

## Course Descriptions for German Courses Spring 2017

See also our courses listed under Literature in Translation.

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**German 101 First Semester German, 4 credits**

001	09:55 AM	10:45 AM	MTWRF
002	11:00 AM	11:50 AM	MTWRF
003	11:00 AM	11:50 AM	MTWRF
004	12:05 PM	12:55 PM	MTWRF
005	01:20 PM	02:10 PM	MTWRF
006	03:30 PM	04:50 PM	MWR

Prerequisites: None.

(This course is also offered for graduate students as German 401.)

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

Required texts:

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

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

Please contact [jmschuel@wisc.edu](mailto:jmschuel@wisc.edu) with any questions.

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**German 102 Second Semester German, 4 credits**

001	08:50 AM	09:40 AM	MTWRF
002	09:55 AM	10:45 AM	MTWRF
003	11:00 AM	11:50 AM	MTWRF
004	11:00 AM	11:50 AM	MTWRF
005	12:05 PM	12:55 PM	MTWRF
006	01:20 PM	02:10 PM	MTWRF
007	03:30 PM	04:50 PM	MWR

Prerequisites: German 101 or appropriate score on the placement exam.

(This course is also offered for graduate students as German 402.)

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

Required texts:

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

Recommended texts:

Cecile Zorach and Charlotte Melin. *English Grammar for Students of German*. Olivia & Hill Press (latest edition).

Please contact [jmschuel@wisc.edu](mailto:jmschuel@wisc.edu) with any questions.

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**German 112 Second Semester Dutch, 4 credits**

001	12:05 PM	12:55 PM	MTWR
002	08:50 AM	09:40 AM	MTWR

Prerequisites: Dutch 111 or consent of instructor. Open to first-year students. (This course is also offered for graduate students as German 312.)

One of the advantages of studying at the UW is being able to take courses in Dutch. Although the study of Dutch linguistics and literature has steadily expanded at major American universities in recent years, many universities do not offer this language. Since Dutch is a Germanic language – linguistically related to both German and English – and since Dutch culture and literature have always had close ties to a number of international cultures, Dutch is a logical choice as an additional language for American students of German language, literature and culture, and for those from a range of other majors or areas of interest.

Required texts will be provided:

*Code Plus* Cursistenpakket deel 2 A1-A2, Meulenhoff; ISBN 9789006815160.

Please contact [jvtaylor@wisc.edu](mailto:jvtaylor@wisc.edu) with any questions.

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**German 203 Third Semester German, 4 credits**

001	11:00 AM	11:50 AM	MTWR
002	12:05 PM	12:55 PM	MTWR
003	01:20 PM	02:10 PM	MTWR
004	03:30 PM	05:10 PM	MW

Prerequisites: German 102 or appropriate score on the placement exam. Open to First-Year Students.

(This course is also offered for graduate students as German 403.)

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

students to explore specific interests, ranging from cultural products such as food and drink or literary periods to cultural practices, such as the “rules of appropriate interactions” and how they are different from American practices, to cultural perspectives, such as the history of the language or regional differences in dialects. This course cannot be audited.

Required texts:

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

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

Please contact [jmschuel@wisc.edu](mailto:jmschuel@wisc.edu) with any questions.

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**German 204 Fourth Semester German, 4 credits**

001	11:00 AM	11:50 AM	MTWR
002	01:20 PM	02:10 PM	MTWR
003	01:20 PM	02:10 PM	MTWR
004	03:30 PM	05:10 PM	MW

Prerequisites: German 203 or appropriate score on placement exam. Open to First-Year Students.

(This course is also offered for graduate students as German 404.)

German 204, like German 203, reviews German grammar but (a) prior knowledge of these concepts is assumed and (b) the sequence of grammar forms to be reviewed differs from that of first-year curricula (in other words, the grammar focused on 204 is not identical to that dealt with in 102). The primary objective of the course is to give students the opportunity to explore language as it is embedded in the culture. Students will explore mostly contemporary but also historical aspects of the cultures of the German-speaking countries through a journey through the *Stationen* (stations) of which each stands for a major city in Austria, Germany, or Switzerland and the region that it represents. Testing is done in increments, with chapter quizzes instead of mid-terms or a traditional final exam. Students complete writing and reading assessments, all with a take-home component. There are two oral projects (not traditional exams). Mid-semester, students will have the opportunity to sign up for a mini seminar of their choice. These three-class-period events substitute for regular class meetings and permit students to explore specific interests, ranging from cultural products such as food and drink or literary periods to cultural practices, such as the “rules of appropriate interactions” and how they are different from American practices, to cultural perspectives, such as the history of the language or regional differences in dialects. This course cannot be audited.

Required texts:

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

Recommended texts:

Cecile Zorach and Charlotte Melin. *English Grammar for Students of German*. Olivia & Hill Press (latest edition).

Please contact [jmschuel@wisc.edu](mailto:jmschuel@wisc.edu) with any questions.

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**German 214 Fourth Semester Dutch, 4 credits**

001 11:00 AM 11:50 AM MTWR

002 12:05 PM 12:55 PM MTWR

003 02:25 PM 03:15 PM MTWR

Prerequisites: Dutch 213 or 313 or consent of instructor. (This course is also offered for graduate students as German 314.)

Please contact [jvtaylor@wisc.edu](mailto:jvtaylor@wisc.edu) with any questions.

Required texts:

*Code Plus* Cursistenpakket deel 3 A2-B1, Meulenhoff; ISBN9789006815177, which most students will already have from previous semester

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**German 236/ LitTrans 236 Migration in Literature, Film, and Music, 3 credits**

B. Venkat Mani, TR, 11:00-12:15

Open to Freshmen. Fulfills Comm B Requirement. Can be applied to German major as a cognate course.

Language of instruction: English (NO GERMAN REQUIRED)

Please contact [bvmani\[at\]wisc.edu](mailto:bvmani[at]wisc.edu) with any questions.

Migration is a highly contested topic in the world today, especially in Europe and North America, where immigration has defined the demographic make up of specific nations for centuries, but especially since the end of the Second World War. 2016 might set a new record in terms of global migration, with the number of international migrants expected to climb above 250 million people. Of these, around 14 million will be registered refugees. According to the US Census Bureau's 2009 American Community Survey, the U.S. immigrant population was 12.5 percent of the total U.S. population. As per statistics of the European Union, a total of 3.8

million people immigrated to one of the EU-28 Member States during 2014, while at least 2.8 million emigrants were reported to have left an EU Member State. Germany reported the largest total number of immigrants (884.9 thousand) in 2014, followed by the United Kingdom (632.0 thousand), France (339.9 thousand), Spain (305.5 thousand) and Italy (277.6 thousand).

Still interested? Then this is a course for you.

