

Germanic Studies

Director of Undergraduate Studies and Departmental Adviser:

Chenxi Tang, Wb 125, 702-9027, tang@uchicago.edu

*Language Program Director: Catherine Baumann, C 508, 702-8008,
ccbauman@uchicago.edu*

Departmental Administrator for German in the College:

Michelle Zimet, Cl 25F, 702-8494, mzimet@uchicago.edu

E-mail: german-department@uchicago.edu

Web: humanities.uchicago.edu/depts/german

Program of Study

The program for the B.A. degree in Germanic Studies is intended to provide students with a wide ranging and highly personalized introduction to the language, literature, and culture of German-speaking countries and to various methods of approaching and examining these areas. It is designed to be complemented by other areas of study (e.g., anthropology, art history, comparative literature, economics, film studies, history, philosophy, political science, sociology).

Students in other fields of study may also complete a minor in Germanic Studies. Information follows the description of the major.

Program Requirements

Students majoring in Germanic Studies typically register for six German language courses at the second-year level and above, plus six courses in German literature and culture, including two courses from GRMN 22000-22099 (taught in German). Students must also prepare a B.A. paper (GRMN 29900). With prior approval of the director of undergraduate studies, students may count up to three relevant German-oriented courses from other departments in the humanities or social sciences toward the requirements of the major in Germanic Studies. Students must meet with the director of undergraduate studies to discuss a plan of study as soon as they declare their major and no later than the end of Spring Quarter of their third year. Students must have their programs approved by the director of undergraduate studies before the end of their third year.

Students may satisfy the required language courses for the major through placement or accreditation examinations.

B.A. Paper. The B.A. paper typically is a research paper of a minimum of twenty-five pages. While the paper may be written in either English or German, it must include a bibliography that makes ample use of German-language sources. Students must submit a proposal for their B.A. paper to their faculty adviser by the beginning of the eighth week of Autumn Quarter in their senior year. A first draft of the paper is due on the first day of Spring Quarter, and the completed

paper must be submitted by the beginning of the sixth week of Spring Quarter. Registration for GRMN 29900 (B.A. Paper) is required but not counted toward the twelve-course major.

Germanic Studies will accept a paper or project used to meet the B.A. requirement in another major, under the condition that original German sources are used. Students should consult with both chairs by the earliest B.A. proposal deadline (or by the end of their third year, when neither program publishes a deadline). A consent form, to be signed by both chairs, is available from the College adviser. It must be completed and returned to the College adviser by the end of Autumn Quarter of the student's year of graduation.

Summary of Requirements

3	GRMN 20100, 20200, 20300 (second-year German)*
3	GRMN 21101, 21201, 21301
2	literature courses from GRMN 22000-22099 (taught in German)
4	courses in German literature and culture (may be taken in other departments and may include Languages Across Chicago courses)
—	B.A. Paper (GRMN 29900)
12	

* *Credit may be granted by examination.*

Grading. Students majoring in Germanic Studies must receive a quality grade in all courses taken to meet requirements in the major. Nonmajors have the option of taking courses on a *P/F* basis (except for language courses, which must be taken for quality grades).

Honors. Honors are reserved for graduating seniors who achieve overall excellence in grades for courses in the College and within the major, as well as complete a B.A. paper that shows proof of original research or criticism. Students with an overall GPA of at least 3.0 for College work and a GPA of at least 3.5 in classes within the major, and whose B.A. paper (GRMN 29900) is judged superior by two readers, will be recommended to the Master of the Humanities Collegiate Division for honors.

Study Abroad. As early in their course of study as possible, interested students are encouraged to take advantage of one of the five study abroad options available in the College. (1) A program in Vienna, offered each Autumn Quarter, includes three courses of Western Civilization, as well as German language instruction on several levels. (2) In the Autumn Quarter, an intensive language program in Freiburg is available to students who have completed GRMN 10300. Students in this program complete the second year of language study. (3) The College also cosponsors, with the Berlin Consortium for German Studies, a yearlong program

at the Freie Universität Berlin. Students register for regular classes at the Freie Universität or at other Berlin universities. To be eligible, students must have completed the second year of German language courses or an equivalent, and should have completed all general education requirements. (4) Third-year majors can apply for a Romberg Summer Research Grant to do preparatory work for the B.A. paper. (5) Students who wish to do a summer study abroad program can apply for a Foreign Language Acquisition Grant (FLAG), which are administered by the College and provide support for a minimum of eight weeks of study at a recognized summer program abroad. Students must have completed GRMN 10300 or its equivalent to be eligible for FLAG support for the study of German.

