

GERMANIC LANGUAGES

(AS) {GRMN}

SM 262. (ARTH362) TOPICS IN NORTH BAROQUE. (M)

SM 023. (COML023) In Praise of the Small in Literature and the Arts. (M) Weissberg. Freshman seminar. All readings and lectures in English. No knowledge of German is required.

We can memorize aphorisms and jokes, carry miniature portraits with us, and feel playful in handling small objects. This seminar will ask us to pay attention to smaller texts, art works, and objects that may easily be overlooked. In addition to reading brief texts and looking at images and objects, we will also read texts on the history and theory of short genres and the small.

SM 027. Euro Zone Crisis - The EU in a Currency War for Survival?. (M) Shields, Susanne (Lauder Institute). Freshman seminar. All readings and lectures in English. No knowledge of German is required.

"Let me put it simply...there may be a contradiction between the interests of the financial world and the interests of the political world... We cannot keep constantly explaining to our voters and our citizens why the taxpayer should bear the cost of certain risks and not those people who have earned a lot of money from taking those risks." Angela Merkel, Chancellor of Germany, at the G20 Summit, November 2010.

In January 1999, a single monetary system united Germany, a core nation, with 10 other European states. Amidst the optimism of the euro's first days, most observers forecast that Europe would progress toward an ever closer union. Indeed, in the ensuing decade, the European Union became the world's largest trading area, the euro area expanded to include 17 member states, and the Lisbon Treaty enhanced the efficiency and democratic legitimacy of the Union.

150. (COML151, ENVS150) Water Worlds: Cultural Responses to Sea Level Rise & Catastrophic Flooding. (M) Arts & Letters Sector. All Classes. Richter, Simon.

As a result of climate change, the world that will take shape in the course of this century will be decidedly more inundated with water than we're accustomed to. The polar ice caps are melting, glaciers are retreating, ocean levels are rising, polar bear habitat is disappearing, countries are jockeying for control over a new Arctic passage, while low-lying cities and small island nations are confronting the possibility of their own demise. Catastrophic flooding events are increasing in frequency, as are extreme droughts. Hurricane-related storm surges, tsunamis, and raging rivers have devastated regions on a local and global scale. In this seminar we will turn to the narratives and images that the human imagination has produced in response to the experience of overwhelming watery invasion, from Noah to New Orleans. Objects of analysis will include mythology, ancient and early modern diluvialism, literature, art, film, and commemorative practice. The basic question we'll be asking is: What can we learn from the humanities that will be helpful for confronting the problems and challenges caused by climate change and sea level rise?

155. Fascist Cinemas. (M) MacLeod.

Cinema played a crucial role in the cultural life of Nazi Germany and other fascist states. As cinema enthusiasts, Goebbels and Hitler were among the first to realize the important ideological potential of film as a mass medium and saw to it that Germany remained a cinema powerhouse producing more than 1000 films during the Nazi era. Mussolini, too, declared cinema "the strongest weapon." This course explores the world of Nazi cinema ranging from infamous propaganda pieces such as *The Triumph of the Will* and *The Eternal Jew* to entertainments by important directors as Douglas Sirk. While the main focus is Germany, the course explores the strange and mutually defining kinship between fascism more broadly and film. We will consider what elements mobilize and connect the film industries of the Axis Powers: style, genre, the aestheticization of politics, the creation of racialized others. More than seventy years later, fascist cinemas challenge us to grapple with issues of more subtle ideological insinuation than we might think. Weekly screenings with subtitles.

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181. (ENVS181) Comparative Cultures of Sustainability. (L) Richter. Prerequisite(s): There are no prerequisites or language requirements. Summer abroad course.

Sustainability is more than science, engineering, policy, and design. Surveying the world, we see that the politics and practice of sustainability play out in different ways depending on cultural factors. Some cultures are more prone to pursue ecological goals than others. Why? Do the environmental history and experience of a nation affect policy? Do nature and the environment play a crucial role in the cultural memory of a nation? Can cultural components be effectively leveraged in order to win approval for a politics of sustainability? And what can we, as residents of a country where climate change and global warming are flashpoints in an enduring culture war, learn from other cultures? This course is designed to equip undergraduate students with the historical and cultural tools necessary to understand the cultural aspects of sustainability in two countries noted for their ecological leadership and cultural innovation, Germany and the Netherlands.

This hybrid course combines online instruction with a short-term study abroad experience in Berlin and Rotterdam. During the pre-trip online portion of the course, students will become acquainted with the cultural histories of German and Dutch attitudes toward sustainability and the environment through a combination of recorded lectures by the instructor, reading assignments, viewing assignments (documentary and feature films), threaded discussions, and short written assignments. The goal of the pre-trip instruction are to help students develop tools for analyzing and interpreting cultural difference, construct working models of German and Dutch concepts of sustainability, and formulate hypotheses about the relation between culture and policy in Germany and the Netherlands.

The class will spend a total of ten days in Europe: five days in Berlin and five days in the area of Rotterdam. The days will be jam-packed with visits to important sites of sustainable practice; discussion with policy makers, activists, and scientists; and immersion in the cultures of the Netherlands and Germany. Upon our return from Europe, the class will debrief and students will present online projects. There are no prerequisites or language requirements.

203. (GRMN506) TEXTS AND CONTEXTS. (A) Staff. Prerequisite(s): GRMN 104 or the equivalent.

In this course, you will explore themes of cultural and historical significance in contemporary German-speaking countries through literature and nonfiction, through film and current event media coverage. Whether you wish to dive deeply into historical or political contexts, explore untranslatable cultural phenomena or the aesthetic rhythm and semantic complexity of the German language, GRMN 203 Texts and Contexts will inspire your imagination and deepen your understanding of German language, culture and literature. This is a required course for all courses taught in German at or above the 200 level.

SM 232. (HIST230) Topics in European History. (M) Steinberg. Topics vary annually.

The title for Fall 2015 is: The German Century: 1890-1990.

279. (COML094, ENGL094) Introduction to Literary Theory. (M) Staff.

This course introduces students to major issues in the history of literary theory.

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SM 280. (PHIL280) Topics in Aesthetics. (M) Gibbons.

What is beauty? What is the relationship between beauty and goodness? What does aesthetic judgment tell us, if anything, about the world? This course addresses these and other questions by focusing predominantly on Kant's highly influential aesthetic theory. It situates this text in the context of other works on aesthetics. We begin with Plato's view expressed in *The Symposium* that beauty is a form to which humans gain (some) access through love. We then turn to essays by Shaftesbury and Hume that introduce key aesthetic notions that Kant will elaborate (and revise)-including those of taste, common sense, harmony, and aesthetic disinterest. We also read selections from the work of Friedrich Schiller, John Dewey, and A. K. Coomaraswamy who offer alternative accounts of the relationship between beauty and ethical life--a relationship that Kant acknowledges but considers to be importantly limited. The question of the relationship between ethics and aesthetics will form the backdrop for this semester's reading overall.

302. Places of Memory. Lieux de memoire. Erinnerungsorte. (A) Staff. Prerequisite(s): GRMN 203 is a prerequisite. This course will be offered every fall semester. Taught in German.

What is culture? What is German? Where are the borders between German, Austrian and Swiss culture? What is part of the "cultural canon"? Who decides and what role does memory play? Relying on the theory of collective memory (Halbwachs) and the concept of "places of memory" (Erinnerungsorte; Nora, Francois/Schulze) and with reference to exemplary scholarly and literary texts, debates, songs, films, documents, and paintings from high and pop culture, this course will weave a mosaic of that which (also) constitutes German or German-language culture.

SM 542. (ARTH563, COML542, NELC584) Topics in Culture.. (M) Staff.

Topics vary annually.

SM 364. Topics vary annually. The topic for Spring 2015 is: Unhuman Encounters. (M) Dayioglu-Yucel. Prerequisite(s): GRMN 203 or equivalent. Taught in German.

Topics vary annually. The course description for Spring 2015 is as follows: Typically "the Other" stands for a person or a group of people from another cultural background. But there have always been other encounters that forced people to distinguish themselves from an "other". Foremost, in order to define what is "human", the "unhuman" needed to be described. Initially, this meant distinguishing the human from the rest of nature. With the industrial revolution, the technological became a concern--machines as monsters. On a figurative level, we have the supernatural, ghosts, aliens, and cyborgs. In this course we will explore the ways in which real and imagined encounters with these "other Others" are depicted in German language literature and culture.

SM 526. (COML523, ENGL571, GSWS525, HSSC594) The Trouble with Freud: Psychoanalysis, Literature, Culture. (M) Weissberg. Readings and discussions in English.

For professionals in the field of mental care, Freud's work is often regarded as outmoded, if not problematic psychologists view his work as non-scientific, dependent on theses that cannot be confirmed by experiments. In the realm of literary and cultural theory, however, Freud's work seems to have relevance still, and is cited often. How do we understand the gap between a medical/scientific reading of Freud's work, and a humanist one? Where do we locate Freud's relevance today? The graduate course will concentrate on Freud's descriptions of psychoanalytic theory and practice, as well as his writings on literature and culture.

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SM 527. (PHIL526) Philosophy & Psychoanalysis: Freud and the Interpretation of Culture. (M)
Steinberg, S.

More than a century after Sigmund Freud transformed--for better or worse--our understanding of what it means to be human. Freudian psychoanalysis still exerts a profound influence in our culture. This seminar course is an exploration of the philosophical issues raised by Freudian psychoanalysis as a theory of mind and culture. After a close reading of Freud's theoretical writings on the nature of the mind and human behavior, we will explore why Freud's theories--despite more than a century of criticism--remain highly influential as a framework for the interpretation of art, literature, religion, society, politics, and history. Readings from Freud's "meta-psychological", cultural, and social writings, Paul Ricoeur's *Freud and Philosophy*, and other contemporary authors in philosophy, psychoanalysis, and other fields. No previous knowledge of psychoanalysis, psychology, or philosophy required.

