Undergraduate Course Descriptions
Fall 2015

101: First Semester German, 4 cr.
102: Second Semester German, 4 cr.
111: First Semester Dutch 4 cr.
203: Third Semester German, 4 cr.
204: Fourth Semester German, 4 cr.
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249: Intermediate German Speaking and Listening. 3 cr.
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262: Intermediate German Writing, 3 cr.
269: (Cross listed with Lit-Trans and Jewish Studies) Yiddish Literature and Culture in Europe, 3 cr.
278, Lec. 1: Wisconsin's German-American Heritage, 3 cr.
278, Lec. 2: Culture in Twentieth-Century Berlin, 3 cr.
275: (meets with: CompLit 350 and Lit Tran 277): Kafka and the Kafkaesque, 3 cr.
325: “Occupation, Holocaust, Memory” in Dutch Literature, 3 cr.
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351: Introduction to German Linguistics, 3 cr.
362/385: Migration in deutschsprachiger Literatur Musik und Film, 3 cr.
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372, Lec 2: Deutschsprachige Lieder, 3 cr.
372, Lec. 3: German-American Culture, 3 cr.
445: Topics in Dutch Life and Culture: Dutch Tolerance and Multiculturalism, 4cr. (meets with 245/645)
510: German-Jewish Culture Since 18c, 3 cr.
650: History of the German Language, 3 cr.
655 (meets with Com Arts 655): German Film, 3 cr.
676: Borders and Bordercrossings, 3 cr.

Literature in Translation:
LT 270: German Women Writers in Translation: Love and Violence, 3 cr.
LT 277: (meets with: CompLit 350 and German 275) Kafka and the Kafkaesque, 3 cr.
LT 326 (meets with 325/625): “Occupation, Holocaust, Memory” in Dutch Literature, 3 cr.
101: First Semester German, 4 cr.

Section information: please refer to MyCourseGuide
Prerequisites: None.
Please contact jmschuel@wisc.edu with any questions.
(This course is also offered for graduate students as German 401.)

Presumes no knowledge of the German language. In the course students learn basic vocabulary around topics such as classroom objects, daily routines, descriptions of people and objects, simple narration in present time, etc. German 101 covers material presented in the textbook VORSPRUNG from Kapitel 1 to Kapitel 6. Students read and discuss “real” texts (written by and for native speakers) from the start. Grammar is explained using examples from these texts as well as from a graphic novel, told in installments, that traces the journey of an American exchange student, Anna Adler, to the university in Tübingen as well as her adventures once there. The course also offers basic cultural insights and comparisons that are further elaborated on in second-year courses. Testing is done in increments of chapter quizzes; there is no mid-term and no traditional final exam. Students also complete writing & reading assignments as well as matching assessments, all with a take-home component. There are two oral projects. Class participation is encouraged and an attendance policy is in place. This course cannot be audited.

Required texts:
Lovik, Guy, and Chavez. Vorsprung, 3rd edition (Cengage) and bundled e-book license (access to iLrn). Check the course Learn@UW site for information on options for purchasing the required materials.

Recommended texts:
Cecile Zorach and Charlotte Melin. English Grammar for Students of German. Olivia & Hill Press (latest edition) and a good German/English English/German dictionary.

102: Second Semester German, 4 cr.

Section information: please refer to MyCourseGuide
Prerequisites: German 101 or appropriate score on the placement exam.
Please contact jmschuel@wisc.edu with any questions.
(This course is also offered for graduate students as German 402.)

Continuation of German 101. Students learn to narrate using past time markers, to express wishes and conditional ideas, to expand on their ability to describe, and to understand and produce extended texts on everyday topics. German 102 covers material presented in the textbook VORSPRUNG from Kapitel 7 to Kapitel 12. Students read and discuss “real” texts (written by and for native speakers) from the start. Grammar is explained using examples from these texts as well as from a graphic novel, told in installments, that traces the journey of an American exchange student, Anna Adler, to the university in Tübingen as well as her adventures once there. The course also offers basic cultural insights and comparisons that are further elaborated on in second-year courses. Testing is done in increments of chapter quizzes; there is no mid-term and no traditional final exam. Students also complete writing
& reading assignments as well as matching assessments, all with a take-home component. There are two oral projects. Class participation is encouraged and an attendance policy is in place. This course cannot be audited.

**Required texts:**
Lovik, Guy, and Chavez. *Vorsprung, 3rd edition* (Cengage) and bundled e-book license (access to iLrn). Check the course Learn@UW site for information on options for purchasing the required materials.

**Recommended texts:**

**111: First Semester Dutch, 4 cr.**
*Section information: please refer to MyCourseGuide*
Prerequisites: none.
Please contact jvtaylor@wisc.edu with any questions. (Also offered as 311 for graduate students).

One of the advantages of studying at the UW is being able to take courses in Dutch. Although the study of Dutch linguistics and literature has steadily expanded at major American universities in recent years, many universities do not offer this language. Since Dutch is a Germanic language—linguistically related to both German and English—and since Dutch culture and literature have always had close ties to a number of international cultures, Dutch is a logical choice as an additional language for American students of German language, literature and culture, and for those from a range of other majors. See our website at [http://german.lss.wisc.edu/dutch](http://german.lss.wisc.edu/dutch). Note that 111 meets four days a week (not on Fridays).

**Required textbook:**
Please note that the publisher may be changing to a “package” model in the near future in which #2 below would be included with #1. Please don’t purchase the site license twice.
1. *Code Plus Takenboek / Deel 1 0-A1*
   *Basisleergang Nederlands Voor Anderstaligen*
   Paperback | 2012
   ISBN 9006814350
2. Site license—you may wish to attend the first day of class first. Select A or B:
   A. for first semester only:
      CODE Plus cursistlicentie deel 1 (0-A1)
      €18,00 EAN: 9789006814316
   Or
   B. For the whole year (at a discount):
      CODE Plus cursistlicentie deel 1&2 (0-A2)
      €30,00 EAN: 9789006814330
Recommended books:

203: Third Semester German, 4 cr.
Section information: please refer to MyCourseGuide
Prerequisites: German 102 or appropriate score on the placement exam.
Open to First-Year Students.
Please contact jmschuel@wisc.edu with any questions.
(This course is also offered for graduate students as German 403.)

German 203, like German 204, reviews German grammar but (a) prior knowledge of these concepts is assumed and (b) the sequence of grammar forms to be reviewed differs from that of first-year curricula (in other words, the grammar focused on in 203 is not identical to that dealt with in 101). The primary objective of the course is to give students the opportunity to explore language as it is embedded in the culture. Students will explore mostly contemporary but also historical aspects of the cultures of the German-speaking countries through a journey through the *Stationen* (stations) of which each stands for a major city in Austria, Germany, or Switzerland and the region that it represents. Testing is done in increments, with chapter quizzes instead of mid-terms or a traditional final exam. Students complete writing and reading assessments, all with a take-home component. There are two oral projects (not traditional exams). Mid-semester, students will have the opportunity to sign up for a mini seminar of their choice. These three-class-period events substitute for regular class meetings and permit students to explore specific interests, ranging from cultural products such as food and drink or literary periods to cultural practices, such as the “rules of appropriate interactions” and how they are different from American practices, to cultural perspectives, such as the history of the language or regional differences in dialects. This course cannot be audited.

Required texts:
Augustyn and Euba, *Stationen, 3rd edition* (Cengage) and bundled e-book license (access to iLrn). Check the course Learn@UW site for information on options for purchasing the required materials.