Proficiency Certificate. It is recommended that all students majoring in Germanic Studies complete the College's Advanced Language Proficiency Certificate in German as documentation of advanced functional ability in German in reading, writing, listening, and speaking. Students are eligible to take the examinations that result in the awarding of this certificate after they have completed courses beyond the second year of language study and subsequently have spent a minimum of one quarter abroad in an approved program; FLAG students are also eligible.

Minor Program in Germanic Studies

Students in other fields of study may complete a minor in Germanic Studies. The minor in Germanic Studies requires a total of six courses in addition to the second-year language sequence (GRMN 20100-20300) or equivalent placement test result. These six courses usually include the third-year sequence and three literature/culture courses. One of the literature/culture courses must be taken in German (GRMN 22000-22099). NOTE: Credit toward the minor for courses taken abroad will be determined in consultation with the director of undergraduate studies.

Students who elect the minor program in Germanic Studies must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor by submitting a form obtained from their College adviser. Students choose courses in consultation with the director of undergraduate studies. The director's approval for the minor program should be submitted to a student's College adviser by the deadline above on a form obtained from the adviser.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

The following group of courses would comprise a minor in Germanic Studies. Other programs may be designed in consultation with the director of undergraduate studies. Minor program requirements are subject to revision.

Germanic Studies Sample Minor

GRMN 21101-21201-21301. Third-Year German

GRMN 22004. Von Wagner zu Brecht

Languages Across Chicago course (It is suggested that the content of this one LxC course be related to the student's major, if the major and minor are in similar disciplines.)

GRMN 25300. Thomas Mann's *Doktor Faustus*

Faculty

C. Baumann, R. Buch, C. Frey, R. Heller, K. Kenny, D. Levin, E. Santner, C. Tang, D. Wellbery

Courses: German (GRMN)

First-Year Sequence

10100-10200-10300. Elementary German for Beginners I, II, III. *PQ for GRMN 10200: placement or consent of language coordinator. PQ for 10300: 10200 or 10201 or placement or consent of language coordinator. No auditors permitted. Must be taken for quality grades.* The goal of this sequence is to develop proficiency in reading, writing, listening, and speaking for use in everyday communication. Knowledge and awareness of the different cultures of the German speaking countries is also a goal. *Autumn, Winter, Spring.*

10201. Elementary German. *PQ: Placement or consent of language coordinator. No auditors permitted. Must be taken for a quality grade.* This is an accelerated version of the GRMN 10100-10200 sequence for students with previous knowledge of the language. *Autumn, Winter.*

13100. Reading German. *Prior knowledge of German not required. No auditors permitted. This course does not prepare students for the competency exam. Must be taken for a quality grade.* This course prepares students to read a variety of German texts. By the end of the quarter, students should have a fundamental knowledge of German grammar and a basic vocabulary. While the course does not teach conversational German, the basic elements of pronunciation are taught so that students can understand a limited amount of spoken German. *Spring.*

Second-Year Sequence

20100. Deutsche Märchen. *PQ: GRMN 10300 or placement. No auditors permitted. Must be taken for a quality grade.* This course is a comprehensive look at German fairy tales, including structure and role in German nineteenth-century literature, adaptation as children's books in German and English, and film interpretations. This course also includes a review and expansion of German grammar, with an emphasis on the verb. *Autumn, Winter, Spring.*

20200. *Deutsch-Amerikanische Themen.* PQ: GRMN 20100 or placement. No auditors permitted. Must be taken for a quality grade. Issues may range from print or other media, to social topics such as family roles or social class, to literary genres such as exile or immigrant literature. Review and expansion of German grammar continues, with an emphasis on case. *Autumn, Winter, Spring.*

20300. *Kurzprosa aus dem 20. Jahrhundert.* PQ: GRMN 20200 or placement. No auditors permitted. Must be taken for a quality grade. This course is a study of descriptive and narrative prose through short fiction and other texts, as well as media from the twentieth century. We focus on grammatical issues designed to push toward more cohesive and idiomatic use of languages. *Autumn, Winter, Spring.*

Third-Year Sequence

21101-21201-21301. Fokus. May be taken in sequence or individually, but all three are required for the major. These three courses serve as preparation for seminar-style classes. Students prepare texts for class discussion and learn to present a *Referat* (a student-led discussion of material, including the issues raised and the student's position on those issues). These *Referate* are also prepared in written form, and expanding and refining writing skills is a major focus.