SM 567. (PHIL467) Topics in History of Philosophy. Topics change annually. Title for Spring 2016 is: Schiller's Philosophical Writings. (M) Hahmann. Seminar taught in English.

Topics change annually. Topic title for Spring 2016 is: Schiller's Philosophical Writings. Today Friedrich Schiller is primarily known for his dramas and poems. However, during a period of several years (after he was appointed professor of History in Jena) he was also concerned with philosophical issues. The focus was mainly on questions of aesthetics and philosophy of history. With regard to both, it was Kant who was extremely influential for the development of Schiller's philosophical position. But Schiller did not simply copy or rearrange Kantian ideas, in fact, he evolved Kantian philosophy significantly in numerous respects. And even though Schiller later gave up with his philosophical ambitions--in a letter he even dismissed his philosophical efforts altogether as immature--his specific understanding of Kantian philosophy became extremely influential for the genesis of German idealism in general, but in particular shaped the reception of Kantian ideas by Hegel. In this seminar we will look at Schiller's most important philosophical writings and address both his conception of aesthetics and his approach to philosophy of history.

SM 628. Topics 18th Century, vary annually. Topic for Fall 2014 is: Wolfgang's Lehrjahre. (M)
Richter. Graduate seminar, taught in German.

Topic for Fall 2014 is: Wolfgang's Lehrjahre (1765-1774) The decade before the publication of Goethe's *Die Leiden des jungen Werthers* is full of literary ferment. The goal of this course is to gain a sense of the multiplicity of projects and perspectives in this crucial decade in order to break down any teleology that might see Werther as its crowning triumph. In other words, this is a course in the "politics" of literature and literary aesthetics. Works to be read, discussed, and reported on include: Kant, *Beobachtungen ueber das Gefuehl des Schoenen und Erhabenen*; Klopstock, *Salomo, ein Trauerspiel*; Gleim, *Lieder nach dem Anakreon*; Herder, *Fragmente ueber die neuere deutsche Literatur*; Lessing, *Laokoon oder ueber die Grenzen der Mahlerey und Poesie*; Wieland, *Geschichte des Agathon*; Lessing, *Minna von Barnhelm*; Mendelssohn, *Phaedon oder ueber die Unsterblichkeit der Seele*; von Gerstenberg, *Ugolino*; Wieland, *Musarion*; Klopstock, *Oden und Elegien*; La Roche, *Geschichte des Frauleins von Sternheim*; Herder, *Abhandlung ueber den Ursprung der Sprache*; Lavater, *Von der Physiognomik*; Lessing, *Emilia Galotti*; Goethe, *Goetz von Berlichingen mit der eisernen Hand*; Herder, *Von deutscher Art und Kunst*; Nicolai, *Sebaldu Nothanker*; Wieland, *Alceste*; Zimmerman, *Von der Einsamkeit*; Blankenburg, *Versuch ueber den Roman*, and, of course, Werther.

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SM 002. Lords of the Ring. (M) Frei. Freshman Seminar. All readings and lectures in English. No knowledge of German is required.

"One Ring to rule them all; One Ring to find them; One Ring to bring them all and in the darkness bind them; In the Land of Mordor where the Shadows lie." (J.R.R. Tolkien) So begins your journey into legends and traditional lore. You will read stories of unrequited love, betrayal, magical powers, and the deeds of dragon slayers. This course traces the power of the tales of the ring from J.R.R. Tolkien to Richard Wagner, from the Middle High German epic the Nibelungenlied to the Norse poetry of The Saga of the Volsungs, and back to the twentieth century with Thomas Mann's The Blood of the Walsungs.

SM 010. (JWST101) Translating Cultures. (M) Hellerstein. Freshman seminar. All readings and lectures in English. No knowledge of German is required.

"Languages are not strangers to one another," writes the great critic and translator Walter Benjamin. Yet two people who speak different languages have a difficult time talking to one another, unless they both know a third, common language or can find someone who knows both their languages to translate what they want to say. Without translation, most of us would not be able to read the Bible or Homer, the foundations of Western culture. Americans wouldn't know much about the cultures of Europe, China, Africa, South America, and the Middle East. And people who live in or come from these places would not know much about American culture. Without translation, Americans would not know much about the diversity of cultures within America. The very fabric of our world depends upon translation between people, between cultures, between texts.

With a diverse group of readings, -- autobiography, fiction, poetry, anthropology, and literary theory -- this course will address some fundamental questions about translating language and culture. What does it mean to translate? How do we read a text in translation? What does it mean to live between two languages? Who is a translator? What are different kinds of literary and cultural translation? What are their principles and theories? Their assumptions and practices? Their effects on and implications for the individual and the society?

SM 003. (COML011) Censored! A History of Book Censorship. (M) Wiggin. Freshman Seminar. All readings and lectures in English. No knowledge of German is required.

Although its pages may appear innocuous enough, bound innocently between non-descript covers, the book has frequently become the locus of intense suspicion, legal legislation, and various cultural struggles. But what causes a book to blow its cover? In this course we will consider a range of specific censorship cases in the west since the invention of the printed book to the present day. We will consider the role of various censorship authorities (both religious and secular) and grapple with the timely question about whether censorship is ever justified in building a better society. Case studies will focus on many well-known figures (such as Martin Luther, John Milton, Voltaire, Benjamin Franklin, Goethe, Karl Marx, and Salman Rushdie) as well as lesser-known authors, particularly Anonymous (who may have chosen to conceal her identity to avoid pursuit by the Censor).

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SM 011. Bad Taste. (M) MacLeod. Freshman seminar. All readings and lectures in English. No knowledge of German is required.

"Beauty is not a quality inherent to things: it only exists in the mind of the beholder." (David Hume)
"Taste classifies, and it classifies the classifier." (Pierre Bourdieu) "Kitsch causes two tears to flow in quick succession. The first tear says: How nice to see children on the grass. The second tear says: How nice to be moved, together with all mankind, by children running on the grass! The second tear makes kitsch kitsch." (Milan Kundera)

Most of us can recognize bad taste as soon as we see it: Harlequin romances, Elvis on black velvet, lawn ornaments. But bad taste also has a history, and kitsch has been identified as a peculiarly modern invention related to capitalism and consumerism. Beginning with a discussion of taste in the eighteenth century (Hume, Kant), we will investigate under what conditions good taste can go bad, for example when it is the object of mass reproduction, and, on the other hand, why bad taste in recent times has increasingly been recuperated as an art form. Categories such as the cute, the sentimental, the miniature, kitsch, and camp will be explored. We will also ask what forms of ideological work have been done by this brand of aesthetics, for example in the connection between politics and kitsch, femininity and the low-brow, or camp and queer identity.

101. (GRMN501) Elementary German I. (C) Staff.

Designed for the beginning student with no previous knowledge of German. German 101, as the first course in the first-year series, focuses on the development of language competence in listening, speaking, reading, and writing. By the end of the semester, students will be able to engage in simple conversations about familiar things, know greetings and everyday expressions, they will be able to count and tell time, and negate sentences in day-to-day contexts. Furthermore, students will be able to speak about events that happened in the immediate past and express plans for the future. In addition, students will have developed reading strategies that allow them to glean information from simple newspaper and magazine articles and short literary texts. Because cultural knowledge is one of the foci of German 101, students will learn much about practical life in Germany and will explore German-speaking cultures on the Internet.

102. (GRMN502) Elementary German II. (C) Staff. Prerequisite(s): GRMN 101 or equivalent.

This course is a continuation of GRMN 101 and is designed to strengthen and expand students' listening, speaking, reading, and writing competence and to deepen an understanding of German-speaking cultures. By the end of the course, students will be able to handle a variety of day-to-day needs in a German-speaking setting and engage in simple conversations about personally significant topics. Students can expect to be able to order food and beverages, purchase things, and to be familiar with the German university system, the arts, and current social topics. Students will begin to be able to talk about the past and the future, make comparisons, describe people and things in increasing detail, make travel plans that include other European countries, and make reservations in hotels and youth hostels. By the end of the course students will be able to talk about their studies and about their dreams for the future. In addition, students will develop reading strategies that should allow them to understand the general meaning of articles, and short literary texts.

Furthermore, students will feel more able to understand information when hearing German speakers talking about familiar topics. Cultural knowledge remains among one of the foci of German 102, and students will continue to be exposed to authentic materials.

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107. (GRMN514) Accelerated Intermediate German. (B) Staff.Prerequisite(s): 102 or 106 or equivalent.

This course is intensive and is intended for dedicated, highly self-motivated students who will take responsibility for their learning and creation of meaning with their peers. This accelerated course is designed to improve students writing and speaking competencies, to increase vocabulary, to deepen grammar usage, and to help develop effective reading and listening strategies in German across literary genres and media as students interpret and analyze cultural, political, and historical moments in German-speaking countries and compare them with their own cultural practices. This course is organized around content-based modules. Students conclude the basic-language program at PENN by reading an authentic literary text; offering the opportunity to practice and deepen reading knowledge and to sensitize cultural and historical awareness of German-speaking countries.

103. (GRMN503) Intermediate German I. (C) Staff.Prerequisite(s): GRMN 102 or equivalent.

This course is designed to improve students writing and speaking competence, to increase vocabulary, to deepen grammar usage, and to help develop effective reading and listening strategies in German across literary genres and media as students interpret and analyze cultural, political, and historical moments in German-speaking countries and compare them with their own cultural practices. This course is organized around content-based modules and prepares students well for GRMN 104 and a minor or major in German.

104. (GRMN504) Intermediate German II. (C) Staff.Prerequisite(s): GRMN 103 or equivalent.

A continuation of GRMN 103. Expands students writing and speaking competence in German, increases vocabulary and helps students practice effective reading and listening strategies. Our in-class discussions are based on weekly readings of literary and non-literary texts to facilitate exchange of information, ideas, reactions, and opinions. In addition, the readings provide cultural and historical background information. The review of grammar will not be the primary focus of the course. Students will, however, expand and deepen their knowledge of grammar through specific grammar exercises. Students will conclude the basic-language program at PENN by reading an authentic literary text; offering the opportunity to practice and deepen reading knowledge and to sensitize cultural and historical awareness of German-speaking countries.

