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, as well as 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.

FACULTY

Iris Bork-Goldfield
MA, Ludwig Maximilians University; PHD, Ludwig Maximilians University
Adjunct Professor of German Studies; Chair, German Studies

Ulrich Plass
MA, University of Michigan; PHD, New York University
Professor of German Studies; 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; Professor, Environmental Studies

AFFILIATED FACULTY

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

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

Katherine M. Kuenzli
BA, Yale University; MA, University of California, Berkeley; PHD, University of California, Berkeley

Associate Professor of Art History; Associate 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 Letters; Professor of English; 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

Martin Baeumel
MA, University of Alabama; MA, Ludwig Maximilians University; PHD, University of Chicago
Visiting Assistant Professor of German Studies

EMERITI

Annemarie Arnold
Adjunct Professor of German Studies, Emerita

Herbert A. Arnold
MAA, Wesleyan University; PHD, University of Wurzburg
Professor of German and Letters, Emeritus; Associate Director of the Wesleyan Institute for Lifelong Learning

Peter M. Frenzel
BA, Yale University; MA, Middlebury College; MAA, Wesleyan University; PHD, University of Michigan
Professor of German Studies, 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, ENV228
Prereq: None

GELT230 The Simple Life
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, our descendants, 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: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: GRST230, ENV230
Prereq: None

GELT234 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 World War II; and, during the labor shortage that followed World War II, the arrival of guest workers 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 nonfiction 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST234, COL216
Prereq: None

GELT239 Modernism and the Total Work of Art
The term “total work of art” refers to the German Gesamtkunstwerk that 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, FIST339, COL349, MUSC285
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

GELT268 Understanding Modernity: Marx, Nietzsche, and Freud
The names of the writers and thinkers Karl Marx, Friedrich Nietzsche, and Sigmund Freud signal a revolution of thought in the 19th and early 20th centuries. This course is designed to make critical theory and contemporary discourses in the humanities and social sciences more accessible by providing the modern historical and philosophical foundations for key concepts such as interpretation, subject, history, politics/society, and religion/morality. We will explore some of the most influential writings of the respective authors in a comparative manner and, thus, come to a better understanding of the genesis of much modern thinking.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST268, COL268
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

GELT279 Good, Evil, Human: German Fairy Tales and Their Cultural Impact
The collected folk tales of Wilhelm and Jacob Grimm have had a substantial impact on the cultural history of Germany and beyond. Deceptively simple, these little texts 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: A-F
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST279, COL279
Prereq: None

GELT286 Goethe, Schiller, and German Romanticism
This course covers a period of roughly 60 years that defined the shape of German literature and culture for good. In 1774, Goethe entered the literary scene with his epistolary novel THE SORROWS OF YOUNG WERTHER. In 1832, he published his final work, the second part of FAUST, and became immortal. With his earthly death, a period now known simply as the "Age of Goethe" [Goethezeit] came to an end. The tasks of this course will be twofold. We will first examine the aesthetics and core ideas of Goethe and his friend and occasional collaborator, Friedrich Schiller, the second major representative of Weimar classicism. We will then contrast the ideals and works of Weimar classicism with the much more freewheeling and often deeply ironic intellectual and artistic production of German Romanticism as embodied in members of the Romantic circle around Dorothea von Schlegel and her lover and later husband, Friedrich, and Caroline Schlegel and her husband, August Wilhelm Schlegel (Friedrich's brother). The young and hip members of the Schlegel circle acted both as profound admirers of Goethe's achievement and as acerbic critics of what they perceived to be the stilted style of Weimar classicism. While Romanticism is often misunderstood as a cult of irrationalism, the German Romantics were closely allied to the transcendental idealism of Fichte and Schelling and advocated their own brand of a communal thinking or "sympathology." The course will probe both the continuities and the antagonisms that characterize German literary culture in the Age of Goethe.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: COL293, GRST286
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, but 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. We will also explore phenomena such as the "Ostalgie" and retro-chic that manifested themselves after the Fall of the Wall in 1989. We will read works by Christa Wolf, Wolf Biermann, and Monika Maron, among others, and watch 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.
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 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. After the successful completion of this course, students can study abroad at one of Wesleyan’s approved German programs in Berlin and Hamburg or continue with GRST212 here 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 (GRST101/102/211) 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

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

GRST218 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
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, ENV228
Prereq: None

Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, gender, power, and knowledge—and on key figures and schools such as Marx, analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, and knowledge—and on key figures and schools such as Marx, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENG
Identical With: ENGL295, COL339, CCIV393, CEAS340, FIST290, RUSS3340, RULE340, REES340
Prereq: None

GRST224 Multikulti Germany*: 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 between black GIs and German women after World War II; and, during the labor shortage that followed World War II, the arrival of guest workers 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 nonfiction 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: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GELT234, COL216
Prereq: None

GRST235 Skinning the German Onion: Guenter 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 an 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 spent his career drawing lessons from his own past and his country’s history. Through his writing, visual art, and political interventions, he 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 liked to portray him as a one-dimensional preacher. In this course, we will review his life’s work as an artist, a family man, and a citizen who chose Sisyphus as his patron saint and could be as ruthless toward himself as he was to the cant and superficiality he perceived around him.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Prereq: None

GRST234 Modernism and the Total Work of Art
The term ”total work of art” refers to the German Gesamtkunstwerk that 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, FIST339, COL349, MUSC285
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, FIST241, 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: FILM320, GELT253
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: SBS-GRST, HA-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

