

GERMAN STUDIES

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Courses offered by the Department of German Studies have the subject codes GERGEN and GERLIT. Courses in German General are listed in the “German General (GERGEN) Courses” section of this bulletin. Courses in German Literature are listed in the “German Literature (GERLIT) Courses” section of this bulletin. For courses in German language instruction with the subject code GERLANG, see the “Language Center” section of this bulletin.

The department’s goal is to provide students with the linguistic and analytic ability to explore the significance of the cultural traditions and political histories of the German-speaking countries of Central Europe. At the same time, the interdisciplinary study of German culture, which can include art, history, literature, media theory, philosophy, and political science, encourages students to evaluate broader and contradictory legacies of modernity, such as how the literary, artistic, and cultural responses to the belated and rapid modernization of Germany allow for reflection on the modern condition in general.

Similarly, the German experience of national identity and political unification sheds light on wider issues of cultural cohesion and difference, as well as on the causes and meaning of phenomena such as racial prejudice, anti-Semitism, and the Holocaust. In general, an education in German Studies not only encourages the student to consider the effects of German-speaking thinkers and artists on the modern world, but also provides a lens through which the contours of the present and past can be evaluated.

The department offers students the opportunity to pursue course work at all levels in the languages, cultures, literatures, and intellectual histories of the German-language traditions. Whether interested in German literature or the influence of German thought on other fields in the humanities, students find a broad range of courses covering language acquisition and refinement, literary history and criticism, cultural history and theory, history of thought, continental philosophy, and linguistics.

By carefully planning their programs, students may fulfill the B.A. requirements for a double major in German Studies and another subject. An extended undergraduate major in English and German literature is available, as are coterminal programs for the B.A. and M.A. degrees in German Studies. Doctoral students may elect the Ph.D. program in German Studies and Humanities, and Ph.D. minors in Comparative Literature, Linguistics, and Modern Thought and Literature.

Special collections and facilities at Stanford offer possibilities for extensive research in German Studies and related fields pertaining to Central Europe. Facilities include the Stanford University Libraries and the Hoover Institution on War, Revolution,

and Peace. Special collections include the Hildebrand Collection (texts and early editions from the 16th to the 19th century), the Austria Collection (with emphasis on source material to the time of Maria Theresa and Joseph II, the Napoleonic wars, and the Revolution of 1848), and the Stanford Collection of German, Austrian, and Swiss Culture. New collections emphasize culture and cultural politics in the former German Democratic Republic. The Hoover Institution has a unique collection of historical and political documents pertaining to Germany and Central Europe from 1870 to the present. The department also has its own reference library.

The Republic of Austria has endowed the Distinguished Visiting Professorship in Austrian Studies. The professorship rotates on a yearly basis through several departments.

Haus Mitteleuropa, the German theme house at 620 Mayfield, is an undergraduate residence devoted to developing an awareness of the culture of Central Europe. A number of department courses are regularly taught at the house, and there are in-house seminars and conversation courses. Assignment is made through the regular undergraduate housing draw.

UNDERGRADUATE PROGRAMS IN GERMAN STUDIES

STANFORD IN BERLIN

Undergraduates interested in Germany are encouraged to enroll in the Berlin program, which is open for academic study during the Autumn, Winter, and Spring quarters. The program also offers internships in German industry, government, and cultural organizations year round. Through the Center, students with at least two years of college-level German can also take courses at the Freie Universität, Technische Universität, or Humboldt Universität. Most students live in homes with German hosts.

Most credits earned in Berlin can be applied to the undergraduate major in German Studies. All students who are planning to study at Stanford in Berlin or engage in an internship are encouraged to consult with their major Director of Undergraduate Studies and the Overseas Studies office about integrating work done abroad into their degree program. Returning interns who wish to develop a paper based on their experience should enroll in GERLIT 298. More detailed information is available at the Overseas Studies Program in Sweet Hall or with the faculty adviser in the department.

COTERMINAL PROGRAMS

Students may elect to combine programs for the B.A. and M.A. degrees in German Studies. For details, see the “Undergraduate Degrees and Programs” section of this bulletin.

For University coterminal degree program rules and University application forms, see <http://registrar.stanford.edu/shared/publications.htm#Coterm>.

BACHELOR OF ARTS IN GERMAN STUDIES

Majors must demonstrate basic language skills, either by completing GERLANG 1,2,3, First-Year German, or the equivalent such as an appropriate course of study at the Stanford in Berlin Center. Students then enroll in intermediate and advanced courses on literature, culture, thought, and language. Requirements for the B.A. include at least three courses at the 130-139 level (introductory surveys on topics in German literature, thought, linguistics, and culture). Every major is expected to complete at least one Writing in the Major (WIM) course. Including GERLANG 1,2,3, the total requirement for the B.A. is a minimum of 60 units of work; the German and Philosophy option requires 65 units. At the discretion of the Director of Undergraduate Studies, appropriate courses offered by other departments or relevant transfer units can be accepted toward this total, up to a maximum of 25 units. All GERLANG courses count as department electives. Courses counted toward degree requirements must be taken for a letter grade unless that grading option is not available.

Exceptions to any of these requirements must be referred to the Director of Undergraduate Studies who, in consultation with the Chair, makes a final decision.

Internships—Internships in Germany are arranged through the Overseas Studies program. In addition, students may consult with the department to arrange local internships involving German

language use or issues pertaining to Germany or Central Europe. Interns who prepare papers based on their experience enroll in GERLIT 298.

Extended Major in English and German Literatures—Students may enter this program with the consent of the chairs of both departments. See the “English” section of this bulletin.

Multiple Majors—Students can combine a major in German Studies with a major in any other field. By choosing courses in such disciplines as history, international relations, or economics, students can prepare themselves in the area of Central Europe. Multiple majors are especially recommended for students spending one or more quarters at the Stanford in Berlin Center.

Degree Requirements—

Three 130-139 courses:

GERLIT 131. Goethe: Poetic Vision and Vocation in the Age of Reason

GERLIT 131A. Immigrant/Minority Literature and Emergence of Multiculturalism in Germany

GERLIT 136. Berlin Topographies in the Twentieth Century

GERLIT 137. Introduction to German Poetry

One Writing in the Major course (WIM):

GERLIT 137. Introduction to German Poetry (WIM)

GERLIT 160. Interiors and Interiority in the Nineteenth Century (WIM)

Elective courses:

GERGEN 61Q. Culture and conflict in contemporary Europe

GERGEN 129/229. German Cinema

GERGEN 144/244. Germanic Theologies

GERGEN 148/248. A Brief History of Misogyny

GERGEN 212/312. The Invention of Experience

GERGEN 230. Truth in Art

GERLIT 38A. Introduction to Germanic Languages

GERLIT 121. Hanna Arendt

GERLIT 127A. German Sports Movies

GERLIT 147/247. The Avant Garde

GERLIT 250A. Modern Drama

GERLIT 250B. German Romanticism and Its Repercussions

GERLIT 250C. Postwar German Culture and Thought: 1945-to the Present

GERLIT 255. Middle High German

COGNATE COURSES

Credits earned for completion of the following cognate courses may be applied to unit requirements for the departmental major.