Recommended texts:
204: Fourth Semester German, 4 cr.
Section information: please refer to MyCourseGuide
Prerequisites: German 203 or appropriate score on placement exam.
Open to First-Year Students.
Please contact jmschuel@wisc.edu with any questions.
(This course is also offered for graduate students as German 404.)

German 204, like German 203, reviews German grammar but (a) prior knowledge of these concepts is assumed and (b) the sequence of grammar forms to be reviewed differs from that of first-year curricula (in other words, the grammar focused on 204 is not identical to that dealt with in 102). The primary objective of the course is to give students the opportunity to explore language as it is embedded in the culture. Students will explore mostly contemporary but also historical aspects of the cultures of the German-speaking countries through a journey through the Stationen (stations) of which each stands for a major city in Austria, Germany, or Switzerland and the region that it represents. Testing is done in increments, with chapter quizzes instead of mid-terms or a traditional final exam. Students complete writing and reading assessments, all with a take-home component.

There are two oral projects (not traditional exams). Mid-semester, students will have the opportunity to sign up for a mini seminar of their choice. These three-class-period events substitute for regular class meetings and permit students to explore specific interests, ranging from cultural products such as food and drink or literary periods to cultural practices, such as the “rules of appropriate interactions” and how they are different from American practices, to cultural perspectives, such as the history of the language or regional differences in dialects. This course cannot be audited.

Required texts:
Augustyn and Euba, Stationen, 3rd edition (Cengage) and bundled e-book license (access to iLrn).
Check the course Learn@UW site for information on options for purchasing the required materials.

Recommended texts:

213: Third Semester Dutch, 4 cr.
Section information: please refer to MyCourseGuide
Prerequisites: Dutch 112 or consent of instructor.
Please contact jvtaylor@wisc.edu with any questions.
(Also offered as 313 for graduate students).

See description for First Semester Dutch - German 111.
Note that 213 meets four days a week (not on Fridays).
Required textbook:
Please note that the publisher may be changing to a “package” model in the near future in which #2 below would be included with #1. Please don’t purchase the site license twice.

1. CODE plus Takenboek / 3 A2-B1
   Paperback | 2012
   ISBN 9006814377
   Please note that this is the book for the Third AND Fourth-Semester Dutch classes (German 213-214).
2. Site license—you may wish to attend the first day of class first.
   CODE Plus cursisticentie deel 3 (A2-B1)
   €40.00 EAN: 9789006814309

Recommended books:
Dutch/English, English Dutch dictionary. Students often ask about dictionaries. You need to make sure that you select one that indicates genders of Dutch nouns. These two do:
   less expensive:

236: From Gutenberg to the iPad: Books, World, Literature, 3 cr.
Mani, TR, 11:00-12:15 PM
Open to Freshmen. Fulfills Comm B Requirement
Language of instruction: English
Please contact bvmani[at]wisc.edu with any questions.

If you love, and/or hate books and libraries, this is a course for you! What is a book? Is it merely a medium of access to the printed matter it carries within its covers, or something bigger? What is a library? Is it merely a collection of books, or something larger? How do we understand books and libraries in our current times, whereby advancement in digital technologies have led to a new kind of “Bibliomigrancy”—the migration of books and libraries into a virtual space? How does the transformation of books and libraries impact our access to literature? What is the relationship between the book, the library, and literature? These and other questions will fuel our discussions in the course “From Gutenberg to the iPad.” In this course we shall discuss books and libraries as material and cultural artifacts, as political and historical institutions, which have played an influential role in the circulation, distribution, and reception of literature. This is a course about the social lives of books and libraries. Starting with the mass-print circulation in Europe with Gutenberg’s printing press in the 15th century, we will try to understand ways in which books and libraries have impacted and continue to impact our access to literature. To this end, we will be reading literary works and watching films where books and/or libraries play a central role in the narrative. The authors chosen for this course include Jorge L. Borges (Spanish), Umberto Eco (Italian), Peter Manseau (English), Walter Moers (German), Bernhard Schlink (German), Orhan Pamuk (Turkish), Marcus Zsusak (English), as well as
theorists such as Robert Darnton, Roger Chartier, and Alberto Manguel. We will also discuss Facebook pages of authors, digital public libraries, and new electronic reading devices.

**Course Requirements:** The final grade will be based on the following factors:
- Attendance and Class Participation [includes a bi-weekly Reading Blog: 400 words; two weekly “tweets” on twitter.com] (30%)
- One oral presentation (10%)
- Mid-term Project (paper or multimedia such as Youtube Film or Prezi) (30%)
- Final Project (paper or multimedia such as Youtube Film or Prezi) (30%)

**Required texts:**
Available through campus bookstore
(or an online vendor should you choose to purchase e-books)
Select short texts made available through Learn@UW

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**245 (meets with 445/645): Topics in Dutch Life and Culture: Dutch Tolerance and Multiculturalism, 3cr.**
Taylor, MWF, 1:20-2:10
Prerequisites: none; course number can be repeated for credit, provided topics are different.
Open to freshmen
Language of instruction: English
Please contact jvtaylor@wisc.edu with any questions.

Common representations of the Netherlands seem contradictory. Some people picture row upon straight-row of tulips in fields, windmills, nearly perfectly parallel ditches, thoughtful zoning practices in cities—a well-planned society. Conversely, facts and misconceptions about such curiosities as Dutch drug policy, a regulated sex industry, the practice of euthanasia, gay rights and “multiculturalism”—often lumped together under the rubric of “tolerance”—oddly counterbalance the aforementioned tamer images. Do these different views represent two different strains, or two extremes, within Dutch culture? Are they related? Do these cultural practices find their source in a consistent approach? In the most recent decade, the international press has reported on the influx of “newer” Dutch citizens, the notorious murders of two public figures—Pim Fortuyn, and Theo van Gogh—and ongoing arguments about the demands that the Dutch might place on immigrants, including by such internationally known persons as Geert Widlers and Ayaan Hirsi Ali—and asks whether these phenomena herald a major change in Dutch society. This course looks at the history and context of these events to attempt a nuanced understanding.

We will investigate the role and meaning of “tolerance” and the recent attempts at “multiculturalism” in Dutch culture by studying approaches to tolerance and community that have shaped current debates and practices. We will note the history of the area, influences of geography and climate, the importance of trade and international contacts,
Dutch relations with the country’s minority groups (including Jewish citizens and those from the Indies – who were once immigrants), the Dutch Revolt and founding of the Dutch nation, the Reformation, philosophers such as Erasmus, debates about the roles of the state and voluntary affiliations in the 19th century, social control and attitudes toward social and economic safety nets, the effect of immigration throughout history, and the rise and decline of that typically Dutch (but supposedly now defunct) form of societal organization, “pillarization,” a strategy for dealing with political, religious, and sub-cultural differences that was in place long before the recent waves of immigration. We will ask: how well do recent immigrant groups fare in Dutch society, and has Dutch society changed in response to their presence?

In our attempt to understand the role of the notion of “tolerance” (whether the models be “verdraagzaamheid,” “gedoogpolitiek,” “integratie” or “inburgering”), we will consider contributions to the ongoing debate selected from a range of cultural expressions, including literary works, the fine arts, film, music, and public policy.

While focusing on an important contemporary topic, this course will help you develop a basic understanding of Dutch culture. It will help prepare you for study abroad in the Netherlands, and for further study in Dutch literature and culture. It will also provide a strong background for other humanities and social science coursework on topics related to the Netherlands and contemporary approaches to immigration and multiculturalism in Europe.

*Most importantly,* this is a course in the tradition of liberal education: it aims to help you develop your skills in analysis; critical, logical and creative thinking; writing clearly, and speaking coherently and effectively. By considering the development of the theory and practice of “tolerance” and “multiculturalism” in the Netherlands, you will be able to think about your own values and practices as you learn about and evaluate those of others – within their cultural contexts. These skills are valuable (for the purposes of your life at work as well as for citizenship) far beyond the benefit of knowing the facts that you will acquire in this course.

