

# Germanic Studies

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## Program of Study

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

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

## Program Requirements

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

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

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

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

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

### Summary of Requirements

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

\* *Credit may be granted by examination.*

**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 B.A. paper that shows proof of original research or criticism. Students with an overall GPA of at least 3.0 for College work and a GPA of at least 3.5 in classes within the major, and whose B.A. paper (GRMN 29900) is judged superior by two readers, will be recommended to the Master of the Humanities Collegiate Division for honors.

**Study Abroad.** As early in their course of study as possible, interested students are encouraged to take advantage of one of the 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 cosponsors, with the Berlin Consortium for German Studies, a yearlong program at the Freie Universität Berlin. Students register for

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

**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.

### Minor Program in Germanic Studies

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

Students who elect the minor program in Germanic Studies must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor and will 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 a form obtained from the adviser.

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

Languages Across Chicago course

GRMN 25300. Thomas Mann's *Doktor Faustus*

### **Faculty**

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

### **Visiting Faculty**

F. Berndt, A. Koschorke, S. von Schnurbein, Y. Wuebber

### **Courses: German (GRMN)**

#### *First-Year Sequence*

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

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

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

#### *Second-Year Sequence*

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

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

**20300. *Kurzprosa aus dem 20. Jahrhundert.*** PQ: GRMN 20200 or placement. No auditors permitted. Must be taken for a quality grade. This course is a study of descriptive and narrative prose through short fiction and other texts, as well as media from the twentieth century, 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.*** 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 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, and expanding and refining writing skills is a major focus.

**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**

**22000-22099.** Literature courses are generally taught in German on varying topics, periods, writers, and genres. For up-to-date listings, visit *timeschedules.uchicago.edu*.

### **Languages Across Chicago (LxC)**

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

skills while giving them a unique and broadened perspective into the regular course content.

**23000. Literature and Medicine.** This course examines the intriguing affinity between literature and medicine from Romanticism to World War II, focusing on both literary works and formative texts from the history of medicine. Discussion topics include literary depictions of mental and physical illness in German literature and the epistemic function of literary forms in the history of the production of knowledge. Readings include prose texts by E. T. A. Hoffmann, Th. Fontane, G. Hauptmann, Th. Mann, R. Musil, Sigmund Freud, and other texts of medical history. Classes conducted in German. *Spring.*

**24700. Scandinavian Women's Literature.** (=NORW 24700, SCAN 24700) This is a survey course of literature by Scandinavian women writers. We examine how feminist issues and themes in their texts reflect the changes of the past 150 years. Texts include Isak Dinesen's *Babette's Feast and Other Anecdotes of Destiny*, Gerd Brantenberg's *Egalia's Daughters: A Satire of the Sexes*, Camilla Collett's *The District Governor's Daughters*, Selma Lagerlöf's *Löwensköld's Ring*, Moa Martinson's *Women and Apple Trees*, Sigrid Undset's *Gunnar's Daughter*, and Linn Ullmann's *Before You Sleep*. Readings in English. *K. Kenny. Winter.*

**24900. Thomas Mann: The Magic Mountain.** (=FNDL 20811) We read this monumental novel by one of the twentieth century's greatest writers in conjunction with a number of philosophical texts that informed Mann's work (e.g., Schopenhauer, Nietzsche, Oswald Spengler, Max Weber). Topics include the issue of time and temporality; new media; disease and illness; death and eros; and literary realism. All work in English. *R. Buch. Spring.*

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

**27000. Contemporary Norwegian Novel.** (=NORW 27000, SCAN 27000) This course undertakes the reading of eight contemporary Norwegian novels (six novels and two novellas) from 1972 to the present. What does this body of texts suggest about the state of Norwegian literature (e.g., quality, preoccupations, style)? If post-modern is defined as "incredulity toward meta-narratives" (Lyotard), how post-modern are these texts? *K. Kenny. Autumn.*

**27800/37800. Jewish-American Literature since 1945.** (=YDDH 27800/37800) The goal of this course is to expand 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 resurgence of Jewish-

American literature since 1945, and discuss how recent Jewish-American novels have renewed the engagement with the Yiddish literary tradition. Readings are by 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.*

**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. On the basis of the works studied we shall endeavor to develop a concept of modernism sufficiently capacious to embrace radically opposed literary and cultural agendas. Readings and discussion 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 an instructor by the eighth week of the preceding quarter to determine the subject of the course and the work to be done. Students are required to submit the College Reading and Research Course Form. Autumn, Winter, Spring.*