Autumn Quarter:

RELIGST 278/378. Heidegger: Hermeneutics of the Self

Winter Quarter:

CLASSGEN 6N. Antigone: From Ancient Democracy to Contemporary Dissent (Same as DRAMA 12N.)

ENGLISH 140A. Creative Resistance

MUSIC 17N. Operas of Mozart

MUSIC 312A. Aesthetics and Criticism of Music, Ancients and Moderns: Plato to Nietzsche

Spring Quarter:

MUSIC 16N. Music, Myth, and Modernity: Wagner's Ring Cycle and Tolkien's *Lord of the Rings* (Same as GERLIT 16N.)

MUSIC 312B. Aesthetics and Criticism of Music, Contemporaries: Heidegger to Today

PHIL 125/225. Kant's First Critique

GERMAN AND PHILOSOPHY

The German and Philosophy major option offers students the opportunity to combine studies in literature and philosophy. Students take most of their courses from departments specializing in the intersection of literature and philosophy. This option is not declared in Axxss; it does not appear on the transcript or diploma.

The German and Philosophy major option requires a minimum of 16 courses, for a minimum total of 65 units, distributed as

follows:

35 units in German Studies, including:

a. three courses at the 130 level

b. a WIM course

1. GERGEN 181/PHIL 81, the gateway course in philosophy and literature, preferably in the sophomore year.

2. Requirements in Philosophy:

c. PHIL 80. Prerequisite: introductory philosophy class

d. a course in the PHIL 180 series

e. a course in the PHIL 170 series

f. two courses in the history of philosophy numbered above 100

3. Two additional elective courses of special relevance to the study of philosophy and literature as identified by the committee in charge of the program. In German, these courses include the GERGEN 144/244, Germanic Theologies, GERLIT 250B, German Romanticism and its Repercussions, and other advanced seminars in German thought and literature. Students must consult with their advisers, the Director of Undergraduate Studies, and undergraduate adviser of the program in philosophical and literary thought.

4. *Capstone*: One of the courses must be taken in the student's senior year. When choosing courses, students must consult with their advisers, the director of Undergraduate Studies, and undergraduate adviser of the program in philosophical and literary thought.

5. Units devoted to meeting the department's language requirement are not counted toward the 65-unit requirement.

The capstone seminar and the two related courses must be approved by both the German Studies Director of Undergraduate Studies and the undergraduate adviser of the program in philosophical and literary thought administered through the DLCL. Substitutions, including transfer credit, are not normally permitted for items 3b, 3c, and 3d, and are not permitted under any circumstances for items 2, 3a, and 5. Up to 10 units taken in the Philosophy Department may be taken CR/NC or S/NC; the remainder must be taken for a letter grade.

HONORS

Majors with a minimum grade point average (GPA) of 3.3 in German courses are eligible for departmental honors. Students interested in the honors program should consult the undergraduate adviser early in their junior year. The essay topic is chosen in consultation with a faculty member of the department, and opportunities to start research projects are offered at the Stanford in Berlin Center. In addition to the requirements listed above, the student must submit a proposal for the honors essay to the German faculty by the end of Spring Quarter of the junior year. During this quarter, students may enroll for 2 units of credit in GERLIT 189B for the drafting or revision of the thesis proposal. In Autumn Quarter of the senior year, the student must enroll in DLCL 189, a 5-unit seminar that focuses on researching and writing the honors thesis. Students then enroll for 5 units of credit in GERLIT 189A while composing the thesis during Winter Quarter. Students who did not enroll in 189B in the junior year may enroll in GERLIT 189B in Spring Quarter of the senior year while revising the thesis, if approved by the thesis supervisor. A total of 10-12 units are awarded for completion of honors course work, independent study, and the finished thesis.

MINOR IN GERMAN STUDIES

The department offers two minor options.

German Language and Culture—Students may choose to minor in German Language and Culture if they are particularly interested in developing a strong ability in the German language, or in pursuing linguistic issues pertinent to German. Students satisfy the requirements for the minor in German Language and Culture by completing 35 units of course work, including at least three courses at the 100-129 level in either GERLANG or GERLIT, taught in German. Study at the Stanford in Berlin Center for at least one quarter is highly recommended.

German Cultural Studies—Students who wish to study German

literature, culture, or thought, without necessarily acquiring facility in the German language, may pursue a minor in German Cultural Studies. Students meet the requirements for the minor in German Cultural Studies by completing 35 units of course work in German literature, culture, and thought in translation, including at least three courses at the 130 or 140 level.

MINOR IN LITERATURE AND MINOR IN MODERN LANGUAGES

The Division of Literatures, Cultures, and Languages offers undergraduate minor programs in Literature and in Modern Languages. Both of these minors draw on literature and language courses offered through this and other literature departments. See the "Literatures, Cultures, and Languages" section of this bulletin for further details about the minors and their requirements.

GRADUATE PROGRAMS IN GERMAN STUDIES

The University requirements for the M.A. and Ph.D. degrees are described in the "Graduate Degrees" section of this bulletin.

MASTER OF ARTS IN GERMAN STUDIES

This program is designed for those who do not intend to continue studies through the Ph.D. degree. Students desiring the M.A. degree must complete a minimum of 45 units of graduate work. If students enroll for three quarters for a minimum of 15 units per quarter, they can fulfill the M.A. requirements in one year. The program normally includes at least one course in each of the three areas of concentration: language and linguistics, literature, and thought.

In addition, students must take graduate-level courses in German and/or approved courses in related fields such as art history, comparative literature, linguistics, history, or philosophy.

M.A. candidates must take an oral examination toward the end of their last quarter.

DOCTOR OF PHILOSOPHY IN GERMAN STUDIES

The requirements for the Ph.D. include:

- A minimum of 36 graduate units during the first year of graduate study, 45 units for the completion of the M.A., and a minimum of 9 units per quarter during the six quarters following the first year. A total of 135 units is required for the Ph.D.; doctoral candidates are advised to complete at least one course with each member of the department.
6. A reading knowledge of one language other than English and German, normally French. Students in Medieval Studies must also have a reading knowledge of Latin.
7. A master's oral examination, unless the student has an M.A. upon entering the program
8. A qualifying paper
9. A qualifying examination
10. The University oral examination
11. A dissertation

During the first year of work, the student should select courses that provide an introduction to the major areas of the discipline. During Spring Quarter of the first year, students, except those admitted with a master's degree, must take an oral M.A. examination. During the one-hour examination, the student is questioned by three faculty members, two of whom are regular faculty in the department, chosen by the student, on work undertaken in specific graduate courses.