106. (GRMN505) Accelerated Elementary German. (A) Staff.

This course is intensive and is intended for dedicated, highly self-motivated students who will take responsibility for their learning and creation of meaning with their peers.

An intensive two credit course in which two semesters of elementary German (GRMN 101 & 102) are completed in one. Introduction to the basic elements of spoken and written German, with emphasis placed on the acquisition of communication skills. Readings and discussions focus on cultural differences. Expression and comprehension are then expanded through the study of literature and social themes.

180. German in Residence. (C) Staff.

The German House is a half-credit course with concentrations in German conversation, film, and culture. Though many students enroll for credit, others often come to select events. All interested parties are invited, and you do not have to actually live in the house to enroll for credit. Students from all different levels of language proficiency are welcome. Beginners learn from more advanced students, and all enjoy a relaxed environment for maintaining or improving their German language skills.

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219. Business German: A Macro Perspective. (A) James. Prerequisite(s): GRMN 203 or equivalent. No previous knowledge of economics or business required. Course taught in German.

This course offers you insights into the dynamics of Business German, while taking a macro approach. Examples of various course topics include: economic geography and its diversity, the changing role of the European Union, and the economic importance of national transportation and tourism. In addition, the course emphasizes the development of students' discourse competencies, Business German vocabulary and grammar. Course assignments include oral presentations on current events, class discussions, role-play, and collaborative group work. Class time will be utilized to practice speaking, answering questions, reviewing exercises and holding group discussions on various topics. Class participation is a key component of this course.

220. Business German: A Micro Perspective. (B) James. Prerequisite(s): GRMN 203 or equivalent. Course taught in German.

This course is designed to enhance your speaking, reading and writing skills, in addition to helping you build a strong foundation in business vocabulary. Course objectives include acquiring skills in cross cultural communication, teamwork, business management, and creating a business plan. German grammar will be covered on a need be basis. This course will prepare you to perform and contribute while in a German-speaking business environment.

SM 233. (COML233) Censored! The Book and Censorship Since Gutenberg. (M) Wiggin.

Although its pages may appear innocuous enough, bound innocently between non-descript covers, the book has frequently become the locus of intense suspicion, legal legislation, and various cultural struggles. But what causes a book to blow its cover? In this course we will consider a range of specific censorship cases in the west since the invention of the printed book to the present day. We will consider the role of various censorship authorities (both religious and secular) and grapple with the timely question about whether censorship is ever justified in building a better society. Case studies will focus on many well-known figures (such as Martin Luther, John Milton, Voltaire, Benjamin Franklin, Goethe, Karl Marx, and Salman Rushdie) as well as lesser-known authors, particularly Anonymous (who may have chosen to conceal her identity to avoid pursuit by the Censor).

SM 239. (COML209, ENGL275, ENGL375, ENVS239, STSC368) Sustainability & Utopianism. Humanities & Social Science Sector. Class of 2010 & beyond. Wiggin. Taught in English.

This seminar explores how the humanities can contribute to discussions of sustainability. We begin by investigating the contested term itself, paying close attention to critics and activists who deplore the very idea that we should try to sustain our, in their eyes, dystopian present, one marked by environmental catastrophe as well as by an assault on the educational ideals long embodied in the humanities. We then turn to classic humanist texts on utopia, beginning with More's fictive island of 1517. The "origins of environmentalism" lie in such depictions of island edens (Richard Grove), and our course proceeds to analyze classic utopian texts from American, English, and German literatures. Readings extend to utopian visions from Europe and America of the nineteenth and twentieth centuries, as well as literary and visual texts that deal with contemporary nuclear and flood catastrophes. Authors include: Bill McKibben, Jill Kerr Conway, Christopher Newfield, Thomas More, Francis Bacon, Karl Marx, Henry David Thoreau, Robert Owens, William Morris, Charlotte Perkins Gilman, Ayn Rand, Christa Wolf, and others.

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234. (COML232) Literature and Revolution. (M) Wiggin. Common parlance proclaims the pen mightier than the sword. Peaceniks demand books not bombs. The tools of literacy are usually considered to be in opposition to the tools of war. But are they? Our seminar troubles this binary as we consider literature across space and time as an agent of social change at its most radical: revolution. Central to the class are the varied and creative answers to the long question about how to write a progressive literature. Is the concept of a revolutionary literature useful today? We begin by turning to the legacy of Plato's banishment of poets from the good state as well as Aristotle's spirited defense of poets. Writers and readings may also include: pamphlets by Martin Luther, essays by Thomas Paine and Friedrich Schiller; Buechner's drama *Woyzeck*, Marx and Engels' *Communist Manifesto*, Trotsky's *Literature and Revolution*, Mariano Azuela's novel of the Mexican Revolution, *The Underdogs*, plays by Bert Brecht (*Mother Courage and Her Children*).

235. (COML238) Autobiographical Writing. (M) Weissberg.

How does one write about oneself? Who is the "author" writing? What does one write about? And is it fiction or truth? Our seminar on autobiographical writing will pursue these questions, researching confessions, autobiographies, memoirs, and other forms of life-writing both in their historical development and theoretical articulations. Examples will include selections from St. Augustine's *Confessions*, Rousseau's *Confessions*, Franklin's *Autobiography*, as well as many examples from contemporary English, German, French, and American literature.

L/R 237. (ARTH237, COML237, HIST237, URBS237) Berlin: History, Politics, Culture. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Weissberg. All readings and lectures in English.

What do you know about Berlin's history, architecture, culture, and political life? The present course will offer a survey of the history of Prussia, beginning with the seventeenth century, and the unification of the small towns of Berlin and Koeln to establish a new capital for this country. It will tell the story of Berlin's rising political prominence in the eighteenth century, its transformation into an industrial city in the late nineteenth century, its rise to metropolis in the early twentieth century, its history during the Third Reich, and the post-war cold war period. The course will conclude its historical survey with a consideration of Berlin's position as a capital in reunified Germany. The historical survey will be supplemented by a study of Berlin's urban structure, its significant architecture from the eighteenth century (i.e. Schinkel) to the nineteenth (new worker's housing, garden suburbs) and twentieth centuries (Bauhaus, Speer designs, postwar rebuilding, GDR housing projects, post-unification building boom). In addition, we will read literary texts about the city, and consider the visual art and music created in and about Berlin. Indeed, Berlin will be a specific example to explore German history and cultural life of the last 300 years.

The course will be interdisciplinary with the fields of German Studies, history, history of art, and urban studies. It is also designed as a preparation for undergraduate students who are considering spending a junior semester with the Penn Abroad Program in Berlin.

240. (COML243, HIST270) Goethe and His Age. (M) Weissberg. All readings and lectures in English.

Johann Wolfgang Goethe (1749-1832) is known as Germany's pre-eminent writer. He was also a leading scientist, artist, and politician; a person who represented, as well as shaped, his time like no other. He was praised as a genius by some, and hated as a domineering figure by others. This course will engage in an exploration of his life and times, and of the notions of culture and *Bildung* that he has helped to popularize. Readings will include texts by Goethe and his contemporaries, as well as a discussion of the art, architecture, politics, popular culture, and philosophy of the "Goethe Age."

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L/R 242. (COML126) The Fantastic and Uncanny in Literature: Ghosts, Spirits & Machines. (M) Arts & Letters Sector. All Classes. Weissberg. All readings and lectures in English

Do we still believe in spirits and ghosts? Do they have any place in an age of science of technology? Can they perhaps help us to define what a human being is and what it can do? We will venture on a journey through literary texts from the late eighteenth century to the present to explore the uncanny and fantastic in literature and Our discussions will be based on a reading of Sigmund Freud's essay on the uncanny, and extraordinary Romantic narratives by Ludwig Tieck, E.T.A. Hoffmann, Edgar Allan Poe, Nathaniel Hawthorne, Prosper Merime, Villiers de Isle-Adam, and others.

248. (COML268, PHIL067, RELS238) Nietzsche's Modernity and the Death of God. (M) Staff. All readings and lectures in English.

"God is dead." This famous, all too famous death sentence, issued by the 19th-century German philosopher Friedrich Nietzsche, also signaled the genesis of a radical challenge to traditional notions of morality, cultural life, and the structure of society as a whole. In this course we will examine both the "modernity" of Nietzsche's thought and the ways in which his ideas have helped to define the very concept of Modernity (and, arguably, Postmodernity) itself. In exploring the origin and evolution of Nietzsche's key concepts, we will trace the ways in which his work has been variously revered or refuted, championed or co-opted, for more than a century. We will survey his broad influence on everything from philosophy and literature to music and art, theater and psychology, history and cultural theory, politics and popular culture. Further, we will ask how his ideas continue to challenge us today, though perhaps in unexpected ways. As we will see, Nietzsche wanted to teach us "how to philosophize with a hammer."

L/R 244. (CINE244, COML254, URBS244) Metropolis: Culture of the City. (M) Arts & Letters Sector. All Classes. MacLeod. All lectures and readings in English.

An exploration of modern discourses on and of the city. Topics include: the city as site of avant-garde experimentation; technology and culture; the city as embodiment of social order and disorder; traffic and speed; ways of seeing the city; the crowd; city figures such as the detective, the criminal, the flaneur, the dandy; film as the new medium of the city. Special emphasis on Berlin. Readings by, among others, Dickens, Poe, Baudelaire, Rilke, Doebelin, Marx, Engels, Benjamin, Kracauer. Films include Fritz Lang's Metropolis and Tom Tykwer's Run Lola Run.

247. (COML247, PHIL247) Free Radicals: Marx, Marxism, and the Culture of Revolution. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Staff. All readings and lectures in English.

