of using these categories?

All readings, papers, and discussions will be in German.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-GRST**

Identical With: **COL390**

Prereq: **GRST213**

GRST401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

GRST402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

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

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

GRST410 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

GRST411 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

GRST412 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

GRST420 Student Forum

Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

Offering: **Host**

Grading: **Cr/U**

GRST465 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

GRST466 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

GRST469 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

GRST491 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

GRST492 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**