In this course, we will engage with “migration” as a social, cultural, political, and historical phenomenon. In addition to discussing migration as a journey from the nation of birth to the adopted nation of residence we will discuss migration as a multidirectional, multi-lingual movement of ideas. The focus of our course will be migration into Germany, but we will compare and contrast it with migration into the US, UK, and the Scandinavian countries. What is so special about the German migration history in the 20th century? How has migration changed the social fabric of Germany and other European nations? How has migration enriched literature, culture, music, food, and sports? How do racial, ethnic, religious, and other differences pose challenges to inclusion of German/ European migrant subjects? These and other questions will be central to this course. We will discuss how the understanding of migration in the Euro-American world has changed in the 21st century. We will analyze how migration as an experience is manifested in literature, cinema, music and other art forms, and how issues of identities and difference, tolerance and acceptance, nationalism and cosmopolitanism form and inform the core of German society. Most importantly, we will explore how categories such as home and elsewhere, the self and the other, belonging and cultural citizenship find expression in contemporary Germany. To this end, we will read and discuss writers such as Aras Ören, Emine Sevgi Özdamar, Sathnam Sanghera, Peter Manseau, Jonas Hassan Khemiri. We will watch and discuss films by directors such as Fatih Akin, Xavier Coller, Yasemin Semderli, Kutlug Ataman, and music by Pop Tadka, Isam B., Kool Savas and Eco Fresh. Readings and Discussions will be in English.

The final grade will be based on the following factors:

Attendance and Class Participation [includes two weekly “tweets” on twitter.com]: 20%

One oral presentation: 10%

Two short essays: 10%

Mid-term Project (8 page paper OR multimedia project such as Youtube Film or Prezi) (30%)

Final Project (12 page paper OR multimedia project such as Youtube Film or Prezi) (30%)

Texts: Shorter Texts available on learn@uw [course website]; films screened through password protected streaming; novels ordered through the University Book Store and available in College Reserves.

Required Texts:

Khemiri, Jonas Hassan. *Invasion*. Translated by Rachel Willson-Broyles. New York: Samuel French, 2013. ISBN 9780573700675

Manseau, Peter. *Songs for the Butcher’s Daughter*. New York: Free Press, 2009. ISBN: 9781416538707

Ören, Aras. *Please, No Police*. Translated by Teoman Sipahigil. Austin, Tex.: Center for Middle Eastern Studies, University of Texas at Austin, 1992. ISBN 9780292760387

Özdamar, Emine Sevgi. *The Bridge of the Golden Horn*. Translated by Martin Chalmers. London: Serpent's Tail, 2007. ISBN 9781852429324

Sanghera, Sathnam. *Marriage Material*. New York: Europa Editions, 2016. ISBN 9781609453077

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**Lit-Trans 236—2: Extreme Stories: Tales of Criminality and Disease, 3 credits**

Hannah Eldridge, TR, 1:00PM - 2:15

Prerequisites: Successful completion of or exemption from first communication course. Courses designated as satisfying Part A of the requirement may not be used to satisfy Part B of the requirement.

Open to Freshmen

Language of instruction: English

The extremes of human experience fascinate us: faced with stories of illnesses that seem to move between mind and body, devastating plagues, or gruesome crimes, we look for explanations that make sense of how and why such events take place. But often enough, attempts to rationalize frightening or confusing events reveal how hard it is to draw the boundaries between “extreme” and “normal,” showing just how slippery our categories of sickness and health, guilt and innocence are. This course looks at fictional texts (including films and plays) and legal, psychological, and medical cases to examine critically the different ways we try to make sense of these experiences. In paying special attention to the way writers, scientists, lawyers, psychologists, and filmmakers are challenged, inspired, or confounded by these extreme stories, we will: look at early case studies published in pedagogical journals and magazines in the eighteenth century, watch as practitioners try to explain mental illness at the birth of psychoanalysis (including Freud’s famous case study “The Wolf Man”), debate the use of cases in establishing mental categories (for example in the discovery and history of Dissociative Identity Disorder), and consider criminal cases (e.g. Leopold and Loeb). We will look further at fictionalized ‘cases,’ such as Nunally Johnson’s film *The Three Faces of Eve*, Friedrich Schiller’s adaptation of a legal case, “The Criminal of Lost Honour,” and Edgar Allen Poe’s short story “The Facts in the Case of M. Valdemar” to see what these stories about the extremes of the human condition can tell us about what it means to be human and healthy.

The final grade is determined as follows: participation 20%, online reading response posts 15%, oral exam 10%, written assignments 55% (includes multiple drafts of two papers and one annotated bibliography)

Email [heldridge@wisc.edu](mailto:heldridge@wisc.edu) with any questions

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**GER 249: Intermediate German – Speaking and Listening, 3 cr.**

001	09:55 AM	10:45 AM	MWF
002	11:00 AM	11:50 AM	MWF
003	12:05 PM	12:55 PM	MWF
004	01:20 PM	02:10 PM	MWF

Prerequisites: German 204, appropriate score on the UW System German placement test, or consent of instructor. This course can be taken subsequent to, prior to, or concurrent with German 262, German 258, and German 274/284. Open to first-year students

Language of instruction: German

Drawing mainly on contemporary audio and video materials from German-speaking countries, including podcasts, video clips from German-language television, and two contemporary films (“Das Wunder von Bern” and “Vitus”), this course is intended to deepen students’ appreciation of German as a spoken language by making them more aware of how native speakers adapt their German to fit the contexts in which they use it. The main objectives of the course are: • to improve students’ comprehension and production of spoken German via exposure to the language in use in audio and video formats; • to promote students’ awareness of how spoken German varies according to speech situation and region, mainly in terms of sound structures (pronunciation) and vocabulary; • to enhance students’ understanding of contemporary German-speaking cultures in Europe and beyond and the central role that language plays in shaping these cultures. Required Work and Grading: On Fridays students will receive a Wochenplan outlining required work for the coming week that will include in-class activities and homework assignments. A main component of these Wochenpläne will be tasks to promote development of effective pre- and post-listening/viewing strategies for the various audio and video clips we will work with. Since an important aspect of the course is making students not only more aware of how native speakers pronounce German, but also the ways in which their pronunciation may differ from native norms, they will be recording themselves for most homework assignments using the free software Audacity. We will also work quite a bit with phonetic transcriptions of German to understand better how spoken German corresponds to or deviates from the written language. Finally, in order to expand their vocabulary and heighten their awareness of variation in spoken German, students will be required to create a “personal dictionary” over the course of the semester. Most weeks they will be asked to write down at least 10 new words and phrases they learn and note information about pronunciation and usage. Students will be asked to submit their personal dictionary installments to their instructor on Fridays. In-class work will be centered on activities spelled out in the Wochenpläne and sometimes supplemented by audio-visual materials, but it is expected that students will access these materials (on multiple occasions) mostly outside of class. All audio-visual materials will be accessible electronically over the 249 Learn@UW Web site, Learning Support Services, or online. In terms of cultural content, we will be working with sources that address topics such as the impact of the World War II and post-war eras; East/West differences



and reunification; language use in Austria and Switzerland; and youth speech and popular culture

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

There is no required textbook for this course; all materials will be accessible over Learn@UW.

Please contact [mllouden@wisc.edu](mailto:mllouden@wisc.edu) with any questions.

