GERMAN STUDIES

Director of undergraduate studies: Paul North, 323 WLH, 432-6401, p.north@yale.edu; german.yale.edu

FACULTY ASSOCIATED WITH THE MAJOR

Professors Seyla Benhabib (Political Science), David Cameron (Political Science), Rüdiger Campe (German), Paul Franks (Judaeic Studies), Michael Friedmann (Adjunct) (Music), Timothy Guinnane (Economics), *Karsten Harries (Philosophy), Carol Jacobs (German), Rainer Nägele (German), *Brigitte Peucker (German, Film Studies), Steven Smith (Political Science), Henry Sussman (German) (Visiting), J. Adam Tooze (History), Katie Trumpener (Comparative Literature, English), Christopher Wood (History of Art)

Associate Professors Paul North (German), Kirk Wetters (German)

*Member of the Advisory Committee for the program.

The major in German Studies offers an interdisciplinary approach to the study of the German cultural tradition in history, philosophy, the visual arts, music, film studies, politics, and culture, with a German-language requirement. The major draws on several departments and programs along with core courses in German Studies. It is particularly suited to students wishing to combine interests in German language and culture with intensive work in another discipline.

In German Studies, students have the freedom to develop a program of courses to meet their particular needs and interests. Through consultation with the director of undergraduate studies, each student is expected to define a focus of concentration within the major. Interested students should contact the director of undergraduate studies to begin planning their course of study.

Two majors: The German Studies major is particularly well suited for students who wish to fulfill the requirements of two majors. For such students, the focus of concentration within the German Studies major often reflects or augments the other elected major.

Prerequisite: Students choosing the German Studies major should have completed GMAN 110 and 120 or have received equivalent credit through advanced placement or study abroad.

The major: The major consists of twelve term courses, for a total of thirteen course credits, including GMAN 130 and 140 or equivalent; GMAN 150; two courses from the German Modernities series, numbered GMST 180–189; one German literature course numbered GMAN 171–179, and the senior essay. The remaining five courses must include four term courses that together constitute a focus of concentration. One of the courses in the concentration, taken in the spring of the junior year, is designated as the junior seminar. Students in the standard major elect one additional advanced seminar in German literature or culture. Students in the intensive major complete a two-term senior essay instead of taking the additional advanced seminar. Courses taken Credit/D/Fail may not be counted toward the requirements of the major.

Focus of concentration and junior seminar: The junior seminar and three other term courses are chosen from inside or outside the department after consultation with the director of undergraduate studies. This cluster of courses constitutes a focus of concentration in a discipline or area of study related to the major; examples of areas of concentration are history, philosophy, Germanic languages and literatures, psychology, sociology, political and social theory, European studies, film studies, humanities, history of art, and music. During the spring term of the junior year, each student selects one seminar in the focus of concentration as the designated junior seminar. This seminar provides the student with bibliographic and research skills that lay a foundation for work on the senior essay, and it culminates in the submission of a substantial term paper, ordinarily twenty-five pages.

Senior requirement for the standard major (one-term senior essay): Seniors in the standard German Studies major enroll in GMST 490, a guided senior essay tutorial course. Students meet on a biweekly basis with the director of undergraduate studies and staff, and work under the direction of a faculty adviser. The culmination of the tutorial is an essay of approximately thirty pages that gives evidence of careful reading and substantial independent thought. The essay may be written in either English or German, although only native speakers are encouraged to write an essay in German. Seniors typically write the essay during the fall term. A preliminary statement indicating the general area to be addressed and the choice of adviser should be submitted to the director of undergraduate studies by September 6, 2013; a three-page prospectus and a bibliography are due by September 27. A rough draft must be submitted to the adviser by November 8. The completed essay, due on December 9, is judged by the faculty adviser and a second reader.