"A spectre is haunting Europe--the spectre of Communism": This, the famous opening line of The Communist Manifesto, will guide this course's exploration of the history, legacy, and potential future of Karl Marx's most important texts and ideas, even long after Communism has been pronounced dead. Contextualizing Marx within a tradition of radical thought regarding politics, religion, and sexuality, we will focus on the philosophical, political, and cultural origins and implications of his ideas. Our work will center on the question of how his writings seek to counter or exploit various tendencies of the time; how they align with the work of Nietzsche, Freud, and other radical thinkers to follow; and how they might continue to haunt us today. We will begin by discussing key works by Marx himself, examining ways in which he is both influenced by and appeals to many of the same fantasies, desires, and anxieties encoded in the literature, arts and intellectual currents of the time. In examining his legacy, we will focus on elaborations or challenges to his ideas, particularly within cultural criticism, postwar protest movements, and the cultural politics of the Cold War. In conclusion, we will turn to the question of Marxism or Post-Marxism today, asking what promise Marx's ideas might still hold in a world vastly different from his own.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 249. (COML248, COML355, ENGL259, RUSS252) Topics in Modernism. (M) Staff. Topics vary annually.

This course explores an aspect of literary modernism intensively; specific course topics will vary from year to year.

252. (COLL004) The Emergence of the Individual. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Weissberg/Samuels. All readings and lectures in English.

The concept of the modern "individual" was, as many would argue, an eighteenth century invention. This course will discuss the period of Enlightenment that gave rise to it, and follow its development until the twentieth century. Why would it be suddenly important to think of separate human beings with particular desires and needs, rather than a more uniform group of subjects? And what are the consequences of such a move?

Adopting a broad but focused historical perspective, this course will examine the ways in which the individual has been theorized, represented, and understood across various countries and disciplines. Two professors--one from German, and one from French--will provide lectures and lead discussions on the position of the individual in specific historical and cultural contexts, beginning with the French Revolution and ending with Freud and the psychoanalytic revolution.

L/R 253. (COML253, ENGL105, GSWS252, HIST253, HSOC253) Freud: The Invention of Psychoanalysis. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Weissberg. All readings and lectures in English.

No other person of the twentieth century has probably influenced scientific thought, humanistic scholarship, medical therapy, and popular culture as much as Sigmund Freud. This course will study his work, its cultural background, and its impact on us today.

In the first part of the course, we will learn about Freud's life and the Viennese culture of his time. We will then move to a discussion of seminal texts, such as excerpts from his *Interpretation of Dreams*, case studies, as well as essays on psychoanalytic practice, human development, definitions of gender and sex, neuroses, and culture in general. In the final part of the course, we will discuss the impact of Freud's work. Guest lecturers from the medical field, history of science, psychology, and the humanities will offer insights into the reception of Freud's work, and its consequences for various fields of study and therapy.

261. (CINE279, COML265, ENGL279, JWST261) Jewish Films and Literature. (M) Arts & Letters Sector. All Classes. Hellerstein. All readings and lectures in English.

From the 1922 silent film "Hungry Hearts" through the first "talkie," "The Jazz Singer," produced in 1927, and beyond "Schindler's List," Jewish characters have confronted the problems of their Jewishness on the silver screen for a general American audience. Alongside this Hollywood tradition of Jewish film, Yiddish film blossomed from independent producers between 1911 and 1939, and interpreted literary masterpieces, from Shakespeare's "King Lear" to Sholom Aleichem's "Teyve the Dairyman," primarily for an immigrant, urban Jewish audience. In this course, we will study a number of films and their literary sources (in fiction and drama), focusing on English language and Yiddish films within the framework of three dilemmas of interpretation: a) the different ways we "read" literature and film, b) the various ways that the media of fiction, drama, and film "translate" Jewish culture, and c) how these translations of Jewish culture affect and are affected by their implied audience.

GERMANIC LANGUAGES

(AS) {GRMN}

254. The Self-Portrait. (M) Arts & Letters Sector. All Classes. MacLeod & Coates (The class will be taught by two professors). All readings in English.

Who am I? What makes the creative act of representing the self different from representing another? Can the essential self be depicted authentically? Or is what is essential precisely that which can never be represented? Does the act of self-representation change the subject? Is a picture worth a thousand words, or can words provide more scope for self-representation? These are the questions at the heart of humanistic studies and questions that every university student wrestles with in some form. "The Self-Portrait" will consider these questions from literary and visual perspectives, and will track these issues from the Renaissance to the twentieth century.

The class will be taught by two professors, and will include both lectures and discussion sections. Students will be exposed to a wide range of self-portraits in literature, the fine arts, and film. Within this framework, we will emphasize the literary and visual examples of Cellini, Goethe, and the Surrealists. In addition to analytical assignments and a final exam, students will prepare their own self-portraits during the semester in the medium of their choice, and our course will culminate in an exhibition of their work.

258. (CINE258, COML270) German Cinema. (M) Arts & Letters Sector. All Classes. MacLeod. All readings and discussions in English.

An introduction to the momentous history of German film, from its beginnings before World War One to developments following the fall of the Berlin Wall in 1989 and German reunification in 1990. With an eye to film's place in its historical and political context, the course will explore the "Golden Age" of German cinema in the Weimar Republic, when Berlin vied with Hollywood; the complex relationship between Nazi ideology and entertainment during the Third Reich; the fate of German film-makers in exile during the Hitler years; post-war film production in both West and East Germany; the call for an alternative to "Papa's Kino" and the rise of New German Cinema in the 1960s.

259. (CINE259, COML261, GRMN550) Topics in Film History. (M) Katz, Corrigan, Decherney, Beckman.

This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu> for a description of the current offerings.

262. (GSWS162, JWST102, NELC154) Women in Jewish Literature. (M) Arts & Letters Sector. All Classes. Hellerstein. All readings and lectures in English.

This course introduces students of literature, women's studies, and Jewish studies to the long tradition of women as readers, writers, and subjects in Jewish literature. All texts will be in translation from Yiddish and Hebrew, or in English. Through a variety of genres--devotional literature, memoir, fiction, and poetry -- we will study women's roles and selves, the relation of women and men, and the interaction between Jewish texts and women's lives. The legacy of women in Yiddish devotional literature will serve as background for our reading of modern Jewish fiction & poetry from the past century. The course is divided into five segments. The first presents a case study of the Matriarchs Rachel and Leah, as they are portrayed in the Hebrew Bible, in rabbinic commentary, in pre-modern prayers, and in modern poems. We then examine a modern novel that recasts the story of Dinah, Leah's daughter. Next we turn to the seventeenth century Glikl of Hamel, the first Jewish woman memoirist. The third segment focuses on devotional literature for and by women. In the fourth segment, we read modern women poets in Yiddish, Hebrew, and English. The course concludes with a fifth segment on fiction and a memoir written by women in Yiddish, Hebrew, and English.

"Jewish woman, who knows your life? In darkness you have come, in darkness do you go." J. L. Gordon (1890)

GERMANIC LANGUAGES

(AS) {GRMN}

SM 263. (COML277, ENGL261, JWST261) Jewish American Literature. (M) Arts & Letters Sector. All Classes. Hellerstein. All readings and lectures in English.

What makes Jewish American literature Jewish? What makes it American? This course will address these questions about ethnic literature through fiction, poetry, drama, and other writings by Jews in America, from their arrival in 1654 to the present. We will discuss how Jewish identity and ethnicity shape literature and will consider how form and language develop as Jewish writers "immigrate" from Yiddish, Hebrew, and other languages to American English. Our readings, from *Jewish American Literature: A Norton Anthology*, will include a variety of stellar authors, both famous and less-known, including Isaac Mayer Wise, Emma Lazarus, Isaac Bashevis Singer, Celia Dropkin, Abraham Cahan, Anzia Yezierska, Saul Bellow, Philip Roth, Cynthia Ozick, and Allegra Goodman. Students will come away from this course having explored the ways that Jewish culture intertwines with American culture in literature.

SM 264. (COML260, JWST264) Translating Cultures: Literature on and in Translation. (M) Arts & Letters Sector. All Classes. Hellerstein. Benjamin Franklin Seminar. All readings and lectures in English.

"Languages are not strangers to one another," writes the great critic and translator Walter Benjamin. Yet two people who speak different languages have a difficult time talking to one another, unless they both know a third, common language or can find someone who knows both their languages to translate what they want to say. Without translation, most of us would not be able to read the Bible or Homer, the foundations of Western culture. Americans wouldn't know much about the cultures of Europe, China, Africa, South America, and the Middle East. And people who live in or come from these places would not know much about American culture. Without translation, Americans would not know much about the diversity of cultures within America. The very fabric of our world depend upon translation between people, between cultures, between texts.

With a diverse group of readings--autobiography, fiction, poetry, anthrology, and literary theory--this course will address some fundamental questions about translating language and culture. What does it mean to translate? How do we read a text in translation? What does it mean to live between two languages? Who is a translator? What are different kinds of literary and cultural translation? what are their principles and theories? Their assumptions and practices? Their effects on and implications for the individual and the society?

265. (GRMN565, HIST265, JWST265, JWST465) Yiddish in Eastern Europe. (M) Hellerstein. All readings and lectures in English.

This course presents the major trends in Yiddish literature and culture in Eastern Europe from the mid-19th century through World War II. Divided into four sections - "The Shtetl," "Religious vs. Secular Jews," "Language and Culture," and "Confronting Destruction" - this course will examine how Jews expressed the central aspects of their experience in Eastern Europe through history, literature (fiction, poetry, drama, memoir), film, and song.

GERMANIC LANGUAGES

(AS) {GRMN}

318. (GRMN536) Foreign Exchanges: German Travel Literature and the East. (M) Wiggin. Prerequisite(s): GRMN 203 or equivalent. This course is taught in German.

For centuries the "Orient" has functioned as an important concept in formulating a European as well as a specifically German identity. In the context of today's debates about the expansion of Europe and the so-called war on terrorism, it is a concept which demands further historical investigation. On the basis of travel narratives and other texts, we will explore this key term, noting how it has been insistently (re)formulated since the beginnings of modernity. We will also investigate several theoretical models which can help us to think through the cultural encounters documented in the primary works. A series of fundamental questions will accompany us through the semester: Where is the East? Is the East a homogenous place eliciting either fear or wonder? Who lives in the East and how are the "customs and manners" of its inhabitants comprehended? What happens to a German in the East? And, vice versa, what happens to an "Oriental" in Germany? Is the East only in the East? Can one also find the East in Germany?

