GERMANIC LANGUAGES AND LITERATURES

W. L. Harkness Hall, 203.432.0788
http://german.yale.edu
M.A., M.Phil., Ph.D.

Chair
Kirk Wetters

Director of Graduate Studies
Fatima Naqvi

Professors  Rüdiger Campe, Carol Jacobs (Emerita), Rainer Nägele (Emeritus), Fatima Naqvi, Paul North, Brigitte Peucker, Kirk Wetters

Assistant Professor  Katrin Truestedt

Affiliated Faculty  Jeffrey Alexander (Sociology), Jennifer Allen (History), Seyla Benhabib (Political Science; Philosophy), Thomas Connolly (French), Paul Franks (Philosophy), Gundula Kreuzer (Music), Patrick McCreless (Music), Steven Smith (Political Science), David Sorkin (History), Nicola Suthor (History of Art), Katie Trumpener (Comparative Literature; English)

FIELDS OF STUDY
German literature and culture from the Middle Ages to the twenty-first century in Germany, Austria, and Switzerland; literary and cultural theory; literature and philosophy; literature and science; media history and theory; visuality and German cinema.

SPECIAL ADMISSIONS REQUIREMENT
All students must provide evidence of mastery of German upon application.

REQUIREMENTS FOR THE PH.D. DEGREE
Students are required to demonstrate, besides proficiency in German, a reading knowledge of one other foreign language in the third term of study. The faculty in German considers teaching to be essential to the professional preparation of graduate students. Four terms of teaching are required beginning in the third year of study. Students normally teach undergraduate language courses under supervision for at least three terms. Other teaching experiences are available thereafter in literature, theory, film, etc.

In the first two years of study, students take four courses per term. Three of these sixteen courses in the first four terms may be audited. In the third term of study, students submit the first-year paper, an academic article developed on the basis of a term paper from the first year of study.

Oral examinations must be passed in the fifth and sixth terms of study, and a dissertation prospectus should be submitted no later than the end of the sixth term. All students will be asked to defend the prospectus in an informal discussion with the faculty. The defense will take place before the prospectus is officially approved, usually in May of the sixth term. Students are admitted to candidacy for the Ph.D. upon completion of all predissertation requirements, including the prospectus. Candidates who wish to write the dissertation in a language other than English, in this case in German, should notify the DGS at the moment of the prospectus defense.

After the submission of the prospectus, the student’s time is devoted mainly to the preparation of the dissertation. A dissertation committee will be set up for each student at work on the dissertation. It is expected that students will periodically pass their work along to members of their committee, so that faculty members in addition to the dissertation adviser can make suggestions well before the dissertation is submitted. Drafts of each chapter must be submitted in a timely fashion to all members of the student’s committee: the first chapter should be submitted to the committee by February 1 of the fourth year of study; the second chapter should be submitted by January 1 of the fifth year. There will be a formal review of the first chapter. After the dissertation is submitted, the DGS convenes a defense colloquium with the candidate, the committee, and invited guests.

Two concentrations are available to graduate students: Germanic Literature and German Studies. There is a special combined degree with Film and Media Studies; see below.

SPECIAL REQUIREMENTS FOR THE GERMANIC LITERATURE CONCENTRATION
During the first two years of study, students are required to take sixteen term courses, four of which may be taken outside the department. Three courses may be audited.

SPECIAL REQUIREMENTS FOR THE GERMAN STUDIES CONCENTRATION
During the first two years of study, students are required to take sixteen term courses, seven of which may be taken outside the department. Three of those courses may be audited. Students are asked to define an area of concentration and will meet with appropriate advisers from both within and outside the department.
COMBINED PH.D. PROGRAM WITH FILM AND MEDIA STUDIES
The Department of Germanic Languages and Literatures also offers, in conjunction with the Film and Media Studies Program, a combined Ph.D. in Germanic Languages and Literatures and Film and Media Studies. For further details, see Film and Media Studies. Applicants to the combined program must indicate on their application that they are applying both to Film and Media Studies and to Germanic Languages and Literatures. All documentation within the application should include this information.

MASTER’S DEGREES

M.Phil. See Degree Requirements under Policies and Regulations.

