GERMAN STUDIES (GMAN)

* **GMAN 100a, German for Reading** Theresa Kauder
  Students learn the skills with which to read German-language texts of any difficulty with some fluency. Study of syntax and grammar; practice in close reading and translation of fiction and expository prose in the humanities and sciences. Conducted in English. Does not satisfy the language distributional requirement.

* **GMAN 102a / JDST 416a, Reading Yiddish** Joshua Price
  This course is designed to build literacy in Yiddish, the vernacular of Ashkenazi Jewry. With focus on the accelerated treatment of Yiddish grammar, regularly supplemented with simple primary texts (poems, songs, folklore), and followed by close readings of (modern) Yiddish literature, students will be able to navigate most Yiddish texts with the aid of a dictionary. May not be taken concurrently with elementary or intermediate German.

* **GMAN 110a or b, Elementary German I** Staff
  A beginning content- and task-based course that focuses on the acquisition of spoken and written communication skills, as well as on the development of cultural awareness and of foundations in grammar and vocabulary. Topics such as school, family life, and housing. Course materials include a variety of authentic readings, a feature film, and shorter video clips. Tutors are available for extra help. To be followed by GMAN 120. Enrollment limited to 14 per section. Students must preregister through Preference Selection during the online preregistration period. Details and a link to Preference Selection are provided on the German department Web site at http://german.yale.edu. L1 1½ Course cr

**GMAN 120b, Elementary German II** Staff
  Continuation of GMAN 110. A content- and task-based course that focuses on the acquisition of communicative competence in speaking and writing and on the development of strong cultural awareness. Topics such as multiculturalism, food, childhood, and travel; units on Switzerland and Austria. Course materials include a variety of authentic readings, a feature film, and shorter video clips. Tutors are available for extra help. To be followed by GMAN 130. Enrollment limited to 14 per section. Students must preregister through Preference Selection during the online preregistration period. Details and a link to Preference Selection are provided on the German department Web site at http://german.yale.edu. L2 1½ Course cr

**GMAN 125b, Intensive German I** Lieselotte Sippel
  Intensive training in speaking, reading, writing, and comprehending the language. Focus on the mastery of formal grammar. For beginning students of superior linguistic ability. L1, L2 2 Course cr

**GMAN 130a or b, Intermediate German I** Staff
  Builds on and expands knowledge acquired in GMAN 120. A content- and task-based course that helps students improve their oral and written linguistic skills and their cultural awareness through a variety of materials related to German literature, culture, history, and politics. Course materials include authentic readings, a feature film, and shorter video clips. Tutors are available for extra help. After GMAN 120 or according to placement examination. Followed by GMAN 140. Enrollment limited to 14 per section. Students must preregister through Preference Selection during the online preregistration period. Details and a link to Preference Selection are provided on the German department Web site at http://german.yale.edu. L3 1½ Course cr

**GMAN 140a or b, Intermediate German II** Staff
  Builds on and expands knowledge acquired in GMAN 130. A content- and task-based course that helps students improve their oral and written linguistic skills and their cultural awareness through a variety of materials related to German literature, culture, history, and politics. Course materials include authentic readings, a feature film, and shorter video clips. Tutors are available for extra help. After GMAN 130 or according to placement examination. Normally followed by GMAN 150 or, with permission of the director of undergraduate studies, by GMAN 171. Enrollment limited to 14 per section. Students must preregister through Preference Selection during the online preregistration period. Details and a link to Preference Selection are provided on the German department Web site at http://german.yale.edu. L4 1½ Course cr

* **GMAN 151a, Exploring Contemporary German Culture** Lieselotte Sippel
  Advanced German course focusing on vocabulary expansion through reading practice; stylistic development in writing; and development of conversational German. Critical analysis of selected aspects of contemporary German culture, such as Green Germany, social movements from the 60s to today, the changing 'Sozialstaat,' and current events. Prerequisite: GMAN 140 or equivalent. L5

* **GMAN 164b / LING 164b, The History of the German Language** Theresa Schenker
  Introduction to important historical and cultural developments in the German language through exemplary literary and cultural texts and objects. Students gain insight into early development of German language from Old High German to Middle High German and to Early...
New and New High German. Major literary works from each epoch are examined from the perspective of their use of language. Students also explore cultural and historical contexts which led to linguistic changes. Prerequisite: successful completion of L4 German.  L5, HU

