

# Germanic Studies

*Director of Undergraduate Studies and Departmental Adviser:*

*Christopher Wild, Wb 117, 834.3969, wild@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*

*Email: german-department@uchicago.edu*

*Web: humanities.uchicago.edu/depts/german*

## Program of Study

The program for the BA 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 literature or culture courses taken in German. Students must also prepare a BA 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.

Eligible students may petition for partial credit to satisfy the required language courses for the major.

**BA Paper.** The BA 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 BA 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 (BA Paper) is required but not counted toward the twelve-course major.

Germanic Studies will accept a paper or project used to meet the BA requirement in another major, under the condition that original German sources are used. Students should consult with both chairs by the earliest BA 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 or culture courses taken in German
4	courses in German literature and culture (three may be courses in other departments and/or Languages Across Chicago courses)
<u>1</u>	BA Paper (GRMN 29900)
13	

\* *Or credit for the equivalent as determined by petition.*

**Grading.** Students who are 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 for *P/F* grading (except for language courses, which must be taken for quality grades).

**Honors.** Honors are reserved for students who achieve overall excellence in grades for courses in the College and within the major, as well as complete a BA 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 BA 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 study abroad options that are available in the College. The five options are: (1) A program in Vienna, which is offered each Autumn Quarter, includes three courses of European 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 co-sponsors, 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 BA paper. (5) Students who wish to do a summer study abroad program can apply for a Foreign Language Acquisition Grant (FLAG) that is administered by the College and provides 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. For more information, visit [sitg.uchicago.edu](http://sitg.uchicago.edu).

**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 reading, writing, listening to, and speaking German. 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. For more information, visit [college.uchicago.edu/academics/language\\_advanced.shtml](http://college.uchicago.edu/academics/language_advanced.shtml).

### 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 credit for the equivalent as determined by petition). 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. Note that credit toward the minor for courses taken abroad must 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 and must submit 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 the student's College adviser by the deadline above on the form.

Courses in the minor may not be double counted with the student's major(s) or with other minors and 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

GRMN 25300. Thomas Mann's *Doktor Faustus*

Languages Across Chicago course

**Faculty**

C. Baumann, R. Buch, K. Kenny, D. Levin, S. Lüdemann, E. Santner, J. Schwarz,

D. Wellbery, C. Wild

**Courses: German (GRMN)****First-Year Sequence**

**10100-10200-10300. Elementary German for Beginners I, II, III.** *PQ for GRMN 10200: GRMN 10100 or placement. PQ for GRMN 10300: GRMN 10200 or 10201, or placement. No auditors permitted. Must be taken for quality grades.* This sequence develops 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 intended 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 introduced. *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. *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, and to literary genres such as exile or immigrant literature. Review and expansion of German grammar continues. *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, with a focus on grammatical issues that are designed to push toward more cohesive and idiomatic use of languages. *Autumn, Winter, Spring.*

### ***Third-Year Sequence***

**21101-21201-21301. Fokus.** *These courses may be taken in sequence or individually, but all three courses 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 and participate in a *Referat* (a student-led discussion of relevant issues and the student's position on those issues). These *Referate* are also prepared in written form; expanding and refining writing skills are major goals.

**21101. Fokus: Zeitraum.** PQ: GRMN 20300 or placement. No auditors permitted. This course presents 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. This course presents 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. This course presents 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 and Culture**

**22000-22099.** Literature courses are generally taught in German on varying topics, periods, writers, and genres. For up-to-date course descriptions and listings, visit [timeschedules.uchicago.edu](http://timeschedules.uchicago.edu) and [humanities.uchicago.edu/depts/german](http://humanities.uchicago.edu/depts/german).

