

# GERMAN STUDIES

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The department offers a variety of programs in German language and linguistics, literature, culture, and thought. Courses are open to majors and all interested students. Candidates are accepted for the degrees of Bachelor of Arts, Master of Arts, and Doctor of Philosophy.

By carefully planning their programs, students may fulfill the A.B. 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 A.B. and A.M. degrees in German Studies, and joint programs for the Ph.D. degree with Comparative Literature, Interdisciplinary Studies in Humanities, 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 Austrian Collection (with emphasis on source material of 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. Extensive use is made of the language lab in the Undergraduate Library as well as the department's own audio-visual equipment, films, tapes, and slides.

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

### BACHELOR OF ARTS

The major in German Studies provides students with the linguistic and analytic facility to explore the significance of the rich 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, political science, and other areas, also encourages students to evaluate broader and contradictory legacies of modernity. For example, 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 profound

effects of German-speaking thinkers and artists on the modern world, but also provides a lens through which the particular contours of the present and past can be evaluated.

Majors in German Studies formulate their plans in quarterly consultation with an undergraduate major adviser. Majors must demonstrate basic language skills, either by completing German 3 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 A.B. include at least three courses at the 130-139 level (introductory surveys on topics in German literature, thought, linguistics, and culture). Of these courses, every major is expected to complete at least one Writing in the Major course. Including German 1, 2, 3, the total requirement for the A.B. is a minimum of 60 units of work. With the approval of the adviser, appropriate courses offered by other departments can be accepted toward this total, up to a maximum of 25 units.

*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 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 carefully selecting courses in such disciplines as history, international relations, or economics, students can prepare themselves exceptionally well in the area of Central Europe. Multiple majors are especially recommended for students spending one or more quarters at the Stanford Center in Berlin.

### MINORS

There are 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, taught in German. Study at the Stanford Center in Berlin 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. (Five units of the Introduction to the Humanities sequence Myth and Modernity may be counted towards the completion of requirements for the minor in German Cultural Studies).

### HONORS

Majors with a minimum grade point average (GPA) of 'B+' in German courses are eligible for departmental honors. In addition to the requirements listed above, each honors candidate submits an essay representing 6 to 9 units of academic work. The essay topic is chosen in consultation with a faculty member of the department. Opportunities to commence research projects are offered at the Berlin Center.

### STANFORD IN BERLIN

All undergraduates interested in Germany are urged to enroll in the Berlin program, which is open for academic study 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 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 the Stanford Center in Berlin or engage in an internship are encouraged to consult with their major advisers 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 298. More detailed information is available at the Overseas Studies Office in Sweet Hall or with the faculty adviser in the department.

## COTERMINAL PROGRAMS

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

## GRADUATE PROGRAMS

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

### MASTER OF ARTS

This program is designed for those who do not intend to continue studies through the Ph.D. degree. Students desiring the A.M. degree must complete a minimum of 36 units of graduate work. If students enroll for three quarters for a minimum of 12 units per quarter, they can fulfill the A.M. 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.

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

### DOCTOR OF PHILOSOPHY

The requirements for the Ph.D. include: (1) a minimum of 36 graduate units during the first year of graduate study and a minimum of 9 units per quarter during the six quarters following the first year; (2) a reading knowledge of one language other than English and German, normally French; (3) a master's oral examination, unless the student already has an A.M. upon entering the program; (4) a qualifying paper; (5) a qualifying examination; (6) the University oral examination; and (7) a dissertation. Students in Medieval Studies must *also* have a reading knowledge of Latin.

The first year of work, which leads to the A.M. degree, is designed to introduce each student to the three major areas of study. During Spring Quarter of the first year, all students, except those admitted with a master's degree, must take an oral A.M. examination. During the one-hour examination, the student is questioned by three examiners, 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 adviser.

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 examiners, 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 successful completion of the qualifying procedure will the department approve the student's admis-

sion to candidacy. A student who fails the qualifying examination may retake it once at the beginning of the seventh quarter.

The University oral examination in the Department of German Studies consists of an area examination; in consultation with the four prospective examiners, the student prepares a specialized list of relevant literature from an area of concentration, as well as appropriate secondary literature. The area of concentration is considerably broader than a dissertation topic but nevertheless allows for intensive work. Examples of areas of acceptable scope are: a 100-year period with some thematic emphasis, problems emerging from a particular genre in various contexts, a major literary movement, institutional setting, or discursive structure.

