

# 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 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, 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 B.A. 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 B.A. 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 in Berlin Center.

### 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 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. (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 in Berlin Center 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 B.A. and M.A. degrees in German Studies. For details, see the "Undergraduate Degrees" section of this bulletin.

## GRADUATE PROGRAMS

The University requirements for the M.A. 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 M.A. 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 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

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 M.A. 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 M.A. 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 M.A. 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 (two quarter sequence)  
5 units, Win (*Strum*)

**9A. Rationalization and the Return of Myth**—GER: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

3 units, Win (*Robinson*)

**104Q. Stanford Introductory Seminar: Resistance Writings in Fascist Germany**—Preference to sophomores. Focus is on documents generated by non-military resistance groups; letters, essays, and diaries from the Bonhoeffer family and the Scholl family are the core of the readings. Texts as historical documents; as reflections of German thought; as statements of conscience; as attempts to maintain normal relationships with others in the face of great risk; as poetic works; and as guides for the development of an ethical life. GER:3a

3 units, Aut (*Bernhardt*)

**120N. Stanford Introductory Seminar: Leaving Immaturity Behind—Coming of Age in the 18th Century**—The attempt of Jean-Jacques Rousseau to discover “the real law of one’s being.” Two 18th-century narratives depict efforts to discover this unique law, or guardians’ efforts to discover it for them. What roles do particular institutions and practices, e.g., art, the theater, science, parenthood, etc., play in such a process of personal discovery? Final project: your own narrative of development. Readings: Rousseau’s pedagogical narrative *Emile* and Goethe’s novel of personal development *Wilhelm Meister’s Apprenticeship*. GER:3a

4 units, Spr (*Strum*)

**121A. Modernism and the Jewish Voice**—(Enroll in Slavic Languages 221.) GER:3a

3-4 units, Spr (*Safran, Eshel*)

**165A. Berlin: The City as Metaphor**—Introduction to Berlin’s past and present, and the different metaphors through which it has been represented. The metaphors serve as interdisciplinary approaches to viewing Berlin. Topics: early-modern Berlin, the French Revolution, the salons, Idealist philosophy, architecture, the German-Jewish heritage, Nazi gigantism, the Berlin Wall, Berlin in the ’60s. Readings from Theodor Fontane, Bertolt Brecht, Alfred Doeblin, Elsa Lasker-Schuler, Paul Celan, Barbara Honigmann; Movies by Fritz Lang, Wim Wenders. GER:3a

3-5 units, Win (*Eshel*)

**167N. Stanford Introductory Seminar: Nazi Cinema**—Preference to freshmen. Watch, discuss, think, and write about films made in Germany during the Third Reich. Consider the political and social implications of different film genre (musicals, sci fi, documentary, melodrama) in the context of the history of this period. GER:3a

4 units, Spr (*Kenkel*)

**168A. Medieval Women: Faith, Love, and Learning**—(Same as English 165D.) Writings of and about medieval women in connection with courtly love and Arthurian literature, religious and mystical writing, visual culture, and early debates about the roles of women. How women forged literary identities in the face of opposition. Readings from the courtly poets, Marie de France, Chrétien’s *Lancelot*, Heloise and Abelard, male and female mystics, and Christine de Pisan. Includes lecture series featuring prominent visiting scholars. All readings in English. GER:3a,4c.

3-5 units, Aut (*Poor, Summit*)

**169A. The Tales of Grimm and Andersen: Folk Tales vs. the Fairy Tales of a Private Life**—Strange stories and unsolved questions: the power and enigma of folk tales with examples from the Grimms’ collection. Who told them, and to tell what? Fuzzy logic, disguised realism, and traumatic cores. Fairy tales of a private life: the art of Hans Christian Andersen. Confession and camouflage. The afterlife of the little mermaid: Andersen in Mann and Nabokov. Readings and discus-

sion in English, with optional German readings for the Grimms.