325. Politics of the Past: Telling Early Modern Tales to Modern Readers. (M) Wiggin. Prerequisite(s): GRMN 203 or equivalent. Taught in German.

In this class we will focus on how literary hi/stories are (re)written, and to what ends. Over the course of the semester, texts from the seventeenth century will be paired alongside a rewrite from the twentieth. Paired readings may include: Martin Opitz (Buch von der deutschen Poeterey) and Gunther Grass (Das Treffen in Telgt), Grimmelshausen (Coursache) and Bertold Brecht (Mutter Courage) and Abraham Sancta Clara (Predigten) and Barbara Frischmuth (Die Klosterschule). In our discussions, we will explore a series of related questions: How does the older text resonate within the new? How does the newer text comment on the old? What are the politics of such dialogues with the distant past?

SM 330. (COML330, DTCH330, DTCH509, PHIL280) ADV TOPICS DUTCH STUDIES. (M) Staff. Taught in English.

Topics vary annually

355. Jugendliteratur: From the Third Reich to the Present. (M) Staff. Taught in German.

This course takes a critical look at Jugendliteratur ranging from the Nazi award-winning TECUMSEH by Steuben to the internationally acclaimed Austrian Kaethe Recheis and her radical account of fascism in Austria. The discussion includes West and East German authors such as Plenzdorf and deals with post-unification reality, including the latest Wunderkind author of age 16. The course will investigate the power and function of Jugendliteratur in various German-speaking settings.

356. Crime and Detection - Dark Deeds. (M) Frei. Taught in German.

The detective story and the crime drama are time-honored genres of literature and popular culture. We are drawn to morbid scenes of violence and crime, and satisfied by the apprehension of criminals and their punishment. At the same time, the process of detection, of deciphering clues, is much like the process of reading and interpretation.

In this course we will read a variety of detective and crime stories, some by famous authors (e.g., Droste-Huelshoff, Fontane, Handke), others by contemporary authors that address interesting aspects of German culture (e.g., Turkish-Germans, gay and lesbian subcultures, DDR and Wende). We will also look at episodes from popular West, East, and post-reunification German TV crime shows (e.g., Tatort).

360. German Culture: Prose of the Twentieth Century.. (M) Staff. Taught in German.

Lectures and discussions of major works of modern German prose narrative, including Kafka, Mann, Hesse, Seghers, Grass, and Boell.

GERMANIC LANGUAGES

(AS) {GRMN}

375. German Literature after 1945. (M) Staff. Taught in German.

Focus on the continuity of the literary tradition, innovation, and prominent themes related to coming-of-age in today's society, and specific stylistic experiments. Topics include: the changing literary perspective on German history and World War II; the representation of such prominent issues as individual responsibility, German reunification, and human relations in modern society.

378. Foreign in Germany. (M) Shields. Prerequisite(s): GRMN 203 or equivalent. Taught in German.

Foreign minority groups are integral elements of German society. This course will provide an overview of the history of foreigners in Germany and their political, social and economic significance. Content-rich reading materials will show Germany as a country that is rapidly developing into a multinational, multiracial and multicultural society. Focusing on the various attitudes of Germans held towards foreigners and the foreigners' attitudes towards life in Germany, the text selection will provide the basis for in-depth study of the subject, including the development of German policy regarding foreigners.

377. Germany and the European Union. (M) Shields. Prerequisite(s): GRMN 203 or equivalent. Taught in German.

In January 1999, a single monetary system united Germany, a core nation, with 10 other European states. Since January 2002 Euro bank notes and coins have gone into circulation in 12 European countries. The European Union is now stronger than ever before, and on May 1, 2004 ten more countries joined the EU - the largest-ever expansion. Is the EU benefiting from this enlargement or does the arrival of so many new members drain money from the EU budget and slow down the EU decision-making? This course will provide an overview of the political and economic developments towards integration in post-war Europe, focusing on Germany's key role. Studying content-rich reading materials, it explores historic-political, social, economic and cultural issues that are urgent for Germany as well as the European community. Accompanying activities will help students to improve the level of complexity of their language skills.

379. Decadence. (M) Weissberg. Prerequisite(s): GRMN 203 or equivalent. Lectures and discussions in German.

The period of the late nineteenth and turn to the twentieth century has often been described as a time of decadence--a decline in the "standards" of morals and virtue. While Freud explored the nature of sexual desire, writers like Schnitzler or Wedekind made this exploration central for their stories or plays. The course will focus on the literature and culture of fin-de-siecle Vienna and Berlin, and consider a variety of texts as well as their later reception and translation into film. Lectures and discussion in German.

380. (GRMN584) Heimat. (M) MacLeod. Prerequisite(s): GRMN 203 or equivalent. Taught in German.

The concept of Heimat (homeland, home, roots) has been a focal point of German culture for at least the past two hundred years; but it has no precise translation into English. Heimat is deeply connected with German notions of modernity, nature, community, and gender; but the question of where one belongs has also been associated with escapism, exclusion and marginality. Beginning with a reading of Freud's essay "Das Unheimliche," we will explore literary representations of Heimat (including works by authors such as Eichendorff, Storm, Stifter, Raabe, and Sebald); nineteenth-century paintings by artists such as Leibl; and Edgar Reitz's epic film Heimat (1984).

GERMANIC LANGUAGES

(AS) {GRMN}

SM 381. Topics in German Culture: Consuming Culture. (M) Staff. Prerequisite(s): GRMN 203 or equivalent. Taught in German.

Have you ever experienced Kaufrausch? Wondered why there are so many English words in German advertisements? Found German ice cream ads surprisingly...sexual? In this course we will ask how a critical examination of advertising and consumer culture can provide insight into the complex and sometimes contradictory dynamics of modern German (and American) culture. In posing this question, we will take a broad interdisciplinary approach in examining everything from art and literature to historical and demographic data and recent research into consumer anthropology and psychology.

401. Trans(l)its. (A) Wiggin, MacLeod. Prerequisite(s): GRMN 203. This course will be offered every fall semester.

The course, required for all majors in the fall of their senior year, considers movements between languages, including those of the students themselves. Research underscores the importance of providing students and adult language learners with the tools to reflect on their own languages learning. This required course provides an important space for German-learners at Penn to draw on one another's experiences in the program, to build a sense of community, and to complete a final project which, in the case of majors, serves to establish their senior thesis. Drawing on Goethe's musings on "world literature," the course focuses on authors who have arrived at their German words via global, worldly itineraries. Authors who adopt German as their literary language-sometimes called Chamisso authors in honor of the nineteenth-century writer Adalbert von Chamisso, by birth a French speaker-provide a special focus of this course. The course encourages students to become Chamisso authors themselves via a series of critical and creative writing exercises.

SM 403. Senior Colloquium.. (B) Wiggin, MacLeod.

SM 507. Elementary Middle High German. (M) Staff. Middle High German for Reading Knowledge will be taught in English.

Designed to familiarize the student with the principal elements of Middle High German grammar and to develop skills in reading and translating a major work of the twelfth century. Limited text interpretation.

SM 531. German Literature to 18th Century. (A) Staff.

Historical overview of authors, their works, genres, and epochs. Special attention to social, historical, cultural and religious backgrounds. Reading of selected works or passages.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 510. (COML502, ENGL501, HIST590) Topics in Language and Literature. (M) Steiner. Topics vary annually. Topic for Fall 2015: Old English and Its Afterlives

Topic for Fall 2015: Old English and its Afterlives. The first half or more of this course will be devoted to the study of 8th-12th-century language and literature, with attention to grammar, metrics, translation, and transmission. We will cover a wide range of texts, such as the life of Sait Andrew, a saint who saved his followers from cannibals. Aelfric's Preface to his landmark translation of the bible, King Alfred the Great's Preface to Gregory's Pastoral Care, a brilliant meditation on the relationship between memory and culture; Wulfstan's thunderous Sermon to the English, which rebukes the Anglo-Saxon for stooping to fratricide, incest, and child slavery during the Viking invasions; the very strange collection of monstrosities and prodigies, which we call The Wonders of the East; "Caedmon's Hymn", what might just be the first recorded poem in English, supposedly composed by an illiterate cowherd; and the stunningly beautiful lyric poem "The Dream of Rood" in which the Cross recounts its heroics during the Crucifixion.

In the second half of the course we will turn to post-Conquest literature (and beyond), as we explore the ways that medieval and early modern writers documented and theorized the Anglo-Saxon past. This section of the course will be determined part by student interests. Our questions will include the following: what constitutes a significant event? In what ways do different genres--chronicles, saints' lives, encyclopedias, sermons, romances, genealogies, geographies--offer competing or affirming views of the past? How do linguistic change and continuity matter? What impact did the Anglo-Saxons' pressing concerns with conquest, anonymity, decadence, and suffering have on late writers? And how did pre-Conquest England serve the needs of later English propaganda, antiquarianism, and reform? Students are not expected to know Old English, but we will need to get up to speed pretty quickly.

SM 516. Teaching Methods. (C) Frei.

This course examines major foreign language methodologies, introduces resources available to foreign language teachers, and addresses current issues and concerns of foreign language teaching and learning, such as second language acquisition theory and application of technology.

SM 517. (EDUC673, ROML691) Technology and Foreign Language Teaching. (B) Frei/McMahon.

This course focuses on the evaluation, design, and development of multimedia in foreign language teaching and seeks to spotlight intersections of pedagogy and technology. Emphases are on the evaluation and production of effective multimedia-based materials and the pedagogical concerns raised by their implementation.

In workshops, you will learn to use video-, image-, and sound-editing software applications. In weekly lectures, you will examine current trends and issues in pedagogically sound applications of technology. We will focus our discussions mainly on the efficacy of Web-based design and development.