At least two weeks before the examination date, the student distributes the definitive version of the bibliography as well as a position paper, approximately 25 pages in length, addressing a major issue in the area of study. The examination consists of questions regarding this paper and the area of bibliography. The examination lasts at least two hours, permitting each of the four examiners a 30-minute question period and reserving an optional 10 minutes for questions from the chair of the examination.

Within three months of successful completion of the University oral, the student must submit a dissertation proposal to the department, approved by all members of the reading committee. The topic of the dissertation normally is directly related to the area of concentration in the University oral.

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; 200, Learning of German, is required. The teaching requirement is six quarters during the second and third years of study.

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.

### INTERDISCIPLINARY PROGRAMS

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

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.

## COURSES

(WIM) indicates that the course meets the Writing in the Major requirements.

(AU) indicates that the course is subject to the University Activity Unit limitations (8 units maximum).

### GENERAL

(IN ENGLISH)

These courses do not require knowledge of German and are open to all students.

**8A,9A. Myth and Modernity: Culture in Germany**—(Enroll in Introduction to the Humanities 8A, 9A.)

**8A. Reason and Revolution**—GER:1 (DR:1) (two-quarter sequence)  
5 units, Win (*Berman*)

**9A. Rationalization and the Return of Myth**—GER:1 (DR:1) (two-quarter sequence)  
5 units, Spr (*Eshel*)

**38A. Introduction to the Germanic Languages**—(Same as 138.) Survey of 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 written literature (if any). GER:3a (DR:7)

*not given 2000-01*

**102A. German Words/Jewish Voices**—Overview of the cultural and intellectual interaction of Germans and Jews in the modern period. Enlightenment and emancipation; Jews in classical German culture; responses to anti-semitism in literature, philosophy, and religion. Symbiosis or wishful thinking? Interpretations of the Shoah; Jews in postwar Germany. Examination of figures such as Mendelssohn, Varnhagen, the Geiger family, Heine, Cohen, Rosenzweig, Benjamin, Scholem, Kolmar, Celan, etc. Readings and discussion in English. GER:3a (DR:7)

*3-5 units, Win (Eshel)*

**161N. Stanford Introductory Seminar: The Arthurian Legend in Literature and Film**—Preference to freshmen. Arthur of Camelot has fascinated poets, artists, writers, and filmmakers. Progress is backwards, engaging first contemporary film and novels, and proceeding to the “roots” of the legend in the early Middle Ages. Students consider how these works “read” Arthur and his milieu, and what they imply about each context. In confronting the persistent “medievalism” of our age, students encounter the complex literature and history of the medieval period. Works by Chrétien, Wolfram, Wace, Malory, Tennyson, Malamud, and others. Films: *Excalibur*, *The Fisher King*, *Monty Python*, and the more obscure *Lancelot du Lac*, *Sword of Lancelot*. (In English) GER:3a (DR:7)

*3-5 units, Spr (Poor)*

**163A. Kafka**—Introduction and survey of Kafka’s main works, especially stories and novels. His relationship to modernism and tradition, to questions of philosophy and religion. Focus is on questions of writing, alienation, and transcendence. Various critical approaches. Supplementary discussion section for German speakers. GER:3a (DR:7)

*3-5 units, Spr (Berman)*

**166A. Madness and the Artist**—From Van Gogh to Kurt Cobain, a link is discerned between creativity and risk, inspiration and delusion, the immensity of genius and the depths of despair. How does this image of the genius reflect the cultural and historical development of a link between madness and artistry? Materials include literary and scientific texts from a variety of historical periods, complemented with films, images from the visual arts, and theoretical writings from a variety of perspectives. Works by Hoffmann, Kleist, Büchner, Charlotte Perkins Gilman, Mann, Rilke, and Jean Rhys.

