GERMAN STUDIES (GMAN)

*GMAN 110a, 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 120a, 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 130a, 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, 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 160a, German Culture, History, and Politics in Text and Film  Theresa Schenker
Advanced language course about the history, politics, and culture of East Germany from 1945 to reunification. Analysis of life in the German Democratic Republic with literary and nonliterary texts and films. Includes oral and written assignments, with an emphasis on vocabulary building and increased cultural awareness. Taught in German. After GMAN 140, 145, or 150, or with permission of instructor.  L5, HU

* GMAN 174a / MUSI 239a, Literature and Music  Staff
An advanced language course addressing the close connection between music and German and Austrian literature. Topics include: musical aesthetics (Hoffmann, Hanslick, Nietzsche, Schoenberg, Adorno); opera (Wagner, Strauss-Hofmannsthal, Berg); the "art song" or Lied (Schubert, Mahler, Krenek); fictional narratives (Kleist, Hoffmann, Mörike, Doderer, Bernhard). Prerequisite: GMAN 140 or higher.  L5, HU

* GMAN 200a / HUMS 130a / LITR 130a, How to Read  Rudiger Campe and Hannan Hever
Introduction to techniques, strategies, and practices of reading through study of lyric poems, narrative texts, plays and performances, films, new and old, from a range of times and places. Emphasis on practical strategies of discerning and making meaning, as well as theories of literature, and contextualizing particular readings. Topics include form and genre, literary voice and the book as a material object, evaluating translations, and how literary strategies can be extended to read film, mass media, and popular culture. Junior seminar; preference given to juniors and majors.  HU

GMAN 208b / HIST 254b, 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 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 275b / FILM 425b / LITR 358b, East German Literature and Film  Katie Trumpener
The German Democratic Republic (1949-1989) was a political and aesthetic experiment that failed, buffeted by external pressures, and eroded by internal contradictions. For forty years, in fact, its most ambitious literary texts and films (some suppressed, others widely popular) explored such contradictions, often in a vigilant, Brechtian spirit of irony and dialectics. This course examines key texts both as aesthetic experiments and as critiques of the country’s emerging cultural institutions and state censorship, recurrent political debates and pressing social issues. Texts by Brecht, Uwe Johnson, Heiner Müller, Christa Wolf, Johannes Bobrowski, Franz Fühmann, Wolf Biermann,
Thomas Brasch, Christoph Hein; films by Slatan Dudow, Kurt Maetzig, Konrad Wolf, Heiner Carow, Frank Beyer, Jürgen Böttcher, Volker Koepp. Knowledge of German desirable but not crucial; all texts available in English. WR, HU TR

* GMAN 288a / HUMS 480a / LITR 482a / PHIL 469a, The Mortality of the Soul: From Aristotle to Heidegger  Martin Hagglund
This course explores fundamental philosophical questions of the relation between matter and form, life and spirit, necessity and freedom, by proceeding from Aristotle's analysis of the soul in De Anima and his notion of practical agency in the Nicomachean Ethics. We study Aristotle in conjunction with seminal works by contemporary neo-Aristotelian philosophers (Korsgaard, Nussbaum, Brague, and McDowell). We in turn pursue the implications of Aristotle's notion of life by engaging with contemporary philosophical discussions of death that take their point of departure in Epicurus (Nagel, Williams, Scheffler). We conclude by analyzing Heidegger's notion of constitutive mortality, in order to make explicit what is implicit in the form of the soul in Aristotle. 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, Scidl, Hausner, Geyrhalter, among others. HU

GMAN 381a / PHIL 204a, Kant's Critique of Pure Reason  Eric Watkins
An examination of the metaphysical and epistemological doctrines of Kant's Critique of Pure Reason. Prerequisite: PHIL 126 or DRST 004. HU