**EXPECTATIONS: DISCUSSION:** Although some information will be presented lecture-style, classroom (and online) discussion will comprise a significant component of the learning process. Class attendance is mandatory because class participation is a significant way that we will work together. In addition to conversing in class, we will also use the Learn@UW bulletin-board feature to maintain an online discussion. Although you are welcome to use the discussion groups to your heart’s content, you are expected to contribute at least once per unit (“century”). Depending on how things develop spontaneously, we may assign special Learn@UW tasks. We’ll discuss this in class.
Intermediate German - Speaking and Listening. 3 cr.

Section information: please refer to MyCourseGuide

Prerequisites: German 204, appropriate score on the UW System German placement test, or consent of instructor. This course can be taken subsequent to, prior to, or concurrent with German 262 and German 258.

Open to First-Year Students.

Language of instruction: German.

Please contact mlouden@wisc.edu with any questions.

Course Description and Goals:

Drawing mainly on contemporary audio and video materials from German-speaking countries, including podcasts, video clips from German-language television, and two contemporary films (“Das Wunder von Bern” and “Die fetten Jahre sind vorbei”), this course is intended to deepen students’ appreciation of German as a spoken language by making them more aware of how native speakers adapt their German to fit the contexts in which they use it. The main objectives of the course are:

- to improve students’ comprehension and production of spoken German via exposure to the language in use in audio and video formats;
- to promote students’ awareness of how spoken German varies according to speech situation and region, mainly in terms of sound structures (pronunciation) and vocabulary;
- to enhance students’ understanding of contemporary German-speaking cultures in Europe and beyond and the central role that language plays in shaping these cultures.

Required Work and Grading:

On Fridays students will receive a Wochenplan outlining required work for the coming week that will include in-class activities and homework assignments. A main component of these Wochenpläne will be tasks to promote development of effective pre- and post-listening/viewing strategies for the various audio and video clips we will work with. Since an important aspect of the course is making students not only more aware of how native speakers pronounce German, but also the ways in which their pronunciation may differ from native norms, they will be recording themselves for most homework assignments using the free software Audacity. We will also work quite a bit with phonetic transcriptions of German to understand better how spoken German corresponds to or deviates from the written language. Finally, in order to expand their vocabulary and heighten their awareness of variation in spoken German, students will be required to create a “personal dictionary” over the course of the semester. Most weeks they will be asked to write down at least 10 new words and phrases they learn and note information about pronunciation and usage. Students will be asked to submit their personal dictionary installments to their instructor on Fridays. In-class work will be centered on activities spelled out in the Wochenpläne and sometimes supplemented by audio-visual materials, but it is expected that students will access these materials (on multiple occasions) mostly outside of class. All audio-visual materials will be accessible electronically over the 249 Learn@UW Web site,
Learning Support Services, or online. In terms of cultural content, we will be working with sources that address topics such as the impact of the World War II and post-war eras; East/West differences and reunification; language use in Austria and Switzerland; and youth speech and popular culture.

The final grade for the course will be determined as follows:
- 4 quizzes @ 10% = 40%
- 12 homework exercises @ 2.5% = 30%
- 10 personal dictionary installments 10%
- final pronunciation assignment 5%
- preparation before and participation during class 5%
- five-minute oral presentation (Referat) 10%

**Required textbooks:**
There is one required text, which should be brought to each class meeting, namely a good portable German-English/English-German dictionary.

**258: Intermediate German – Reading, 3 cr.**  
**Section information:** please refer to MyCourseGuide  
Prerequisites: German 204, appropriate score on the UW System German placement test, or consent of instructor. This course can be taken subsequent to, prior to, or concurrent with German 249 and German 262.  
Open to First-Year Students.  
Language of instruction: German  
Please contact jmschuel@wisc.edu with any questions.

**Course Description and Goals:** This course is designed to acquaint students with German literary and non-literary texts from 1871 to the present and to situate these texts against the backdrop of major historical and cultural developments in German-speaking countries. An important goal of this course is to provide explicit instruction on reading strategies to help students improve their comprehension of a variety of authentic texts and text types (genres). The main objectives of this course are to:
- enhance students’ awareness of reading styles/strategies and how to apply them while reading;
- improve use of reading strategies to help students become more autonomous readers;
- develop critical reading skills for reading and comprehending different text types;
- expose students to a range of German-language texts from 1871 to the present.

**Required Work and Grading:** Much of the required work for this course will involve tasks to promote the development of effective pre-, during-, and post-reading strategies for the diverse texts with which we will work. Graded and non-graded assignments consist of in-depth activities that guide students through the readings. Pre-reading tasks focus on
expanding students' general background and vocabulary knowledge pertaining to the topics and grammatical structures prevalent in the texts. During and post-reading exercises encourage students to summarize as they read, ask and answer questions about their comprehension, test hypotheses, and create a visual representation (such as a word map, drawing, chart, or timeline) of the text. Students are expected to prepare readings and accompanying exercises in advance of class and to participate fully in whole-class discussions, and small-group/partner work. Class discussions will be conducted in German. The final grade for the course will be determined as follows:

- 40% Weekly graded assignments
- 40% 3 Tests (no final exam)
- 20% Preparation (reading homework) & class participation

**Required texts:**
A photocopied course reader (available at the UW Bookstore)
Friedrich Dürrenmatt, *Die Physiker* (*The Physicists*, drama)
Thomas Brussig, *Am kürzeren Ende der Sonnenallee* (novel)
Additional materials will be delivered over the course’s Learn@UW Web site.

**262: Intermediate German - Writing, 3 cr.**

**Section information: please refer to MyCourseGuide**
Prerequisites: German 204, appropriate score on the UW System German placement test, or consent of instructor. This course can be taken subsequent to, prior to, or concurrent with German 249 and German 258.
Open to First-Year Students.
Languages of instruction: German and English.
Please contact mmchavez@wisc.edu with any questions.

**Course Description and Goals**
This course focuses on developing students’ ability to analyze and produce a range of genres (text types) in contemporary written German. Examples of genres covered extend from poetry to short fiction and drama to various kinds of nonfiction (reports, synopses, etc.). Special attention will be paid to reviewing key points of grammar and expanding vocabulary. In this course it is hoped that students will:

- become more aware of the grammatical, lexical, and pragmatic features of various genres of German as a written language;
- learn how to use existing written texts (real German texts) as models for one’s own writing;
- explore how different genres of written language emulate or deviate from norms of spoken language or can be performed as oral language (e.g., recitals, storytelling, dramatic performances, comic strips, instruction manuals, narratives);
- share with others in the writing processes through collaborative writing, reader response, portfolio management, and performing/reading aloud another’s work;
- learn to appreciate the relevance of grammatical accuracy, lexical precision, proper discourse organization, and voice/expressiveness in communicating shared and
individual experiences across language and cultural boundaries.