*4 units, Win (Augst)*

**167N. Stanford Introductory Seminar: German Film to 1945**—Preference to freshmen. Watch, discuss, think, and write about German film as a unique art form that expresses and explores cultural identity in the turbulent history of Germany from WW I to the end of WW II. Topics: the birth of sci fi and horror genres, fascist aesthetics, German-Jewish filmmakers in Hollywood, the impact of German film images and styles on contemporary American film. GER:3a (DR:7) (WIM)

*4 units, Aut (Kenkel)*

**171A. Feminist Media Theories**—(Same as 271.) Feminist Anglo-American and European theories of popular culture, including social, political, and psychoanalytic approaches. The critical power and limitations of theories are tested against particular films, soap operas, radio and TV talk shows, romance novels, radio shows, web sites. Topics: how gender difference and inequality are represented and reproduced in different media, the possibility and nature of a female/feminist aesthetic, male and female modes of reception, women’s production of popular culture. GER:3a (DR:7)

*4 units, Spr (Kenkel)*

**181A. The Aesthetics of Perception**—How may the mind’s perception of events and experiences be influenced by literary narrative structures? How is the perception of space determined by aesthetic structures that provide ways of seeing? How aesthetic experience structures perception in everyday life is considered through a study of theoretical, literary, and art historical documents, primarily in the German tradition. Texts by Kant, Kleist, Nietzsche, Freud, Vygotsky, Einstein, Klee, Kandinsky.

*4 units, Aut (Pan)*

**241A, 242A, 243A.**—Open to graduate students, advanced undergraduates, and sophomores with consent of instructor. The history of German thought from 1700 to the present and its significance for understanding modern culture and society. Possible authors: Leibniz, Mendelssohn, Kant, Schiller, Hegel, Marx, Kierkegaard, Nietzsche, Lukács, Husserl, Heidegger, Adorno, Arendt, Habermas, Kluge.

**241A. Deutsche Geistesgeschichte I: 18th-Century German Thought**—(Same as 241.) Introduction to 18th-century German thought, and to some distinctive problems of modern philosophy and cultural theory. Possible readings: Leibniz, Lessing, Mendelssohn, Kant, and Schiller. Discussions of the concepts of enlightenment and modernity, the politics of theory, the political and epistemological functions of art. (In English)

*3-5 units, Aut (Mueller-Vollmer)*

**242A. Deutsche Geistesgeschichte II: 19th-Century German Thought**—(Same as 242.) The works of Hegel, Marx, and Nietzsche; their philosophies of history and their attempts to transcend traditions. The effects of their ideas on 20th-century attempts to break with the past. (In English)

*3-5 units, Win (Pan)*

**243A. Deutsche Geistesgeschichte III: 20th-Century German Thought**—(Same as 243.) The legacies of Freud and Marx on 20th-century German thought, with emphasis on feminist reception and critiques. Readings and rhetorical analysis of representative texts from Freud, Luxemburg, Weber, Adorno, Horkheimer, Benjamin, Habermas, Bovenschen, Weigel, Seghers. The schools of thought, e.g., psychoanalysis, Critical Theory, and discourse analysis in conjunction with issues and anxieties relating to technology, fascism, cultural criticism, and gender. (In English)

*3-5 units, Spr (Poor)*

## INTRODUCTORY

*Note*—Students registering for the first time in a first- or second-year course must take a placement test if they have studied German before entering Stanford.

### FIRST-YEAR

**1,2,3. German Language and Culture**—Comprehensive, balanced introduction to listening, speaking, reading, and writing German. Authentic materials. Interactive approach with emphasis on developing communicative expression. Introduction to the cultural context in which German is spoken.

*5 units, Aut, Win, Spr (Staff)*

**1X. Accelerated German**—Equivalent to German 1 and 2 combined. For students who want an accelerated start in German language and culture with practice in all four skills. Appropriate for, but not limited to, students intending to study at Stanford in Berlin in Winter Quarter.

*8 units, not given 2000-01*

**5. Intensive First-Year German**—Equivalent of 1, 2, and 3 combined.

*12 units, Sum (Staff)*

**10. Elementary German for Seniors and Graduate Students**—Intensive, designed for students who need to acquire reading ability in German for the Ph.D. and/or for advanced research in their own field. No auditors.

*4 units, not given 2000-01*

**11P. Individually Programmed Beginning German**—For those who wish to complete more or fewer than 5 units a quarter, have scheduling conflicts, or prefer to work independently. Students proceed at their own pace, working on their own with the text and tapes. The instructor is available for consultation on a regular basis. Three unit minimum for beginners. Conversational practice available for additional unit.