### **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.

**24510. Adalbert Stifter, Tales.** Stifter's tales were widely read in the nineteenth century and are still acclaimed for their sensitive descriptions of nature and of harmony between nature and man. However, the idyll is deceptive: When Thomas

Mann noted that “behind the quiet, inward exactitude of Stifter’s descriptions of Nature in particular there is at work a predilection for the excessive, the elemental and the catastrophic, the pathological,” he referred to what can be called the “hidden modernity” of Stifter’s work. In this course we read selected tales of Stifter to examine their contribution to the emergence of aesthetic modernity. All work in German. *S. Luedemann. Winter.*

**24610. Nietzsche and Literary Modernism.** (=FNDL 21102) The first half of this course is devoted to studying some of Nietzsche’s major works as cultural critic and diagnostician of the modern condition, focusing on *The Birth of Tragedy*, *The Genealogy of Morals*, and other texts. In the second half of the quarter, we examine the impact of Nietzsche, both in terms of his ideas and of his style, on some key works of literary Modernism (e.g., Franz Kafka, Robert Musil, Ernst Jünger). *R. Buch. Spring.*

**24700. Scandinavian Women’s Literature.** (=NORW 24700) This is a survey course of literature by Scandinavian women writers. We read and analyze works from Norway, Denmark, Finland, and Sweden, beginning with a novel from the 1850s, when women were struggling to make their voices heard in an overwhelmingly patriarchal society, to the near present, when women hold substantial political power in Scandinavia. We examine how feminist issues and themes in the texts of these Scandinavian women reflect the changes of the past 150 years. *K. Kenny. Autumn. Not offered 2009–10; will be offered 2010–11.*

**25007/35007. Modern Yiddish Literature: Diaspora and Homecoming.** (=ENGL 28919/35007, YDDH 25000/34000) This course is a survey of Yiddish tales, short stories, monologues, plays, novels, and life-writing from the nineteenth and twentieth centuries. Topics include Yiddish humor and satire, literary modernism, the classical Yiddish writers’ image of the *shtetl* (small Jewish town in Central and Eastern Europe), and Isaac Bashevis Singer’s demons and imps. Readings are by Sh. Y. Abramovitsh, Y. L. Peretz, Scholem-Aleichem, Dovid Bergelson, Der Nister, Jonah Rosenfeld, I. B. Singer, Chaim Grade, Ester Kreytman, Chava Rosenfarb, Yankev Glathsteyn, and Sh. Ansky. Texts in English. *J. Schwarz. Autumn.*

**26010. Bourgeois Tragedy.** The bourgeois tragedy or domestic drama (*bürgerliches Trauerspiel*) is a form of tragedy that developed in eighteenth-century Europe as a result of the Enlightenment and the emergence of the bourgeois class and its ideals. It developed the dramatic entanglement out of the antagonism between the corporate order of the family/society and the protagonist’s individual claim for happiness, love, or liberty. In this course we not only read bourgeois tragedies by Lessing, Diderot, Schiller, and Hebbel but also examine the corresponding theories of the drama. All work in German. *S. Luedeman. Autumn.*

**26210. Enlightenment Theodicies.** For Enlightenment’s optimistic view of the world and man, the existence of evil proved to be both insult and intellectual challenge. Particularly, the dogma of man’s inherent sinfulness, which Christianity

upheld, questioned the autonomy and self-determination which Enlightenment philosophy and anthropology proclaimed. In this seminar we not only examine philosophical interventions by Leibniz, Kant, and others, but also explore literary and artistic representations and negotiations of man's fallenness by Rousseau, Goethe, Kleist, and others. *C. Wild. Winter.*

**26700. Literature of the Occupation.** (=NORW 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.*

**27800/37800. Jewish American Literature.** (=CMLT 29800/39800, ENGL 25004/45002, YDDH 27800/37800) This course expands the conception of the field of Jewish American literature from English-only to English-plus. We examine how Yiddish literary models and styles influenced the emergence and development of Jewish American literature. We also discuss how recent Jewish American novels have renewed the engagement with the Yiddish literary tradition. Readings are by Abraham Cahan, Henry Roth, I. B. Singer, Chaim Grade, Saul Bellow, Cynthia Ozick, Philip Roth, Bernard Malamud, Grace Paley, Jonathan Safran Foer, Pearl Abraham, and Dara Horn. *J. Schwarz. Winter.*