4 units, Spr (*Maar*)

**181A. Divided Heaven, Divided Screen: Cultural Identities in the Reunifying Germany—In the Mirror of Documentaries from East and West**—Changes after German reunification in cultural, psychological, and national identities have been monitored by documentary filmmakers from East and West. The sociological and historical background, a film screening (generally 60 minutes), and discussion. Seminars cover information missing in studies of that transition and developments in Germany, and of the level of self-expression and mutual understanding between the players in this process. Screenings (English subtitled): works of Volker Koepp, Gerd Kroske, Dietmar Hochmuth, Klaus Wilden-Hahn, Haroun Farocki, Helga Reidmeister, Ulrike Ottinger, Alexander Kluge.

1 unit, Aut (*Hochmuth*)

**192A. Concord and Jena: The Coming of Romanticism to America**—(Same as 292A.) American transcendentalism and its encounter with classical and romantic German writers and thinkers, e.g., Goethe, Schiller, Novalis, Jean Paul, Fichte, the Schlegels, and Scheiermacher. Focus is on acts of cultural transfer, the place of German literature and thought in the literary life of the period, and the integration of specific Germanic traditions into the Transcendentalists’ conceptions of literature, poetic discourse, criticism, and new ways of writing. GER:3a

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

**221A. Modernism and the Jewish Voice**—(Enroll in Slavic Languages 221; see 121A.)

3-4 units, Spr (*Safran, Eshel*)

**239A. “Why should my name be mentioned?”: Brecht Reconsidered**—Seminar: a reconsideration of the figure of Berthold Brecht, long out of fashion in literary circles. Brecht’s *The Threepenny Opera*, *Life of Galilei*, *Mother Courage*, and *The Caucasian Chalk Circle*, asking what Brecht’s drama still has to say to us. Critical essays on Brecht, and his own theoretical writings on drama and the theater. (In English)

3-5 units, Aut (*Sy-Quia*)

**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, not given 2001-02

**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, not given 2001-02

**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, not given 2001-02



**268A. Medieval Women: Faith, Love, and Learning**—(Same as English 301.) Graduate colloquium. Readings same as 168A, plus critical works addressing current issues in the field: women's contributions to and roles in medieval literary production; the relationship between such concepts as gender, authorship, and heresy; the challenge of writings by women to modern concepts of literary value and canonicity; and the literary career. Biweekly lecture series featuring prominent visiting scholars. All readings in English. GER:3a,4c.  
3-5 units, Aut (Poor, Summit)

**292A. Concord and Jena: The Coming of Romanticism to America**—(Same as 192A; see 192A.)  
3-5 units, Win (Mueller-Vollmer)

## 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 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 2001-02

**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 Win, Sum (Petig)

**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. Introduction to German History**—(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 Literature**—(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 advancing 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, Aut (Petig)

**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 2001-02

**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. Hundert Deutsche Jahre: One Hundred German Years**—Hones German language skills while introducing the history and culture of Germany as experienced by ordinary people over the course of the 20th century. Themes: Germans and democracy, money, Hitler, leisure, the Wall, food, etc. Viewing of *Deutsche Welle* video series with discussion, readings, Internet links. Final oral presentation.  
3-4 units, Win (Strachota)

**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, practicing reading comprehension strategies with online news updates, and developing vocabulary. Contemporary issues; writing practice if desired.

3-4 units, Aut (Strachota)

**111. Television News from Germany**—For intermediate and advanced students. Current news reports and features, emphasizing 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. Prerequisite: 3 or equivalent. GER:3a

4 units, not given 2001-02

**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. Conducted in German. Prerequisite: 3 or equivalent. GER:3a (WIM)

4 units, Aut (Robinson)

**125. 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. Prerequisite: 3 or equivalent. GER:3a (WIM)

4 units, Win (Eshel)

**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 assignments. Prerequisite: 3 or equivalent. GER:3a (WIM)

4 units, not given 2001-02

**129. Truemerliteratur and the “Stunde Null”**—After total war came total destruction: the literature and early films that emerged out of the ruins of Nazi Germany. Readings: works by Wolfgang Borchert, Heinrich Böll, and members of the Gruppe 47. Taught in German to strengthen German writing skills; papers subject to editing and revision. (WIM)

4 units, Spr (Sy-Quia)

**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. Recommended prerequisites: Two courses at intermediate level or equivalent.