*1-12 units, Aut, Win (Strachota)  
Spr (Petig)*

#### HAUS MITTELEUROPA

**20A. Beginning Conversation**—(AU)

*1 unit, Aut, Win, Spr (Staff)*

**20B. Intermediate Conversation**—(AU)

*1 unit, Aut, Win, Spr (Staff)*

**20C. Advanced Conversation**—(AU)

*1 unit, Aut, Win, Spr (Staff)*

**20F. Everyday Life during WW II**—(AU)

*1 unit, Spr (Staff)*

**20K. Küche Mitt (German Cooking Class)**—(AU)

*1 unit, Aut (Staff)*

**20M. "Mitt" Movie Series**—(AU)

*1 unit, Aut, Win, Spr (Staff)*

**20N. German Music**—(AU)

*1 unit, Spr (Staff)*

**20P. Germany Today**—(AU)

*1 unit, Aut (Staff)*

**20Q. German Drama**—(AU)

*1 unit, Win (Staff)*

**20S. Speaking German "Mitt"**—(AU)

*1 unit, Win (Staff)*

**20T. Teaching German Conversation**—(AU)

*1 unit, Aut, Win, Spr (Staff)*

Other in-house courses may be announced.

#### INTERMEDIATE

At this level, students have several options depending on their interests. After completing German 3 or the equivalent, students may enroll directly in courses on the 120-level, which consider special topics in German culture while encouraging additional language learning. Alternatively, 21 and 22 emphasize a systematic review of the language, while 21W and 22W study the language of business and international relations.

**21. Intermediate German I**—Review of grammatical structures, vocabulary building, and listening comprehension. Introduction to *Landeskunde* through readings and discussions of short expository texts, fictional texts, and videos. Frequent short writing assignments.

*3-4 units, not given 2000-01*

**21W. Intermediate German I: German for Business and International Relations**—Equivalent to 21, but readings, discussion, and exercises focus on business and the political and economic geography of Germany. Audiotapes and videos. Recommended for students planning to do a business internship in a German-speaking country. Prerequisite: 3.

*4 units, Aut (Petig)*

**22. Intermediate German II**—Continuation of 21, with greater emphasis on reading and writing skills. Literary texts of major 20th-century writers in their historical context.

*4 units, not given 2000-01*

**22W. Intermediate German II: German for Business and International Relations**—Equivalent to 22, but continuation of 21W. Recommended for students planning to do a business internship in a German-speaking country. Prerequisite: 21 or 21W.

*4 units, Win (Petig)*

**100. One Hundred German Years**—Hones German language skills while introducing the history and culture of Germany as experienced by ordinary people in the 20th century. Themes: Germans and war, democracy, work, family, religion, sex, humor, sports, etc. Viewing of the *Deutsche Welle* video series with discussion, readings, Internet links. Final oral presentation.

*3-4 units, not given 2000-2001*

**101. Advanced Language Study**—For advanced students. Short fictional and expository readings, discussions, compositions. Review of grammatical structures. Vocabulary building with emphasis on common idiomatic expressions and troublesome lexical distinctions.

*4 units, Aut (Staff)*

**105. Advanced Business German**—Recommended for students planning to work in a German-speaking country; and for preparation of the International Business German exams. Case studies of typical business situations in German with accompanying videos, listening comprehension exercises, and class simulations. Business correspondence and reports in German. Prerequisite: 22 or equivalent.

*4 units, Spr (Petig)*

**110. German Newspapers**—For intermediate and advanced students. Read/discuss three articles a week from current newspapers and magazines. Reading comprehension strategies, with on-line news updates. Vocabulary enhancement. Contemporary issues. Writing practice if desired.

*3-4 units, Aut (Staff)*

**111. Television News from Germany**—For intermediate and advanced students. Viewing of current news reports and features. Emphasis is on building listening comprehension. Writing practice if desired. Discussion in German.

*3-4 units, Spr (Strachota)*

**121. Pop Culture in Contemporary Germany**—Excellent preparation for study abroad in Berlin. Trends in German popular culture from the 90s to the present. (Theme varies.) Reading materials from newspapers, magazines, comics, web, plus one or two contemporary novels. Weekly video and film viewings (outside class) include TV talk shows, soaps, detective shows, and new German comedy films. Web research, news-group, oral presentations, and 4-5 short papers. GER:3a (DR:7)

*4 units, Win (Poor)*

**123N. Stanford Introductory Seminar: The Brothers Grimm and their Fairy Tales**—Preference to freshmen. A historical, biographical, linguistic, and literary look at the famous *Kinder- und Hausmaerchen* of Jacob and Wilhelm Grimm. Readings from the fairy tales, plus materials in other media (film and the visual arts). Small-group performances of dramatized fairy tales. (In German) Prerequisite: 3 or equivalent. GER:3a (DR:7) (WIM)