You will design and produce an instructional project including different media such as text, image/graphics, sound, and video and create an on-line teaching portfolio as your final project.

SM 532. German Literature 18th Century to Present. (B) Staff.

A continuation of GRMN 531, this course examines literary developments from the Enlightenment to the present.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 534. (CLST511, COML501, ENGL571, SLAV500, SPAN682) History of Literary Theory. (M)
Staff. Topics vary annually.

Over the last three decades, the fields of literary and cultural studies have been reconfigured by a variety of theoretical and methodological developments. Bracing-and-often confrontational-dialogues between theoretical and political positions as varied as Deconstruction, New Historicism, Cultural Materialism, Feminism, Queer Theory, Minority Discourse Theory, Colonial and Post-colonial Studies and Cultural Studies have, in particular, altered disciplinary agendas and intellectual priorities for students embarking on the /professional / study of literature. In this course, we will study key texts, statements and debates that define these issues, and will work towards a broad knowledge of the complex rewriting of the project of literary studies in process today. The reading list will keep in mind the Examination List in Comparative Literature-we will not work towards complete coverage but will ask how crucial contemporary theorists engage with the longer history and institutional practices of literary criticism.

There will be no examinations. Students will make one class presentation, which will then be reworked into a paper (1200-1500 words) to be submitted one week after the presentation. A second paper will be an annotated bibliography on a theoretical issue or issues that a student wishes to explore further. The bibliography will be developed in consultation with the instructor; it will typically include three or four books and six to eight articles or their equivalent. The annotated bibliography will be prefaced by a five or six page introduction; the whole will add up to between 5000 and 6000 words of prose. Students will prepare "position notes" each week, which will either be posted on a weblog or circulated in class.

SM 535. (COML536) Goethe's Novels. (M) MacLeod. Prerequisite(s): Upper-level course, assumes some familiarity with German literature and culture.

With each of his major novels, Goethe intervened decisively and provocatively in the genre and wider culture. This seminar will analyze three of Goethe's novels spanning his career: the sensational epistolary novel *The Sorrows of Young Werther* (1774, rev. 1787); the novel of adultery *Elective Affinities* (1809), and the Bildungsroman *Wilhelm Meister's Apprenticeship* (1795/96). (We will also look ahead to his "archival" novel *Wilhelm Meister's Journeyman Years* [1829]). Particular attention will be paid to the ways in which these novels address questions of modernization - technology and secularization, to name only two - through the lens of individuals who understand themselves in relation to artistic media. We will also consider seminal scholarship on the novels (e.g. Benjamin, Lukacs) in addition to recent critical approaches.

SM 551. (PHIL465) Kant's First Critique. (M) Horstmann.

Kant's "Critique of Judgment" (1790) is the third and last of his three Critiques. It is of major importance for an understanding of Kant's philosophy as a whole in at least three respects. 1) Being the latest of the three Critiques it gives the ultimate view Kant has with regard to his 'critical system' in its entirety. This view is presented explicitly both in the unpublished First Introduction and the published version of the Introduction to the third Critique. 2) It contains as its first part his theory of the judgment of taste, i.e. his aesthetic theory. This theory is of interest not just because of its immense influence on subsequent theories of the beautiful but also because of the way it tries to solve the problem of the universal validity of judgments that do not have the status of judgments of cognition. 3) The third Critique presents in its second part Kant's attempt to integrate living organisms as objects of knowledge into his epistemological framework. It thus comprises his philosophy of biology and his discussion of the status and the function of teleological explanations in science.

Though the seminar is meant to deal with all these aspects it can -- depending on the interests of the participants -- focus with different intensity on each of these.

GERMANIC LANGUAGES

(AS) {GRMN}

536. (GRMN318) Foreign Exchanges: German Travel Literature and the East. (M) Wigin. Taught in German.

For centuries the "Orient" has functioned as an important concept in formulating a European as well as a specifically German identity. In the context of today's debates about the expansion of Europe and the so-called war on terrorism, it is a concept which demands further historical investigation. On the basis of travel narratives and other texts, we will explore this key term, noting how it has been insistently (re)formulated since the beginnings of modernity. We will also investigate several theoretical models which can help us to think through the cultural encounters documented in the primary works. A series of fundamental questions will accompany us through the semester: Where is the East? Is the East a homogenous place eliciting either fear or wonder? Who lives in the East and how are the "customs and manners" of its inhabitants comprehended? What happens to a German in the East? And, vice versa, what happens to an "Oriental" in Germany? Is the East only in the East? Can one also find the East in Germany?

SM 540. (ARTH560, COML539, ENGL588, JWST540) Memory, Trauma, Culture. (M) Weissberg. All readings and lectures in English.

In recent years, studies of memory (both individual and cultural) have rivaled those of history, and have produced alternative narratives of events. At the same time, research has also focused on the rupture of narrative, the inability to find appropriate forms of telling, and the experience of a loss of words. The notion of trauma (Greek for "wound") may stand for such a rupture. Many kinds of narratives, most prominently the recollections of Holocaust survivors, are instances in which memories are invoked not only to come to terms with traumatic events, but also to inscribe trauma in various ways. In this seminar, we will read theoretical work on memory and trauma, discuss their implication for the study of literature, art, and culture, read select examples from Holocaust survivors' autobiographies (i.e. Primo Levi, EliWiesel), and discuss visual art (i.e. Boltanski, Kiefer) and film (i.e. Resnais, Lanzmann, Spielberg).

550. (CINE550, COML552, GRMN259) German Film History and Analysis. (M) Richter. Topics vary annually.

From the early 20th century, German cinema has played a key role in the history of film. Seminar topics may include: Weimar cinema, film in the Nazi period, East German film, the New German cinema, and feminist film.

SM 552. (PHIL466) Kant II. (M) Guyer.

A study of Kant's moral philosophy, political philosophy, and aesthetics, focusing on his Groundwork for the Metaphysics of Morals, Critique of Practical Reason, Metaphysics of Morals, and Critique of Judgement.

SM 553. (COML581, RELS508) Hermeneutics. (M) Dunning.

Theory of interpretation and the construction of meaning. Focus is usually on a text by Hegel or Gadamer. May be repeated for credit.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 560. (COML559, ENGL590, JWST560, PHIL551) Topics in Philosophy and Literature. (M) Spoerhase. Topics vary. The title for Fall 2015 is: Adorno and Literary Theory

The topic for Fall 2015 is: Adorno and Literary Theory. Theodore W. Adorno consistently developed his cultural and social theory in close engagement with art works. During the seminar, therefore, we will be reading both the theoretical reflections of Adorno on art (especially literature) as well as his interpretations of literary texts. We will be taking a closer look at (a) his reflections associated with literary form, (b) his fundamental reflections on the relationship between literature and society, and (c) his specific interpretations of German literature--including his famous interpretations of Goethe, Hoelderlin, Eichendorff, and Hebbel.

565. (GRMN265, HIST265, JWST265, JWST465) Yiddish in Eastern Europe. (M) Hellerstein.. All readings and lectures in English.

This course presents the major trends in Yiddish literature and culture in Eastern Europe from the mid-19th century through World War II. Divided into four sections - "The Shtetl," "Religious vs. Secular Jews," "Language and Culture," and "Confronting Destruction" - this course will examine how Jews expressed the central aspects of their experience in Eastern Europe through history, literature (fiction, poetry, drama, memoir), film, and song.

SM 568. (PHIL568) Hegel's Aesthetics. (M) Hindrichs. Prerequisite(s): GRMN 216 or equivalent. Upper-level course, assumes some familiarity with German literature and culture. This course is taught in German.

SM 580. (ARTH560, COML582, JWST582, PHIL480) Topics In Aesthetics. (M) Weissberg, MacLeod. Topics vary annually.

SM 573. (ARTH573, CINE515, COML570, ENGL573, FREN573) Topics in Criticism & Theory: Auteurism: Theories and Practices. (M) Corrigan.

Auteurism has arguably been at the center of film practice, theory and historiography since the 1950s. Originating in the work of the French New Wave, auteurism has shaped our understanding of many film cultures around the world and across different media beyond the cinema. This course will examine the history of auteurism as it has evolved from France to the U.S. and through national cinemas from China and India to Iran and Denmark. As part of this study, we'll investigate the changing theoretical terms of auteurism as it has adapted to the pressures of post-structuralist theory, feminist interventions, cultural and racial distinctions, and the challenges of new media.

SM 578. (ARTH561, ARTH701) Topics in Art History. (M) Silver.

Topics vary.

Fall 2016: 16 C. North Paint/Graphic. 16th Century Northern Paintings and Graphics. Focusing primarily on Germany and the Netherlands during the period of the nascent Reformation, this course will use both paintings and prints to investigate a host of social and cultural changes: to the religious image and its use (including Iconoclasm), to political structures (the Holy Roman Empire and developing nation-states, such as Spain and England), and to innovative artistic themes, particularly the rise of specialized pictorial genres and secular subjects. Major artists will include Hieronymus Bosch, Albrecht Durer and his circle, Lucas Cranach, Hans Holbein (and England), Lucas van Leyden, and Pieter Bruegel. Students will be expected to write a research paper of their choosing after completing a shorter analysis paper on a single work. Open to qualified undergraduates as well as graduate students.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 579. (ARTH584, COML579) Winckelmann. (M) MacLeod. Prerequisite(s): Upper-level course, assumes some familiarity with German literature and culture.