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**German 258 Intermediate German – Reading, 3 credits**

001	09:55 AM	10:45 AM	MWF
002	11:00 AM	11:50 AM	MWF
003	12:05 PM	12:55 PM	MWF
004	01:20 PM	02:10 PM	MWF

Prerequisites: German 204, appropriate score on the UW System German placement test, or consent of instructor. This course can be taken subsequent to, prior to, or concurrent with German 249 and German 262. Open to First-Year Students.

Language of instruction: German

This course is designed to acquaint students with German literary and non-literary texts from 1871 to the present and to situate these texts against the backdrop of major historical and cultural developments in German-speaking countries. An important goal of this course is to provide explicit instruction on reading strategies to help students improve their comprehension of a variety of authentic texts and text types(genres). The main objectives of this course are to:

- enhance students' awareness of reading styles/strategies and how to apply them while reading;
- improve use of reading strategies to help students become more autonomous readers;
- develop critical reading skills for reading and comprehending different text types;
- expose students to a range of German-language texts from 1871 to the present.

Required Work and Grading: Much of the required work for this course will involve tasks to promote the development of effective pre-, during-, and post-reading strategies for the diverse texts with which we will work. Graded and non-graded assignments consist of in-depth activities that guide students through the readings. Pre-reading tasks focus on expanding students' general background and vocabulary knowledge pertaining to the topics and grammatical structures prevalent in the texts. During- and post-reading exercises encourage students to summarize as they read, ask and answer questions about their comprehension, test

hypotheses, and create a visual representation (such as a word map, drawing, chart, or timeline) of the text.

Students are expected to prepare readings and accompanying exercises in advance of class and to participate fully in whole-class discussions, and small-group/partner work. Class discussions will be conducted in German.

The final grade for the course will be determined as follows: 40% Weekly graded assignments  
40% 3 Tests (no final exam) 20% Preparation (reading homework) & class participation

Required texts:

A photocopied course reader (available at the UW Bookstore)

Friedrich Dürrenmatt, *Die Physiker* (*The Physicists*, drama)

Thomas Brussig, *Am kürzeren Ende der Sonnenallee* (novel)

Additional materials will be delivered over the course's Learn@UW Web site.

Please contact [jmschuel@wisc.edu](mailto:jmschuel@wisc.edu) with any questions.

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### **German 262 Intermediate German-Writing, credit 3**

001	09:30 AM	10:45 AM	TR
002	11:00 AM	12:15 PM	TR
003	01:00 PM	02:15 PM	TR
004	02:30 PM	03:45 PM	TR

Prerequisites: German 204, appropriate score on the UW System German placement test, or consent of instructor. This course can be taken subsequent to, prior to, or concurrent with German 249 and German 258.

Open to first-year students.

Languages of instruction: German and English.

This course will strike a balance between individual and collaborative writing and between teacher- and student-guided writing activities. Students' writings will rely on authentic text models, many with German-specific cultural connotations. Longer-term writing projects will alternate with short-term writing assignments. German 204 or appropriate UW-System German Placement Test score or consent of instructor

Please contact [mmchavez@wisc.edu](mailto:mmchavez@wisc.edu) with any questions.

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**German 266/Lit Trans 229: Writing the Jewish Body (“meets with” Jewish Studies 230), 3 credits**

Sunny Yudkoff, MW, 2:30-3:45

Language of Instruction: English

Prerequisite: Open to Freshman with consent of instructor

What does the Jewish body look like? How do representations of the body change over time and across languages? How is the figure gendered, racialized, and medicalized? This course considers these questions by examining a series of literary and visual texts that explore the Jewish body—male and female, old and young, healthy and enfeebled, maligned and adored. Readings focus primarily on depictions of the Jewish body in eastern and central European literature and culture from the late-nineteenth century to the present day. Of particular importance will be such figures as the Jewish patient, the Jewish soldier, the Jewish daughter, and the tattooed Jew. Throughout this course, we will also interrogate what it means to “write a body,” engaging texts where human bodies are written about and written upon. Finally, we will turn toward our attention to recent examples from the visual and performing arts to investigate how literary representations of the past influence contemporary discussions about the Jewish body, race, and national identity.

Assignments include: active participation, weekly postings, two papers, midterm, and final.

Required Texts:

S.Y. Agnon. *To This Day*. New York: The Toby Press, 2008.

Israel Rabon. *The Street*. New York: Four Walls Eight Windows, 1990.

Stefan Zweig. *Fräulein Else*. London: Pushkin Press, 2013.

Jiří Weil. *Mendelssohn is on the Roof*. London: Daunt, 2011.

Extra: Counts towards the Humanities Requirement and Liberal Arts and Science Credit in L&S

Please contact [yudkoff@wisc.edu](mailto:yudkoff@wisc.edu) with any questions.

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**German/Jewish Studies 267 Yiddish Song and the Jewish Experience, 3-4 credits**

Taught by Lecturer, M 12:05-12:55 (plenary session), W 12:05-12:55 and F 12:05-12:55  
(optional Comm-B sections)

Prerequisites: None. Open to Freshmen. Fulfills Ethnic Studies requirement, Comm-B option available. Does not fulfill foreign language requirement and cannot be applied towards German major but may be counted toward the major as cognate course.

Language of instruction: English

The format of this course is blended: students will work through on-line modules and discussion forums on their own and meet once a week for in-class activities in the multifunctional WisCEL classroom. Those who opt for Comm-B will attend an additional section once a week and receive 4 credits. Using the medium of Yiddish song to explore the culture and history of Jews in the diaspora, we will focus on their experience as a minority first in Europe and then in the United States. Facing discrimination, oppression, and marginalization on both sides of the Atlantic, Jews used Yiddish song as a vehicle to express their pain as well as their pride. The goals of this course are to increase students' capacity to value the unique qualities of Yiddish song as a reflection of the Jewish experience by appreciating the depth of expression conveyed in its sounds and its lyrics, as well as to gain insight into the process of immigration and acculturation in the United States from the perspective of a persecuted group, the challenges it faced in confrontation with new forms of discrimination and marginalization, and the outlet this group found in the performing arts for documenting their struggles and for finding a creative niche in their new surroundings.

Course requirements differ depending on whether students take the Comm-B option or not. There is no text required for purchase for this course.

Please contact [pmpotter@wisc.edu](mailto:pmpotter@wisc.edu) with any questions.

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### **German 272 Nazi Culture, 3 credits**

Pamela Potter & Jost Hermand, TR, 4:00 – 5:15 pm

Prerequisites: None. Open to first-year students, counts toward the Humanities breadth requirement and as a cognate course for German majors

Language of instruction: English

Please contact [pmpotter@wisc.edu](mailto:pmpotter@wisc.edu) with any questions.

Was Nazi Germany the incarnation of evil in the modern world? Did its culture consist only of propaganda? Why did the Nazi leadership consider art and culture so central to its political goals? Such perceptions arose after World War II, colored by a Cold War tendency to see similarities between Nazi Germany and the Soviet Union, as well as by the hasty, controversial program of denazification conducted under Allied occupation. In the past 25 years scholars have taken a serious look at Nazi culture and revealed a much more complex set of factors at work in all areas of cultural life.