**Required Work and Grading**
This course emphasizes the use of writing models and an appreciation of genre (text type). It strikes a balance between individual and collaborative writing and between teacher- and student-guided writing activities. Students will develop and pursue individualized goals, for example, working toward accuracy in specific grammatical features or enhancing specific thematic vocabulary. The overarching goals will be (a) to gain an understanding of the conventions of different genres of German writing; (b) to improve stylistic abilities through expanded vocabulary and writing models (real German texts), from which we will learn about important features of written language, such as relative pronouns, zu-infinitives, passives, simple past and past perfect tenses, and subjunctives; and (c) to take linguistic risks. We are not aiming for 100% grammatical accuracy but improved accuracy in basic features such as subject-verb agreement and case assignment together with experimenting with “more difficult” features, even if they do not always turn out perfectly. Students will be encouraged to identify areas in which they need to improve and then focus on these in their writing. By the end of the semester, each student’s work should resemble a managed portfolio, with the last assignment asking students to reflect on their writing development. In-class work will consist of collaborative writing activities (including planning and feedback), discussions, and explication of text features (based on real German texts), vocabulary expansion with a particular focus on synonyms Common class meetings will be suspended for a brief period of time so as to accommodate individual writing conferences with the instructor. There is no traditional final exam.

The final grade for the course will be determined as follows:
10 single-authored pieces, each representing a genre ⇒ 30%
1 collaborative *Krimi* (detective story) OR *Tonaufnahme* (voice layover of a video of your choice) ⇒ 10%
day-to-day written homework ⇒ 25%
4 vocabulary and text-editing quizzes @ 3% ⇒ 12%
2 read-alouds of student-authored texts (3%, 5%) ⇒ 8%
final project with self-assessment ⇒ 5%
preparation before and participation in class ⇒ 10%

**Required texts:**
(2) In-class materials for each day (listed under the date), to be downloaded from the course’s Learn@UW site
(3) At-home materials for each day (listed under the date), to be downloaded from the course’s learn@UW site
269 (Cross listed with Lit-Trans and Jewish Studies): Yiddish Literature and Culture in Europe, 3 cr.
Philip Hollander, TR 11:00-12:15

Prerequisites: knowledge of Yiddish useful, but not required
Open to undergraduates and auditors
Language of Instruction: English
Please contact Philip Hollander (phollander@wisc.edu) with any questions.

After a brief introduction to Yiddish language, this course will investigate how Yiddish culture gave European Jewish life its distinctive stamp. It will concentrate on the modern period (1864-1945) when advocates of Yiddish turned it into an independent vehicle employable for describing and detailing every aspect of Jewish life and experience. Focus on this period will teach students to appreciate the aesthetic merits of modern literary and filmic Yiddish texts. After providing an introduction to Yiddish literary pioneers Sholem Yankev Abramovitsh, Yitzhok Leibush Peretz and Sholem Aleichem’s literary work, the course will turn its attention to Interwar Polish and Soviet Yiddish cultural expression to explore how divergent cultural contexts produced divergent Yiddish cultural forms. The course will conclude with analysis of Yiddish literary responses to the Holocaust that confront Yiddish culture and its practitioners’ precipitous decline on European soil.

There will be five components to student evaluation: Students will take proficiency quizzes and write short response papers testing their knowledge of assigned readings and their ability to analyze them; they will draft and revise two 2-4 page papers intended to develop their ability to analyze literary, filmic, and poetic texts; they will review their peers’ work through reverse outline assignments intended to improve their ability to judge writing and improve it through revision; they will write a final exam testing their analytical and synthetic skills; they will be judged on their attendance and class participation.

Required Texts:

278, Lec. 1: Wisconsin’s German-American Heritage, 3 cr.
Kluge, MWF 11:00-11:50

Prerequisites: None.
Does not fulfill foreign language requirement and cannot be applied towards German major. Counts toward the Humanities breadth requirement and may count as a cognate course for German majors.
Repeatable for credit with different topic
Open to First-Year Students.
Language of instruction: English.
Please contact Cora Lee Kluge at clnollen@wisc.edu with any questions
When Wisconsin became a state in 1848, approximately one-third of its population was foreign born and one-third of that group was born in German lands. By 1880 fully one-third of the state’s growing population was either German-born or U.S.-born with two German-born parents. Deep traces of this heritage are still evident everywhere: in Wisconsin’s language and lifestyle, foodways and festivals, history and culture, and religious and educational institutions. In short, as has often been said, Wisconsin is the most German of the states.

This course explores Wisconsin’s strong German legacy, featuring a rich variety of interdisciplinary materials and approaches. Open to freshmen. **No German required.** Counts toward the Humanities breadth requirement. Lecture, readings, discussion. Two mid-term exams, one paper, and a final.

**Required texts:** two or possibly three Course Packets.
Other materials: available in the UW libraries.

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**278, Lec. 2: Culture in Twentieth-Century Berlin, 3 cr.**

Potter, TR, 11AM-12:15 PM
Prerequisites: None.
Does not fulfill foreign language requirement and cannot be applied towards German major. Counts toward the Humanities breadth requirement and may count as a cognate course for German majors.
Repeatable for credit with different topic
Open to First-Year Students.
Language of instruction: English.
Please contact pmpotter@wisc.edu with any questions.

This course will examine the special role of Berlin as a world center of arts and entertainment. In the twentieth century, Berlin has functioned as the seat of government and as a showcase for conflicting ideologies during the Cold War, and it now faces the challenge of returning to its function as reunified Germany’s capital without ignoring its past. Through it all, Berlin has maintained a reputation as a center for artistic experimentation and a mecca for alternative culture. This course will examine the various arts and forms of entertainment from the turn of the century through the Weimar Republic, the Third Reich, the Cold War, and the reunification, in an effort to determine how politics, economics, and demographics have come together to shape a unique Berlin culture.

**Course requirements**
short writing assignments 20%
leading discussion (one week) 10%
attendance/participation 15%
midterm exam 25%
final exam 30%

**Required texts:**
Franz Kafka (1883 – 1924) is an author whose impact on world literature cannot be overestimated. Born an Austrian Jew and living in the German-speaking Diaspora of Prague, he spent his days making a living as a successful employee of an insurance company and his nights desperately trying to create fiction that met his own exacting expectations. Constantly at odds with the demands of his family, friends, and fiancées/female acquaintances and plagued by poor health, Franz Kafka struggled his entire life long to reconcile the irreconcilable: life and writing. He published only very few texts during his lifetime and on his death bed he asked his friend Max Brod to burn all remaining manuscripts—a last will, which Brod did not execute.

Kafka is an “international” author of a new type of “world literature,” the quality of which is irrefutable yet challenges traditional approaches and standard modes of reading. It is perplexing: We understand the words and sentences of Kafka’s texts, but when it comes to envisioning the universe therein and the texts’ internal logic, we encounter almost insurmountable barriers. Similar to Kafka’s characters, who are losers from the outset, the readers of Kafka’s texts seem doomed to fail in their attempts to understand this uncanny world, created out of common language. And here lies the uncomfortable paradox: We may understand his texts but we struggle to follow their logic and the mysterious world created by them. Even when our imagination and comprehension fall short of grasping the textual world we remain mesmerized by it. Thus, Kafka’s texts demand a transdisciplinary and comparative approach.

Kafka’s texts forged a new level and quality of literature that has triggered innumerable responses in many languages, media, and discourses, and the term KAFKAESQUE makes clear that the type and dimension of Kafka’s texts have been perceived as strange, uncanny, and resistant to any classification. In the attempt to adopt or imitate the Kafkaesque, other authors situate themselves in the literary tradition of the uncanny, which in part relies on the mystified city of Prague with its long Jewish tradition, as well as on the tradition of Romantic and ‘Gothic’ texts.