M.A. (en route to the Ph.D.) Students enrolled in the Ph.D. program may qualify for the M.A. degree upon completion of a minimum of eight graduate term courses and the demonstration of reading knowledge of another foreign language chosen in consultation with the DGS.

Further information is available upon request to the Registrar, Department of Germanic Languages and Literatures, Yale University, PO Box 208210, New Haven CT 06520-8210; e-mail, german@yale.edu.

COURSES

GMAN 603a / CPLT 609a / PHIL 602a, Heidegger’s Being and Time  Martin Hagglund
A systematic, chapter-by-chapter study of Heidegger’s Being and Time, arguably the most important work of philosophy of the twentieth century. All the major themes of the book are addressed in detail, with a particular emphasis on care, time, death, and the meaning of being.

GMAN 705b / CPLT 851b / HSAR 530b, Ernst Cassirer: Form as Function  Rudiger Campe and Nicola Suthor
Cassirer’s philosophy of the “symbolic form”—fundamental for the art historical method of iconography as well as structural analysis in literature and art—is reexamined for its validity. Cassirer’s revolutionary concept of function as opposed to substance, developed in the Neo-Kantian context of hermeneutics and modern science, is the point of departure for our new engagement with his work. We center on Cassirer’s theory of form in art and literature and repercussions in Aby Warburg, Erwin Panofsky, Edgar Wind, Walter Benjamin, George Kubler, and others. Cassirer’s philosophy of myth and the political gives further importance to the “symbolic form.”

GMAN 709a / CPLT 618a / JDST 680a, Walter Benjamin’s Critical Theory  Paul North
Careful analysis of central texts in Benjamin’s oeuvre in the context of his philosophical, political, and literary reading.

GMAN 710b / CPLT 628b, Goethe’s Wilhelm Meister  Kirk Wetters
A detailed study of Goethe’s 1795/96 Wilhelm Meister’s Apprenticeship—the first novel of the nineteenth century and the prototypical novel of education (Bildungsroman); engagement with critical and scholarly reception starting with Schiller and Schlegel; theories of the novel and transformations of modern society.

GMAN 712a, Graduate Proseminar in German Literature  Kirk Wetters
Field-specific introduction to the history and methods of the field of German in a comparative and interdisciplinary context, with emphasis on project design and professionalization. Specific topic(s) in the form of case studies chosen by proseminar participants and first- and second-year graduate students in German. Focus on cornerstone works of literature and emerging fields in the context of established critical approaches. Proseminar participants and the faculty proseminar leader collaboratively teach and design individual meetings. Strongly encouraged for first- and second-year graduate students in German. May be taken twice for credit. Graded Satisfactory/Unsatisfactory. The fall 2019 topic is Critical Methodologies of Literature and Theory. Prerequisite: reading knowledge of German. Open to advanced auditors and graduate students from adjacent fields with a concentration in German. Open to undergraduates intending to apply to graduate school in German or related fields, with permission of the instructor.

GMAN 714a, Vienna 1900–1938  Fatima Naqvi
The Vienna of 1900—of Freud, Schnitzler, Strauss, Hofmannsthal, Kraus, Musil, Mahler, Schönberg, Klimt, Schiele, and Wittgenstein—has become the stuff of myth. For good reason: at the turn of the twentieth century, the capital of the multiethnic, multilingual Habsburg Empire became a focal point for experimentation in literature, fine art, architecture, music, film, psychology, and philosophy. In this course, we examine the relationship between aesthetic innovation and psychoanalysis as well as between representation and language. We also look at the fin-de-siècle’s powerful afterlife and its subsequent mythologization. How do the artists of the time speak about the pressures of urbanization, secularization, ethnic conflict, cosmopolitanism, sexuality, gender, and consciousness? Continuing into the interwar period, we delve into the collapse of empire and its ramifications for architecture, urban planning, and artistic representation. The post-1918 period, leading up to the rise of fascism in the early 1930s, witnessed the emergence of progressive social ideals in the public sphere, from childcare to public housing projects. Women writers move to the forefront as chroniclers and analysts of squalid living conditions, rising anti-Semitism, and gender disparities. In addition, this course allows us to explore issues of temporality, ethnicity, and media (such as the serialized publication of literary texts, the proliferation of cinemas, and the development of the telephone network).

GMAN 900a or b, Directed Reading  Staff
By arrangement with the faculty.