21101. Fokus: *Zeitraum.* PQ: GRMN 20300 or placement. No auditors permitted. Advanced German through the study of one era (e.g., Weimar, Romantic, Post-War, Wende). *Autumn.*

21201. Fokus: *Gattung.* PQ: GRMN 20300 or placement. No auditors permitted. Advanced German through the study of one genre (e.g., short story, novella, poetry, drama). *Winter.*

21301. Fokus: *Schriftsteller.* PQ: GRMN 20300 or placement. No auditors permitted. Advanced German through the study of the work of an individual (e.g., Brecht) or a group (e.g., feminists, writers in exile). *Spring.*

Courses: Literature

22000-22099. Literature courses are taught in German on topics that vary. For listings, visit timeschedules.uchicago.edu.

Languages Across Chicago (LxC)

LxC courses have two possible formats: (1) an additional course meeting during which students read and discuss authentic source material and primary texts in German, or (2) a course in another discipline (such as history) that is taught entirely in German. Prerequisite German language skills depend on the course format and content. LxC courses maintain or improve students' German language skills while giving them a unique and broadened perspective into the regular course content.

22008. *Deutsche Gegenwartsliteratur.* We read a wide range of German novels, roughly covering the last fifty years of the twentieth century, against the backdrop of the tradition of the Bildungsroman. We also relate these works to some of their modernist precursors (e.g., Kafka, Proust, Faulkner). Readings include Peter Weiss, Uwe Johnson, Thomas Bernhard, Irene Dische, and W. G. Sebald. Classes conducted in German. *R. Buch. Spring, 2007.*

22300. *Die Wiener Moderne.* PQ: GRMN 21300 or placement. This course offers a critical perspective on the multifaceted literary discourse of Viennese modernism, focusing on the period between 1890 and 1910. Main topics include: (1) the so-called *Sprachkrise* and the ensuing formal innovations in various literary genres; (2) the relationships between literature and other discourses (especially psychology and psychoanalysis), as well as other arts (i.e., painting, architecture, music); and (3) literary representations of social issues. Authors include Hugo von Hofmannsthal, Arthur Schnitzler, Hermann Bahr, Peter Altenberg, Karl Kraus, and Theodor Herzl. Classes conducted in German. *C. Tang. Winter, 2008.*

22900. *Realitätsverlust: Deutsche Prosa der Jahrhundertwende.* Is it possible to “fall out of the world?” To experience a radical break in one’s sense of reality and still speak, still write? German prose authors of the last turn of the century returned to such experiences of psychic catastrophe with obsessive regularity. Through close readings of prose texts by Kafka, Hofmannsthal, R. Walser, and Schnitzler, among others, we examine this obsession and try to situate it within the context of other cultural, social, and political currents. Readings and discussion in German. *E. Santner. Autumn, 2007.*

24700. *Scandinavian Women’s Literature.* (=NORW 24700, SCAN 24700) For course description, see Scandinavian. Readings in English. *K. Kenny. Autumn, 2008.*

24900. *Thomas Mann: The Magic Mountain.* We read this monumental novel by one of the twentieth century’s greatest writers in conjunction with a number of philosophical texts that informed Mann’s work (e.g., Schopenhauer, Nietzsche, Oswald Spengler, Max Weber). Topics include the issue of time and temporality; new media; disease and illness; death and eros; and literary realism. Readings and discussion in English. *R. Buch. Winter, 2008.*

25100. *Literature and Philosophy of the Enlightenment.* (=HIPS 25202) This course is a study of literary and philosophical works that played a prominent role in propagating or criticizing the Enlightenment, with an emphasis on French and German texts of the eighteenth century. Discussion topics include the rise of nationalism, the critique of myth and religion, literature as politics, the invention of poetic genius, the emergence of the sciences of man, and the psychologicalization of literature. Readings are by Hobbes, Locke, Vico, Voltaire, Rousseau, Diderot, Wieland, Lessing, Herder, Mendelssohn, Kant, and Moritz. *C. Frey. Spring, 2007.*

