



<http://carolina-duke-grad.german.duke.edu/>

## Spring 2015 Joint Program Course Offerings

### GERM 400.001



#### German Grammar in Context.

GERM 400 is an intensive German grammar course for advanced undergraduate and graduate students. Over the course of the semester, we will study current German structures and their usages, as well as idiomatic expressions. We will work to strengthen your writing and speaking skills, as well as your attention to different modes of expressions. Required book: *Grammatik mit Sinn und Verstand* (2011) by Wolfgang Rug and Andreas Tomaszewski.

Readings in German, class discussions in German and English.  
Wegel. F 12:20 PM - 2:50 PM. CAROLINA CAMPUS.

### GERM 502.001



#### Middle High German.

This course teaches the basic elements of the Middle High German language and exposes students to a variety of textual genres from the high Middle Ages such as courtly romance, heroic epic, love lyric, and late medieval rhymed couplets. The focus is on language and translation, but the close textual work also provides an introduction to Middle High German literature and culture.

Readings in English, German, and Middle High German;  
Class will be conducted in German.

von Bernuth. W 4:40 PM – 7:10 PM. CAROLINA CAMPUS.

### GER 590S.01



#### Classics of Literary Criticism.

This course will examine some of the great literary critics of the 20th century, writers whose ability to produce focused, inspired, and influential readings of major works of literature has been widely recognized. Our focus will be on studying, and learning from, exemplary readings of major literary works. In other words, this is not a course in literary theory. Readings of landmark critical texts will be combined with selections of canonical texts of English and continental European literature. While the syllabus has not yet been finalized, we will almost certainly attend to the following critics/literary works: William Empson and Stanley Fish on Milton's *Paradise Lost*; Erich Auerbach, T.S. Eliot, and Charles Singleton on Dante's *Divine Comedy*; Christopher Ricks, John Bayley, and Cleanth Brooks on Keats; Frank Kermode and Rene Girard on secrecy and desire in the nineteenth-century novel; Geoffrey Hartman and Alan Liu on Wordsworth; Jean Starobinski and Paul de Man on Rousseau, and Walter Benjamin on Goethe's *Elective Affinities*.

This will not be a lecture course but a discussion-intensive seminar for advanced undergraduate and first- and second-year graduate students.

Readings and class discussions in English.

Pfau. M 4:40 PM – 7:10 PM. DUKE CAMPUS

### GERM 855.001



### Postcolonial German Literature.

In this seminar, our main focus will be German texts and films that could be considered postcolonial. Some of these texts might be set in the so-called “Third World,” while others might depict the experiences of foreigners in postwar Germany. A few of the questions that will guide our discussion over the course of the semester are: What is postcolonial German literature? Do the German authors of the postwar period succeed in a cultural exchange with the “Third World” that does not simply repeat the racism and fetishism found in colonial literature? And to what extent is a postcolonial approach useful for discussing texts by foreign authors who are not from former colonies? In addition to reading aesthetic texts, we will also read essays from postcolonial theory and German Studies to complement our analyses and help us consider what differentiates German post-colonial theory from the theoretical texts from other countries.

Readings in German; class discussions in English.

Layne. TTH 3:10 PM – 4:25 PM. CAROLINA CAMPUS

### GERM861.001



### Theater, Culture, and Commerce in 19th-Century Germany.

The nineteenth century witnessed the construction of an unprecedented number of theaters throughout the German-speaking world. As the theatergoing public expanded exponentially, a cultural sphere that had been dominated a century earlier by court theaters and itinerant theater troupes experienced tremendous diversification. In part because of the rapidity with which the theater established itself as a staple of middle-class urban life, the stage remained for much of the nineteenth century an object of fierce cultural politics. Critics who celebrated drama’s potential to stage ethical conflicts and launch a national culture of worldwide renown complained extensively about the decline of the German theater and the commercialization of Friedrich Schiller’s “moral institution.” Deploping the lack of great German drama following the golden age of Weimar classicism, critics railed against the endless imitators of Schiller and sensational, effect-driven spectacles that catered to the lowest common denominator of public taste. Yet amid all the strife and complaints about commercialism, the period produced tremendous innovations in acting, directing, and staging and the creation of many theatrical institutions that have lasted until the current day.

This course offers an introduction to nineteenth-century theater history that focuses on the interplay between cultural innovation and the market, studying the texts of dramas against the backdrop of their performance and reception history. A significant portion of the seminar will be devoted to close reading and analysis of plays that dominated the theater repertoire in the nineteenth century. In this context we will consider both canonical dramas (Schiller’s *Maria Stuart*, Grillparzer’s *Medea*, Shakespeare’s *Der Kaufmann von Venedig*) and more popular fare (Kotzebue’s *Die deutschen Kleinstädter*, Birch-Pfeiffer’s *Die Waise von Lowood*, Mosenthal’s *Der Sonnewendhof*, etc.). We will supplement our readings of these texts with an exploration of nineteenth-century productions of them throughout the German-speaking world and abroad. Our discussion of these dramas and their performances will be set in dialogue with both nineteenth-century theoretical writings on

drama and research into key players in the world of the nineteenth-century theater: representative theater companies, directors, actors, etc.

Student participation will be key to the seminar's integration of close reading with original research, and the seminar will be designed in such a way as to help students develop the skills to engage in historical research that contributes in a meaningful way to our understanding of literary texts. Students will give a series of short presentations throughout the semester, participate actively in class discussion, and produce a conference presentation-length final paper (10 pp.). Preliminary drafts of the final papers will be presented at a mock conference on "Theater, Culture, and Commerce in Nineteenth-Century Germany" to be held in the final weeks of the semester.

Readings in German, class discussion in English.

Hess. F 9:05 AM – 11:35 AM. CAROLINA CAMPUS

*Another course that may be of interest:*

#### **CMPL 841.001**



#### **History of Literary Criticism I (Classicism).**

This course is designed to introduce students to some of the major strains in literary criticism from the Classical Period to the 18th century. Readings of major authors will be paired not only with literary examples contemporary with our chosen critics, but also with modern day theoretical responses to their works. Our objective is a working knowledge of dominant trends in European literary criticism up to (and including) the Enlightenment, useful in understanding the literature of the successive historical periods and also as a continuing, vital influence on twentieth-century poetics. We will also be devoting some time to the primary non-Classical tradition of early Western literary criticism, namely Biblical interpretation. Authors read include Gorgias, Plato, Aristotle, Aristophanes, Horace, Longinus, Philo, Proclus, Plotinus, Augustine, Scaliger, Luther, Boileau, Sidney, Burke, Young, and Lessing; Homer, Pindar, Callimachus, Ovid, Vergil, Dante, and Pope; and Auerbach, Derrida, Genette, Ricoeur, Benjamin, and Bernal.

Readings and class discussions in English.

Downing. TTH 3:30 PM – 4:45 PM. CAROLINA CAMPUS