Celebrity-scholar, literary stylist, cultural monument, pagan hero, self-made man, homosexual codeword, murder victim: despite his humble origins in Prussia, Johann Joachim Winckelmann (1717-68) enjoyed a meteoric career as an archaeologist and art historian in Rome and came to define a century. His developmental view of culture and his celebration of Greek art challenged prevailing ideas and established new paradigms. The seminar will pay careful attention to Winckelmann's most important writings, including "Reflections on the Imitation of the Painting and Sculpture of the Greeks" (1755), the "History of Ancient Art" (1764), and his famous descriptions of statues such as the Belvedere Apollo and Laocoon group, while keeping in mind the context of mid eighteenth century Rome. The lasting impact of Winckelmann's Greek subject matter, his aesthetic theory, and his literary style will be traced, with readings ranging from Johann Wolfgang Goethe, Gotthold Ephraim Lessing, Walter Peter, Rainer Maria Rilke, and Thomas Mann, to the troubling reincarnation of Winckelmann's statues in Leni Riefenstahl's Fascist Olympic films. Finally, Winckelmann's central role in the field of queer studies will be explored, via a consideration of his representation of the male body beautiful and of his own status as a codeword for homosexual desire.

SM 581. (COML584, HIST490, JWST490, RELS429) Topics in Jewish-German Culture. (M) Spring 2015: Liliane Weissberg and Steven Weitzman.

Reading and discussion course on selected topics in Jewish history. The instructors are visiting scholars at the Center for Advanced Judaic Studies. Topic and seminar title for Spring 2015: Topics in Jewish Studies: The Origins of Jewish Studies.

Course description for Spring 2015: This is a reading course that grants seminar participants access to Katz Center fellows, some of the best scholars in Judaic studies from around the world. The aim of the course is to expose students to these scholars and their work, to get to know them as people, learn from them at high level, and understand their approach to the field. Over the course of the spring semester there will be four 3-session modules. Students will meet with 4 different fellows for 3 sessions each. The weekly 90-minute classes will be held at the Katz Center on Wednesdays from 10:30 am - 12 pm, and participants will be encouraged to then stay for lunch and the fellows' seminar which runs from 12:30 - 2:30 pm.

SM 582. (PSCI582, PSCI584) Topics in Political Science. (M)

Topics vary.

SM 602. (LING610) Seminar in German Philology. (M)

Topics vary annually.

SM 603. Seminar in German Literature. (M)

Topics range from the study of individual authors to analyses of major texts.

SM 604. Seminar in German-Jewish Studies. (M) Weissberg.

The course will focus on a specific topic, such as German-Jewish autobiography, writings related to the Jewish emancipation, German-Jewish philosophy and literature, the notion of exile, the Shoah, or contemporary German-Jewish literature. Topics will be announced.

SM 611. (ARCH711, ARCH712) Topics in History and Theory. (M) Staff.

A seminar on advanced topics in architectural design and theory. Topics and instructors will vary.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 631. The Age of Storm and Stress. (M) Richter.

An in-depth investigation of the major thinkers and writers of the Sturm und Drang period (1767-1785). Concepts to be considered include: genius, nature, language, violence, irrationality, "Germanness." Works by Herder, the young Goethe and Schiller, Hamann, Gerstenberg, Lenz, Klinger, and Wagner. Emphasis on drama and drama theory.

SM 632. Romanticism. (M) MacLeod, Weissberg.

The course focuses both on the timely impact and the lasting contribution of Romanticism. Lectures cover the philosophical, intellectual, social, and political currents of the age. Authors: Schlegel, Wackenroder, Tieck, Brentano, Arnim, Novalis, Hoffmann, Kleist, Eichendorff.

SM 638. Studies in 19th Century Literature. (M) MacLeod, Weissberg.

The course concentrates on issues of "realism" and "representation". Examples will be drawn from nineteenth century German fiction.

SM 633. Classicism. (M) MacLeod, Richter.

An investigation of Weimar Classicism. Drawing on literary and theoretical works by Goethe, Schiller, and others, the seminar will explore concepts such as: aesthetic education; the nature of a "classic;" "autonomous" art; imitation; German responses to Greek antiquity.

SM 635. Goethe's Wilhelm Meister. (M) MacLeod.

Goethe's Wilhelm Meister project spanned several decades and three novels. This seminar will analyze Wilhelm Meisters Lehrjahre (1795), the foundational work in the development of the German Bildungsroman, and Wilhelm Meisters Wanderjahre (1829), an anomalous and eccentric narrative that stretches the boundaries of the novel genre. We will also consider recent critical approaches to the novels, and will discuss in particular Foucauldian and psychoanalytic readings that deal with Bildung as a discourse of desire, formation, and discipline.

SM 636. Literature of Enlightenment. (M) Richter.

German intellectual and literary developments from 1690-1780 in the context of the European enlightenment.

SM 641. Drama of the Nineteenth Century. (M) Staff.

A study of the German drama after Goethe and Schiller, with special emphasis on the response of such authors as Kleist, Büchner, Grillparzer, and Hebbel to the classical drama. Discussions of theories and techniques (Freytag, Szondi). Readings also include Nestroy, Hauptmann, and Schnitzler.

SM 642. (COML642) Drama of the Twentieth Century. (M) Jarosinski.

Based on a discussion of the relationship of drama (text) and theater (performance), the course examines the development of realistic and antirealistic currents in modern German drama. From Wedekind and Expressionism to Piscator's political theater, Brecht's epic theater and beyond (Horvath, Fleisser, Frisch, Dürrenmatt, Handke).

GERMANIC LANGUAGES

(AS) {GRMN}

SM 646. Novel of the Twentieth Century. (M) Staff.

A study of the major developments in modern German narrative prose in its international context. Discussions of theories and techniques. Readings of authors such as Kafka, Thomas and Heinrich Mann, Doebelin, Seghers, Boell, and Grass.

SM 648. Modern German Lyrics. (M) MacLeod.

Origins and development of modern German lyrical poetry since the late nineteenth century. Authors such as George, Rilke, Hofmannsthal, Brecht, Benn, Bachmann, Celan will be interpreted in light of the important poetic trends in the twentieth century.

SM 650. (PSCI584) Topics in 20th-C Studies. (M) Staff. Topics vary

SM 653. Baroque. (M) Wiggin.

Lectures on the concept of "Baroque" in literature and the social and intellectual backgrounds of German Baroque literature; reading and discussion of lyrics, dramas and novel.

SM 654. Renaissance and Reformation. (M) Wiggin.

Major works and authors of the fifteenth and sixteenth centuries. Authors include Luther, Hans Sachs, Wickram, Fischart, and Frischlin.

SM 660. German Literature After 1945: Recording, Remembrance, and Forgetting. (M) Staff.

The seminar examines literary and other artistic works that represent contested parts of the recent German past. Particular attention will be paid to the use made of historical facts in lyric poetry, prose, documentary theater, film, and photography. Through close readings of emblematic literary and theoretical texts, we will consider the widespread notion of the past as a narrative construction, investigate modes of witnessing and testimony, and examine collective and individual repression as well as private and public rituals of remembrance. The material will be considered along with the larger claim of literary discourse, and lyric poetry specifically, as uniquely suited to represent otherwise inaccessible dimensions of experience.

SM 663. Weimar Literature. (M) Staff. Conducted as a research seminar, requiring an oral presentation and lengthy scholarly paper. Primary readings and discussion will be in German.

This course examines the major cultural developments-including Expressionism, New Objectivity, and the European avant-garde-that took place during the tumultuous years of Germany's first experiment in democracy. We will cover a variety of genres (poetry, drama, fiction and non-fiction), while also paying attention to the visual arts, in particular the cinema. The primary aims of the course are: to familiarize students with the rich cultural efflorescence of the period; to examine the legacy of the First World War, the rise of the urban metropolis and their various representations; and to assess the course of history as reflected both in and outside the literary sphere. Authors to be covered include: Vicki Baum, Walter Benjamin, Bertolt Brecht, Alfred Doebelin, Ernst Juenger, Irmgard Keun, Siegfried Kracauer, Erich Maria Remarque, Joseph Roth and Ernst Toller.

SM 664. (HIST620) Topics in European History. (A) Staff.

This course will focus on problems in European political, social, cultural, and economic development from 1750 to the close of the second World War. Readings will be major works in the different fields of European historical scholarship, ranging from family to diplomatic history and covering a wide variety of methodological approaches.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 670. (ARTH670, COML670) German Literary Theory & Criticism. (M)

This course will concentrate on major and/or current issues in literary criticism, specific problems, critics, or approaches. Topics will vary; in the past, courses have concentrated on Walter Benjamin's work, and "The Frankfurt School and After."

SM 672. (COML634) Reading Modernity. (M) Jarosinski. Taught in English.

In this course we will examine Modernism and the avant-garde as concepts in literature, theater, and criticism. Both terms in the seminar title will be significant to our work, as we ask not only how to define and debate "modernity" today, but also how to understand various notions of "reading" and cultural analysis that emerge during the period and live on in various ways today. In addition, we will take account of important technological, social, and economic developments marking modernity, focusing our attention on the ways in which they intersect and interact with cultural production, cultural politics, and perception itself. Readings will include key texts by representative authors, including Benjamin, Kafka, Barthes, Kracauer, Brecht, Adorno, Baudelaire, Eliot, Woolf, and others. The final section of the course is concerned with contemporary debates surrounding Modernism's relation to Fascism and the juxtaposition of Modernism and Postmodernism.

SM 674. (ARTH674, CINE591, COML674, PHIL583) Topics in Aesthetic Theory. (M) Weissberg, MacLeod, Corrigan.

Topics vary annually.

SM 676. (COML676, GSWS676) Readings in Feminist Theory. (M) Weissberg.

The seminar will provide a survey of recent feminist theories, and a discussion of literary texts focusing on issues of gender, race, and class. The reading list will include essays by French, English, and American theorists as well as novels by Bachmann, Wolf, and Jelinek.

SM 678. Realism: Literature and Theory. (M) Weissberg.

What is "realism"? What does it mean to depict the world as a "realist" writer or artist? This seminar will consider these questions and concentrate on German literature and art of the second half of the nineteenth century. It will focus on writers such as Stifter, Storm, Raabe, and Fontane; but also on Stifter's drawings and paintings, visual artists such as Menzel, and the vogue of historical painting. Finally, the seminar will consider the role of early photography in the development of the notion of "realism." Secondary literature will include studies by Michael Fried, Linda Nochlin, and others.