*4 units, Spr (Robinson)*

**126Q. Stanford Introductory Seminar: Reading German Literature—An Introduction**—Preference to sophomores. The fundamental skills and concepts needed to read literature in German, strengthening language skills with an introduction to the central questions of literary study: how to interpret a text, the relationship between an author's intention and a reader's interest. Why does the literature of another age and another country continue to interest us and how does this distance influence our judgments? Authors: Luther, Goethe, Heine, Rilke, Kafka, and Brecht. Conducted primarily in German with short writing assign-

ments. Prerequisite: 3 or equivalent. GER:3a (DR:7) (WIM)  
4 units, Aut (*Berman*)

**128. The Beauty of Evil: Art and Morality in German Modernism**—If Nazi Germany has captured our imagination as the embodiment of evil, what can one say about the art which led up to and/or supported it? Can beauty be evil? Can the good be ugly? Texts and images by Baudelaire, Benn, Kafka, Mann, Rilke, Jünger, Bataille, Brecht, and Riefenstahl study the relationship between art and morality in the early 20th century. Primarily in German, with short writing assignments. Prerequisite: 3 or equivalent. (WIM)  
4 units, Win (*Pan*)

**131-133.**—German literature and culture from the 18th century to present. Topics vary each year and courses may be repeated with consent of the instructor. Readings in German.

**132. 19th-Century Literature and Culture: Romanticism**—Responses to the Enlightenment and the French Revolution; the aesthetic discourse of the “sublime;” women and romanticism. Redefinitions of identity and emancipation. Romantic philosophy and evaluations of art and music. Authors: Goethe, Hölderlin, Novalis, Hoffmann, Schlegel, Heine, etc. GER:3a (DR:7)  
4 units, Aut (*Eshel*)

**132K. 19th-Century Literature and Culture: Heinrich von Kleist**—In his rejection of the idea that philosophical truth is universally and objectively valid, Kleist embarks on a search for an aesthetic basis of truth and morality. This leads him to an early postcolonialist vision of culture and a critique of bourgeois gender and family relations. From his “Kant crisis” to suicide in 1812, the development of Kleist’s anti-Enlightenment aesthetic in his stories, essays, and dramas.  
4 units, Spr (*Pan*)

**133. 20th-Century Literature and Culture: German Modernism**—Introduction to 20th-century Modernisms in poetry, epigram, novella, short story, film. How writers/artists synthesize, interpret, and respond to war, technological revolution, industrialization and urbanization, and the rise of mass media. A questioning of Enlightenment values of reason and communication in aesthetic form and content, the crisis of individual expression, aesthetic autonomy vs. politically engaged art, the collapse of community and the search for new community, technology and art. Authors/artists: Nietzsche, Kafka, Freud, Brecht, Mann, Lasker-Schüler, Trakl, Heym, Lang, Riefenstahl. GER:3a (DR:7)  
4 units, Win (*Kenkel*)

**134P. Medieval Women**—The place, participation, and images of women in medieval culture, emphasizing German-speaking contexts. Prominent historical women (e.g., Königin Mathilde), images of women in medieval poetry (*Minnesang*), romance (Hartmann von Aue’s *Erec*, Gottfried’s *Tristan*), and texts authored by women (writings of women mystics). Modern conceptions of medieval women in film. Primary texts in German, some secondary material in English. Discussion in German and English. GER:3a, 4c (DR:7+)  
4 units, Win (*Poor*)

**158. German Dialects**—(Same as 258.) Introduction to the major German dialects using native speakers, professionally-made tapes (with transcripts), and secondary readings. Identification of the most salient linguistic characteristics of the various dialect areas. Survey of the history of the study of language variation in Germany: traditional dialect-grammars, dialect-geographical revolution, the insights of modern sociolinguistics. GER:3a (DR:7)  
3 units, Win (*Robinson*)

**163. Kafka**—(Same as 163A, plus supplemental reading in German.)  
3-5 units, Spr (*Berman*)

**188. Modern German Poetry**—(Same as 288.) German poetry during the 20th century: symbolism and exile, responses to the Shoah, post-war existentialism, post-modernism. Poetic theories of Benn and Adorno. Close readings of poems by, e.g., George, Rilke, Benn, Brecht, Bachmann, Celan, Enzensberger, Kirsch, Grünbein, etc. GER:3a (DR:7)  
3-5 units, Win (*Eshel*)