**133A. 20th-Century Literature and Culture: German Modernism**—How modernist 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 indi-

vidual expression, the collapse of community and the search for new community, technology and art. Authors: Freud, Döblin, Kafka, Rilke, Brecht, Mann. GER:3a

4 units Spr (Kenkel)

**133B. Art and the Political: The Film, Literature, and Theory of Alexander Kluge**—(Same as 233.) Open to advanced undergraduates and graduate students. From the beginnings of the German student movement in the late ’50s, through the debates about Vergangenheitsbewältigung in the ’60s, to struggles around abortion, terrorism, Pershing missiles, housing, peace, and nuclear power in the ’70s and ’80s, the writer, theorist, filmmaker, and activist Alexander Kluge was invariably present and engaged. His aesthetic, theoretical, and political interventions in the context of the cultural politics of the Federal Republic of Germany. Films: *Artisten in der Zirkuskuppel*, *Gelegenheitsarbeit einer Sklavin*, *Deutschland im Herbst*, *Macht der Gefühle*; literature: *Lebensläufe*, *Neue Geschichten*; theory: *Öffentlichkeit und Erfahrung*, *Geschichte und Eigensinn*. In English, with German section for majors and graduate students.

4-5 units, Win (Strum)

**133C. Leseland DDR: A Survey of GDR Literature, 1949-1989**—Literature of the “other Germany,” from its ideological beginnings in Socialist Realism and the Bitterfelder Weg, to censored texts, and examples of underground or subversive literature of the 1980s (Prenzlauer Berg Szene). The basic self-understanding of the GDR as an anti-fascist state, reading various texts in the light of the complex loyalties and values held by disparate writers. Texts by Anna Seghers, Christa Wolf, Heiner Müller, Monika Maron, Christoph Hein, Ulrich Plenzdorf, Stefan Heym, Christa Reinig, Helga Novak, Sarah Kirsch, and Sasha Anderson. In German.

3-5 units, Aut (Sy-Quia)

**138. Introduction to the Germanic Languages**—(Same as 38A; see 38A.) GER:3a

3 units, Win (Robinson)

**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

3 units, not given 2001-02

**185. “Weltbild mit Eroberern”: Post-Unification Literature**—The experience of political unification coupled with its absence on a cultural level has dominated the literary scene in a long search for the ultimate “Wenderoman.” In the process, new poets have emerged with distinctive voices that speak of the aspects of a GDR heritage and a supercharged relationship to language. The feel of contemporary German literature and its particular preoccupations. Readings: Wolfgang Hilbig, Helga Koenigsdorf, Christa Wolf, Volker Braun, Barbara Koehler, Thomas Brueggig, and Guenter Grass. In German.

3-5 units, Win (Sy-Quia)

**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 lan-

guage, 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 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 2001-02

**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.

**233. Art and the Political: The Film, Literature, and Theory of Alexander Kluge**—(Same as 133B; see 133B.)

4-5 units, Win (Strum)

**234D. Bildungsroman II: The Poeticization of the World?**—Goethe's novel *Bildungsroman Wilhelm Meisters Lehrjahre* and subsequent contributions to the genre are analyzed in terms of constitutive, and contradictory moments: the project of poeticizing the world, and that of demystifying the deluded consciousness which results from this process of aestheticization. Additional readings: Novalis' hymn to the poetic vocation, *Heinrich von Ofterdingen*; Jean-Paul Richter's novel of revolution, *Titan*; Goethe's experimental novel, *Wilhelm Meisters Wanderjahre*; Hegel, Lukács, etc.