In this course, we will read a wide selection of texts by Franz Kafka in order to approach an understanding of his universe and prepare ourselves to view this universe in comparison with other contemporary authors as well as authors from other cultures and eras (A. Camus, G. de Maupassant, F. Dürenmatt). Lectures will also highlight literature, film, and art works in the tradition of the Kafkaesque. There will be a midterm and a final exam. A small number of short writing assignments may be required. This course is open to freshmen. Please note that this specific “German 275” course does not count for the German Certificate since it is taught in English. German majors may count it as a cognate course for the major.
**Required texts:**


Course web site: [http://wisc.academia.edu/HansAdler/Teaching-Documents](http://wisc.academia.edu/HansAdler/Teaching-Documents)

**305/385: Literatur des 20. und 21. Jahrhunderts. 3 cr.**
Adler, TR 4:00-5:15 p.m.
Prerequisites: German 249, 258, and 262; or German 249 and 274 or 284; or cons inst
Open to undergraduate students
Language of instruction: German
Contact: hadler@wisc.edu

This course is a journey through a bit more than a century of literature and culture in German, and it provides an overview over new and most-recent literature in German within its historical and cultural contexts. We will read selected texts—fiction, drama, and poetry—by important authors from Germany, Austria, Switzerland, Czechoslovakia, and Turkey. Moreover, we will watch and listen to documents of pop music and its texts in German, singers such as Lale Andersen, Zarah Leander, Catarina Valente, Georg Kreisler, Udo Lindenberg, Wolf Biermann, Ina Müller, Herbert Grönemeyer, Peter Fox.
Simultaneously to our discussion of texts, we will learn how to access and interpret literary texts and music and what is specific for literature as opposed to other language-using discourses. Among others, we will focus on texts by Franz Kafka, Bertolt Brecht, Wolfgang Borchert, Ingeborg Bachmann, Friedrich Dürrenmatt, Emine Özdamar, Bernhard Schlink, and Thomas Brussig, and we will watch and discuss two films that are based on novels. Each participant will give a short presentation on their reading of and research on a specific text in class, and all participants will write a short scholarly paper at the end of the semester. Lectures providing in-depth information about historical and theoretical background knowledge will alternate with discussions. The course will be conducted in German.

**Required Texts** (print, no electronic versions):
— Schlink, Bernhard, *Der Vorleser*. Zürich: Diogenes. ISBN 3-257-22953-4
325 (meets with GER 625 / Lit Tran 326) : “Occupation, Holocaust, Memory” in Dutch Literature, 3-4 cr.
Taylor, MWF, 11:00-11:50, DISC T 11:00-11:50 (or TBA)
Prerequisites: German 214 or 314 or equivalent; course number can be repeated for credit, provided topics are different.
Open to freshmen
Language of instruction: English (MWF) and Dutch (T)
Please contact jvtaylor@wisc.edu with any questions.

In this course we will consider a variety of texts selected from the Dutch language literary tradition that engages with the Nazi occupation of the Low Countries during WWII, the Holocaust—from the perspective of the Low Countries--and the memory of both these in later decades. We will look at the techniques, devices, methods and structures that writers employ to engage and educate the reader, to provide an aesthetic experience, to challenge the reader, and to raise the big questions. This course invites students to read attentively, to think carefully, and to discuss thoughtfully and vigorously – face-to-face, informally online, and in more formal papers and exams.

Learning outcomes:
This course particularly encourages students to expand their knowledge of human cultures, specifically of literature. In acquiring this knowledge, we will practice a range of 21st-century skills, including inquiry and analysis; critical and creative thinking; written and oral communication; ethical reasoning.

Required texts:
4. Willem Frederik Hermans, Ina Rilke (Translator): The Darkroom of Damocles. · Paperback: 400 pages $12.44. · Publisher: Overlook TP · ISBN-10: 1590200810

Excerpts from the following will be provided:
9. Etty Hillesum

Additional materials will be made available as needed in class, on reserve and online.

337: Advanced Composition and Conversation, 3 cr.
Chavez, TR 9:30-10:45
Prerequisites: German 249, 258, and 262; or 249 and 274 or 284; or consent of instructor. May be repeated only once for credit.
Language of instruction: German
Please contact mmchavez@wisc.edu with any questions.

Evaluation: Regelmäßige Teilnahme und Mitarbeit; schriftliche Tests, Hausaufgaben und Aufsätze; diverse mündliche Projekte.

Required texts:
1. Hans Földeak: Sag's besser! (Hueber.de)

   Both parts (1 & 2) are available as a pdf download (for a little less than paper; app. 17 Euro per piece).


2. A good German-English Dictionary.
3. Texts made available on Learn@UW.

351: Introduction to German Linguistics, 3 cr.
Louden, TR, 11-12:15
Prerequisites: German 249, 258, and 262; or 249 and 274/284; open to undergraduates
Language of instruction: German
Please contact mllouden@wisc.edu with any questions.

In this course students learn to analyze how sounds, words, and sentences are formed in German and how these structures vary regionally. The focus in the first half of the course is mainly on the sounds of German: how they are produced and how we transcribe them. We then consider how these sounds have changed over the history of German as reflected in both the standard language and modern dialects. This half of the course wraps up with a week devoted to learning about where German personal, family, and place names come from. In the second half of the course we look at a number of productive processes involved with the formation of German words. Many of the examples we consider are words that have entered the language in the last twenty years. We then look at how words are combined to form phrases and sentences in German. The course concludes by examining topics dealing with distinctive use of vocabulary, including youth speech and what is popularly known as “Denglisch,” English-influenced German.

The final grade is determined as follows: 10 Übungen (practice assignments) 20%; 10 Hausaufgaben (50%); 3 in-class tests (30%).

There is no text required for purchase for this course.

362 (meets with 385): Migration in deutschsprachiger Literatur, Musik und Film, 3 cr.

Mani, TR 9:30-10:45
Open to all undergraduates; German 249, 258, 262; recommended: German 337
Language of instruction: German
Please contact bvmani@wisc.edu with any questions.

Do you know that were more than 7 million people of non-German ethnic origins living in Germany today, and 9% of foreign-born residents make up the population of Germany? Do you know they come from over 25 Asian and African nations, and many European Union nations? Do you know that Döner Kebab is to Germany, what Burrito is to the US? Have you heard Turkish-German Rap? Do you know of Mesut Özil, the Turkish-German footballer player on the German national team? Do you know that German film directors with migrant backgrounds have won major international awards? Do you know that German novelists of non-German ethnic origins have won major literary prizes in the last four decades? Still interested? Then this is a course for you.

In this course, we will engage with "migration" as a social, cultural, political, and historical phenomenon. In addition to discussing migration as a journey from the nation of birth to the adopted nation of residence we will discuss migration as a multidirectional, multilingual movement of ideas. What is so special about the German migration history in the 20th century? How has migration changed the social fabric of the German nation? How has migration enriched literature, culture, music, food, and sports in Germany? How do racial, ethnic, religious, and other differences pose challenges to inclusion of German migrant subjects? These and other questions will be central to this course. We will discuss how the understanding of migration in the Euro-American world has changed in the 21st century. We will analyze how migration as an experience is manifested in literature, cinema, music
and other art forms, and how issues identities and difference, tolerance and acceptance, nationalism and cosmopolitanism form and inform the core of German society. How will explore how categories such as home and elsewhere, the self and the other, find expression in contemporary Germany. To this end, we will read and discuss writers such as Sinasi Dikmen, Nicol Ljubic, Herta Müller, Aras Oren, Emine Sevgi Özdamar, Yoko Tawada. We will watch and discuss films by directors such as Fatih Akin, Yasemin Semderli, and Kutlug Ataman, and music by Kool Savas and Eco Fresh.