Intensive major (two-term senior essay): Requirements for the intensive major are the same as for the standard major, except that the intensive major replaces one advanced seminar with a second term of the senior essay. In the fall term seniors in the intensive major enroll in GMST 491 and begin work on their project under the guidance and supervision of a faculty adviser. A significant portion of the research for the essay should involve materials in German. The essay may be written in either English or German, although only native speakers are encouraged to write an essay in German. A detailed prospectus, no longer than three pages, and a bibliography must be submitted to the director of undergraduate studies by October 21, 2013. The student must submit a draft of at least fifteen pages of the essay by December 6 to receive credit for the first term of the course. The second term, GMST 492, is devoted to completing the essay, which should be substantial (between fifty and sixty pages); the completed essay must be submitted by April 22, 2014. The senior essay is judged by the faculty adviser and a second reader.
Study abroad  Students are strongly encouraged to study in Germany for a summer, or for one or two terms on the Year or Term Abroad program. Appropriate course credit toward the major is granted for work in approved programs in Germany. Study abroad is valuable not only for achieving comfortable fluency in German, but also for gaining firsthand knowledge of the German cultural context. The department offers diverse opportunities for study abroad and a scholarship program for summer courses at German universities. Members of the faculty advise and consult with any students wishing to plan study in Germany. Students who have been approved to study abroad and who receive financial aid from Yale are eligible for aid while abroad. For information about the Year or Term Abroad program, see under “Special Arrangements” in the Academic Regulations.

REQUIREMENTS OF THE MAJOR

Prerequisites  GMAN 110 and 120, or equivalent
Number of courses  12 term courses, totaling 13 course credits, beyond prereq (incl senior req) for letter grades
Specific courses required  GMAN 130, 140, 150; 2 courses numbered GMST 180–189; 1 course numbered GMAN 171–179
Distribution of courses  4 term courses constituting a focus of concentration, 1 of them the junior sem; 1 addtl advanced sem in German lit or culture
Substitution permitted  With DUS approval, courses taken on Year or Term Abroad for other courses in major
Senior requirement  Senior essay (GMST 490)
Intensive major  Two-term senior essay (GMST 491, 492), instead of 1 addtl advanced sem

German Modernities

Introduction to Germany’s "classical" period, from the 1790s to the 1830s, with attention to literature, philosophy, art, and culture. The close connection between literature and philosophy of the period; the theoretical foundations of European Romanticism and of later backlashes against it. Some attention to twentieth-century theory.  HU

*GMST 186a / LITR 226a, German Modernism  Henry Sussman
Introduction to the radical innovations of modernism as it was forged, received, and revised in German-speaking Europe from c. 1880 to 1945. Literary experiments in dissonance and multifaceted suggestion; strategies in criticism and elucidation demanded by modernist works. Some attention to parallels in painting and music. Readings in English translation. Priority to German Studies majors.  HU  RP

German Literature and Culture

GMST 194b / LITR 243b / MUSI 363b / THST 351b, Cabaret  Lynda Paul
An exploration of cabaret as both a historical and a contemporary form of musical-literary-theatrical performance. Famous historical cabarets, with a focus on Europe in the late nineteenth and early twentieth centuries; films, plays, novels, and short stories based on the genre; cabaret songs and famous performers. Analysis of works by contemporary American cabaret artists. Students collaborate to write, produce, and perform three cabaret events.  HU

*GMST 201a / GMAN 245a, Postwar German Literature and Politics  Jason Groves
Introduction to the literature of East and West Germany from the 1950s to the present. Focus on the relationships between literature, history, and politics. Readings include works by Paul Celan, Heinrich Böll, Peter Handke, Heiner Müller, Christa Wolf, and W. G. Sebald. Conducted in English with readings in German or English.  HU  Tr

*GMST 210a / GMAN 274a, Revolutionary German and Soviet Theater  Rainer Nägele and Joshua Alvizu
Theater as revolutionary process in German and Soviet plays and in theoretical and dramaturgical texts of the 1920s and early 1930s. Focus on the writings of Bertolt Brecht and Sergei Tretyakov, with some attention to works by Benjamin, Shklovsky, Eisenstein, and Meyerhold. Brief examination of set designs; musical excerpts from Hans Eisler. Reading knowledge of German or Russian desirable but not required.  HU  Tr