This course introduces students to the contradictory conditions that led to cultural shifts when the Nazis came to power in 1933 and then examines how Nazi policies influenced cultural life. We will consider both the small 'c' culture of everyday life and the more traditional domains of high and low culture: religion and youth education, the "camp system" and fascist environmentalism, propaganda and entertainment films, music and theater, art and architecture, literature and consumer culture. The course aims to identify common

misconceptions about culture in Nazi Germany, to gain a deeper understanding of the workings of its cultural policy, and to assess whether political ideology was able to form something we can identify as a distinct “Nazi culture.”

This is a lecture course with opportunities for students to ask questions and engage in dialogue at the end of each lecture. All readings – original articles and excerpts from documents of the Third Reich – are in English translation. There will be several reading quizzes as well as a mid-term and final examination with essay questions. Students may choose to write an extra credit paper as well.

Required text:

Anson Rabinbach and Sander Gilman, eds., *The Third Reich Sourcebook* (University of California Press, 2013) \$65.00 pb 9780520276833

Recommended text:

Mary Fulbrook, *A History of Germany 1918-2008: A Divided Nation*, any edition (Wiley-Blackwell)

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**German 276/ LT 276 Special Topics in German and World Literature/s: Tales of the Brothers Grimm: From the Nation to the World, 3 credits**

B. Venkat Mani, TR, 9:30-10:45

Prerequisites: Open to Freshmen; Counts toward Literature Breadth requirement/Liberal Arts & Science credit in L&S Intermediate. Can be applied to German major as a cognate course.

Language of instruction: English **(No German Required)**

If you are interested in expanding your knowledge of literature through an engagement with fairy tales, this is a course for you. The purpose of this course is to examine fairy tales, as they travel around the world and transform through historical periods and cultural contexts. At the center of the course are the famous fairytales of Jacob and Wilhelm Grimm. The course begins with the collection and publication of fairy tales in German by the Grimms in the early 19th century, a period marked by political nationalism and literary romanticism on the one hand, and Goethe’s concept of *Weltliteratur* (world literature) on the other. The tales selected for the course will be framed in the context of German national literature as well as world literature. We will follow multiple retellings of fairy tales through various literary traditions and mediaadaptations.

Our readings and discussions will focus on social, cultural, political, and gendered aspects of Grimms’ tales, as well as those by other German authors such as Bettina von Arnim, Clemens Brentano, J.W. Goethe, E.T.A Hoffman, Herman Hesse, and Ricarda Huch, among others. By comparing German fairy tales with their counterparts in other European and non-European literatures, we will follow how power, desire, and violence are treated in different cultural and historical contexts. Through an inclusion of translations into English, and Hollywood

adaptations, we will explore how Grimms' fairy tales were cleansed of "taboo" themes for the English speaking readers and viewers. We will also consider select feminist retellings by 20th and 21st century authors as examples of the genre's contemporary form.

The final grade will be based on the following factors:

- Attendance and Class Participation [includes two tweets per week on twitter.com]: 25%
- Four short exams (25%)
- Mid-Term Exam (25%)
- Final Exam (25%)

Texts: Shorter Texts available on learn@uw [course website]; films screened through password protected streaming; novels ordered through the University Book Store and available in College Reserves.

Required Texts:

- Garner, James Finn. *Politically Correct Bedtime Stories*. New York : Macmillan Pub. Co., 1994. ISBN 9780025427303
- Rushdie, Salman. *Haroun and the Sea of Stories*. ISBN 9780140157376
- Tatar, Maria. *The Classic Fairy Tales*. ISBN 9780393972771
- Tully, Carol. *Romantic Fairy Tales*. ISBN 9780140447323
- Yen Mah, Adeline. *Chinese Cinderella*. ISBN 9780385740074

Please contact [bvmani@wisc.edu](mailto:bvmani@wisc.edu) with any questions.

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### **German 279 Yiddish Literature and Culture in America**

Philip Hollander, TR 1:00-2:15

Open to freshmen

Exploration of American Yiddish poetry, fiction, theater, and cinema created by European Jews in the United States.

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### **German 312 Second Semester Dutch for Graduate Students, 3 credits**

001 12:05 PM 12:55 PM MTWR

002 08:50 AM 09:40 AM MTWR

Prerequisites: Dutch 311 or consent of instructor.

See German 112 for course description and textbook information.

Please contact [jvtaylor@wisc.edu](mailto:jvtaylor@wisc.edu) with any questions.

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### **German 314 Fourth Semester Dutch for Graduate Students, 3 credits**

001	11:00 AM	11:50 AM	MTWR
002	12:05 PM	12:55 PM	MTWR
003	02:25 PM	03:15 PM	MTWR

Prerequisites: Dutch 213 or 313 or consent of instructor.

See German 214 for required textbook information.

Recommended texts:

Dutch/English, English Dutch dictionary. Students often ask about dictionaries.

You need to make sure that you select one that indicates genders of Dutch nouns.

These two do: *Handwoordenboek Engels-Nederlands / Nederlands-Engels.*(Hardback) Publisher: Het Spectrum ISBN10: 9027490880 ISBN13:9789027490889

Less expensive: *The New Routledge Dutch Dictionary. Dutch-English and English-Dutch* (single-volume paperback) ISBN10: 041530041X, ISBN13: 9780415300414

Please contact [jvtaylor@wisc.edu](mailto:jvtaylor@wisc.edu) with any questions.

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### **German 337 Advanced Composition and Conversation 3 credits**

Sonja Klocke, TuTh 11:00 am-12:15 pm

Prerequisites: German 249, 258, and 262; or 249 and 274 or 284; or consent of instructor. May be repeated only once for credit.

Language of instruction: German

Dieser Kurs setzt fortgeschrittene Kenntnisse voraus. Ziel ist es, das Lesen - Hören -Sprechen - Schreiben in unterschiedlichen Situationen und Kontexten zu trainieren. Dazu dienen Diskussionen über aktuelle Themen, Aufsätze und gezielte Stilübungen, Wortschatzübungen sowie Wiederholung ausgewählter Grammatikkapitel. Behandelt werden unterschiedliche Textsorten, unter anderem Erzählung, Bericht, Zeitungsartikel, Werbung, verschiedene literarische Texte, Alltagsgespräche und formelle Gesprächssituationen, Interview und Rede. Neben den anzuschaffenden Büchern (Grammatik und Wörterbuch) dienen diverse Texte, die auf [learn@uw](mailto:learn@uw) zugänglich gemacht werden, als Grundlage für den Kurs.

Evaluation: Regelmäßige Teilnahme und Mitarbeit; schriftliche Tests, Hausaufgaben und Aufsätze; ein Referat.

Required texts:

1. Reimann, Monika. Essential Grammar of German mit integriertem Lösungsschlüssel und CD-Rom. HUEBER. ISBN: 9783192015755
2. A good German-English Dictionary.

3. Texts made available on [learn@uw](mailto:learn@uw).

Please contact [sklocke@wisc.edu](mailto:sklocke@wisc.edu) with any questions.