25200. Literary Kierkegaard. (=CMLT 24500, FNDL 22700) In this seminar, we read Kierkegaard's novellas, literary criticism, and aesthetic theory. Topics of discussion include irony, repetition, observation, history, and authorship. *C. Tang. Autumn, 2006.*

25300. Thomas Mann's *Doktor Faustus*. This seminar is dedicated to a close reading of the novel in which Mann struggled to come to terms with Nazism and the ways in which the history of German "high culture" was implicated in its formation. *E. Santmer. Winter, 2008.*

25900. Fiction and Freedom. (=CMLT 24800) This course examines a series of major twentieth-century works of fiction that explore the nature of human freedom. Our concern is not only to delineate the theme of freedom but also to attempt to understand the link between that theme and the fictional form the author chooses. A further concern is the position of the reader as it is figured in the texts examined. Authors considered include Herman Melville, Franz Kafka, Samuel Beckett, T. S. Eliot, Maurice Blanchot, and Imre Kertész. *D. Wellbery. Winter, 2008.*

26500. Literature and Madness. (=CMLT 28600, HIPS 25102) This course explores the curious proximity between literature and the discourse on madness in the modern era. Discussion topics include definitions of insanity and their evolution across time, insane or deviant characters and their function in drama and fiction, the topos of the poet as madman, and the poetics of madness. Authors discussed may include Cervantes, Shakespeare, Goethe, Tieck, Hoffmann, Büchner, Poe, Gogol, James, Hauptmann, Döblin, Pirandello, Schnitzler, Kant, Pinel, Reil, Lombroso, Schreber, and Freud. *C. Frey. Spring, 2008.*

26600. Masochism as Weapon: The Cinema of Rainer Werner Fassbinder. (=CMST 26301) This course is a detailed exploration of the work of Rainer Werner Fassbinder, one of the New German Cinema's most compelling, idiosyncratic, and unsettling filmmakers. We consider his BRD-Trilogy as well as some lesser-known work for the cinema (e.g., *In a Year of 13 Moons*, *Fox and His Friends*, *Effi Briest*, *Querelle*), the theater (e.g., *Garbage*, *The City and Death*), and radio (e.g., "*Iphigenia at Tauris by Johann Wolfgang Goethe*"). In addition, we will wade through some of Fassbinder's extravagant theoretical writings and, of course, examine the exceedingly interesting scholarship that has accumulated around his work. *D. Levin. Winter, 2008.*

26700. Literature of the Nazi Occupation of Norway. (=NORW 26700, SCAN 26700) For course description, see Norwegian. *K. Kenny. Winter, 2008.*

26800. The Holocaust in Historiography, Literature, and Film. In what senses does the Holocaust as historical event lend itself to or resist discursive or "aesthetic" representation? When does the commonplace about the "impossibility of representation," of "saying the unsayable," become ideological taboo? This seminar addresses these and other questions by way of a survey of different modes and media of representation. *E. Santmer. Spring, 2008.*

27000. Contemporary Norwegian Novel. (=NORW 27000, SCAN 27000) For course description, see Norwegian. *K. Kenny. Spring, 2008.*

27500. Brecht and Modernist (Anti-)Theatricality. (=ISHU 28204) This course is an examination of the elaborate theoretical and dramatic work of one of the twentieth century's most complex and contradictory figures. In addition to considering more familiar works (e.g., *Man is Man*, *The Threepenny Opera*, *Mother Courage*) and theoretical concerns (the alienation [sic] effect and epic theater), we consider some exceedingly interesting, lesser known works (e.g., *Kuhle Wampe*, *The Rise and Fall of the City of Mahagonny*, *The Measures Taken*, *Shakespeare Rehearsal Scenes*) and theoretical concerns (the learning play or *Lehrstück*, the notion of dialectical theater, the place of fun). *D. Levin. Autumn, 2007.*

27600/37600. Adaptation: Theater, Opera, and Film. (=CMST 28302/38302, ISHU 27602, MUSI 22100/30707) *PQ: Advanced standing required; reading knowledge of German recommended.* This course is an intensive, comparative examination of theories and practices of adaptation. We consider a disparate set of case studies spanning a host of epochs and genres (e.g., Schiller/Brecht/Dreyer's *St. Joan*; Heine/Wagner's *Flying Dutchman*; Fontane/Fassbinder's *Effi Briest*; Büchner/Berg/Herzog's *Woyzeck*). Texts in English and the original. *D. Levin. Winter, 2007.*