**194. German Studies Colloquia**—Stanford faculty, students, and visiting scholars present and discuss their works in German Studies and related fields.  
1 unit, Aut, Win, Spr (*Staff*)

**199. Individual Reading**—36 hours of reading per unit, weekly conference with instructor. May be repeated for credit. Prerequisite: consent of instructor.  
1-2 units, Aut, Win, Spr (*Staff*)

## ADVANCED UNDERGRADUATE AND GRADUATE

**200. The Teaching of Second Language Literatures**—(Same as Language Center 200.) Focus is on literacy development in a second language, emphasizing literary texts, and assessing the learners’ second-language linguistic level and requisite background knowledge with regard to particular literary texts. Instructional strategies and feedback techniques for written and oral work.  
3-5 units, Spr (*Bernhardt*)

**203. History of the German Language**—The historical background of the modern German language. Emphasis is on the explanation of certain phonological, morphological, and syntactic peculiarities in the modern language by reference to earlier stages of the language, from Proto-Indo-European to the immediate past. Introduction to the principles of historical linguistics.  
4 units, not given 2000-01

**231-239. German Literature and Culture**—The major periods of German literature from the early Middle Ages to the present. Undergraduate prerequisite: consent of instructor.

**234B. Literary and Philosophical Revolutions around 1800**—The critical commonplace suggests the Germans had their revolution only in spirit or in thought, a sign of German political backwardness, of the *Deutsche misère*. It may be that German literary and philosophical “revolutions” just preceding and directly following 1789 were not so much expressions of, or even simple reactions to, the political backwardness of the Germans, but instead enacted a distinctive literary-philosophical politics, sometimes explicit, sometimes coded. Readings: Heine, Goethe, Schiller, Wieland, Friedrich Schlegel, Novalis. (In German) Prerequisite: consent of instructor.  
3-4 units, not given 2000-01

**236J. Weimar Republic**—The relationship between literature and democracy during the 1920s. The impact of military defeat and revolution on the restructuring of the institutions of cultural life. Problems of nationhood and popularity; the tensions between engagement and tradition; literature and film; representations of war.  
3-5 units, not given 2000-01

**241-243.** The history of German thought from 1750 to the present and its significance for an understanding of modern culture. Authors: Lessing, Herder, Kant, Schiller, Hegel, Marx, Nietzsche, Lukács, Husserl, Heidegger, Adorno, Habermas.

**241. Deutsche Geistesgeschichte I: 18th-Century German Thought**—(Same as 241A.)  
3-5 units, Aut (*Mueller-Vollmer*)

**242. Deutsche Geistesgeschichte II: 19th-Century German Thought**—(Same as 242A.)  
3-5 units, Win (*Pan*)

**243. Geistesgeschichte III: 20th-Century German Thought**—(Same as 243A.)  
3-5 units, Spr (*Poor*)

**255. Middle High German**—Introduction to medieval German language and culture. Selections from various authors (e.g., Hartmann von Aue, Gottfried von Strassburg) and genres (e.g., Minnesang, epic, romance). Grammar is reviewed and elucidated; emphasis is on rapid and accurate reading.

*3-5 units, not given 2000-01*

**257. Gothic**—Introduction to the grammar, texts, and history of this earliest extensively-documented Germanic language, a relative of the German and the English languages. Issues surrounding the Germanic parent language (the ancestor to them all).

*4 units, Aut (Robinson)*

**258. German Dialects**—(Same as 158.)

*3 units, Win (Robinson)*

**271. Feminist Media Theories**—(Same as 171A.)

*4 units, Spr (Kenkel)*

**276. Primitivism in Early 20th-Century Europe**—The rise of a primitivist aesthetic in early 20th-century German and French art and literature. Beginning with Nietzsche and Gauguin and surveying developments in literature and art, shows how the European interest in the art of “primitive” cultures defined the European aesthetic movements such as Expressionism and Surrealism. Texts by Nolde, Pechstein, Kandinsky, Marc, Picasso, Einstein, Freud, Kafka, Artaud, and Bataille; stories and sculptures from the Tsonga in Mozambique and the Ngumba in Cameroon.