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**GER 352: German and English in Contact, 3 cr.**

Louden, MWF 9:55–10:45, 383 Van Hise

Prerequisites: German 249, 258, and 262; or 249 and 274/284; and at least one 300-level GER course; open to undergraduates

Language of instruction: German

An ongoing source of concern among many observers of the German language in Europe, especially in the Federal Republic of Germany, is the influence of English on German. Linguists, however, view language contact as a natural outcome of cultural contact and change. In this course, we will explore the reality of contact between German and English in two main areas. We will start by examining the ways that English has affected German in Europe, beginning in the nineteenth century, when the effects of British culture, particularly in the areas of sports and cuisine, left their imprint on German and other European languages. We then trace the influence of English, especially American English, on German throughout the twentieth century up to the present. In the second half of the course we will look at German-English contact in communities in the United States with a long tradition of bilingualism. We will analyze examples of linguistic influence in both directions, that is, German on English and vice versa. The entire course will be informed by current language contact theory. Our examination of German-English contact will be complemented by readings on German and English in contact with other languages and the general phenomenon of linguistic purism.

The final grade is determined as follows: 1. 13 Hausaufgaben @ 3% each (39%); 2. 3 quizzes @ 10% each (30%); 3. 13 Übungen @ 1% each (13%); 4. final paper (10%); 5. preparation before, participation in class (8%)

There is no text required for purchase for this course; all readings will be accessible over Learn@UW.

Please contact [mllouden@wisc.edu](mailto:mllouden@wisc.edu) with any questions.

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### **German 362 Musik in der deutsch-sprachigen Literatur, 3 credits**

Hannah Eldridge, TR, 9:30-10:45

Prerequisites: German 249, 258, & 262 or German 249 & 274/284 or consent of instructor

Open to Freshmen

Language of instruction: German

German culture is perhaps most famous for its music: Mozart, Brahms, Beethoven, and others fill concert halls around the world centuries after their deaths. So it is no surprise that authors in the German-speaking world have been inspired by these musical greats. This class will focus on the music IN literature across several historical eras. How do writers use music or musical ideas to express their passions, problems, and ideas? Does it shape their texts? Might, for example, a poem be more easily structured according to counterpoint than a novel? Does music make more sense as a plot element in a short story than in a poem? We will reflect on the advantages and disadvantages of such interdisciplinary projects so that students can extend these considerations into their own work and across other media. Students are not required to have a music theory background or be able to read a score; this class will develop vocabulary for discussing musical works. You should be ready to do lots of listening, and you will also be asked to search for music that you think represents imaginary music in the texts. We will read texts in all genres from the 18th to the 20th century by authors including Kafka, Thomas Mann, Brecht, Hoffmann, Kleist, and Celan; our musical references include Beethoven, Mozart, Hindemith, Shostakovich, Bach, Paganini, and Wagner—and the composers and authors brought in by students. You will have the opportunity to work out your ideas about the relationship between language and music and its impact on German culture in several (longer and shorter essays) and will be able to try out your adaptation skills in a creative project (one of: composing the imaginary music in a story, creating a “third translation” of a musical or literary text into a visual medium, or writing your own work inspired by a piece of music). Class participation is an essential part of your grade: you should be in class prepared and ready to challenge the way you think of language, music, and what it means to SAY something! Required texts: All texts and recordings will be made available online or via Learn@UW.

Your final grade is determined as follows: Participation 40%, creative assignment 10%, short writing assignments 20%, midterm paper 10%, final paper 20%

Please contact [heldridge@wisc.edu](mailto:heldridge@wisc.edu) with any questions.

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### **German 372 Oesterreich: Natur als Kultur, 3 credits**

Monika Chavez, TR, 11:00-12:15

Prerequisites: German 249, 258, and 262; or German 249 and 274 or 284; or consent of instructor

Austria's close relationship between nature and culture most famously has been depicted in the movie, *The Sound of Music*. However, neither nature - the sites and the supposed escape route over the mountains from Salzburg- nor the culture - the songs, the costumes, etc. - are authentic. As part of this course we will deconstruct the movie and examine concepts, such as cultural borrowing or cultural appropriation.

Most importantly, there is much more to the state of Salzburg as well as the other eight states of Austria. We will journey through all of them and, of course, explore the famed Alps but also other Austrian landscapes: river valleys, lakes, and the flats of steppes. We will retrace the cultural legacies of Celts, Romans, and earlier peoples who lived and journeyed through the area, such as the relatives of the famous ice man, tzi ,and of those who carved the Venus of Willendorf. Later settlers, predominantly but not exclusively Bavarians and Slavs, followed their predecessors in working with the local landscapes to create a variety of cultural practices that include language, trade goods, foods and drink (most notable, viniculture), religious rites, funeral rites, social structures, literature, music, dances, and films. Different from what is shown in the *Sound of Music*, Austria for centuries has been a multilingual and multicultural society. Many aspects of the cultural and linguistic legacy of the Austro-Hungarian Empire continue to thrive within the national borders of modern-day Austria.

The course demonstrates how territorial and national boundaries shift and peoples move and merge and the cultural practices keep meticulous records of it all. It will become clear how the *Sound of Music*, as entertaining as it may be, does not do justice to the diverse landscapes and cultural practices that characterize what we know as Austria but really is the latest in a series of incarnations, culturally enriched by the contributions of many.

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### **German 372 Lec 001: China from the German Point of View, 3 credits**

Weijia Li, MWF 12:05 –12:55

Prerequisites: German 249, 258, and 262; or 249 and 274 or 284; or consent of instructor; open to all undergraduates

Language of Instruction: German

In addition to cultivating students' German language skills at the advanced level, this course will improve and expand students' knowledge of German culture and German intellectual history from a unique point of view. Specifically, we will be dealing with the German imagination and perception of China and the Chinese culture that are reflected in German literary texts, mass media, and art history. We will engage in seeking answers to inquiries like: Why did German philosopher Leibniz (1646-1716) believe that Chinese emperor Kangxi should be a role model for the European monarchy? Why did the stereotype of the Chinese culture as "submissiveness to authority" begin in the 19th century? How and why were German writers in the 20th century like Hermann Hesse, Bertolt Brecht, and Anna Seghers fascinated by Chinese philosophy? Last but not least, how and why did the theme of "Gelbe Gefahr" (Yellow Peril) often appear in German contemporary mass media? By successfully completing this course,

students will be able to comprehend and discuss in depth texts concerned with German and East Asian cultural encounters. Students will also be able to participate in conversations on complex topics involving transcultural and transnational aspects. This course also aims to help students act with a heightened awareness of the long-standing and contemporary cultural issues in German-speaking countries.

The final grade is determined as follows: Class Participation 20%; Homework 20%; 2 exams 30%; Independent Research Project 30%

Required texts: Course material will be available online via Learn@UW.

Please contact Prof. Weijia Li at [wli255@wisc.edu](mailto:wli255@wisc.edu) with any questions.