* GMAN 165a, The German Fairy Tale and its Legacy  Theresa Schenker
Once upon a time, long before Tolkien, Disney, or Rowling, two brothers named Grimm published a collection of fairy tales that went on to have an immense cultural impact throughout the world. German children grow up with these fairy tales and they play a huge part in German culture today. The Grimm fairy tales are the textual point of departure for a multi-faceted, integrative exploration of this popular and influential genre through time. Students explore fairy tales by Wilhelm Hauff and Ludwig Bechstein, as well as traditional cultural theories of the German fairy tale, psychoanalytic and pedagogical interpretive approaches, and contextualization of this genre in cultural and social history. The focus is on the role that the literary fairy tale played in German culture throughout history and the impact German fairy tales still have today. Prerequisite: Successful completion of L4 German, or appropriate level on the German placement test.  L5, HU

* GMAN 167b, Green Germany, History and Culture of Sustainability  Marion Gehlker
Climate change and global warming, with their catastrophic effects on life on earth, such as accelerated ice-melting and extreme weather patterns, loss of biodiversity and habitat, safety and health risks, are the defining issues of our time. How did we get there? How will we get out? In this course, we explore Germany's history and culture of environmentalism and sustainability, which is often traced back to Saxon mining administrator Hans Carl von Carlowitz' demand in 1716 that only so much wood be cut as could be regrown. We discuss Germany's history and culture of environmentalism and sustainability from 1900 (Lebensreform, biodynamic agriculture, vegetarianism, Gartenstadt inspired settlements) to the present, with emphasis on 70s and 80s social (justice) movements (alternative life-styles, anti-nuclear protests, Green Party) to the present (Energiewende, renewables, coal and nuclear phase-out, food waste, factory farming & bioethics, consumerism & sustainable life-styles, slow growth/degrowth). Prerequisite: L5 class or equivalent, or permission of the instructor.  L5, HU

* GMAN 171a, Introduction to German Prose Narrative  Irina Kogan
Study of key authors and works of the German narrative tradition, with a focus on the development of advanced reading comprehension, writing, and speaking skills. Readings from short stories, novellas, and at least one novel. Writings by exemplary storytellers of the German tradition, such as Goethe, Kleist, Hebel, Hoffmann, Stifter, Keller, Kafka, Mann, Musil, Bachmann, and Bernhard.  L5, HU

* GMAN 172b, Introduction to German Theater  Staff
An advanced language course that addresses key authors and works of the German theatrical tradition. Refinement of skills in reading comprehension, writing, and speaking. Authors include Lessing, Goethe, Schiller, Kleist, Büchner, Hebbel, Wedekind, Brecht, and Müller.  L5, HU

GMAN 208a / HIST 254a, Germany from Unification to Refugee Crisis  Jennifer Allen
The history of Germany from its unification in 1871 through the present. Topics include German nationalism and national unification; the culture and politics of the Weimar Republic; National Socialism and the Holocaust; the division of Germany and the Cold War; the Student Movement and New Social Movements; reunification; and Germany’s place in contemporary Europe.  HU

GMAN 214a / FREN 270a / LITR 284a, Mad Poets of the Nineteenth and Twentieth Century  Thomas Connolly
Nineteenth- and twentieth-century French (and some German) poetry explored through the lives and works of poets whose ways of behaving, creating, and perceiving the world might be described as insane. Authors include Hölderlin, Nerval, Baudelaire, Rimbaud, Verlaine, Mallarmé, Lautréamont, Apollinaire, Breton, Artaud, and Celan. Lectures in English; readings available both in original language and in English translation.  WR, HU

* GMAN 254a / JDST 335a / PHIL 274a / RLST 249a, Jewish Philosophy  Paul Franks
Introduction to Jewish philosophy, including classical rationalism of Maimonides, classical kabbalah, and Franz Rosenzweig’s inheritance of both traditions. Critical examination of concepts arising in and from Jewish life and experience, in a way that illuminates universal problems of leading a meaningful human life in a multicultural and increasingly globalized world. No previous knowledge of Judaism is required.  WR, HU

* GMAN 315b, Game of Thrones and the Theory of Sovereignty  Kirk Wettters
Introduction to the classical and modern theory of sovereignty in the context of G.R.R. Martin’s popular Game of Thrones series and, secondarily, the television series. Although A Song of Ice and Fire is not a work of German literature, it addresses theoretical and literary-historical discourses prominent in the German context. Emphasis on literary and theoretical analysis; literature as a testing ground for theory and theory as an analytical framework for evaluating literary and cultural depictions; questioning the basis of the contemporary relevance and popularity of Martin’s fictional universe in light of questions of tragedy, individual agency, myth (vs. history, modernity), realism (vs. fantasy), environmental catastrophe and geopolitics. Students previously enrolled in GMAN 051 are not eligible to enroll in this course.  WR, HU