28100. The Radical Truth of Henrik Ibsen. (=ISHU 28100, NORW 28100, SCAN 28100) For course description, see Scandinavian. *K. Kenny. Autumn, 2006.*

28300. European Romanticism. (=CMLT 28300) *PQ: Reading knowledge of German.* For course description, see Comparative Literature. *F. Meltzer. Winter, 2007.*

28500. Comparative Fairy Tale: The Brothers Grimm, H. C. Anderson, and Asbjørnsen and Moe. (=CMLT 21600, HUMA 28400, NORW 28500, SCAN 28500) For course description, see Norwegian. *Winter, 2007.*

28600. Major Works of Goethe. This course is an intensive study of selected works (i.e., poetry, drama, fiction, essays) by Johann Wolfgang von Goethe. All work in German. *D. Wellbery. Autumn, 2006.*

28900/38900. Modern Central European Novel. (=ISHU 28102, SLAV 27200/37200) For course description, see Slavic Languages and Literatures (General Slavic). *M. Sternstein. Autumn, 2007.*

29206/39206. Extremist Poetry: Paul Celan and Sylvia Plath. (=CMLT 29200/39200, ENGL 27802/47802) *PQ: Reading knowledge of German.* This course examines the relation of lyric poetry to extreme historical experience, considering the Shoah in particular. We focus on Celan's poems for seven weeks, and then on Plath's late work for three weeks. *R. von Hallberg. Spring.*

29700. Reading and Research Course in German. *PQ: Consent of instructor and director of undergraduate studies. Students must consult with an instructor by the eighth week of the preceding quarter to determine the subject of the course and the work to be done. Students are required to submit the College Reading and Research Course Form. Autumn, Winter, Spring.*

29900. B.A. Paper. *PQ: Fourth-year standing. Consent of instructor and director of undergraduate studies. Students are required to submit the College Reading and Research Course Form. Autumn, Winter, Spring.*

32800. Parables of Modernity. *PQ: Advanced standing.* The focus of this class is a type of text with a generic unity that is difficult to determine. The short literary and philosophical prose that we examine draws on and combines a great number of genres and subgenres (e.g., parable, anecdote, literary vignette, moral tale, maxim, aphorism). In close readings of texts ranging from Ernst Bloch's *Spuren* and Bertolt Brecht's *Geschichten vom Herrn Keuner* to Adorno's *Minima Moralia* and Hans Blumenberg's *Die Sorge geht über den Fluß*, we explore the logic of this form. Readings also include three precursors of this tradition (i.e., Johann Peter Hebel [*Kalendergeschichten*], Lichtenberg, and Nietzsche. Readings in German; discussion in English. *R. Buch. Spring, 2008.*

34801. German Cinema: 1945 to 1989. (=CMST 32901) This class provides an introduction to German cinema from the collapse of National Socialism in 1945 to the reunification of the two German states in 1989. Beyond examining a wide swath of films (i.e., by Fassbinder, Herzog, Kluge, Ottinger, Sanders-Brahms, Straub/Huillet, Staudte, Syberberg, Wenders, Wolf), we explore some of the issues in the history and theory of German cinema, incorporating, among others, questions of genre, auteur theory, psychoanalysis, history, politics, and film style. Readings and films available in English. *D. Levin. Autumn, 2006.*

35900. Bildungsroman: Anthropologie, Pädagogik, und Literatur im 18. Jahrhundert. Die Herausbildung der Gattung, die als *Bildungs-* oder *Entwicklungsroman* in die Literaturgeschichte eingegangen ist, geht einher mit einem neuen Begriff vom Menschen: nicht zuletzt werden Gegensatzpaare wie etwa Körper und Seele, Einbildungskraft und Verstand, Gesundheit und Krankheit, Anlage und Erziehung nicht mehr statisch einander gegenüber gestellt, sondern entwicklungsgeschichtlich hergeleitet. Im Bildungsroman findet dieses anthropologische und pädagogische Wissen einen Ort experimenteller Narrativierung. Hier kann die Entwicklung/Bildung, exemplarischer Individuen dargestellt, aber auch beobachtet werden. Wie gestaltet sich ein solches Erzählen? Welche Handlungsmomente strukturieren das Erzählte? Was bedeutet das Erzählen von Entwicklung für die Zeitgestaltung des Romans? Solche und ähnliche Fragen werden in diesem Seminar vor einem wissenschaftsgeschichtlichen Hintergrund diskutiert. All work in German. *C. Frey. Spring, 2007.*