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**German 392: German for Graduate Reading Knowledge II, 3 credits**

S. Calomino, TuTh, 11:00-12:15

Prerequisites: Some previous acquaintance with German grammar or reading. Open to graduate students and advanced undergraduates

Taught in English

Contacts: [SCalomino@aol.com](mailto:SCalomino@aol.com) and [calomino@wisc.edu](mailto:calomino@wisc.edu)

This course provides further practice in reading and translating German expository prose in a variety of fields. At the start of the semester a review of both grammatical and syntactical topics vital to progress in reading will be combined with a discussion of selected chapters in R.A. Korb, *Jannach's German for Reading Knowledge*. During the balance of the semester specific reading will be made available through both photocopy and internet sources. The goal for all participants will be enhanced practice and confidence in reading German at various levels of both scholarly and journalistic prose, in addition to developing a focus in reading for their specific research areas.

Required:

Jannach, Hubert and Richard A. Korb, *German for Reading Knowledge*. Heinle. Most recent ed  
*Cassell's German-English / English-German Dictionary*. Cassell & Co./ MacMillan. (or other equivalent dictionary, unabridged)

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For German 401, 402, 403, and 404 please see German 101, 102, 203, and 204  
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**German 411 Kultur des 20. Jahrhunderts, 3 credits**

Sonja Klocke, TuTh, 1:00-2:15 pm

Prerequisites: German 249, 258, and 262; or 249 and 274 or 284; or consent of instructor

Language of Instruction: German

Please contact [sklocke@wisc.edu](mailto:sklocke@wisc.edu) with any questions.

Is there something specific about the “German experience” of the 20th century? And if so, how do cultural productions (literature; film; art; music) reflect these specificities as well as the political and historical realities such as two world wars, the division of Germany, its unification, globalization, and migration? These and other questions will be central to the course German 411, which aims to offer a deeper understanding of the German-speaking world in the 20th and early 21st centuries. We will consult a great variety of authors, watch and discuss several films, listen to music, and consider art. Texts we will read include literary and historical texts, central texts from German sociologists, and art history. Since in 20th and 21st century German culture, both normative and deviant concepts of gender, sex, and race have played an increasingly significant role in identity politics, all texts will be discussed within the theoretical frameworks of gender politics, nationalism, exile and migration, identity, and notions of the self and other.

Evaluation: Attendance; active participation; midterm; reading reactions on [learn@uw](mailto:learn@uw); final exam (take home).

Required texts: Texts will be made available through [learn@uw](mailto:learn@uw).

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**German 632 Wiener Moderne, 3 credits**

Professor Sabine Mödersheim, W, 4-6:30

Please contact [smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu) with any questions.

Wien war um 1900 das kulturelle Zentrum der multi-ethnischen österreichisch-ungarischen K.u.K.- Monarchie, die sich aufgrund nationaler, wirtschaftlicher und gesellschaftlicher Spannungen und Krisen in der Dekadenz befand. Motive und Themen der modernen Strömungen in Dichtung und Kunst der Jahrhundertwende waren die Krise der Sprache und des Bewußtseins, das komplexe Innenleben des Individuums, Zerfall, Dekadenz und Tod.

In diesem Seminar beschäftigen wir uns mit literarischen, philosophischen und ästhetischen Fragen, dem Zusammenspiel von Musik und Theater, Kunst und Literatur, Philosophie und Wissenschaft, Kunst und Architektur in der Wiener Moderne.

Themen:

- Wien als urbane Metropole: Zentrum und Peripherie; Kakanien
- Urbanität und moderne Architektur
- Flaneur und Feuilleton: Kaffeehauskultur und literarische Produktion
- Schlagworte der Epoche: Fin de siècle, Décadence, Symbolismus, Neurotik
- "Das unrettbare Ich": Ich-Kult, Ästhetizismus, Traum, Tod und Eros
- Krise der Sprache: Ich-Verlust und Sprachskepsis

- Doppelgänger / Literatur und Psychologie

Texte:

Richard Beer-Hofmann: *Der Tod Georgs*

Hugo von Hofmannsthal: *Brief des Lord Chandos*

Robert Musil: *Törless*

Arthur Schnitzler: *Leutnant Gustl*

und weitere kurze Texte oder Textauszüge, z. B. aus *Die Wiener Moderne. Literatur, Kunst und Musik zwischen 1890 und 1910*. Hrsg.: Gotthard Wunberg (Reclam)

Anforderungen:

Sie werden Texte lesen und analysieren, Hintergründe recherchieren, und insgesamt einen Eindruck der Epoche erhalten. Sie werden ein mündliches Referat zu einem vereinbarten Thema halten und auf der Basis dieser Recherche und der Diskussion im Kurs eine Seminararbeit verfassen. Es wird erwartet, dass Ergebnisse und Einsichten aus den Diskussionen, der Gruppenarbeit und aus den Referaten in die Ausarbeitung der Seminararbeit einfließen. Anwesenheit in jeder Stunde, gute Vorbereitung auf die Analysen und Diskussionen sowie aktive Teilnahme werden vorausgesetzt und bilden die Bewertungsgrundlage für die mündliche Note.

Noten:

40%: mündliche Mitarbeit und Vorbereitung

10%: mündliches Referat und Thesenpapier

50%: schriftliche Seminararbeit

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**Deutsch 644 Theorie und Praxis des deutschen Theaters, 3 credits**

Professor Sabine Groß, Zeit: März montags 5:30 – 8 pm (ab 27. März nach Probenplan)

Voraussetzungen für undergraduates: 337 und ein weiterer Kurs auf der 300-Ebene (oder höher) mit B oder besser oder Erlaubnis durch Professor Groß. Ausgezeichnete Sprachkenntnisse sind erforderlich.

Zielgruppe: fortgeschrittene Undergraduate- sowie Graduate-StudentInnen.

Kurssprache: Deutsch

Fragen richten Sie bitte an Professor Sabine Gross ([sgross@wisc.edu](mailto:sgross@wisc.edu))

Beschreibung: Dieser Kurs wird alle zwei Jahre im Frühjahr angeboten: er verbindet Theorie und Praxis des Theaters. Er bietet wesentlich mehr als "normale" 3-credit-Kurse, aber verlangt auch viel mehr von den TeilnehmerInnen.

I. Erste Phase des Kurses, bis zu den Frühjahrsferien Ende März: Diskussion und Analyse von Texten, kurze schriftliche Arbeiten, erste Theaterübungen. Wir lesen einige wichtige Texte über das Theater und diskutieren die Positionen von Aristoteles, Lessing und Bertolt Brecht sowie

einige weitere kurze Texte zu Theatertheorie und Schauspielpraxis und Komödie. Wir lesen und analysieren ein kurzes Lehrstück von Brecht sowie zwei Theaterstücke:

- Max Frisch: Biedermann und die Brandstifter

- Friedrich Dürrenmatt: Der Meteor

. Wesentliches Element des Kurses ist unsere eigene Aufführung von Frischs *Biedermann und die Brandstifter* (1958) – unter der Regie von Gastregisseur Manfred Roth aus Deutschland. Direkt nach den Frühjahrsferien beginnt eine intensive Probenphase mit bis zu drei mehrstündigen Proben pro Woche (meist Di, Mi, Do – der tatsächliche Zeitaufwand hängt davon ab, welche Rolle/Aufgabe Sie übernehmen). An diesem praktischen Teil des Kurses kann man nicht nur als SchauspielerIn, sondern auch beispielsweise als BühnenmanagerIn, BeleuchterIn, RegieassistentIn, TechnikerIn, RequisiteurIn oder ProgrammgestalterIn teilnehmen. Drei Aufführungen in Madison finden statt am 1., 2. und 3. Mai. Möglicherweise geben wir auch ein Gastspiel in Milwaukee.