**28100. Radical Truth of Henrik Ibsen.** (=NORW 28100, TAPS 28436) This course focuses on what one modern Ibsen scholar has called the "radical truth" at the center of Ibsen's dramas. Well over a century has passed since Ibsen caused his first sensation with the 1879 appearance of *A Dollhouse*. After World War II, scholars embarked on a re-examination of Ibsen's works, resulting in a critical rehabilitation of his plays. The aim of this course is to examine nine 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 the "radical truth" of his plays? *K. Kenny. Spring.*

**28500. Comparative Fairy Tale.** (=CMLT 21600, HUMA 28400, NORW 28500) For some, fairy tales count as sacred tales meant to enchant rather than edify. For others, they are cautionary tales, replete with obvious moral lessons. Critics have come to apply all sorts of literary approaches to fairy tale texts, ranging from stylistic analyses to psychoanalytical and feminist readings. For the purposes of this course, we assume that these critics are correct in their contention that fairy tales contain essential underlying meanings. We conduct our own readings of fairy tales from the German Brothers Grimm; the Norwegians, Asbjørnsen and Moe; and the Dane, Hans Christian Andersen. We rely on our own critical skills as well as on selected secondary readings. *This course is offered in alternate years. K. Kenny. Winter. Not offered 2009–10; will be offered 2010–11.*

**28600. Major Works of Goethe.** (=FNDL 22202) 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.*

**29000. Major Works of Modernism.** (=CMLT 28700) This course is centered on several canonical works of classical modernism: Hugo von Hofmannsthal's *Ein Brief*; Robert Walser's *Jakob von Gunten*; Thomas Mann's *Tod in Venedig*; Franz Kafka's *Die Verwandlung*; Arthur Schnitzler's *Fräulein Else*; Bertolt Brecht's *Mutter Courage und ihre Kinder*; poetry by Stefan George, Hofmannsthal, Gottfried Benn, Rainer Maria Rilke, and Georg Trakl; and essays by Georg Simmel, Walter Benjamin, and Robert Musil. Our goal is to develop a concept of modernism sufficiently capacious to embrace radically opposed literary and cultural agendas. All work in German. *D. Wellbery. Autumn.*

**29700. Reading and Research Course in German.** *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.*

**29900. BA 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.*

**35100. Newberry Library: Law and Literature in Anglo-Saxon England.** (=ENGL 15104/35104) *PQ: ENGL 14900 or Old English equivalent.* Law and literature are both narratives that reveal much about the community that produces them. This seminar explores such legal issues as feud, marriage and status of women, and theft. We read and translate the legal texts that discuss these issues and see how literary texts incorporate legal elements to create tension and drive the narrative. Texts include laws from Aethelberht, Alfred, Edmund, and Cnut, as well as selections from *Beowulf*, *The Anglo-Saxon Chronicle*, *Juliana*, and *The Wife's Lament*. *J. Schulman. Winter.*

### 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 I.** *PQ: NORW 10300 or consent of instructor.* This course combines intensive review of all basic grammar with the acquisition of more advanced grammar concepts. While our main priority remains oral proficiency, we work to develop our reading and writing skills. We challenge our reading ability with more sophisticated examples of Norwegian prose and strengthen our writing through essay writing. The centerpiece of the course is



the contemporary Norwegian novel *Naiiv. Super. This course is offered in alternate years. K. Kenny. Spring. Not offered 2009–10; will be offered 2010–11.*

**10500. Intermediate Norwegian II.** *PQ; NORW 10400 or consent of instructor. Available on demand. This course is a continuation of NORW 10400.* 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.*

**24700. Scandinavian Women's Literature.** (=GRMN 24700) This is a survey course of literature by Scandinavian women writers. We read and analyze works from Norway, Denmark, Finland, and Sweden, beginning with a novel from the 1850s, when women were struggling to make their voices heard in an overwhelmingly patriarchal society, to the near present, when women hold substantial political power in Scandinavia. We examine how feminist issues and themes in the texts of these Scandinavian women reflect the changes of the past 150 years. *K. Kenny. Autumn. Not offered 2009–10; will be offered 2010–11.*