36000. Political Romanticism. The French Revolution and the ensuing revolutionary wars triggered a profound re-orientation in political thinking. In Germany this re-orientation coincided, and was in myriad ways intertwined, with the literary movements of Classicism and Romanticism. In this seminar we examine the major models of the political developed by German intellectuals and writers around 1800. Readings include Schiller's classical drama and aesthetics, the works of the early Romantic generation (Hölderlin, Novalis, Schlegel), and the literary and theoretical writings by the members of the *Deutschen Tischgesellschaft* (in particular Arnim, Brentano, Fichte, Kleist, and Adam Müller). Neben anthropologischen und pädagogischen Traktaten aus dem 18. Jahrhundert werden vor allem gelesen: Ausschnitte aus Rousseaus *Emile* und seinen *Confessions*, Wielands *Die Geschichte des Agathon* (1766), Goethes *Wilhelm Meisters Lehrjahre* (1795/96) und schließlich, als romantischen Gegenentwurf, Jean Pauls *Titan* (1800-03). *C. Tang. Autumn, 2006.*

36200. Erzähler des 19. Jahrhunderts. The nineteenth century has produced some of the best prose writers in the German language. While not entirely inadequate, the label "poetic realism" under which they have often been grouped has somewhat obscured their achievements. Reading a number of shorter works (by J. P. Hebel, Adalbert Stifter, and Gottfried Keller) as well as two novels (by Theodor Fontane), we explore how these texts figure and "transfigure" reality in their fictional worlds. As the question of realism is central to our discussions, theoretical readings include works by Erich Auerbach, Georg Lukács, Walter Benjamin, and Franco Moretti. Course taught in German. *R. Buch. Spring, 2007.*

36500-36600. Non-Discursive Representation from Goethe to Wittgenstein I, II. (=CMLT 36900-37000, PHIL 50500-50501) *Must be taken in sequence.* This seminar will be on the topic of non-discursive representation in the history of German thought from Kant to Wittgenstein. The topic emerged as a central issue on the intellectual agenda of post-Kantian philosophy, aesthetics, and scientific theory in response to considerations put forward by Kant in two notoriously difficult paragraphs, 76 and 77, of his *Critique of Judgment* (1790). In this series of dense reflections, Kant tries to refine and clarify his earlier distinction between discursive understanding and what he, again, alternately refers to as an "intuitive understanding" or an "intellectual intuition"—types of cognition that, although thinkable (and perhaps attributable to a divine intellect), are not available to human intellect. These pages of Kant's, intended to establish the inevitability of his earlier distinction between two mutually exclusive forms of representation, had the opposite effect: his characterization of a kind of thinking not supposed to be possible for humans proved immensely suggestive to subsequent generations of philosophers, poets, and scientists, starting with Goethe, who sought to characterize the fundamental sort of insight to which their own endeavors aspired. This pivotal Kantian demarcation—between discursive representation and intuition—is vigorously contested in the work of the major idealist philosophers who endeavored to think beyond Kant's strictures on human cognition. Presentations will be made every other week by outside visitors (including Michael Fried, Andrea Kern, John McDowell, and Sebastian Roedel, to name only a few). *D. Wellbery, J. Conant. Autumn, 2006; Winter, 2007.*

37500. On Creaturely Life: Literature, Philosophy, and Theology. (=CMLT 38700) This course addresses the concept of “creaturely life” as a dimension that places the human in intimate proximity to the animal without collapsing the human-animal distinction. Readings include texts by Rilke, Kafka, Benjamin, Heidegger, Agamben, Coetzee, Sebald, Cixous, and Derrida. *E. Santner. Winter, 2007.*

Courses: Norwegian (NORW)

10100-10200-10300. First-Year Norwegian I, II, III. The aim of this sequence is to provide students with minimal proficiency in the four language skills of speaking, reading, writing, and listening; with a special emphasis on speaking. To achieve these goals, we undertake an overview of all major grammar topics and work to acquire a substantial vocabulary. *K. Kenny. Autumn, Winter, Spring.*