Die Endnote bekommen Sie für: aktive Diskussion, Lesereaktionen und Diskussionsfragen, einen kurzen Aufsatz (3-6 Seiten) sowie die Mitwirkung an der Aufführung. Sie brauchen keine Erfahrung als Schauspieler für den Kurs!

Es ist möglich, an der Aufführung teilzunehmen (auch für Independent Studies credit), ohne den Kurs zu belegen - sprechen Sie mit Sabine Groß ([sgross@wisc.edu](mailto:sgross@wisc.edu)).

Texte:

1. Max Frisch: Biedermann und die Brandstifter

Hg. Heribert Kuhn. 144 pp. (Euro 6.50)

Frankfurt am Main: Suhrkamp (Suhrkamp BasisBibliothek).

ISBN/EAN: 9783518188248

2. Friedrich Dürrenmatt: Der Meteor / Dichterdämmerung

Munich: detebe (Euro 9.90)

ISBN/EAN: 9783257230499

Weitere Texte werden per course reader oder Webseite zur Verfügung gestellt.

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### **German 651/ Medieval Studies 651 Intro to Middle High German, 3 credits**

S. Calomino, TuTh, 9:30-10:45

Prerequisites: Advanced reading knowledge of German. Open to graduate and advanced undergraduate students.

Taught in English with some translation (optional) into German

Contacts: [SCalomino@aol.com](mailto:SCalomino@aol.com) and [calomino@wisc.edu](mailto:calomino@wisc.edu)

This course will introduce students to Middle High German grammar and vocabulary with the goals of fluency and accuracy in reading medieval texts. Lectures and discussions will cover topics in phonology, morphology, syntax, and lexicon. During the course of the semester

students will read *Das Nibelungenlied* and a representative selection from various genres of Middle High German literature. Class time will be devoted to translation and to discussion of grammatical/lexical topics. Participants will write mid-semester and final examinations.

#### Required Texts

Paul, Mittelhochdeutsche Grammatik

Lexer, Mittelhochdeutsches Taschenwörterbuch (hardcover ed. if possible)

Weddige, Mittelhochdeutsch. Eine Einführung.

Bartsch/De Boor, ed. Das Nibelungenlied.

#### Recommended

Weinhold/Ehrismann/Moser, Kleine mittelhochdeutsche Grammatik.

Hennig, Kleines Mittelhochdeutsches Wörterbuch (last ed. available)

Saran/Nagel, Das Übersetzen aus dem Mittelhochdeutschen.

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### **German 677 Wiener Moderne, 3 credits**

Professor Sabine Mödersheim, W, 4-6:30

Please contact smodersheim@wisc.edu with any questions.

Wien war um 1900 das kulturelle Zentrum der multi-ethnischen österreichisch-ungarischen K.u.K.- Monarchie, die sich aufgrund nationaler, wirtschaftlicher und gesellschaftlicher Spannungen und Krisen in der Dekadenz befand. Motive und Themen der modernen Strömungen in Dichtung und Kunst der Jahrhundertwende waren die Krise der Sprache und des Bewußtseins, das komplexe Innenleben des Individuums, Zerfall, Dekadenz und Tod. In diesem Seminar beschäftigen wir uns mit literarischen, philosophischen und ästhetischen Fragen, dem Zusammenspiel von Musik und Theater, Kunst und Literatur, Philosophie und Wissenschaft, Kunst und Architektur in der Wiener Moderne.

#### Themen:

- Wien als urbane Metropole: Zentrum und Peripherie; Kakanien
- Urbanität und moderne Architektur
- Flaneur und Feuilleton: Kaffeehauskultur und literarische Produktion
- Schlagworte der Epoche: Fin de siècle, Décadence, Symbolismus, Neurotik
- "Das unrettbare Ich": Ich-Kult, Ästhetizismus, Traum, Tod und Eros
- Krise der Sprache: Ich-Verlust und Sprachskepsis
- Doppelgänger / Literatur und Psychologie

#### Texte:

Richard Beer-Hofmann: Der Tod Georgs

Hugo von Hofmannsthal: Brief des Lord Chandos

Robert Musil: Törless

Arthur Schnitzler: Leutnant Gustl

und weitere kurze Texte oder Textauszüge, z. B. aus Die Wiener Moderne. Literatur, Kunst und Musik zwischen 1890 und 1910. Hrsg.: Gotthard Wunberg (Reclam)

Anforderungen:

Sie werden Texte lesen und analysieren, Hintergründe recherchieren, und insgesamt einen Eindruck der Epoche erhalten. Sie werden ein mündliches Referat zu einem vereinbarten Thema halten und auf der Basis dieser Recherche und der Diskussion im Kurs eine Seminararbeit verfassen. Es wird erwartet, dass Ergebnisse und Einsichten aus den Diskussionen, der Gruppenarbeit und aus den Referaten in die Ausarbeitung der Seminararbeit einfließen.

Anwesenheit in jeder Stunde, gute Vorbereitung auf die Analysen und Diskussionen sowie aktive Teilnahme werden vorausgesetzt und bilden die Bewertungsgrundlage für die mündliche Note.

Noten:

40%: mündliche Mitarbeit und Vorbereitung

10%: mündliches Referat und Thesenpapier

50%: schriftliche Seminararbeit

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### **German 727 The Study Abroad Experience, 3 credits**

Jeanne Schueller, MWF, 11:00-11:50

Each year, thousands of language students across the world embark on a journey of a lifetime when they leave home to study abroad. Most are eager to immerse themselves in a culture and language they have experienced only in the classroom. Many feel challenged at first as they encounter spoken language unlike classroom discourse, negotiate new registers from colloquial to academic, and discover the importance of pragmatic knowledge in language use. Much like actors taking their cues from natives of that country, students abroad leave behind aspects of their own identities and appropriate new cultural behaviors and speech patterns, enacting, in effect what they believe “being” French, German, Japanese, Russian, Spanish, or Swedish means. Through engagement in the local culture, students open themselves to the transformative power of study abroad. It can be difficult to determine how students’ language and identity change abroad. How do we assess change in fluency, accuracy, vocabulary knowledge, cultural and communicative competence, listening comprehension, multiliteracy skills, and sensitivity to register and style? Can we gauge subjective dimensions of the study abroad experience, such as social and interactive abilities and identity?

In this class, we will explore many aspects of the study abroad experience, from programmatic issues to SLA research on language learning abroad and methods of data collection. Course work will include reading journal articles and participating in class discussions, leading class discussions of assigned and self-selected articles, producing an annotated bibliography,



conducting interviews, designing and reporting on a research project, and presenting research projects to the class.

Knowledge of German is not a prerequisite for enrollment in the course. Readings and class discussion will be in English. There will be no class texts for purchase. Articles from research journals and other materials will be available for download via the Learn@UW course website.