3-5 units, Spr (Strum)

**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 2001-02

**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**

3-5 units, not given 2001-02

**242. Deutsche Geistesgeschichte II: 19th-Century German Thought**

3-5 units, not given 2001-02

**243. Geistesgeschichte III: 20th-Century German Thought**

3-5 units, not given 2001-02

**245. The Ornament of Closure: Fiction, Tropes, and Persuasion in Economy, Politics, and the Natural Sciences**—The theoretical figure of closure is crucial to diverse post-foundationalist theoretical accounts (e.g., Niklas Luhmann, Michel Foucault, Jacques Derrida). These approaches deal with the ornaments of closure, those things which resist and decorate closure. The ornament of closure is an abstract figure and can be traced within discursive events and revealed as the precondition for closure. Seminar combines perspectives from social and literary theory to discuss the rhetoric of the ornamental at the level of social systems and of the text (e.g., Ludwik Fleck, Ludwig Staudenmaier, John M. Keynes, Gustave LeBon).

3 units, Aut (Staeheli, Pethes)

**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, Spr (Robinson)

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

3 units, not given 2001-02

**264. Rainer Maria Rilke: His Poetry and Poetics**—For graduate students and advanced undergraduates; open to non-majors with consent of instructor. Reading/discussion of representative poems and works: *The Book of Hours*, *The Book of Images*, *The New Poems*, *The Notebooks of Malte Laurids Brigge*, *The Duino Elegies*, and *The Sonnets to Orpheus*. Rilke's poetic development from his evolution of unique poetics. His relation to European modernism (symbolism, impressionism, expressionism) and the importance of his interest in other arts (Cezanne, Picasso, Rodin). The problem of translation as Rilke's poems are compared with different English versions.

3-5 units, Aut (Mueller-Vollmer)

**265. Contested Present: Christa Wolf and the Making of History**—"Is it possible to imagine a world, a time, where I would have a place?" (*Medea. Stimmen*). Taking the juncture of memory and history as a departure, Christa Wolf's writings are explored from several perspectives, with an emphasis on feminist readings of her texts and culminating in a detailed reading of *Medea. Stimmen*. Readings in English and German, instruction in German.

3-5 units, Win (Sy-Quia)

**271. Feminist Media Theories**

4 units, not given 2001-02

**285. Thomas Mann and the Devil**—As a youth in Italy, Thomas Mann had the vision of a devil's visit. The scene occurs in the center of *Doktor Faustus*. Close readings demonstrate that in a less manifest way, the devil and satanism are omnipresent in his oeuvre from *Buddenbrooks* to late *Felix Krull*. The search for the figure in the carpet might throw new light not only on one isolated motif, but on the autobiographical heart of Mann's work. In German.

3-5 units, Spr (Maar)

**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, Spr (Lowood)

**399. Independent Study**

1-15 units each quarter (Staff) by arrangement

## 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 "Continental" Philosophy**

1-2 units, Aut (Gumbrecht)

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

5 units, Win (White)

ENGLISH

**269. The Politics of Modern Tragedy**

*5 units, Aut (Moretti)*

MUSIC

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

*3 units, Win (K. Berger)*

PHILOSOPHY

**126/226. Kant's Critique of Pure Reason: Dialectic Methodology**

*4 units, Spr (Anderson, A. Wood)*

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

*3 units, not given 2001-02*

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

**1X. Intensive German**

*8 units, Aut, Win (Wohlfeil)*

**3B. German Language and Culture**

*5 units, Aut, Win (Staff)*

*Spr (Fiesel-Kopecki)*

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

*5 units, Aut (Fiesel-Kopecki)*

*Win, Spr (Wohlfeil)*

**100B. Aktives Deutsch**

*2 units, Aut (Metzner)*

*Win, Spr (Daffy)*

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

*5 units, Aut (Kramer)*

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

*4 units, Win (Hörnigk)*

**174. Sports Culture and Gender in Comparative Perspective**

*4-5 units, Spr (Junghanns)*

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

*4-5 units, Win (Kramer)*

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

*5 units, Spr (Kramer)*

This file has been excerpted from the *Stanford Bulletin*, 2001-02, pages 401-407. Every effort has been made to ensure accuracy; late changes (after print publication of the bulletin) may have been made here. Contact the editor of the *Stanford Bulletin* via email at arod@stanford.edu with changes, corrections, updates, etc.