By July 1 of the summer following the first year of graduate study, students should present as a qualifying paper an example of their course work. Although ordinarily not meant to represent an original contribution to scholarship, it should demonstrate the candidate's ability to grasp complex subject matter with sufficient competence to organize materials and to present arguments in a clear and concise manner commensurate with scholarly standards. The paper is submitted to the department chair, who passes it on for approval by the student's faculty adviser and a second reader appointed by the chair in consultation with the Director of Graduate Studies.

Students who enter the program with a master's degree from another institution must submit, in lieu of a qualifying paper, a master's thesis or a major research paper as evidence of ability to

pursue advanced scholarly work.

At the end of the sixth quarter of study (and only if the qualifying paper has been accepted), the student takes a one-hour oral qualifying exam with two faculty members from German Studies, the student's chosen adviser, and another faculty member appointed by the chair. The purpose of this examination is to demonstrate a broad familiarity with the literature of the major periods, movements, and some major figures. Only after completion of the qualifying procedure will the department approve the student's admission to candidacy. A student who fails the qualifying examination may retake it once at the beginning of the seventh quarter.

After passing the qualifying exam, the student should consult with appropriate faculty members in order to develop a dissertation topic. It is important to consider scholarly significance, access to resources, and feasibility of completion within a reasonable period. The student then prepares a preliminary statement describing the topic (no more than five pages), which is circulated to prospective committee members for discussion at a meeting normally held during the eighth quarter. The purpose of this meeting is to provide the student with feedback and guidance in the preparation of the formal prospectus.

The University oral examination in the Department of German Studies is based on the dissertation prospectus. The prospectus, normally 25 pages plus bibliography, elaborates on the topic, the proposed argument, and the organization of the dissertation. It must be distributed to the committee members and the outside chair at least two weeks before the formal University oral examination. Students should plan this examination for the end of the third year or the end of the subsequent summer. The examination lasts approximately two hours, permitting each of the four examiners a 25-minute question period and reserving an optional ten minutes for questions from the chair of the examination.

Students, regardless of their future fields of concentration, are expected to acquire excellence in German and thorough knowledge of the grammatical structure of German. The department expects Ph.D. candidates to demonstrate teaching proficiency in German; APPLING 201, The Learning and Teaching of Second Languages is required. The teaching requirement is five quarters during the second and third years of study. The fifth and final quarter of teaching may be postponed until the student has worked extensively on the dissertation and may be devoted to a literary topic related to the dissertation. Such courses are subject to departmental review procedures.

The department expects candidates to demonstrate research skills appropriate to their special areas of study. The requirement can be fulfilled in the capacity of either a University Fellow or a Research Assistant.

Graduate students are also advised to start developing skills in the teaching of literature by participating in the teaching of undergraduate literature courses. Students can earn up to 3 units of graduate credit for practice teaching in literature.

Regular attendance at the departmental colloquium is mandatory. Each student is expected to make a formal presentation at the colloquium for public discussion.

PH.D. IN GERMAN STUDIES AND HUMANITIES

The department participates in the Graduate Program in Humanities leading to a Ph.D. degree in German Studies and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

GERMAN STUDIES AND A MINOR FIELD

Students may work toward a Ph.D. in German Studies with minors in such areas as comparative literature, modern thought and literature, linguistics, or history. Students obtaining a Ph.D. in such combinations may require additional training.

GERMAN GENERAL (GERGEN) COURSES

These courses are open to all undergraduates and graduate students, are taught in English, and do not require a knowledge of German. Students interested in literature and literary studies should also consult course listings in Chinese, Classics, Comparative Literature, English, French, German, Italian, Japanese, Portuguese, Slavic Languages and Literatures, Spanish, and Modern Thought and Literature. Undergraduate and graduate majors should also consult the listings of the Division of Literatures, Cultures, and Languages. For information on undergraduate and graduate programs in German, see the "German" section of this bulletin. For courses in German language instruction, see "German Language" courses section of this bulletin.

UNDERGRADUATE COURSES IN GERMAN GENERAL

GERGEN 38A. Introduction to Germanic Languages

(Same as GERLIT 138.) The oldest attested stages of the Germanic language family, including Gothic, Old Norse, Old Saxon, Old English, Old Frisian, Old Low Franconian (Old Dutch), and Old High German. The linguistic interrelationships, prehistory, Germanic tribal groupings, and literature. GER:DB-Hum

4 units, Win (Robinson, O)

GERGEN 61Q. Culture and Conflict in Contemporary Europe

(S,Sem Same as COMPLIT 61Q.) Stanford Introductory Seminar. Preference to sophomores. Transformation of European culture and identity in the wake of the Cold War, European unification, and the post 9/11 environment. Pressures on transatlantic relationships; anti-Americanism; tensions around national cultural identity due to regional integration and globalization; immigration and the European experience of multiculturalism; and flashpoints of conflict concerning religion, secularization, and antisemitism.

3-5 units, Spr (Berman, R)

GERGEN 129. German Cinema

(Same as GERGEN 229.) History of German cinema in the Weimar Republic, Nazi era, and the immediate aftermath of WWII. German thought, political valences, and social potential as portrayed in film.

5 units, Win (Daub, A)

GERGEN 141. Fables of Retreat

Modern anti-heroes who assert themselves through feats of reduction and retreat. Writers include Rousseau, Tieck, Emerson, Thoreau, Melville, Dostoevsky, and Kafka.

3-5 units, not given this year

GERGEN 144. Germanic Theologies

(Same as GERGEN 244.) Thinkers from Martin Luther to Martin Buber who have transformed western notions about God. Contributions from philosophers, poets, and theologians on the role of the Bible, the meaning of revelation, and the status of human beings in the Universe. Readings from Luther, Hamann, Schleiermacher, Nietzsche, Kafka, and Rosenzweig. GER:DB-Hum

3-5 units, Aut (Pourciau, S)

GERGEN 148. A Brief History of Misogyny

(Same as GERGEN 248.) Genealogy of philosophical misogyny in 19th- and 20th-century German thought from German idealism. Authors include Schopenhauer, Nietzsche, Weininger, and the George circle. In English. GER:DB-Hum, EC-Gender

3-5 units, Spr (Daub, A)

GERGEN 160. Interiors and Interiority in the 19th Century

Interiority and the interior as focal points of 19th-century Europe. Domestic space, and its political dimensions and structures of feeling in 19th-century German literature, from the romance to the detective novel. Ideology of domesticity in German music, design, architecture, visual art, and science of the period. In German. GER:DB-Hum

4 units, not given this year

GERGEN 170A. Postwar: German Culture after World War II

(Same as GERGEN 270A.) How did German culture react to WW II, the Holocaust, and the exile of Germans from E. Europe? Questions of representations, political debate, and the future of Germany in Europe. German cinema, architecture, and art related to the subject. Readings include: Adorno, Grass, Habermas, Kluge, Bachmann, Jelinek, and Bever. Recommended: German.