**Readings and Discussions will be in German.**

**Requirement:**
- Active Participation (Reading and Discussion): 25%
- Short Presentation: 5%
- Two Essays: 20%
- Mid-Term Exam: 25%
- Final Exam: 25%

**Required Texts:**
- Shorter Texts available on Learn@UW
- Novels ordered through the University Book Store

**372, Lec. 1: Österreich: Landschaft als Kultur**
Monika Chavez, TR 11-12:15
Pre-requisites: German 249, 258, and 262 or equivalent
Open to qualified First Year students (see pre-requisites)
Language of Instruction: German
Please contact mmchavez@wisc.edu with any questions.


sehen Filme und Reportagen; und hören Musik, um die Kultur durch die Linse der Natur besser kennenzulernen. Zu den Schwerpunkten gehören: **Niederösterreich**: die Donau als Siedlungsgebiet seit der Urzeit; der Heurige; **Wien**: der Zentralfriedhof; **das Burgenland**: der Neusiedler See; die **Steiermark**: der Dachstein; Mariazell; Zweisprachigkeit; **Kärnten**: der Großglockner & die Pasterze; die Seen; Zweisprachigkeit; **Tiroль**: Innsbruck; das Hahnenkamm(schi)rennen; Südtirol (Drehort für den Film, *Das finstere Tal*) **Vorarlberg**: der Bodensee; der Arlberg; der alemannische Dialekt; **Salzburg**: die ‘falsche’ Geografie des Films, *The Sound of Music*; und **Oberösterreich**: Hallstatt (die Kelten) und die Landschaft des Autors Adalbert Stifter.

Der Kurs betont alle vier Sprachfertigkeiten (Schreiben; Sprechen; Hören; Lesen) in gleichem Maß. Zu den Aufgaben gehören kurze Präsentationen zu einem Bundesland; ein längerwährendes Schreibprojekt (zum Beispiel, ein Reisetagebuch; Blog, etc.); Leseaufgaben; das Anschauen/Anhören, Besprechen, und Beschreiben von Filmen und Liedern; und ein zweisprachiges (Deutsch; Englisch) Reflektionsprojekt am Anfang und gegen Ende des Semesters. Es gibt keine formelle Schlussprüfung. Kursteilnehmer können zum Großteil selber – je nach Bedürfnis und Interesse – die genauen Kriterien der Aufgaben bestimmen.

Required text: none to purchase; will be provided at Learn@UW site
Recommended texts: none
Course website: see Learn@UW

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**372, Lec 2: Deutschsprachige Lieder**
**James, MWF 9:55**

Prerequisites: German 249, 258, and 262; or 249 and 274 or 284; or consent of instructor.
Language of instruction: German
Please contact cijames@wisc.edu with any questions

In this seminar we will look at and listen to popular songs in the German-speaking world, thus the term “deutschsprachig,” meant to include not only Germany, but Austria and the German-speaking part of Switzerland as well. We will look at song lyrics as the poems they are, not only set in the context of popular music forms generally, but also in terms of their references to the society and culture that created them. We will work primarily with songs composed in the 20th century, also the current century, but with reference to musical forms and ideas in earlier eras. There will be plenty of discussion of songs, but also plenty of listening to songs as well. Topics will include:
2. Lieder des frühen 20. Jahrhunderts
3. Lieder um den Zweiten Weltkrieg
4. Lieder der 50er Jahre
5. Lieder der 60er Jahre (Einfluss amerikanischer und britischer Lieder)
6. Lieder der 70er Jahre (“Schlager”)
7. Lieder der 80er Jahre (“Liedermacher”)

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8. Lieder der 90er Jahre
9. Lieder von heute

**Required readings**: Course packet

**372, Lec. 3: German-American Culture, 3 cr.**
Kluge, MWF 12:05–12:55
Prerequisites: German 249, 258, and 262; or the equivalent. Counts toward the Humanities breadth requirement.
Language of instruction: German.
Please contact Cora Lee Kluge at clnollen@wisc.edu with any questions

This course explores the German and German-American contributions to the culture of the United States—in science, literature, and the arts, as well as in the ideas, beliefs, values, lifestyle, and character of its people. When and how was this culture transmitted to the young American nation; and where can it be seen today? By studying a wide range of both primary and secondary materials from a variety of fields—of which the UW has a veritable wealth—we gain insight into often-overlooked but nevertheless strong cultural undercurrents that influenced the development of this country.
Required work: readings, discussion, and an oral presentation; one midterm, one final exam, and a short paper.

**Required texts**: three Course Packets.
Other materials: available in the UW libraries.

**385 (meets with 362): Migration in deutschsprachiger Literatur, Musik und Film, 3 cr.**
Mani, TR 9:30-10:45 AM
Open to Honors students only; Prerequisites: German 249, 258, and 262; or 249 and 274 or 284; or consent of instructor; recommended: German 337
Language of instruction: German
Please contact bvmani@wisc.edu with any questions.

Do you know that were more than 7 million people of non-German ethnic origins living in Germany today, and 9% of foreign-born residents make up the population of Germany? Do you know they come from over 25 Asian and African nations, and many European Union nations? Do you know that Döner Kebab is to Germany, what Burrito is to the US? Have you heard Turkish-German Rap? Do you know of Mesut Özil, the Turkish-German footballer player on the German national team? Do you know that German film directors with migrant backgrounds have won major international awards? Do you know that German novelists of non-German ethnic origins have won major literary prizes in the last four decades? Still interested? Then this is a course for you.
In this course, we will engage with "migration" as a social, cultural, political, and historical phenomenon. In addition to discussing migration as a journey from the nation of birth to
the adopted nation of residence we will discuss migration as a multidirectional, multilingual movement of ideas. What is so special about the German migration history in the 20th century? How has migration changed the social fabric of the German nation? How has migration enriched literature, culture, music, food, and sports in Germany? How do racial, ethnic, religious, and other differences pose challenges to inclusion of German migrant subjects? These and other questions will be central to this course. We will discuss how the understanding of migration in the Euro-American world has changed in the 21st century. We will analyze how migration as an experience is manifested in literature, cinema, music and other art forms, and how issues identities and difference, tolerance and acceptance, nationalism and cosmopolitanism form and inform the core of German society. How will explore how categories such as home and elsewhere, the self and the other, find expression in contemporary Germany. To this end, we will read and discuss writers such as Sinasi Dikmen, Nicol Ljubic, Herta Müller, Aras Oren, Emine Sevgi Özdamar, Yoko Tawada. We will watch and discuss films by directors such as Fatih Akin, Yasemin Semderli, and Kutlug Ataman, and music by Kool Savas and Eco Fresh.

**Readings and Discussions will be in German.**

**Requirement:** Active Participation (Reading and Discussion): 25%
- Short Presentation: 5%
- Two Essays: 20%
- Mid-Term Exam: 25%
- Final Exam: 25%

**Texte:**
- Shorter Texts available on Learn@UW
- Novels ordered through the University Book Store

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**445: Topics in Dutch Life and Culture: Dutch Tolerance and Multiculturalism, 4cr. (meets with 245/645)**
Jolanda Vanderwal Taylor, MTWF, 1:20-2:10
Prerequisites: German 214 or 314 or equivalent; course number can be repeated for credit, provided topics are different.
Open to freshmen
Language of instruction: English (MWF) and Dutch (T)
Please contact jvtaylor@wisc.edu with any questions.

Common representations of the Netherlands seem contradictory. Some people picture row upon-straight-row of tulips in fields, windmills, nearly perfectly parallel ditches, thoughtful zoning practices in cities—a well-planned society. Conversely, facts and misconceptions about such curiosities as Dutch drug policy, a regulated sex industry, the practice of euthanasia, gay rights and “multiculturalism”—often lumped together under the rubric of “tolerance”—oddly counterbalance the aforementioned tamer images. Do these different views represent two different strains, or two extremes, within Dutch culture? Are they related? Do these cultural practices find their source in a consistent approach? In the most recent decade, the international press has reported on the influx of “newer” Dutch citizens, the notorious murders of two public figures—Pim Fortuyn, and Theo van Gogh—and
ongoing arguments about the demands that the Dutch might place on immigrants, including by such internationally known persons as Geert Widlers and Ayaan Hirsi Ali—and asks whether these phenomena herald a major change in Dutch society. This course looks at the history and context of these events to attempt a nuanced understanding.