For more information or with any questions, please email the instructor, Jeanne Schueller ([jmschuel@wisc.edu](mailto:jmschuel@wisc.edu)).

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### **German 755 Old Germanic Languages: Gothic, 3 credits**

Robert Howell, MW, 1:00-2:15

This course introduces students to the earliest extensively attested Germanic language, Gothic. Course objectives include:

- 1) Students will be able to read and translate Gothic texts into English or German.
- 2) Students will develop detailed knowledge of Gothic phonology, morphology and lexicon.
- 3) Students will be able to compare Gothic to other early Germanic languages
- 4) Students will become acquainted with the most important tools for research in Gothic.
- 5) Students will identify the most outstanding research questions in Gothic scholarship.

Our main extant textual evidence for Gothic derives from the translations of the New Testament and fragments of the Old Testament by the bishop Wulfila (ca. 311- ca. 383) which are preserved for us in manuscripts originating during the period of Ostrogothic rule of Italy (493-554). Because of the early geographic separation of the Goths from the Germanic homeland and the archaic origin of our texts, Gothic provides us with much valuable information about the structure of early Germanic. The course will therefore be highly comparative in nature, constantly contrasting Gothic with other early Germanic languages (Old High German, Old Saxon, Old English, Old Norse). Students will be expected to gain proficiency in translating Gothic texts, to learn to decipher the Gothic script, and to acquire knowledge of the external history of the Goths. It is not uncommon that students take on Gothic names and adopt certain patterns of Gothic behavior, though this is strictly optional.

This course assumes no prior knowledge of early Germanic languages, though some familiarity with the history of Germanic will prove useful. Students will need to procure one very reasonably priced (currently under \$18.00) textbook.

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## German 947 Wiener Moderne, 3 credits

Professor Sabine Mödersheim, W, 4-6:30

Please contact [smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu) with any questions.

Wien war um 1900 das kulturelle Zentrum der multi-ethnischen österreichisch-ungarischen K.u.K.- Monarchie, die sich aufgrund nationaler, wirtschaftlicher und gesellschaftlicher Spannungen und Krisen in der Dekadenz befand. Motive und Themen der modernen Strömungen in Dichtung und Kunst der Jahrhundertwende waren die Krise der Sprache und des Bewußtseins, das komplexe Innenleben des Individuums, Zerfall, Dekadenz und Tod. In diesem Seminar beschäftigen wir uns mit literarischen, philosophischen und ästhetischen Fragen, dem Zusammenspiel von Musik und Theater, Kunst und Literatur, Philosophie und Wissenschaft, Kunst und Architektur in der Wiener Moderne.

Themen:

- Wien als urbane Metropole: Zentrum und Peripherie; Kakanien
- Urbanität und moderne Architektur
- Flaneur und Feuilleton: Kaffeehauskultur und literarische Produktion
- Schlagworte der Epoche: Fin de siècle, Décadence, Symbolismus, Neurotik
- “Das unrettbare Ich”: Ich-Kult, Ästhetizismus, Traum, Tod und Eros
- Krise der Sprache: Ich-Verlust und Sprachskepsis
- Doppelgänger / Literatur und Psychologie

Texte:

Richard Beer-Hofmann: Der Tod Georgs

Hugo von Hofmannsthal: Brief des Lord Chandos

Robert Musil: Törless

Arthur Schnitzler: Leutnant Gustl

und weitere kurze Texte oder Textauszüge, z. B. aus Die Wiener Moderne. Literatur, Kunst und Musik zwischen 1890 und 1910. Hrsg.: Gotthard Wunberg (Reclam)

Sekundärliteratur zum Thema und zu den Texten wird bereitgestellt.

Anforderungen:

Sie werden Texte lesen und analysieren, Hintergründe recherchieren, und insgesamt einen Eindruck der Epoche erhalten. Sie werden ein mündliches Referat zu einem vereinbarten Thema halten und auf der Basis dieser Recherche und der Diskussion im Kurs eine Seminararbeit verfassen. Es wird erwartet, dass Ergebnisse und Einsichten aus den Diskussionen, der Gruppenarbeit und aus den Referaten in die Ausarbeitung der Seminararbeit einfließen. Anwesenheit in jeder Stunde, gute Vorbereitung auf die Analysen und Diskussionen sowie aktive Teilnahme werden vorausgesetzt und bilden die Bewertungsgrundlage für die mündliche Note.

Noten:

40%: mündliche Mitarbeit und Vorbereitung

10%: mündliches Referat und Thesenpapier ODER Lehrmaterial für eine Sitzung vorbereiten  
50%: schriftliche Seminararbeit

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**GER 960: German and English in Contact, 3 cr.**

Louden, MWF 9:55–10:45, 383 Van Hise

Prerequisites: Graduate standing

Language of instruction: German

An ongoing source of concern among many observers of the German language in Europe, especially in the Federal Republic of Germany, is the influence of English on German. Linguists, however, view language contact as a natural outcome of cultural contact and change. In this course, we will explore the reality of contact between German and English in two main areas. We will start by examining the ways that English has affected German in Europe, beginning in the nineteenth century, when the effects of British culture, particularly in the areas of sports and cuisine, left their imprint on German and other European languages. We then trace the influence of English, especially American English, on German throughout the twentieth century up to the present. In the second half of the course we will look at German-English contact in communities in the United States with a long tradition of bilingualism. We will analyze examples of linguistic influence in both directions, that is, German on English and vice versa. The entire course will be informed by current language contact theory. Our examination of German-English contact will be complemented by readings on German and English in contact with other languages and the general phenomenon of linguistic purism.

The final grade is determined as follows: 1. 13 Hausaufgaben @ 3% each (39%); 2. 3 quizzes @ 10% each (30%); 3. 13 Übungen @ 1% each (13%); 4. final paper (15%); 5. preparation before, participation in class (3%)

There is no text required for purchase for this course; all readings will be accessible over Learn@UW.

Please contact [mllouden@wisc.edu](mailto:mllouden@wisc.edu) with any questions.

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**German 970 Using questionnaires in SLA research, 3 credits**

Monika Chavez, TR, 9:30-11:00

Pre-requisites: Advanced graduate standing; extensive experience in SLA research; students with completed preliminary exams preferred; knowledge of German is not required.

Language of instruction: English

This course will help **advanced graduate students with an emphasis on second language acquisition and a particular interest in questionnaire-based research** in (depending on their personal objectives) designing a research study and piloting the design; and/or analyzing and interpreting existing data. Instruction will be highly individualized. Desired final products (and the basis for grading) will be, again depending on personal objectives, a dissertation proposal; dissertation chapters; and/or an article that can be submitted to a peer-refereed research journal for review. In-class meetings will be dedicated to writing practice & feedback (individually and in small groups) as well as presentations on the status (beginning of the semester) and progress (end of the semester) of the research project. Out-of-class consultations & feedback (in person; via Skype; via email exchanges) will be frequent and arranged by mutual convenience.

There are no required texts.

Please contact Monika Chavez ([mmchavez@wisc.edu](mailto:mmchavez@wisc.edu)) with any questions, including with questions about the suitability of the course for your needs & background.