3-5 units, not given this year

GERGEN 181. Philosophy and Literature

Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track; majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:DB-Hum

4 units, Win (Anderson, L; Vermeule, B)

GERGEN 183. Scenarios of Dissolution in the Modern Novel

(Same as GERGEN 283.) How do novels capture chaos? 20th-century novels responding to catastrophes such as: the disintegration of the Austro-Hungarian monarchy (Musil, Roth); demise of the Third Reich (Mann); chaotic forces in an oppressive order (Bulgakov); corrosion of imperial confidence through fear of barbarian invaders (Coetzee); and transformation of masses into a mob destroying the body politic from within (Krasznahorkai). GER:DB-Hum

4 units, not given this year

GERGEN 191A. Oedipus, Hamlet, Moses: Archetypes of the Hero

(Same as GERGEN 291A.) Texts that provided psychoanalysis with its foundational myths. Oedipus, Moses, and Hamlet as archetypes of the hero related to moments of emerging modernity: from mythos to logos, polytheism to monotheism, and action to thought. The interplay among knowledge, recognition, and desire; the role of sameness and alterity in the constitution of personal, familial, and national identities; and the relation between violence and the construction of history. Readings include: Exodus, Sophocles, Shakespeare, Freud, Aeschylus, Euripides, Cavafy, Hofmannsthal, and Wolf; theoretical and critical essays by Laplanche, Lyotard, Lacan, de Certeau, Kofman, Assmann, Said, and Cavell. GER:DB-Hum

3-5 units, not given this year

GERGEN 205. Technologies of the Self

(Same as GERGEN 305.) Important moments in the history of the discursive and rhetorical construction of the subject. Emphasis is on tensions between uniqueness and exemplariness, chronology and repetition, narrative and archive, and aesthetics and ethics of retrospection. Works by Augustine, Teresa of Avila, Montaigne, Rousseau, Goethe, Nietzsche, Joyce, Gide, Sartre, Leiris, and Barthes. Theoretical and critical essays including by Lejeune, Starobinski, De Man, Derrida, Marin, Koerner, Foucault, and Beaujour. GER:DB-Hum

3-5 units, not given this year

GERGEN 212. The Invention of Experience

(Same as GERGEN 312.) Experience viewed as a source of orientation irreducible to discursive knowledge in the 19th century. The encounter with art as the paradigm of experience; lived vs. cumulative experience; the modern crisis of experience; experiential openness and the authority conferred by experience. If it is neither pleasure nor knowledge sought in art, could it be experience? Role of Goethe in the cult of experience (*Faust I, Elective Affinities*). Montaigne, Hegel, Emerson, Rilke, Benjamin, Koselleck, and Gadamer. GER:DB-Hum

3-5 units, Spr (Dornbach, M)

GERGEN 267. Freud and the Apostle Paul

(Same as GERGEN 367.) Intersections between Freud's psychoanalysis of society and Paul's political theology. Emphasis is on the issues of law, love, justice, community, and language. Readings include Freud and Paul, and theoretical essays by Taubes, Badiou, Santner, Agamben, Assmann, Zizek, and Boyarin. GER:DB-Hum

3-5 units, not given this year

GRADUATE COURSES IN GERMAN GENERAL

Primarily for graduate students; undergraduates may enroll with consent of instructor.

GERGEN 206. Narrative, Visuality, Memory

(Same as GERGEN 306.) Moments in the history of the relationship between the verbal and the visual: the classical *ars memoriae*; the ekphrasis debates of the 18th century; the emergence of a new visuality and mnemonic art as structuring principles for modernist narrative. Authors include Plato, Aristotle, Cicero, Augustine, Winckelmann, Lessing, Diderot, Goethe, Moritz, Flaubert, Rilke, Joyce, and Proust.

3-5 units, not given this year

GERGEN 229. German Cinema

(Same as GERGEN 129.) History of German cinema in the Weimar Republic, Nazi era, and the immediate aftermath of WWII. German thought, political valences, and social potential as portrayed in film.

5 units, *Win (Daub, A)*

GERLIT 230. Truth in Art

Does art disclose an ultimate truth or does it help people avoid, endure, or affirm a truth which would otherwise be hard to bear? How modern thinking about art is defined by the tension between the idea that pleasure in art is disinterested and outside striving for true knowledge or ethical orientation and the idea that art offers some kind of deeper insight into people's place in the world. How these tensions play out in Kant, Schopenhauer, Nietzsche, Heidegger, and Adorno. In English.

3-5 units, *Aut (Dornbach, M)*

GERGEN 244. Germanic Theologies

(Same as GERGEN 144.) Thinkers from Martin Luther to Martin Buber who have transformed western notions about God. Contributions from philosophers, poets, and theologians on the role of the Bible, the meaning of revelation, and the status of human beings in the Universe. Readings from Luther, Hamann, Schleiermacher, Nietzsche, Kafka, and Rosenzweig.

3-5 units, *Aut (Pourciau, S)*

GERGEN 246. Being at Home in the World: Kant's Critique of the Power of Judgment

(Same as GERGEN 346.) Is the world suited for human purposes? How Kant's answer broached issues that would prove central to modernity: how aesthetic enjoyment relates to morality and scientific rationality; analogies between art and nature; delight taken in beauty and the pleasurable pain of sublimity; creative genius and common sense; affinities between the reflective understanding of biological life and the enhancement of mental life through reflection on beautiful forms. Later theorists' critical responses.

3-5 units, not given this year

GERGEN 248. A Brief History of Misogyny

(Same as GERGEN 148.) Genealogy of philosophical misogyny in 19th- and 20th-century German thought from German idealism. Authors include Schopenhauer, Nietzsche, Weininger, and the George circle. In English.

3-5 units, *Spr (Daub, A)*

GERGEN 270A. Postwar: German Culture after World War II

(Same as GERGEN 170A.) How did German culture react to WW II, the Holocaust, and the exile of Germans from E. Europe? Questions of representations, political debate, and the future of Germany in Europe. German cinema, architecture, and art related to the subject. Readings include: Adorno, Grass, Habermas, Kluge, Bachmann, Jelinek, and Beyer. Recommended: German, but not required.