We will investigate the role and meaning of “tolerance” and the recent attempts at “multiculturalism” in Dutch culture by studying approaches to tolerance and community that have shaped current debates and practices. We will note the history of the area, influences of geography and climate, the importance of trade and international contacts, Dutch relations with the country’s minority groups (including Jewish citizens and those from the Indies—who were once immigrants), the Dutch Revolt and founding of the Dutch nation, the Reformation, philosophers such as Erasmus, debates about the roles of the state and voluntary affiliations in the 19th century, social control and attitudes toward social and economic safety nets, the effect of immigration throughout history, and the rise and decline of that typically Dutch (but supposedly now defunct) form of societal organization, “pillarization,” a strategy for dealing with political, religious, and sub-cultural differences that was in place long before the recent waves of immigration. We will ask: how well do recent immigrant groups fare in Dutch society, and has Dutch society changed in response to their presence?

In our attempt to understand the role of the notion of “tolerance” (whether the models be “verdraagzaamheid,” “gedoogpolitiek,” “integratie” or “inburgering”), we will consider contributions to the ongoing debate selected from a range of cultural expressions, including literary works, the fine arts, film, music, and public policy.

While focusing on an important contemporary topic, this course will help you develop a basic understanding of Dutch culture. It will help prepare you for study abroad in the Netherlands, and for further study in Dutch literature and culture. It will also provide a strong background for other humanities and social science coursework on topics related to the Netherlands and contemporary approaches to immigration and multiculturalism in Europe.

Most importantly, this is a course in the tradition of liberal education: it aims to help you develop your skills in analysis; critical, logical and creative thinking; writing clearly, and speaking coherently and effectively. By considering the development of the theory and practice of “tolerance” and “multiculturalism” in the Netherlands, you will be able to think about your own values and practices as you learn about and evaluate those of others – within their cultural contexts. These skills are valuable (for the purposes of your life at work as well as for citizenship) far beyond the benefit of knowing the facts that you will acquire in this course.

EXPECTATIONS:

DISCUSSION: Although some information will be presented lecture-style, classroom (and online) discussion will comprise a significant component of the learning process. Class
attendance is mandatory because class participation is a significant way that we will work together. In addition to conversing in class, we will also use the Learn@UW bulletin-board feature to maintain an online discussion. Although you are welcome to use the discussion groups to your heart’s content, you are expected to contribute at least once per unit (“century”). Depending on how things develop spontaneously, we may assign special Learn@UW tasks. We’ll discuss this in class.

510: German-Jewish Culture Since 18c, 3 cr.
Potter, T, 3:30-6:00 PM
Prerequisites: Junior standing.
Counts toward the Humanities breadth requirement and may be counted as a cognate course for German majors.
Language of instruction: English.
Please contact pmpotter@wisc.edu with any questions.

Beginning with a brief overview of Jewish emancipation and the antisemitic reactions against it in the arts and literature, this course will survey the cultural contributions of Jews in Germany in literature, film, theater, music, and art; changes in Jewish practices and social structures amid the pressures to assimilate; and the institutionalized antisemitic cultural campaigns leading up to the Holocaust. Following an examination of cultural products of the Jewish Culture League, ghettos, and concentration camps, attention will then focus on postwar attempts among Jews and non-Jews in Germany to reconcile with the past, commemorate the victims, and construct a dialogue through cultural collaborations.

560 (meets with Philosophy 464): Truth, Beauty, Revolution: German Philosophy and Literature 1790-1815, 3 cr.
Eldridge/Messina, MW 2:30-3:45
Prerequisites: Junior or senior standing, or consent of instructor
Language of instruction: English, texts available in German for interested students
Please contact heldridge@wisc.edu with any questions.

Description:
The end of the 18th century in Europe was a time of political and philosophical upheaval: philosophers had to contend with the political chaos of the French Revolution; politicians drew on literature and philosophy to struggle with questions of the best form of government, the education of citizens, and the role of religion in the state; poets studied philosophy, and philosophers considered rebellion. The texts we will read in this seminar come from this turbulent era and blend philosophy and literature as never before or since. We will read authors from both the philosophical and literary traditions who struggle with questions of how to live as an individual and as a citizen, how to define or create beauty in a chaotic world, and what human subjects can hope to attain. Readings will include selections by Kant, Fichte, Hölderlin, Novalis, Goethe, Hegel and others.
Students will read, write short response papers, and write a longer seminar paper at the end of the class.

All texts will be made available via Learn@UW.

650: History of the German Language, 3 cr.
Salmons, MWF, 12:05
Prerequisites: Senior standing or consent of instructor
Language of instruction: English
Contact jsalmons@wisc.edu with any questions and see http://joseph-salmons.net.

This course introduces you to the field of German historical linguistics, including basic research methodologies. The course involves extensive hands-on work with data of many kinds. We'll examine the origins and development of the German language, from prehistory to the present day, with attention to both structural aspects (sounds, word forms, sentence structures), and how they have evolved in changing cultural and social settings. In the later parts of the course, we'll discuss the development of a standard language and its relationship to regional and social varieties.

Requirements: homework and exercises, midterm, final (take-home), short writing assignments, participation.


Course website: We will use Learn@UW for some purposes, but most materials are available freely at www.histofgerman.net.

655 (meets with Com Arts 655): German Film, 3 cr.
Marc Silberman, TR 1:00 – 2:15 pm; T 6:30 – 9:00 pm (screenings)
Prerequisites: for German credit one 300-level course or above; or cons inst. For Com Arts credit, Com Arts 350
Open to advanced undergraduates and graduates
Language of instruction: English
Please contact mdsilber@wisc.edu with any questions.

The course presents a synoptic view of the German cinema from the beginnings in 1895 up through contemporary films. One feature-length film will be screened each week (on Tuesday evenings, between 90 and 150 minutes) as the basis for introducing major trends in the German cinema: the pre-WWI “cinema of attractions,” Expressionist style of the 1920s, the social film of the late Weimar period, propaganda and entertainment cinema of
the Third Reich, postwar cinema in East and West Germany, New German Cinema of the 1960s and 1970s, etc. Our work will concentrate 1) on the cultural background that distinguishes the historical development of the German cinema from other European national cinemas and 2) on the analysis of aesthetic strategies in individual films. We will be concerned with ways in which the movie industry and specific films responded to cultural changes in Germany during the past 100 years.

Requirements: The course format will consist of a weekly lecture/discussion on Tuesdays to consider the assigned readings and present background on a period, issue, genre, and/or particular film. The screening pertinent to the lecture will always begin on Tuesday at 6:30 PM with a short introduction. Most screenings will last until 8:00 or 8:30 pm (toward the end of the semester, the films become longer!). The film screened as well as relevant readings will be the main focus of the Thursday class session. Students will be assigned to prepare background information, theses and/or questions on the week’s screened film to help initiate and guide the Thursday class discussion. Written work includes three short papers on topics defined by the instructor (750-1000 words). The final paper will be the original presentation and analysis of an entire film chosen by the student in consultation with the instructor (not a film screened in class). The term paper will be no more than 4000 words. There will be no midterm or final examination, unless the instructor deems one necessary.

Grading: Final grades will be based on written work (approximate scale: short papers 10% each for a total of 30%, final paper 40%) and oral participation (discussion 20% and class presentation 10%).