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

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

**34301. Neo-Germanic Paganism: History-Ideology-Contexts.** (=NORW 34301, SCAN 34301) This course investigates attempts to create a "German," "Germanic," or "Nordic" religion based on pre-Christian Scandinavian sources, as diffracted through the contemporary imaginary. We trace the history of these neo-Germanic pagan movements from their inception within the nationalist and racist *völkisch* movement of early twentieth-century Germany through contemporary neo-pagan formations (e.g., Odinism, Asatru) in the United States and Europe. Special emphasis is placed on the relations between spirituality, academic theory, political thought, and aesthetics. *Staff, B. Lincoln. Spring.*

**35601. Jews in Scandinavian Literature: Scandinavian Jewish Literature.** (=NORW 35601, SCAN 35601) This course begins with the literary and physical attacks on Jews in Denmark in the first half of the nineteenth century and the exclusionary politics of the new-founded Norwegian state, which did not permit Jews into the country after 1814. Both events sparked reactions by Scandinavian authors, including Hans Christian Andersen, M. A. Goldschmidt, and Henrik Wergeland. We focus on literary representations of Jews and their function in works of both non-Jewish and Jewish authors in Norway, Denmark, and Sweden. *Staff: J. Schwarz. Spring.*

**36001. R. W. Fassbinder: Melodrama, Politics, and the Poetics of Suffering.** (=CMST 36001) This seminar explores the films of Rainer Werner Fassbinder, from the early social melodramas (*Katzelmacher*, *Why Does Herr K Run Amok?*) to the later experiments in adaptation (*Fontane Effi Briest*, *Lola*, *Querelle*) and, in between, the extraordinary accounts of domestic suffering (*Fear Eats the Soul*, *Fox & His Friends*, *Marriage of Maria Braun*, *In a Year of 13 Moons*, *Veronika Voss*). Readings are by Thomas Elsaesser, Kaja Silverman, Alice Kuzniar, Steven Shaviro, and others. *D. Levin. Spring.*

**36007. Temporalities of Narrative.** Narrative has its own time in two senses: the fictive world has its time, and the act of narrating itself occurs in a certain temporal context. This seminar explores this double dimension of the “time of the narrative,” examining both the inherent temporal structure of narrative as well as the function of narration in biographical and historical time. In addition to relevant narratological studies by Mikhail Bakhtin, Harald Weinrich, Gérard Genette, Paul Ricœur, and others, readings include novella cycles (Boccaccio’s *Decamerone*, Goethe’s *Unterhaltungen deutscher Ausgewanderten*, Hoffmann’s *Die Serapionsbrüder*, Keller’s *Die Leute von Seldwyla*), as well as extracts from novels from Grimmelhausen’s *Simplicissimus* to Novalis’s *Heinrich von Ofterdingen*. Classes conducted in German. *C. Frey. Spring.*

**36307. A Literary History of Schizophrenia: 1835 to 1912.** (=CHSS 36002, SCTH 36307) This seminar deals with the development of a modern psychiatric conception of illness in literature. The first part examines Georg Büchner’s story “Lenz,” which was often cited as a case study of schizophrenia. In the second part of the course, we turn our attention to psychiatric cases, with the famous “Schreber case” as a focal point. In the third part of the seminar, we look into Expressionist novellas (i.e., Gottfried Benn’s “Rönne,” Georg Heym’s “The Madman,” and Alfred Döblin’s “The Murder of a Buttercup”) and into the peculiarities of schizophrenia they represent. All work in English. *Spring.*

**36800. Messianism and Modernity.** This seminar explores the proliferation of messianic thought in the first half of the twentieth century among German-Jewish writers, including Franz Rosenzweig, Ernst Bloch, Gustav Landauer, Martin Buber, Gershom Scholem, and Walter Benjamin. *E. Santner. 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.*

**10500. Intermediate Norwegian II.** *PQ: NORW 10400 or consent of instructor. Available on demand.* The focus of this course is on reading more sophisticated Norwegian texts. This takes the form of Thor Heyerdahl's *Kon-Tiki*, the account of his sailing expedition from Peru to Polynesia, and the contemporary novel, *L*, by Erlend Loe, which offers an account of another expedition to Polynesia. Loe's novel is part homage and part parody, but it is primarily a merciless examination of the shortcomings of his generation. Classes conducted in Norwegian. *K. Kenny. Spring.*

**24700. Scandinavian Women's Literature.** (=GRMN 24700, SCAN 24700) This is a survey course of literature by Scandinavian women writers. We examine how feminist issues and themes in their texts reflect the changes of the past 150 years. Texts include Isak Dinesen's *Babette's Feast and Other Anecdotes of Destiny*, Gerd Brantenberg's *Egalia's Daughters: A Satire of the Sexes*, Camilla Collett's *The District Governor's Daughters*, Selma Lagerlöf's *Löwensköld's Ring*, Moa Martinson's *Women and Apple Trees*, Sigrid Undset's *Gunnar's Daughter*, and Linn Ullmann's *Before You Sleep*. Readings in English. *K. Kenny. Winter.*