3-5 units, not given this year

GERGEN 283. Scenarios of Dissolution in the Modern Novel

(Same as GERGEN 183.) How do novels capture chaos? 20th-century novels responding to catastrophes such as: the disintegration of the Austro-Hungarian monarchy (Musil, Roth); demise of the Third Reich (Mann); chaotic forces in an oppressive order (Bulgakov); corrosion of imperial confidence through fear of barbarian invaders (Coetzee); and transformation of masses into a mob destroying the body politic from within (Krasznahorkai).

4 units, not given this year

GERGEN 291A. Oedipus, Hamlet, Moses: Archetypes of the Hero

(Same as GERGEN 191A.) Texts that provided psychoanalysis with its foundational myths. Oedipus, Moses, and Hamlet as archetypes of the hero related to moments of emerging modernity: from mythos to logos, polytheism to monotheism, and action to thought. The interplay among knowledge, recognition, and desire; the role of sameness and alterity in the constitution of personal, familial, and national identities; and the relation between violence and the construction of history. Readings include: Exodus, Sophocles, Shakespeare, Freud, Aeschylus, Euripides, Cavafy, Hofmannsthal, and Wolf; theoretical and critical essays by Laplanche, Lyotard, Lacan, de Certeau, Kofman, Assmann, Said, and Cavell.

3-5 units, not given this year

GERGEN 305. Technologies of the Self

(Same as GERGEN 205.) Important moments in the history of the discursive and rhetorical construction of the subject. Emphasis is on tensions between uniqueness and exemplariness, chronology and repetition, narrative and archive, and aesthetics and ethics of retrospection. Works by Augustine, Teresa of Avila, Montaigne, Rousseau, Goethe, Nietzsche, Joyce, Gide, Sartre, Leiris, and Barthes. Theoretical and critical essays including by Lejeune, Starobinski, De Man, Derrida, Marin, Koerner, Foucault, and Beaujour.

3-5 units, not given this year

GERGEN 306. Narrative, Visuality, Memory

(Same as GERGEN 206.) Moments in the history of the relationship between the verbal and the visual: the classical *ars memoriae*; the ekphrasis debates of the 18th century; the emergence of a new visuality and mnemonic art as structuring principles for modernist narrative. Authors include Plato, Aristotle, Cicero, Augustine, Winckelmann, Lessing, Diderot, Goethe, Moritz, Flaubert, Rilke, Joyce, and Proust.

3-5 units, not given this year

GERGEN 312. The Invention of Experience

(Same as GERGEN 212.) Experience viewed as a source of orientation irreducible to discursive knowledge in the 19th century. The encounter with art as the paradigm of experience; lived vs. cumulative experience; the modern crisis of experience; experiential openness and the authority conferred by experience. If it is neither pleasure nor knowledge sought in art, could it be experience? Role of Goethe in the cult of experience (*Faust I, Elective Affinities*). Montaigne, Hegel, Emerson, Rilke, Benjamin, Koselleck, and Gadamer.

3-5 units, *Spr (Dornbach, M)*

GERGEN 346. Being at Home in the World: Kant's Critique of the Power of Judgment

(Same as GERGEN 246.) Is the world suited for human purposes? How Kant's answer broached issues that would prove central to modernity: how aesthetic enjoyment relates to morality and scientific rationality; analogies between art and nature; delight taken in beauty and the pleasurable pain of sublimity; creative genius and common sense; affinities between the reflective understanding of biological life and the enhancement of mental life through reflection on beautiful forms. Later theorists' critical responses.

3-5 units, not given this year

GERGEN 367. Freud and the Apostle Paul

(Same as GERGEN 267.) Intersections between Freud's psychoanalysis of society and Paul's political theology. Emphasis is on the issues of law, love, justice, community, and language. Readings include Freud and Paul, and theoretical essays by Taubes, Badiou, Santner, Agamben, Assmann, Zizek, and Boyarin.

3-5 units, not given this year

OVERSEAS STUDIES COURSES IN GERMAN GENERAL

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or <http://bosp.stanford.edu>. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

BERLIN GERMAN GENERAL COURSES

OSPBER 174. Sports, Culture, and Gender in Comparative Perspective

5 units, Spr (Junghanns, W)

OSPBER 177A. Culture and Politics in Modern Germany

4-5 units, Aut (Kramer, K)

GERMAN LITERATURE (GERLIT) COURSES

These courses typically require knowledge of German. Students interested in literature and literary studies should also consult course listings in Chinese, Classics, Comparative Literature, English, French, German, Italian, Japanese, Portuguese, Slavic Languages and Literatures, Spanish, and Modern Thought and Literature. Undergraduate and graduate majors should also consult the listings of the Division of Literatures, Cultures, and Languages. For information on undergraduate and graduate programs in German, see the "German" section of this bulletin. For courses in German language instruction, see "German Language" courses section of this bulletin.

UNDERGRADUATE COURSES IN GERMAN LITERATURE

GERLIT 16N. Music, Myth, and Modernity: Wagner's Ring Cycle and Tolkien's Lord of the Rings

(F,Sem Same as MUSIC 16N.) Stanford Introductory Seminar. Preference to freshmen. Roots of Wagner's operatic cycle and Tolkien's epic trilogy in a common core of Norse, Germanic, and Anglo-Saxon mythology. The role of musical motive and characterization in Wagner's music dramas and the film version of Tolkien's trilogy. Music as a key element in the psychological, political, and cultural revision of ancient myth in modern opera and film. GER:DB-Hum. EC-GlobalCom

3 units, Spr (Grey, T)

GERLIT 121. Hannah Arendt

One of the most important political thinkers on the epochal events in the 20th century. Her central concepts and ideas such as her notion of totalitarianism and its origins, the banality of evil, the life of the mind, and the idea of revolution. Her reflections on art, literature, and history. GER:DB-Hum

3-5 units, Win (Engel, A)

GERLIT 127. Uncanny Literature in the Nineteenth Century

From ghost children and animated statues, the walking dead to machine women and doppelgangers, 19th-century German literature teems with things that go bump in the night. The history of this tradition of fantastic literature in Germany, its origins, main authors, and defining features. Authors include E.T.A. Hoffmann, Wilhelm Hauff, Friedrich Schiller, Joseph von Eichendorff and Jeremias Gotthelf. Readings and writing in German. GER:DB-Hum, WIM

4 units, Win (Daub, A)

GERLIT 127A. German Sports Movies

How sports movies represent changing body cultures and conceptions of sports and media, and allow a glimpse into the life of German societies and history since the 20s. Sports include alpinism, boxing, cycling, football (soccer), gymnastics, track and field, and volleyball. Movies in German.