Required texts:

Recommended text for students who have not completed Com Arts 350:
David Bordwell and Kristin Thompson, *Film Art: An Introduction* (McGraw-Hill, any edition)

Additional readings will be available at course website, Learn@UW

676: Borders and Bordercrossings, 3 cr.
*Klocke, MW 4:00–5:15*
Language of instruction: German
Please contact sklocke@wisc.edu with any questions.

Discussions about borders and bordercrossings play a significant role not only in politics, but also in literature and film. In a variety of texts, we will consider various borders and means to overcome them. These include cultural, linguistic, and geographic borders as well as limitations of the body or limits imposed due to artificially constructed gender categories. In our discussions, we will figure out how borders develop, how various
categories of borders intersect (e.g. gender, race, and cultural identity), and how individuals negotiate and challenge existing borders. In this context, questions pertaining to (post-)colonialism and migration in the age of globalization will play a significant role. In addition to the novels, we will watch and discuss a film, and read short stories as well as short theoretical texts supporting your understanding of the primary readings. All of these will be provided at learn@uw.

**Evaluation:** Attendance; Participation; Presentation/Group Discussion; Research Paper

**Required texts:**
Juli Zeh, *Corpus Delicti* (2009)
Olga Grjasnowa, *Die juristische Unschärfe einer Ehe* (2014)
(Any edition of these texts can be used in this class.)

**Literature in Translation:**

**LT 270: German Women Writers in Translation: Love and Violence, 3 cr.**
Klocke, MW 2:30–3:45
Prerequisites: Open to freshmen. Not open to students who are taking or have taken German 302 or above. Fulfills the humanities breadth requirement and literature requirement
Language of instruction: English
Please contact sklocke@wisc.edu with any questions.

Do you like reading novels? Are you particularly interested in reading novels by women? Would you like to learn more about German women’s writing? This term, German Women Writers in Translation focuses on the topic of “Love and Violence.” We will read various contemporary novels on that subject, all written by women with diverse backgrounds. For example, you will become familiar with women writers from East Germany and from West Germany, which means that some of them were socialized in the socialist German Democratic Republic while others were raised in the more capitalist Federal Republic of Germany. Other women writers we read migrated to Germany from Turkey or Russia, and now write in German. Many of the books we want to discuss have won prestigious prizes, and all of them will allow you to expand your horizon with regards to German culture as well as the question: What does it mean to write as a woman? And how does your cultural background influence your writing? In addition to the novels (all easily available in the USA), we will read short texts about women’s writing, gender theory, and narrative texts. All of these will be provided at learn@uw.
Evaluation: Attendance; Participation; Presentation/Group Discussion; Short Essays

Required texts:
1. Alina Bronsky, *Broken Glass*
2. Jenny Erpenbeck, *Visitation*
3. Julia Franck, *Blindness of the Heart*
4. Emine Sevgi Özdamar, *The Bridge of the Golden Horn*
5. Antje Ravic Strubel, *Snowed Under*
6. Juli Zeh, *The Method*
(Any edition of these texts can be used in this class.)

LT 277 (meets with: CompLit 350 and GE 275): Kafka and the Kafkaesque, 3 cr
Adler, TR 1:00-2:15 pm
Prerequisites: No German required
Fulfills the Humanities breadth requirement
Open to undergraduate students
Language of instruction: German
Contact: hadler@wisc.edu

Franz Kafka (1883 – 1924) is an author whose impact on world literature cannot be overestimated. Born an Austrian Jew and living in the German-speaking Diaspora of Prague, he spent his days making a living as a successful employee of an insurance company and his nights desperately trying to create fiction that met his own exacting expectations. Constantly at odds with the demands of his family, friends, and fiancées/female acquaintances and plagued by poor health, Franz Kafka struggled his entire life long to reconcile the irreconcilable: life and writing. He published only very few texts during his lifetime and on his death bed he asked his friend Max Brod to burn all remaining manuscripts—a last will, which Brod did not execute.

Kafka is an “international” author of a new type of “world literature,” the quality of which is irrefutable yet challenges traditional approaches and standard modes of reading. It is perplexing: We understand the words and sentences of Kafka’s texts, but when it comes to envisioning the universe therein and the texts’ internal logic, we encounter almost insurmountable barriers. Similar to Kafka’s characters, who are losers from the outset, the readers of Kafka’s texts seem doomed to fail in their attempts to understand this uncanny world, created out of common language. And here lies the uncomfortable paradox: We may understand his texts but we struggle to follow their logic and the mysterious world created by them. Even when our imagination and comprehension fall short of grasping the textual world we remain mesmerized by it. Thus, Kafka’s texts demand a transdisciplinary and comparative approach.

Kafka’s texts forged a new level and quality of literature that has triggered innumerable responses in many languages, media, and discourses, and the term *KAFKAESQUE* makes clear that the type and dimension of Kafka’s texts have been perceived as strange, uncanny, and resistant to any classification. In the attempt to adopt or imitate the Kafkaesque, other
authors situate themselves in the literary tradition of the uncanny, which in part relies on
the mystified city of Prague with its long Jewish tradition, as well as on the tradition of
Romantic and ‘Gothic’ texts.

In this course, we will read a wide selection of texts by Franz Kafka in order to approach an
understanding of his universe and prepare ourselves to view this universe in comparison
with other contemporary authors as well as authors from other cultures and eras (A.
Camus, G. de Maupassant, F. Dürenmatt). Lectures will also highlight literature, film, and art
works in the tradition of the Kafkaesque. There will be a midterm and a final exam. A small
number of short writing assignments may be required. This course is open to freshmen.
Please note that this specific "German 275" course does not count for the German
Certificate since it is taught in English. German majors may count it as a cognate course for
the major.

**Required texts:**
(1) Franz Kafka, *The Complete Stories*. Edited by Nahum N. Glatzer. Translated by Edmund
(2) Franz Kafka, *The Trial. A New Translation, Based on the Restored Text*. Translated and
(3) Franz Kafka, *The Castle. A New Translation, Based on the Restored Text*. Translated and

Course web site: [http://wisc.academia.edu/HansAdler/Teaching-Documents](http://wisc.academia.edu/HansAdler/Teaching-Documents)

**LT 326 (meets with GER 325/625): “Occupation, Holocaust, Memory” in Dutch
Literature, 3 cr.**
Taylor, MWF, 11:00-11:50
Prerequisites: none; course number can be repeated for credit, provided topics are
different.
Open to freshmen
Language of instruction: English
Please contact jvtaylor@wisc.edu with any questions.

In this course we will consider a variety of texts selected from the Dutch language literary
tradition that engages with the Nazi occupation of the Low Countries during WWII, the
Holocaust—from the perspective of the Low Countries--and the memory of both these in
later decades. We will look at the techniques, devices, methods and structures that writers
employ to engage and educate the reader, to provide an aesthetic experience, to challenge
the reader, and to raise the big questions. This course invites students to read attentively,
to think carefully, and to discuss thoughtfully and vigorously – face-to-face, informally
online, and in more formal papers and exams.

Learning outcomes:
This course particularly encourages students to expand their knowledge of human cultures, specifically of literature. In acquiring this knowledge, we will practice a range of 21st-century skills, including inquiry and analysis; critical and creative thinking; written and oral communication; ethical reasoning.

**Required texts:**
4. Willem Frederik Hermans, Ina Rilke (Translator): The Darkroom of Damocles. · Paperback: 400 pages $12.44. · Publisher: Overlook TP · ISBN-10: 1590200810

Excerpts from the following will be provided:
9. Etty Hillesum

Additional materials will be made available as needed in class, on reserve and online.