10400. Intermediate Norwegian. *PQ: NORW 10300 or consent of instructor.* This course combines intensive review of all basic grammar with the acquisition of more advanced grammar concepts. Students undertake readings pertaining to culture and contemporary Norwegian life and read a contemporary novel. Classes conducted in Norwegian. *K. Kenny. Spring.*

10500. Intermediate Norwegian II. *PQ: NORW 10400 or consent of instructor. Available on demand.* This course is a continuation of NORW 10400 that combines intensive review of all basic grammar with the acquisition of more advanced grammar concepts. Students undertake readings pertaining to culture and contemporary Norwegian life and read a contemporary novel. Classes conducted in Norwegian. *K. Kenny. Spring.*

24700. Scandinavian Women’s Literature. (=GRMN 24700, SCAN 24700) For course description, see Scandinavian. Readings in English. *K. Kenny. Autumn, 2008.*

26700. Literature of the Nazi Occupation of Norway. (=GRMN 26700, SCAN 26700) The German Occupation of Norway, which lasted from April 9, 1940, to May 7, 1945, is indisputably the most significant event in modern Norwegian history. The aim of this course is to use literature of and about this period to characterize the Occupation experience in Norway. While our texts come primarily from Norwegians, one novel is German and two others are American. Given the context for these works, we consider them not only as fiction but also as history and even as propaganda. *K. Kenny. Winter, 2008.*

27000. Contemporary Norwegian Novel. (=GRMN 27000, SCAN 27000) In this course, we undertake the reading of eight contemporary Norwegian novels (six novels and two novellas) from 1972 to the present. What does this body of texts suggest about the state of Norwegian literature (e.g., quality, preoccupations, style)? If post-modern is defined as “incredulity toward meta-narratives” (Lyotard), how post-modern are our texts? *K. Kenny. Spring, 2008.*

28100. The Radical Truth of Henrik Ibsen. (=GRMN 28100, ISHU 28100, SCAN 28100) For course description, see Scandinavian. *K. Kenny. Autumn, 2006.*

28500. Comparative Fairy Tale: The Brothers Grimm, H. C. Anderson, and Asbjørnsen and Moe. (=CMLT 21600, GRMN 28500, HUMA 28400, SCAN 28500) In this course, we compare familiar examples from three national traditions of the fairy tale, those of the Brothers Grimm (German) and H. C. Anderson (Danish), and the less familiar Norwegian tradition of Asbjørnsen and Moe. *K. Kenny. Winter, 2007.*

29700. Reading and Research Course in Norwegian. *PQ: Consent of instructor and director of undergraduate studies. Students must consult with the instructor by the eighth week of the preceding quarter to determine the subject of the course and the work to be done. Students are required to submit the College Reading and Research Course Form. Autumn, Winter, Spring.*

Courses: Scandinavian (SCAN)

24700. Scandinavian Women's Literature. (=GRMN 24700, NORW 24700) This is a survey course of literature by Scandinavian women writers, examining how feminist issues and themes in the texts reflect the changes of the past 150 years. Texts include Isak Dinesen's *Babette's Feast and Other Anecdotes of Destiny*, Gerd Brantenberg's *Egalia's Daughters: A Satire of the Sexes*, Camilla Collett's *The District Governor's Daughters*, Kerstin Ekman's *Blackwater*, Selma Lagerlöf's *Gösta Berling's Saga*, Moa Martinson's *Women and Apple Trees*, and Sigrid Undset's *Kristin Lavransdatter I: The Wreath*. Readings in English. *K. Kenny. Autumn, 2008.*

26700. Literature of the Nazi Occupation of Norway. (=GRMN 26700, NORW 26700) For course description, see Norwegian. *K. Kenny. Winter, 2008.*

27000. Contemporary Norwegian Novel. (=GRMN 27000, NORW 27000) For course description, see Norwegian. *K. Kenny. Spring, 2008.*

28100. The Radical Truth of Henrik Ibsen. (=GRMN 28100, ISHU 28100, NORW 28100) The aim of this course is to examine eight of Ibsen's prose plays in our own modern context. Do Ibsen's works continue to resonate with new generations of readers and viewers? Do we still see what has been called "the radical truth" in his plays? *K. Kenny. Autumn, 2006.*

28500. Comparative Fairy Tale: The Brothers Grimm, H. C. Anderson, and Asbjørnsen and Moe. (=CMLT 21600, GRMN 28500, HUMA 28400, NORW 28500) For course description, see Norwegian. *K. Kenny. Winter, 2007.*