3 units, Aut (Junghanns, W)

GERLIT 130A. Pop Literature in the Federal Republic of Germany

Peter Handke's protest against Gruppe 47's defining power; Rolf Dieter Brinkmann's connection with Leslie Fiedler (acceptance of mass culture) and the aesthetic orientation of the beat generation. The establishment of a counter-counterculture in the 80s, pop music as a German version of new journalism, the narrative tradition in the wake of Raymond Chandler, the impact of disk jockey culture in the 90s, and the cataloging and archiving of media and youth culture. GER:DB-Hum

4 units, Spr (Staff)

GERLIT 131. Goethe: Poetic Vision and Vocation in the Age of Reason

Introduction to Goethe's major works, reading across genres of poetry, drama, the novel, and autobiography; critical writings on art, nature, and aesthetics. Central trends in Goethe's thought; the interrelatedness of poetic vision and philosophical thinking in his works. Goethe in relation to other intellectual and philosophical movements of the period, including romanticism. GER:DB-Hum

3-5 units, Win (Shamel, M)

GERLIT 131A. Immigrant/Minority Literature and the Emergence of Multiculturalism in Germany

Immigrant culture and literature in Germany across genres, including stories, drama, memoirs, and film. What do immigrants in Germany write about? What role does immigrant literary culture play in the formation of notions of cultural difference and dialogue? How do the dynamics of ethnic and cultural diversity influence concepts and notions of culture and nationhood in Germany? GER:DB-Hum

3 units, Aut (Shamel, M)

GERLIT 131B. German Lyric and the Oriental Tradition

How the translation of Oriental poetry and poetics into German in the late 18th and early 19th centuries inspired poetry incorporating Oriental models by writers such as Goethe, Rückert, Platen, and Heine. German translations of Oriental poets and writers. Poetry as a transcultural and cross-temporal phenomenon. The lyric's relationship to music in the context of Germany and the Orient. GER:DB-Hum

3-5 units, Spr (Shamel, M)

GERLIT 132. German Sports Culture

Peculiarities of sports in Germany as a point of access to past and present German culture. Concepts of competition and performance; relations between sports and politics in different periods of modern German history. Sources include theoretical and literary texts in English and German, and media representations of athletic contests. GER:DB-Hum

5 units, Aut (Junghanns, W)

GERLIT 133C. German Romanticism

(Same as GERLIT 233.) The literary and theoretical innovations of early Romanticism, and works from the later phase. In German. GER:DB-Hum

3-5 units, not given this year

GERLIT 133F. German Self-Understandings: Between Culture and Civilization

(Same as GERLIT 233F.) German-language writers' attempts to come to terms with German culture from 1800. Visions of a national *Kultur* in opposition to the universalistic civilization of modernity; the role of language and the arts in this ideal; the emergence of militant nationalism and attempts to counter this tendency with enlightened patriotism; and the quandaries of postwar and post-1989 German self-understanding. GER:DB-Hum

3-5 units, not given this year

GERLIT 135. Literature and the Limits of Self-Determination: Introduction to 19th-Century German Prose

Works registering a heightened sense of the precarious position of the modern individual including Goethe, Kleist, Buechner, Nietzsche, Freud, Mann, and Kafka. In German; attention to improvement of linguistic skills. WIM GER:DB-Hum

4 units, not given this year

GERLIT 136. Berlin Topographies in the 20th Century

Development of Berlin's spatial imaginaries from the boulevards of the late 19th century to the Weimar Republic's urban agendas, and to the repeated reconstructions by the Nazis, the GDR and Berlin Republic. Sources: Walter Benjamin, Siegfried Kracauer, Berthold Brecht, Peter Weiss, Mascha Kaleko, Peter Schneider, Blixa Bargeld, Wolf Biermann, Christoph Hein, Monika Maron, Thomas Hettche, and Wim Wenders. In German. GER:DB-Hum

4 units, Aut (Daub, A)

GERLIT 137. Introduction to German Poetry

Major poets writing in German including Gryphius, Goethe, Hölderlin, Novalis, Eichendorff, Heine, Rilke, Lasker-Schüler, Trakl, Benn, Celan, Brecht, Enzensberger, and Falkner. Close reading technique. Interpretive tools and theoretical concepts. Poetic form, voice, figural language, and the interaction of sensory registers. In German. GER:DB-Hum, WIM

4 units, Aut (Dornbach, M)

GERLIT 138. Introduction to Germanic Languages

(Same as GERGEN 38A.) The oldest attested stages of the Germanic language family, including Gothic, Old Norse, Old Saxon, Old English, Old Frisian, Old Low Franconian (Old Dutch), and Old High German. The linguistic interrelationships, prehistory, Germanic tribal groupings, and literature. GER:DB-Hum

4 units, Win (Robinson, O)

GERLIT 139. Love, Marriage and Passion in German Literature of the 19th and 20th Centuries

(Same as GERLIT 339.) The thesis that love relationships, in shifting social, cultural, and communication contexts, reflect and determine the dominant value system of a society. How the concepts of romantic, passionate, and pragmatic love evolved and competed with one another in texts by Goethe, Schlegel, Keller, Sacher-Masoch, Fontane, and Böll. In German. GER:DB-Hum

3-5 units, not given this year

GERLIT 140. Postcolonialism and German Literature

Goal is to re-read texts without the constraints of political correctness. Colonial and gender discourse, ambivalence towards foreigners from outside Europe: between desire and fear (Heinrich von Kleist, Theodore Storm, Theodore Fontane); colonialism as a system of repression (Franz Kafka); the third world and the literary left (Peter Weiss, Heiner Müller); drawing parallels between colonial history and National Socialism (Sebald); post-Communist migration discourse (Hans Magnus Enzensberger) and German-Turkish literature (Feridun Zaimoglu). GER:DB-Hum

4 units, Spr (Staff)

GERLIT 147. The Avant Garde

(Same as GERLIT 247.) What happens to art in an age of movies, machines, and two world wars? Who is still making it, and why? What does the avant garde actually mean, and to whom? What are the techniques that distinguish it, in the minds of its most revolutionary practitioners, from all that came before? And why should people care about these techniques today? German materials explored in a wider European context, with emphasis on the avant garde movements of France and Russia. GER:DB-Hum

3-5 units, Win (Pourciau, S)

GERLIT 148. Heart to Heart: Theories of Expression at the Turns of Two Centuries

(Same as GERLIT 248.) Paradigms of expression around 1800 and 1900, from *Empfindsamkeit* (sensitivity) to German Expressionism. The heart that overflows into speech in the works of Klopstock, Goethe, Tieck, and Kleist, and the reformulation a century later of this idea as avant garde practice and modernist credo. Readings of poets, philosophers, and artists on relationships between inside and out, heart and voice, emotion and language, and self and art. Discussion in English. GER:DB-Hum

3-5 units, not given this year

GERLIT 151. German Underworlds

(Same as GERLIT 251.) German theories about what lies beneath: is it hell or the subterranean foundations that keep the world from collapsing? Cosmic architecture and the question of the inferno in Kant, Novalis, Wagner, Marx, Freud, Kafka, and the films of Fritz Lang.