679. (ARTH662, ARTH761, DTCH601) The title for Spring 2014 is: German Prints & Drawings.. (A) Silver. Topics change annually.

Development of the major graphic media and subjects from Schongauer through the sixteenth century. Regular visits to Philadelphia Museum of Art.

SM 680. Studies in Contemporary Music. (M)

Seminar on selected topics in the music of the twentieth century.

GERMANIC LANGUAGES

(AS) {GRMN}

SM 691. Travel in German Literature. (M) Wiggins.

During the early modern period (circa 1450-1800) the world became global. A "new world" which challenged "old world" frameworks of knowledge was made to accommodate European travellers. This seminar will devote itself to travel literature (broadly conceived) on the Americas to explore questions historical and actual, literary and theoretical: How did contact initially effect the old world? How did its representation evolve over the early modern period? How can a concept of early modern globalism be useful today?

Weekly seminar topics will be organized around a single primary text (some available only in Van Pelt's Rare Book Room) and an array of secondary materials. Each participant will lead one seminar session, assigning further readings as s/he determines necessary. A one-day seminar within the seminar will allow students to present their work on early modern globalism in a conference-style format. Each contribution will then be re-worked as the final paper. Primary materials may include: Herzog Ernst; Schedel's Weltchronik; Muenster's Cosmographica, travel accounts by Staden and Hutten; Theodor de Bry's American publications; Ortelius, Blaeu, and Jansson maps; Gottfried's American compilation; travel literature by Penn, Pastorius, and Saur; Insel Felsenburg; Humboldt.

DUTCH (DTCH)

101. (DTCH501) Elementary Dutch I. (A) Naborn.

A first semester language course covering the core Dutch grammar and vocabulary with the goal of providing the corner stone for developing overall linguistic proficiency in Dutch.

102. (DTCH502) Elementary Dutch II. (B) Naborn.

Continuation of DTCH 101.

103. (DTCH503) Intermediate Dutch I. (A) Naborn. Prerequisite(s): Dutch 102 or equivalent.

A third semester Dutch language course. The emphasis lies on vocabulary expansion through the use of audio-taped materials and readings. Grammar is expanded beyond the basics and focuses on compound sentences, features of text coherence and idiomatic language usage.

104. (DTCH504) Intermediate Dutch II. (B) Naborn. Prerequisite(s): Dutch 103 or equivalent.

105. (DTCH505) Advanced Dutch I - Cultural History of the Netherlands & Flanders. (M) Naborn. Prerequisite(s): DTCH 104 or equivalent.

This course combines a Dutch language course with a content-based course on Dutch history and literature. Units on linguistic aspects of the language are added as review and refinement. The course also serves as an introduction to writing papers in Dutch.

106. (DTCH506) Advanced Dutch II. (M) Naborn. Prerequisite(s): Dutch 105 or equivalent.

Continuation of Dutch 105. The emphasis lies on literary and other writings from the 20th Century.

230. (ARTH263, CINE252, COML229, GRMN230) Topics in Dutch Studies. Topic for Spring 2016: Dutch Literature and World Literature.. (M) Staff. Taught in English

Topics vary annually. Topic for Spring 2016 is: "Dutch Literature and World Literature"

GERMANIC LANGUAGES

(AS) {GRMN}

SM 330. (COML330, DTCH509, GRMN330, PHIL280) Advanced Topics in Dutch Studies. (M)

Topics vary.

501. (DTCH101) Elementary Dutch I. (A) Naborn.

A first semester Dutch language course covering the core Dutch grammar and vocabulary with the goal of providing the corner stone for developing overall linguistic proficiency in Dutch.

505. (DTCH105) Advanced Dutch I - Cultural History of the Netherlands & Flanders. (M)

Naborn. Prerequisite(s): DTCH 504 or equivalent.

This course combines a Dutch language course with a content-based course on Dutch history and literature. Units on linguistic aspects of the language are added as review and refinement. The course also serves as an introduction to writing papers in Dutch.

502. (DTCH102) Elementary Dutch II. (B) Naborn.

Continuation of DTCH 501.

503. (DTCH103) Intermediate Dutch I. (A) Naborn. Prerequisite(s): Dutch 502 or equivalent.

A third semester Dutch language course. The emphasis lies on vocabulary expansion through the use of audio-taped materials and readings. Grammar is expanded beyond the basics and focuses on compound sentences, features of text coherence and idiomatic language usage.

504. (DTCH104) Intermediate Dutch II. (B) Naborn.

506. (DTCH106) Advanced Dutch II. (M) Naborn. Prerequisite(s): Dutch 505 or equivalent.

Continuation of Dutch 505. The emphasis lies on literary and other writings from the 20th Century.

507. Dutch for Reading Knowledge. (M) Naborn. No knowledge of Dutch required.

This course is designed for undergraduates, graduate students and faculty who want to be able to read Dutch. Of particular interest to historians and art historians, people interested in international business and law, religious studies, social policy, and literature. Emphasis on reading skills; structures of grammar and pronunciation are taught as needed. Text selection will be tailored to individual student needs. No knowledge of Dutch required.

SM 509. (DTCH330, GRMN330, PHIL280) Adv Topics Dutch Studies. Staff. Taught in English.

Topics vary annually.

SCANDINAVIAN (SCND)

101. (SCND501) Elementary Swedish I. (I) Williams.

Basic language course stressing grammatical structures and vocabulary, pronunciation, simple conversation and reading of elementary texts. Credit for this course will only be given upon successful completion of SCND 102.

GERMANIC LANGUAGES

(AS) {GRMN}

102. (SCND502) Elementary Swedish II. (J) Williams. Prerequisite(s): SCND 101 or equivalent.

Continuation of SCND 101. This is a two-semester course designed to teach beginning skills in Swedish reading comprehension, vocabulary acquisition, listening comprehension, writing, and conversation. Swedish social development will also be examined in relation to its cultural milieu. A trip to Gloria Dei Old Swedes Church in Philadelphia for their Luciafest will be included on a December weekend, a visit to a Swedish film during the Philadelphia Film festival will take place in late April, and other events as announced.

103. (SCND503) Intermediate Swedish I. (H) Williams. Prerequisite(s): SCND 102 or equivalent.

104. (SCND504) Intermediate Swedish II. (K) Williams. Prerequisite(s): SCND 103 or equivalent.

105. (SCND505) Advanced Swedish I. (M) Staff. Prerequisite(s): SCND 104 or equivalent.

106. (SCND506) Advanced Swedish II. (M) Staff. Prerequisite(s): SCND 105 or equivalent.

501. (SCND101) Elementary Swedish I. (I) Williams.

502. (SCND102) Elementary Swedish II. (J) Williams.

Continuation of SCND 501.

503. (SCND103) Intermediate Swedish I. (H) Williams.

504. (SCND104) Intermediate Swedish II. (K) Williams.

505. (SCND105) Advanced Swedish I. (A) Staff.

506. (SCND106) Advanced Swedish II. (B) Staff.

YIDDISH (YDSH)

101. (JWST031, YDSH501) Beginning Yiddish I. (A) Staff.

The goal of this course is to help beginning students develop skills in Yiddish conversation, reading and writing. Yiddish is the medium of a millennium of Jewish life. We will frequently have reason to refer to the history and culture of Ashkenazie Jewry in studying the language.

102. (JWST032, YDSH502) Beginning Yiddish II. (B) Staff. Prerequisite(s): YDSH 101 or permission of the instructor.

In this course, you can continue to develop basic reading, writing and speaking skills. Discover treasures of Yiddish culture: songs, literature, folklore, and films.

103. (JWST033, YDSH503) Intermediate Yiddish I. (M) Staff. Prerequisite(s): YDSH 102 or permission of the instructor.

The course will continue the first year's survey of Yiddish grammar with an additional emphasis on reading Yiddish texts. The course will also develop conversational skills in Yiddish.

GERMANIC LANGUAGES

(AS) {GRMN}

104. (JWST034, YDSH504) Intermediate Yiddish II. (M) Staff. Prerequisite(s): YDSH 103 or permission of the instructor.

Continuation of GRMN 403. Emphasis on reading texts and conversation.

108. (JWST438, YDSH508) Readings in Modern Yiddish Literature. (M) Botwinik. Prerequisite(s): Reading knowledge of Yiddish.

This course will survey modern Yiddish literature through readings of Yiddish prose and poetry from the end of the 19th century through the late 20th century. The class will be conducted in both Yiddish and English. Reading knowledge of Yiddish is required, although some texts will be available in English translation.

501. (JWST031, YDSH101) Beginning Yiddish I. (A) Staff.

The goal of this course is to help beginning students develop skills in Yiddish conversation, reading and writing. Yiddish is the medium of a millennium of Jewish life. We will frequently have reason to refer to the history and culture of Ashkenazie Jewry in studying the language.

502. (JWST032, YDSH102) Beginning Yiddish II. (B) Staff. Prerequisite(s): YDSH 101 or permission of the instructor.

503. (JWST033, YDSH103) Intermediate Yiddish I. (M) Staff. Prerequisite(s): YDSH 102 or permission of the instructor.

The course will continue the first year's survey of Yiddish grammar with an additional emphasis on reading Yiddish texts. The course will also develop conversational skills in Yiddish.

504. (JWST034, YDSH104) Intermediate Yiddish II. (M) Staff. Prerequisite(s): YDSH 103 or permission of the instructor.

Continuation of GRMN 403. Emphasis on reading texts and conversation.

508. (JWST438, YDSH108) Readings in Modern Yiddish Literature. (M) Hellerstein. Prerequisite(s): Reading knowledge of Yiddish.

This course will survey modern Yiddish literature through readings of Yiddish prose and poetry from the end of the 19th century through the late 20th century. The class will be conducted in both Yiddish and English. Reading knowledge of Yiddish is required, although some texts will be available in English translation. Authors include I.L. Peretz, Isaac Bashevis Singer, Moyshe-Leyb Halpern, and Kadya Molodowsky.