* GMAN 314b / PHIL 472b / PLSC 309b, Contemporary Critical Theory  Seyla Benhabib
Frankfurt School and Critical Theory focuses on a number of unresolved questions such as pragmatic Kantianism; modernity and post-colonial theory; the idea of progress; critiques of surveillance capitalism and neo-liberalism. Readings from Habermas, Honneth, Fraser, A. Allen, Jaeggi and others. Prerequisite: Directed Studies or two or more advanced courses in modern political philosophy.  SO
* GMAN 321b / PHIL 447b, Aesthetics of Existence, Life as a Work of Art?  Staff
A research seminar exploring issues at the intersection of ethics and aesthetics. We discuss the modern idea that in order to attain their highest vocation human beings need to form and transform their nature like a work of art. On this picture, we have to turn our sensible nature into a “second nature” that is expressive of supersensible ideas. After a brief look at the affinity of the virtuous and the beautiful in ancient thought, we discuss the emergence and articulation of the modern idea in Kant, Schiller, Goethe, Schelling, Hegel, and Nietzsche, before exploring how this thought has informed 20th century thought (Adorno, Foucault, Rancière, Agamben). In the last section of the seminar, we highlight the critical notion that the most recent phase of capitalism has exploited the idealist, romantic, and critical ideas of artistic creation and self-creation and turned them into a new disciplinary mechanism (Boltanski/Chiapello). Participants should be familiar with issues in modern aesthetics and ethics. Priority is given to juniors and seniors, who are asked to write a brief e-mail to the instructor, detailing their interest in the course and their familiarity with its topics.  HU

* GMAN 326b / LITR 448b, Franz Kafka and Thomas Mann: Two Modernisms  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

* GMAN 341b / THST 378b, Performance and Theater  Katrin Truestedt
What does it mean to perform a role? What does it take to enter a public realm and to be recognized in a role? And how can one play with the expectations of performing a certain self? This course turns to the rich history of theatrical forms and theories of performance and performativity to gain new perspectives on these fundamental questions. Topics include the history of theater, drama, and play from Greek tragedy to Shakespeare, Brecht, and contemporary performances; conceptions of performance, performativity, theatricality, and antitheatricality; speech act theory; subjectivity and authority; performance in the context of race, class, and gender; and the re-entry of the body within the theatrical play. This course combines an introduction to major plays with a historical overview of theatrical forms and a theoretical exploration of performance studies. The course thus practices an instance of “literature in context” studies. While a history of theatrical forms is not the primary goal of the course, it serves as an introduction to that history through the lens of performance studies.  HU

* GMAN 355a / FILM 318a / HUMS 344a, German Film from 1945 to the Present  Fatima Naqvi
We will look at a variety of German-language feature films from 1945 to the present in order to focus on issues of trauma, guilt, remembrance (and its counterpart: amnesia), gender, Heimat or “homeland,” national and transnational self-fashioning, terrorism, and ethics. How do the Second World War and its legacy inflect these films? What socio-political and economic factors influence the individual and collective identities that these films articulate? How do the predominant concerns shift with the passage of time and with changing media? How is the category of nation constructed and contested within the narratives themselves? Close attention will be paid to the aesthetic issues and the concept of authorship. Films by Staudte, Wolf, Kluge, Radax, Wenders, Fassbinder, Schroeter, Farocki, Haneke, Petzold, Schanelec, Seidl, Hausner, Geyrhalter, among others.  HU

* GMAN 365b / HUMS 322b / LITR 460b, German Novels After 1945  Rudiger Campe
The course discusses exemplary novels in German language after 1945 from West and East Germany and Germany after Reunification, as well as from Austria and Switzerland. Part I, ‘Zero Hour – or Not,’ on the political critique of Nazi Germany and the attempt at an aesthetic clean break (e.g., Gunther Grass, Ingeborg Bachmann, Max Frisch); Part II ’1968: Revolution or New Interiority,’ on social protest versus aesthetic internationalism (e.g., Peter Handke, Christa Wolf, Hubert Fichte, Thomas Bernhard); Part III, ‘The Attempt at Being Contemporary,’ on German and German speaking societies in the global world (e.g., Elfriede Jelinek, Yoko Tawada, Rainald Goetz). While ‘contemporaneity’ is the particular mark of the last section, all works desire to critically intervene in their historical moment. Giving an account of this desire is the goal of the course. Contextualization as needed; close reading of selected passages as the mode of work in the course; all works are provided in English translation and German.  HU