3-5 units, not given this year

GERLIT 163. Readings in 19th-Century German Literature

(Same as GERLIT 263.) Works by Goethe, Tieck, Kleist, Hoffmann, Heine, Büchner, Grillparzer, Droste-Hülshoff, Stifter, and Keller. Their divergent responses to artistic, ethical, and political challenges of modernity. Prerequisite: GERLANG 3 or equivalent. In German. GER:DB-Hum

4 units, not given this year

GERLIT 189A. Honors Research

Senior honors students enroll for 5 units in Winter while writing the honors thesis, and may enroll in 189B for 2 units in Spring while revising the thesis. Prerequisite: DLCL 189.

5 units, Win (Staff)

GERLIT 189B. Honors Research

Open to juniors with consent of adviser while drafting honors proposal. Open to senior honors students while revising honors thesis. Prerequisites for seniors: 189A, DLCL 189.

2 units, Spr (Staff)

GERLIT 195. The Culture of Reason and its Discontents: Introduction to Modern German Intellectual History

(Same as GERLIT 295.) Characteristics of modernity such as rational self-legislation, growing separation of spheres of life, and liberating and disorienting loss of traditional frameworks of meaning. Texts include Kant, Schiller, Marx, Nietzsche, Weber, Adorno, and Horkheimer. Discussion and written work in English. Students may read texts in translation; assistance provided to those reading in German. GER:DB-Hum

4 units, not given this year

GERLIT 197. Theories of Art after Idealism

(Same as GERLIT 297.) Key responses to the failure of idealism to integrate artistic creation and aesthetic experience into a philosophical system. Works by Schopenhauer, Kierkegaard, Nietzsche, Dilthey, and Lukács.

3-5 units, not given this year

GERLIT 199. Independent Reading

36 hours of reading per unit, weekly conference with instructor. May be repeated for credit. Prerequisite: consent of instructor.

1-10 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

GERLIT 206. Narrative, Visuality, Memory

(Same as GERLIT 306.) Moments in the history of the relationship between verbal and visual: the classical *ars memoriae*; the ekphrasis debates of the 18th century; and the emergence of a new visuality and mnemonic art as structuring principles for modernist narrative. Authors include Plato, Aristotle, Cicero, Augustine, Winkelmann, Lessing, Diderot, Goethe, Moritz, Flaubert, Rilke, and Proust. GER:DB-Hum

3-5 units, not given this year

GERLIT 241. Deutsche Geistesgeschichte I: German Aesthetic Thought, 1790-1872

The seminal tradition of writing about art including the German idealists (Kant, Schelling, Hegel, and Schiller), romantics (Schlegel, Novalis, and Hoffmann), and Schopenhauer, Kierkegaard, and Nietzsche. In English. GER:DB-Hum

4 units, not given this year

GRADUATE COURSES IN GERMAN LITERATURE

Primarily for graduate students; undergraduates may enroll with consent of instructor.

GERLIT 158. German Dialects

(Same as GERLIT 258.) Linguistic characteristics of dialect areas. History of the study of language variation in Germany; traditional dialect grammars; dialect-geographical revolution; and insights of modern sociolinguistics. Sources include native speakers, professionally-made tapes with transcripts, and secondary readings.

3-4 units, not given this year

GERLIT 215. Gottfried Benn and Francis Ponge: Mid-20th-Century European Poetry and the Problem of the Referent (Same as COMPLIT 215A, FRENGEN 215.) Comparative readings of the two poets in their respective national contexts, with attention to biographical and poetological frameworks. Canonic status and scholarly reception histories. Renewed interest in their work with regard to their distinctive practices of connecting prosodic form and extra textual referents. Prerequisite: reading knowledge of German or French.

3-5 units, *Aut (Gumbrecht, H)*

GERLIT 233. German Romanticism

(Same as GERLIT 133C.) The literary and theoretical innovations of early Romanticism, and works from the later phase. In German.

3-5 units, *not given this year*

GERLIT 233F. German Self-Understandings: Between Culture and Civilization

(Same as GERLIT 133F.) German-language writers' attempts to come to terms with German culture from 1800. Visions of a national *Kultur* in opposition to the universalistic civilization of modernity; the role of language and the arts in this ideal; the emergence of militant nationalism and attempts to counter this tendency with enlightened patriotism; and the quandaries of postwar and post-1989 German self-understanding.

3-5 units, *not given this year*

GERLIT 246. Memory, History, and the Contemporary Novel

(Same as COMPLIT 221.) How the watershed events of the 20th century, the philosophic linguistic turn, and the debate regarding the end of history left their mark on the novel. How does the contemporary novel engage with the past? How does its interest in memory and history relate to late- or postmodern culture of time or to political and ethical concerns? Novels by Toni Morrison, W. G. Sebald, J. M. Coetzee, Kazuo Ishiguro, and A. B. Yehoshua; theoretical works by Nietzsche, Freud, Heidegger, Hannah Arendt, Walter Benjamin, Fredric Jameson, Paul Ricoeur, Avishai Margalit, and Walter Benn Michaels.

3-5 units, *Spr (Eshel, A; White, H)*

GERLIT 247. The Avant Garde

(Same as GERLIT 147.) What happens to art in an age of movies, machines, and two world wars? Who is still making it, and why? What does the avant garde actually mean, and to whom? What are the techniques that distinguish it, in the minds of its most revolutionary practitioners, from all that came before? And why should people care about these techniques today? German materials explored in a wider European context, with emphasis on the avant garde movements of France and Russia.

3-5 units, *Win (Pourciau, S)*

GERLIT 248. Heart to Heart: Theories of Expression at the Turns of Two Centuries

(Same as GERLIT 148.) Paradigms of expression around 1800 and 1900, from *Empfindsamkeit* (sensitivity) to German Expressionism. The heart that overflows into speech in the works of Klopstock, Goethe, Tieck, and Kleist, and the reformulation a century later of this idea as avant garde practice and modernist credo. Readings of poets, philosophers, and artists on relationships between inside and out, heart and voice, emotion and language, and self and art. Discussion in English.