*3-5 units, Aut (Pan)*

**279. Naturalism**—The Naturalist movement as the first of Modernism’s aesthetic revolutions. Lyric poetry, the “Berlin-novel,” novellas, plays, and cultural theory. The influence of scientific and industrial advances on cultural form and content, and on conceptions of identity (gender, class). Topics: technology and gender, collectivity vs. individuality, the decline of the Enlightenment “hero,” the human costs of modernization, themes and structures of mimetic style. Authors: Hauptmann, Viebig, Schlaf, Holz, Kretzer, Wedekind, Lukács.

*4 units, Win (Kenkel)*

**281. Tragedy and the Modern Subject**—Since the Enlightenment, Greek tragedy has captivated German artists and intellectuals, and played an integral role in their conceptualizations of subjectivity, community, sexuality, and religion. Seminar traces the progressions of thought initiated by tragic theory and practice from the 18th to the 20th centuries, focusing on the reception and revision of *Antigone*, *Medea*, and *Oedipus Tyrannus* in various contexts from ethics to religious thought, psychoanalysis to the postmodern. Readings: texts by Aristotle, Lessing, Hölderlin, Kleist, Kierkegaard, Nietzsche, Freud, and Heiner Müller.

*4 units, Spr (Augst)*

**288. Modern German Poetry**—(Same as 188.)

*3-5 units, Win (Eshel)*

**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 each quarter (Staff)*

**300. Methods and Materials for German Studies**—Techniques and library resources for investigating German literature and culture, particularly in its historical dimensions. Readings/assignments on the multiple aspects of the production of texts in historical context, emphasizing the location and interpretation of relevant cultural, economic, social, and literary sources. Bibliography; non-canonical and extra-literary sources; film and other non-print media; archives and special collections.

*3-5 units, not given 2000-01*

## ADVANCED GRADUATE

**400. Dissertation Research**—Exclusively for graduate students in German working on dissertations.

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

## AFFILIATED DEPARTMENT OFFERINGS

### COMPARATIVE LITERATURE

**115Q. Stanford Introductory Seminar: Thinking in the Present—Discussions about 20th-Century European Philosophy**

*3 units, Aut (Gumbrecht)*

**180/280. The 19th-Century Novel**

*5 units, Win (White)*

**300. The Theory of the Text**

*5 units, Win (White)*

**369E. The Disciplines of Literature**

*5 units, Aut (Schnapp, Gumbrecht)*

### MODERN THOUGHT AND LITERATURE

**190W. Humanism, Anti-Humanism, Posthumanism**

*5 units, Spr (Weinstone)*

### MUSIC

**17N. Stanford Introductory Seminar: The Operas of Mozart**

*3 units, Win (K. Berger)*

### PHILOSOPHY

**126/226. Kant’s Ethics**

*4 units, Win (Wood)*

**223. Fichte’s Theory of Personality**

*3 units, Spr (Wood)*

**275. Marx and Weber**

*3 units, Win (Satz)*

## OVERSEAS STUDIES

These courses are approved for the German major and taught at the campus indicated. Students should discuss with their major advisers which courses would best meet educational needs. Course descriptions can be found in the “Overseas Studies” section of this bulletin or in the Overseas Studies Program office, 126 Sweet Hall.

### BERLIN

**3B. German Language and Culture**

*4 units, Aut, Win, Spr (Friesel-Kopecki)*

**22B. Berliner Geschichte(n): Second-Year German**

*4 units, Aut, Win, Spr (Wohlfeil)*

**100B. Aktives German**

*2 units, Aut, Win, Spr (Staff)*

**126A. Literary Institutions: A Comparative Approach**—(Same as Comparative Literature 91, Overseas Studies 91.)

*4 units, Win (Berman)*

**126R. The German Reformation and its Consequences, 1500-1648**

*4 units, Win (Pitkin, Sockness)*

**128B. Sissi Sits, Lola Runs: Gender Moves in German Movies**

*4-5 units, Aut (Kramer)*

**134R. Gender and Cultural Discourses in Modern German Literature**

*4 units, Spr (Hörnigk)*

**141R. Religion in the Age of Goethe**

*5 units, Win (Sockness)*

**174. Sport-Frei! Sports and Modernity in Comparative Perspective**

*4-5 units, Aut (Junghanns)*

**177A. Culture and Politics in Modern Germany**

*4-5 units, Win (Kramer)*

**195. Contemporary Theater**—(Same as Drama 101A, Overseas Studies 101A.)

*4-5 units, Spr (Kramer)*