* GMAN 375b / HIST 455b / HUMS 287b / WGSS 347b, Resistance in Theory and Practice  Terence Renaud
Exploration of the histories and theories of resistance in the modern world. How liberation movements, guerrillas, and oppressed groups appeal to resistance as an organizational strategy and as moral justification. Readings include Kant, Thoreau, Nietzsche, Luxemburg, Lenin, Gandhi, Fanon, Arendt, Marcuse, Foucault, A. Lorde, Said, and J. Butler. Themes include antifascism to terrorism; violence to nonviolence, the New Left to Black Lives Matter.  HU

* GMAN 377a / HUMS 451a / LITR 406a, Karl Marx’s Capital  Paul North
A careful reading of Karl Marx’s classic, Capital volume 1, a work of philosophy, economy, and critical social theory that has had a significant global readership for over 150 years. During our work with the book, we also make reference to Capital volume 2, as well as interpretations by influential readers. This is a Franke Seminar in the Humanities at the Whitney Humanities Center. Students who enroll in the seminar will also attend special weekly colloquia with visiting scholars.  HU

* GMAN 378a / HUMS 345a / LITR 247a, German Fiction Around 1800  Kirk Wettters
The literary forms of novel, the novella, the short story and the fairy tale were fundamentally reconfigured in Germany around 1800. In the decades 1790-1820, narrative forms begin to take on the importance and enduring shape that will extend through the 19th century and beyond. Techniques such as frame narration (stories in stories), unreliable narrators, gothic and supernatural elements, the Bildungsroman, the novel of the artist, take shape in the context of a highly experimental literary culture. Works covered include Goethe, Conversations of German Refugees and Wilhelm Meister’s Journeyman Years; Schiller, The Ghost-Seer; Tieck, Blond Eckbert; Novalis, Heinrich of Ofterdingen; E.T.A. Hoffmann, The Sandmann and Kreisleriana. Readings are available in German and English.  HU
**GMAN 379a / FILM 325a / LITR 374a, German Cinema 1918–1933**  Jan Hagens

The years between 1918 and 1933 are the Golden Age of German film. In its development from Expressionism to Social Realism, this German cinema produced works of great variety, many of them in the international avantgarde. This introductory seminar gives an overview of the silent movies and sound films made during the Weimar Republic and situate them in their artistic, cultural, social, and political context between WWI and WWII, between the Kaiser's German Empire and the Nazis' Third Reich. Further objectives include: familiarizing students with basic categories of film studies and film analysis; showing how these films have shaped the history and the language of film; discussing topic-oriented and methodological issues such as: film genres (horror film, film noir, science fiction, street film, documentary film); set design, camera work, acting styles; narration in film; avantgarde cinema; the advent and use of sound in film; Realism versus Expressionism; film and popular mythology; melodrama; representation of women; modern urban life as spectacle; film and politics. Directors studied include: Grune, Lang, Lubitsch, Murnau, Pabst, Richter, Ruttmann, Sagan, von Sternberg, Wiene, et al.

WR, HU

**GMAN 409b, Structural Transformations of the Public Sphere**  Kirk Wetters

An in-depth discussion of the idea, the structure and the recent radical transformations of the “critical public sphere,” considered a cornerstone of liberal-democratic society. We explore the modern emergence of the critical public sphere from the public forums of critique and literary-critical discourse, followed by the two waves of “structural transformations of the public sphere” (Habermas). (1) Transformation through mass media and consumer culture, and (2) the most recent transformations of the public sphere through social media. These transformations have been welcomed as a democratization of public life, but at the same time may endanger the emancipatory ideals of enlightenment and critique at the heart of the public sphere. The ambivalent character of the recent changes, the fragmentation, capitalization, and surveillance of public life as well as strategies of resistance are highlighted.  HU

**GMAN 478a or b, Directed Readings or Individual Research in Germanic Languages and Literatures**  Staff

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.

**GMAN 492a and GMAN 493b, The Senior Essay Tutorial**  Paul North

Preparation of an original essay under the direction of a faculty adviser.