3-5 units, *not given this year*

GERLIT 250A. Modern Drama

Problems of drama as genre, especially in relationship to problems of modernism. Transitions from classical and popular theater. New structures of action and conflict; epic theater; competition with film; transformed theatrical practices. Authors: Nestroy, Hauptmann, Hofmannsthal, Brecht, and Horvath. (Satisfied by enrollment in GERLIT 369 in 2008-09.)

3-5 units, *not given this year*

GERLIT 250B. German Romanticism and Its Repercussions

Works by Novalis, the Schlegel brothers, Tieck, Wackenroder, Hoffmann, Klingemann. Theory of the subject; transformative politics and conservative-religious retreat into inwardness; the fragment form and the novel; reflection, play, irony; the productive self-movement of language; the hieroglyph of nature; animating effects of Romantic desire and its impasses; interactions among literature, music, and painting. Ambivalent and critical responses to Romanticism (Hegel, Heine, Nietzsche) and recent revivals (Benjamin, Lacoue-Labarthe, Nancy, and Frank). Readings in German, discussion in English.

3-5 units, *Win (Dornbach, M)*

GERLIT 250C. Postwar German Culture and Thought: 1945 to the Present

How German culture and thought confronted the legacy of National Socialism, German guilt, and the possibility of a new beginning. German culture and the memory of communism (the German Democratic Republic) after 1989. Fiction of Thomas Mann, Gunter Grass, Alexander Kluge, and Hans Ulrich Treichel; poetry of Paul Celan and Ingeborg Bachmann; philosophical essays of Martin Heidegger, Theodor Adorno, Jürgen Habermas; films of Rainer Werner Fassbinder, Florian Henkel (*The Life of Others*), and Oliver Hirschbiegel (*Downfall*).

3-5 units, *Spr (Eshel, A)*

GERLIT 251. German Underworlds

(Same as GERLIT 151.) German theories about what lies beneath: is it hell or the subterranean foundations that keep the world from collapsing? Cosmic architecture and the question of the inferno in Kant, Novalis, Wagner, Marx, Freud, Kafka, and the films of Fritz Lang.

3-5 units, *not given this year*

GERLIT 255. Middle High German

Introduction to medieval German language and culture. Readings include Hartmann von Aue and Gottfried von Strassburg; genres include Minnesang, epic, and romance. Grammar review; emphasis is on rapid and accurate reading.

3-5 units, *Win (Robinson, O)*

GERLIT 256. Old High German

Introduction to the grammar and the texts of the earliest attested stage of high German

3-4 units, *not given this year*

GERLIT 257. Gothic

Introduction to the grammar, texts, and history of this earliest extensively-documented Germanic language, a relative of German and English. Issues surrounding the Germanic parent language.

4 units, *not given this year*

GERLIT 258. German Dialects

(Same as GERLIT 158.) Linguistic characteristics of dialect areas. History of the study of language variation in Germany; traditional dialect grammars; dialect-geographical revolution; and insights of modern sociolinguistics. Sources include native speakers, professionally-made tapes with transcripts, and secondary readings.

3-4 units, *not given this year*

GERLIT 263. Readings in 19th-Century German Literature

(Same as GERLIT 163.) Works by Goethe, Tieck, Kleist, Hoffmann, Heine, Büchner, Grillparzer, Droste-Hülshoff, Stifter, and Keller. Their divergent responses to artistic, ethical, and political challenges of modernity. Prerequisite: GERLANG 3 or equivalent. In German.

4 units, *not given this year*

GERLIT 295. The Culture of Reason and its Discontents:

Introduction to Modern German Intellectual History

(Same as GERLIT 195.) Characteristics of modernity such as rational self-legislation, growing separation of spheres of life, and liberating and disorienting loss of traditional frameworks of meaning. Texts include Kant, Schiller, Marx, Nietzsche, Weber, Adorno, and Horkheimer. Discussion and written work in English. Students may read texts in translation; assistance provided to those reading in German.

4 units, *not given this year*

GERLIT 297. Theories of Art after Idealism

(Same as GERLIT 197.) Key responses to the failure of idealism to integrate artistic creation and aesthetic experience into a philosophical system. Works by Schopenhauer, Kierkegaard, Nietzsche, Dilthey, and Lukács.

3-5 units, not given this year

GERLIT 298. Individual Work

Open only to German majors and to students working on special projects, including written reports for internships. Honors students use this number for the honors essay. May be repeated for credit.

1-15 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

GERLIT 306. Narrative, Visuality, Memory

(Same as GERLIT 206.) Moments in the history of the relationship between verbal and visual: the classical *ars memoriae*; the ekphrasis debates of the 18th century; and the emergence of a new visuality and mnemonic art as structuring principles for modernist narrative. Authors include Plato, Aristotle, Cicero, Augustine, Winkelmann, Lessing, Diderot, Goethe, Moritz, Flaubert, Rilke, and Proust.

3-5 units, not given this year

GERLIT 310. Theorizing Experience

The theoretical relevance of the category of experience (*Erfahrung*). Key articulations including Hegel, Benjamin, Gadamer, and more recent authors. Topics such as: negativity in experience; the tension between internal and external standpoints; contrast between lived and interiorized experience; the character of aesthetic experience and its power to confront audiences with, or compensate them for, the experiential poverty brought on by modernity. In English.

3-5 units, not given this year

GERLIT 339. Love, Marriage and Passion in German Literature of the 19th and 20th Centuries

(Same as GERLIT 139.) The thesis that love relationships, in shifting social, cultural, and communication contexts, reflect and determine the dominant value system of a society. How the concepts of romantic, passionate, and pragmatic love evolved and competed with one another in texts by Goethe, Schlegel, Keller, Sacher-Masoch, Fontane, and Böll. In German.

3-5 units, not given this year

GERLIT 369. Introduction to Graduate Studies: Criticism as Profession

(Same as COMPLIT 369, FRENGEN 369, ITALGEN 369.) Major texts of modern literary criticism in the context of professional scholarship today. Readings of critics such as Lukács, Auerbach, Frye, Ong, Benjamin, Adorno, Szondi, de Man, Abrams, Bourdieu, Vendler, and Said. Contemporary professional issues including scholarly associations, journals, national and comparative literatures, university structures, and career paths.

5 units, Aut (Berman, R)

GERLIT 399. Independent Study

1-15 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

GERLIT 400. Dissertation Research

For graduate students in German working on dissertations only.

1-12 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

OVERSEAS STUDIES COURSES IN GERMAN LITERATURE

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or <http://bossp.stanford.edu>. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

BERLIN GERMAN LITERATURE COURSES**OSPBER 53. The Brothers Grimm and their Fairy Tales**

4 units, Spr (Robinson, O)

OSPBER 101A. Contemporary Theater

5 units, Spr (Kramer, K)