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

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.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA360
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
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: A-F
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: COL276, GELT275
Prereq: None

GRST279 Good, Evil, Human: German Fairy Tales and Their Cultural Impact

The collected folk tales of Wilhelm and Jacob Grimm have had a substantial impact on the cultural history of Germany and beyond. Deceptively simple, these little texts 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 Grimms' 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: A-F
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GELT279, COL279
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, 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-GRST
Identical With: COL280
Prereq: None

GRST286 Goethe, Schiller, and German Romanticism
This course covers a period of roughly 60 years that defined the shape of German literature and culture for good. In 1774, Goethe entered the literary scene with his epistolary novel THE SORROWS OF YOUNG WERTHER. In 1832, he published his final work, the second part of FAUST, and became immortal. With his earthly death, a period now known simply as the "Age of Goethe" [Goethezeit] came to an end. The tasks of this course will be twofold. We will first examine the aesthetics and core ideas of Goethe and his friend and occasional collaborator, Friedrich Schiller, the second major representative of Weimar classicism. We will then contrast the ideals and works of Weimar classicism with the much more freewheeling and often deeply ironic intellectual and artistic production of German Romanticism as embodied in members of the Romantic circle around Dorothea von Schlegel and her lover and later husband, Friedrich, and Caroline Schlegel and her husband, August Wilhelm Schlegel (Friedrich's brother). The young and hip members of the Schlegel circle acted both as profound admirers of Goethe's achievement and as acerbic critics of what they perceived to be the stilted style of Weimar classicism. While Romanticism is often misunderstood as a cult of irrationalism, the German Romantics were closely allied to the transcendental idealism of Fichte and Schelling and advocated their own brand of a communal thinking or “symphilosophy.” The course will probe both the continuities and the antagonisms that characterize German literary culture in the Age of Goethe.

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

GRST301 Advanced Seminar in German Literature: Truth and Madness in German Literature, 1700 to 1830
What is real? What is true? And how can I know and access the real and the true? These perennial questions gained new urgency in the time period between 1700 and 1830, when a large number of long-held assumptions about society, culture, and the world in general were undergoing dramatic changes. Adherents of the Enlightenment and subsequent intellectual movements have almost always fought their battles against the established order by insisting that they were pursuing reality over appearance and truth over falseness and madness. This strategy of positioning oneself on the side of truth and one’s opponents on the side of lies and insanity is still employed in discourse today and is often difficult to combat in the interest of attaining a more nuanced understanding of reality. In this seminar, we will look at some of the seminal literary texts of the period between the rise of the Enlightenment and the beginning of industrialized modernity to try to understand how truth and reality were strategically employed, why it seemed to make sense to contrast reality with madness, and what happened when the line between the real and the unreal, truth and lie, became blurred. The course will combine close readings with investigations of the relationship between the texts and their historical contexts. It will apply the insights gained from analysis of the literature and history to contemporary concerns and debates. Students will improve their written and spoken German and learn to make detailed and complex arguments.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST

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, but 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. We will also explore phenomena such as the “Ostalgie” and retro-chic that manifested themselves after the Fall of the Wall in 1989. We will read works by Christa Wolf, Wolf Biermann, and Monika Maron, among others, and watch films and TV-series produced before and after unification.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST

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 the intensive study and performance of a play from the German-speaking repertoire. All aspects of production, including costuming, directing, technical aspects (where possible), and preparing the program, will be in the hands of the student. The course offers students the opportunity not only to improve their language skills, but also to encounter one of the world’s richest theater traditions. We will spend the first few weeks approaching the play from various historical and theoretical angles, and the remainder to plan and perform the production.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: THEA334
Prereq: (GRST101 AND GRST102)

GRST335 Deutschland "Multikulti": 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 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
Gen Ed Area: HA-CHUM
Identical With: CHUM340, COL340
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 objectives are threefold: We want to (1) come to a genuine understanding of what kinds of novels have been written in Germany since the turn of the century; (2) analyze our four novels with regard to how they represent (or refuse to represent) historical and social reality; (3) 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: ABRISS DER GESELLSCHAFT (2012). Under the rubric “escape,” we will read and discuss Christian Kracht’s IMPERIUM (2011) and Felicitas Hoppe’s PARADIES, ÜBERSEE (2003).

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: COL316
Prereq: None

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 DJ 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 lifestyle; 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; and (2) to analyze the implicit immanences 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
Prereq: None

GRST376 The Volksstück Tradition
This course undertakes stylistic and thematic study of the Austrian and German genre of the VOLKSSTÜCK, or play for and/or about ordinary people, as it evolved from a form of entertainment in 19th-century Austria to a form of critical social analysis in the 20th century. Topics that will receive particular attention include changing concepts of the Volk, dialogue in actual or synthetic dialect and colloquial language, the phenomena of inarticulateness and inauthentic speech, shifts in the understanding and portrayal of social class, contrasts between urban and rural settings, and increasing emphasis on the influence of the mass media on speech and thought. Among the authors studied will be Johann Nepomuk Nestroy, Bertolt Brecht, Marieluise Fleisser, Ódön von Horváth, Rainer Werner Fassbinder, Martin Sperr, Wolfgang Bauer, and Franz Xaver Kroetz.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Prereq: GRST212 OR 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

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

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

GRST471 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

GRST472 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