**26700. Literature of the Occupation.** (=GRMN 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.*

**28100. Radical Truth of Henrik Ibsen.** (=GRMN 28100, TAPS 28436) This course focuses on what one modern Ibsen scholar has called the “radical truth” at the center of Ibsen’s dramas. Well over a century has passed since Ibsen caused his first sensation with the 1879 appearance of *A Dollhouse*. After World War II, scholars embarked on a re-examination of Ibsen’s works, resulting in a critical rehabilitation of his plays. The aim of this course is to examine nine 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 the “radical truth” of his plays? *K. Kenny. Spring.*

**28500. Comparative Fairy Tale.** (=CMLT 21600, GRMN 28500, HUMA 28400) For some, fairy tales count as sacred tales meant to enchant rather than edify. For others, they are cautionary tales, replete with obvious moral lessons. Critics have come to apply all sorts of literary approaches to fairy tale texts, ranging from stylistic analyses to psychoanalytical and feminist readings. For the purposes of this course, we assume that these critics are correct in their contention that fairy tales contain essential underlying meanings. We conduct our own readings of fairy tales from the German Brothers Grimm; the Norwegians, Asbjørnsen and Moe; and the Dane, Hans Christian Andersen. We rely on our own critical skills as well as on selected secondary readings. *This course is offered in alternate years. K. Kenny. Winter. Not offered 2009–10; will be offered 2010–11.*

**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. K. Kenny. Autumn, Winter, Spring.*

### Courses: Yiddish (YDDH)

**10100-10200-10300. Elementary Yiddish for Beginners I, II, III.** (=JWSC 20300-20400-20500, LGLN 27200-27300-27400) This sequence develops proficiency in reading, writing, listening, and speaking for use in everyday communication. These courses introduce the main features of Yiddish culture through websites, songs, films, and folklore. *J. Schwarz. Autumn, Winter, Spring.*

**21709/31709. Intermediate Yiddish, I, II, III.** This sequence uses a variety of material to expose students to different styles of written and spoken Yiddish. Course materials include a selection of modern Yiddish literature (short stories and poems), including CDs with readings by native speakers; newspaper articles; and websites about Yiddish cultural life in the United States, Europe, and Israel. *J. Schwarz. Autumn, Winter, Spring.*

**25000/34000. Modern Yiddish Literature: Diaspora and Homecoming.** (=ENGL 28919/35007, GRMN 25007/35007) This course is a survey of Yiddish tales, short stories, monologues, plays, novels, and life-writing from the nineteenth and twentieth centuries. Topics include Yiddish humor and satire, literary modernism, the classical Yiddish writers' image of the *shtetl* (small Jewish town in Central and Eastern Europe), and Isaac Bashevis Singer's demons and imps. Readings are by Sh. Y. Abramovitsh, Y. L. Peretz, Scholem-Aleichem, Dovid Bergelson, Der Nister, Jonah Rosenfeld, I. B. Singer, Chaim Grade, Ester Kreytman, Chava Rosenfarb, Yankev Glathsteyn, and Sh. Ansky. Texts in English. *J. Schwarz. Autumn.*

**27800/37800. Jewish American Literature.** (=CMLT 29800/39800, ENGL 25004/45002, GRMN 27800/37800) This course expands the conception of the field of Jewish American literature from English-only to English-plus. We examine how Yiddish literary models and styles influenced the emergence and development of Jewish American literature. We also discuss how recent Jewish American novels have renewed the engagement with the Yiddish literary tradition. Readings are by Abraham Cahan, Henry Roth, I. B. Singer, Chaim Grade, Saul Bellow, Cynthia Ozick, Philip Roth, Bernard Malamud, Grace Paley, Jonathan Safran Foer, Pearl Abraham, and Dara Horn. *J. Schwarz. Winter.*