GMST 212b / HUMS 330b / PHIL 261b, Realism, Idealism, and Romanticism  Paul Franks
Investigation of the possibility of individual agency and absolute reason in modernity. Introduction to figures from classical German philosophy such as Kant, Goethe, Mendelssohn, Jacobi, Fichte, Schelling, Schlegel, and Hegel. Themes include realism, idealism, romanticism, skepticism, nihilism, freedom, individuality, systematicity, and romantic irony.  HU

*GMST 222b / HUMS 464b, The Question of Evidence  Rüdiger Campe
Ideas of what constitutes evidence and their role in shaping difference, strife, and parallels between science and humanities in Western culture. Key texts and authors in the debate, from ancient rhetoric to current philosophy and history of science. Evidence as a concept and a practice; forms of evidence, including persuasion, inference, conviction, and visualization; contemporary debates on definitive arguments.  HU

*GMST 226a / GMAN 226a / LITR 470a, Faust  Jan Hagens
The development of the Faust motif through time, from the legend’s origins in the Renaissance-Reformation period to twentieth-century variations. Readings from the English adaptation of the original German chapbook, Marlowe’s Doctor Faustus, Goethe’s Faust (Part I), and Thomas Mann’s Doctor Faustus; screenings of films with a Faustian theme.  HU
*GMST 266b / LITR 248b, Franz Kafka and Thomas Mann  Jan Hagens
Comparison of Kafka’s radical modernism and Mann’s neoclassical realism as fundamentally different modes of responding to the challenges of twentieth-century culture. Close reading of short stories by both writers, with attention to the authors’ themes, literary techniques, and worldviews. Discussion in English; readings in German or English.  HU Tr

*GMST 294a / ENGL 430a / GMAN 277a / HUMS 467a / LITR 331a, Nietzsche and Emerson  Paul North and Paul Grimstad
Comparative introduction to the central writings of Nietzsche and Emerson, with reference to the historical relationship between the two men. Overlap and antagonism on themes such as power, fate, nature, language, and writing; concepts that underwent radical shifts in each thinker’s work; ways in which philosophical style and ideas of style shaped and complicated the writers’ thinking.  HU

Close study of the films of R. W. Fassbinder, Werner Herzog, and Michael Haneke. Questions of authorship, cultural politics, intermediality, and cinematic modernism. Readings and discussion in English.  HU Tr

*GMST 361a / GMAN 361a / HUMS 255a, Visions of the End and Representations of Transcendence  Kirk Wetters
The end as a formal feature of narrative and temporal forms, and as an opening to an uncertain beyond. The complex relation between finality and transcendence in Goethe’s Faust II, Mahler’s symphonic works, twentieth-century German and Austrian literature (Broch, Ransmayr, Sebald), and Beckett’s Endgame. Discussion in English; readings in German or English.  HU Tr

*GMST 378a G / HUMS 226a / LITR 307a, Walter Benjamin and the Modernization of Nineteenth-Century Paris  Henry Sussman
The radical modernization of Paris under the Second Empire (1851–70) as seen through the eyes of Walter Benjamin. Focus on Benjamin’s Arcades Project, a compendium that charted developments such as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media. Readings from other literary texts on the same events include works by Balzac, Zola, and Aragon.  HU

GMST 381a / PHIL 204a, Kant’s Critique of Pure Reason  Paul Franks
An examination of the metaphysical and epistemological doctrines of Kant’s Critique of Pure Reason. Prerequisite: PHIL 126 or DRST 004.  HU

Senior Courses

*GMST 479a or b, Directed Readings or Individual Research in German Studies  Paul North
Individual study under faculty supervision. Applicants must submit a prospectus and bibliography approved by the faculty adviser to the director of undergraduate studies. The student meets with the adviser at least one hour each week and takes a final examination or writes a term paper. No credit granted without prior approval of the director of undergraduate studies.

*GMST 490a or b, The Senior Essay for the Standard Major  Paul North
Preparation of a one-term senior essay, typically during the fall term, under the supervision of a member of the faculty.

*GMST 491a and GMST 492b, The Senior Essay for the Intensive Major  Paul North
Preparation of a two-term senior essay under the supervision of a member of the faculty.