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

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

**34301. Neo-Germanic Paganism: History-Ideology-Contexts.** (=GRMN 34301, SCAN 34301) This course investigates attempts to create a "German," "Germanic," or "Nordic" religion based on pre-Christian Scandinavian sources, as diffracted through the contemporary imaginary. We trace the history of these neo-Germanic pagan movements from their inception within the nationalist and racist *völkisch* movement of early twentieth-century Germany through contemporary neo-pagan formations (e.g., Odinism, Asatru) in the United States and Europe. Special emphasis is placed on the relations between spirituality, academic theory, political thought, and aesthetics. *Staff, B. Lincoln. Spring.*

**35601. Jews in Scandinavian Literature: Scandinavian-Jewish Literature.** (=GRMN 35601, SCAN 35601) This course begins with the literary and physical attacks on Jews in Denmark in the first half of the nineteenth century and the exclusionary politics of the new-founded Norwegian state, which did not permit Jews into the country after 1814. Both events sparked reactions by Scandinavian authors, including Hans Christian Andersen, M. A. Goldschmidt, and Henrik Wergeland. We focus on literary representations of Jews and their function in works of both non-Jewish and Jewish authors in Norway, Denmark, and Sweden. *Staff, J. Schwarz. Spring.*

### Courses: Scandinavian (SCAN)

**24700. Scandinavian Women's Literature.** (=GRMN 24700, NORW 24700) This is a survey course of literature by Scandinavian women writers. We examine how feminist issues and themes in their texts reflect the changes of the past 150 years. Texts include Isak Dinesen's *Babette's Feast and Other Anecdotes of Destiny*, Gerd Brantenberg's *Egalia's Daughters: A Satire of the Sexes*, Camilla Collett's *The District Governor's Daughters*, Selma Lagerlöf's *Löwensköld's Ring*, Moa Martinson's *Women and Apple Trees*, Sigrid Undset's *Gunnar's Daughter*, and Linn Ullmann's *Before You Sleep*. Readings in English. *K. Kenny. Winter.*

**27000. Contemporary Norwegian Novel.** (=GRMN 27000, NORW 27000) This course undertakes the reading of eight contemporary Norwegian novels (six novels and two novellas) from 1972 to the present. What does this body of texts suggest about the state of Norwegian literature (e.g., quality, preoccupations, style)? If post-modern is defined as "incredulity toward meta-narratives" (Lyotard), how post-modern are these texts? *K. Kenny. Autumn.*

**34301. Neo-Germanic Paganism: History-Ideology-Contexts.** (=GRMN 34301, NORW 34301) This course investigates attempts to create a "German," "Germanic," or "Nordic" religion based on pre-Christian Scandinavian sources, as diffracted through the contemporary imaginary. We trace the history of these neo-Germanic pagan movements from their inception within the nationalist and racist *völkisch* movement of early twentieth-century Germany through contemporary neo-pagan formations (e.g., Odinism, Asatru) in the United States and Europe. Special emphasis is placed on the relations between spirituality, academic theory, political thought, and aesthetics. *Staff, B. Lincoln. Spring.*

**35601. Jews in Scandinavian Literature: Scandinavian-Jewish Literature.** (=GRMN 35601, NORW 35601) This course begins with the literary and physical attacks on Jews in Denmark in the first half of the nineteenth century and the exclusionary politics of Norway. Both sparked reactions by Scandinavian authors, including Hans Christian Andersen, M. A. Goldschmidt, and Henrik Wergeland. We focus on literary representations of Jews and their function in works of both non-Jewish and Jewish authors in Norway, Denmark, and Sweden. *Staff, J. Schwarz. Spring.*

## Courses: Yiddish (YDDH)

### *First-Year Sequence*

**20300-20400-20500. Elementary Yiddish for Beginners I, II, III.** The goal of this sequence is to develop proficiency in reading, writing, listening, and speaking for use in everyday communication. The courses introduce the main features of Yiddish culture through Web sites, songs, films, and folklore. *J. Schwarz. Autumn, Winter, Spring.*

**24000/34000. Modern Yiddish Literature: Diaspora and Homecoming.** This course applies various theoretical models of Diaspora literature to the study of Yiddish tales, short stories, monologues, plays, novels, and life-writing from the nineteenth and twentieth centuries. Among the topics addressed in the course are 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 demon narrators. Readings are by Sh. Y. Abramovitch, 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. *J. Schwarz. Autumn.*

**27800/37800. Jewish-American Literature since 1945.** (=GRMN 27800/37800) The goal of this course is to expand 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 resurgence of Jewish-American literature since 1945, and discuss how recent Jewish-American novels have renewed the engagement with the Yiddish literary tradition. Readings are by 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.*