Program of Study

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

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

Program Requirements

Students majoring in Germanic Studies can choose between two concentrations: Literature and Culture or Comparative Germanics.

1. Literature and Culture Concentration

Students typically register for:

1. Six German language courses at the second-year level and above*
2. Three courses in German literature and culture
3. Three courses in German literature and culture conducted in German, of which one may be a departmental course with a Languages Across the Curriculum (LxC) session and one may be an additional third-year course
4. GRMN 29900 (http://collegecatalog.uchicago.edu/search/?P=GRMN%2029900) Capstone Project

* Or prior satisfactory working knowledge of the language. Students may satisfy the required language courses through placement or accreditation examinations and may petition for back credits.

With prior approval of the Director of Undergraduate Studies, students may count up to two relevant German-oriented courses from other departments in the humanities or social sciences toward the requirements of the major in Germanic Studies.

2. Comparative Germanics Concentration

Students pursuing the Comparative Germanics Concentration reach intermediate to advanced proficiency in two Germanic languages (German and either Yiddish or Norwegian) and develop familiarity with two Germanic cultures.

Students typically register for:

1. Three German language courses at the second-year level and above*
2. Three Yiddish or Norwegian language courses at the first-year level and above*
3. Six additional courses, of which at least three must be Germanic Literature and Culture courses
4. GRMN 29900 (http://collegecatalog.uchicago.edu/search/?P=GRMN%2029900) Capstone Project

* Or prior satisfactory working knowledge of the language. Students may satisfy the required language courses through placement or accreditation examinations and may petition for back credits.

With prior approval of the Director of Undergraduate Studies, students may count up to two relevant German-oriented courses from other departments in the humanities or social sciences toward the requirements of the major in Germanic Studies.

Please note: More than half of the requirements for the major must be met by registering for courses bearing University of Chicago course numbers.

Capstone Project

Students in both tracks of the Germanics major must complete a Capstone Project—a culminating senior project. This can be either a traditional BA Paper or a project of creative inquiry.

Examples of alternatives to the BA Paper include (but are not limited to) an original translation, a creative writing text, an app or a podcast, an online exhibit, a website, or a documentary film. For these undertakings, students need to have sufficient previous experience with the relevant medium (e.g., artistic, digital, etc.) either through previous course work or independent practice. For the Capstone Project, students will have the opportunity to pursue their own individual intellectual interests, cultivate new skills and modes of communication and presentation, and potentially engage wider audiences for their scholarship. Projects must demonstrate substantial engagement with German-language culture(s), including the use of German-language
sources, and they must include a written summary and reflection (at least five to seven pages). The written component of the creative inquiry project must contain a clear statement on the issue or problem the student is tackling, and it must provide background information on the chosen field (e.g., other translations, alternative digital designs that exist, etc.). Furthermore, the written component must include a critical self-analysis of the undertaking, and it must reflect on methodologies employed and contributions to the chosen area of inquiry.

The BA Paper typically is a research paper of at least twenty-five pages. While the paper may be written in either English or German, it must include a bibliography that makes ample use of Germanic-language sources.

Students must submit a proposal for their Capstone Project to their faculty adviser by the beginning of the eighth week of Autumn Quarter in their senior year. A first draft of the paper or the written reflection is due on the first day of Spring Quarter, and the completed Capstone Project must be submitted by the beginning of the sixth week of Spring Quarter. Each student needs at least one adviser from within the department of Germanic Studies.

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

Outstanding Capstone Projects are eligible for the department’s McKenzie Prize.

**SUMMARY OF REQUIREMENTS: LITERATURE AND CULTURE CONCENTRATION**

**Second-Year German:** One of the following three-course sequences:* 300

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRMN 12001-12002-12003</td>
<td>Intensive German I-II-III</td>
</tr>
<tr>
<td>GRMN 20100-20201-20300</td>
<td>Deutsche Maerchen; Grünes Deutschland; Kurzprosa 20. Jahrhundert</td>
</tr>
</tbody>
</table>

**Third-Year German:** Any three of the following courses:** 300

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRMN 21103</td>
<td>Erzaehlen</td>
</tr>
<tr>
<td>GRMN 21303</td>
<td>Gedicht</td>
</tr>
<tr>
<td>GRMN 21403</td>
<td>Philosophie</td>
</tr>
<tr>
<td>GRMN 21503</td>
<td>Film</td>
</tr>
<tr>
<td>GRMN 21603</td>
<td>Drama</td>
</tr>
<tr>
<td>GRMN 21703</td>
<td>Medien und Gesellschaft</td>
</tr>
</tbody>
</table>

Three courses in literature or culture taken in German † 300

Three courses in German literature and culture § 300

GRMN 29900 Capstone Project (Capstone Project) 100

Total Units 1300

* Or credit for the equivalent as determined by petition.
** With approval of the Director of Undergraduate Studies, one third-year course can be replaced by the Advanced German course in Vienna.
† One may be a course with a Languages Across the Curriculum (LxC) session taught within the Department of Germanic Studies; one may be an additional third-year course.
§ Two may be relevant Germanic Studies-oriented courses in other departments.

**SUMMARY OF REQUIREMENTS: COMPARATIVE GERMANICS CONCENTRATION**

**Second-Year German:** One of the following three-course sequences:* 300

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRMN 20100-20201-20300</td>
<td>Deutsche Maerchen; Grünes Deutschland; Kurzprosa 20. Jahrhundert</td>
</tr>
<tr>
<td>GRMN 12001-12002-12003</td>
<td>Intensive German I-II-III</td>
</tr>
</tbody>
</table>

Three courses in first-year Norwegian or Yiddish, or above* 300

Six additional Germanic language, literature, and/or culture courses, of which at least three must be literature and culture courses † 600

GRMN 29900 Capstone Project 100

Total Units 1300

* Or credit for the equivalent as determined by petition.
† Two may be a relevant Germanic Studies-oriented course in another department.
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 Capstone Project that shows proof of outstanding original research or creative inquiry. Students with an overall GPA of at least 3.25 for College work and a GPA of at least 3.5 in courses within the major, and whose Capstone Project is judged superior by two evaluators, will be recommended to the Master of the Humanities Collegiate Division for honors.

GRADING

Students who are majoring in Germanic Studies must receive a quality grade in all courses taken to meet requirements in the major. Non-majors have the option of taking courses for Pass/Fail grading (except for language courses, which must be taken for quality grades). More than half of the requirements for the major must be met by registering for courses bearing University of Chicago course numbers.

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.
   - Vienna program: contact Lauren Schneider, lschneider12@uchicago.edu and consult study-abroad.uchicago.edu/programs/vienna-western-civilization (https://study-abroad.uchicago.edu/programs/vienna-western-civilization/)

2. The College also co-sponsors, with the Berlin Consortium for German Studies, a yearlong program at the Freie Universität Berlin. Students register for regular classes at the Freie Universität or at other Berlin universities. To be eligible, students must have completed the second year of German language courses or an equivalent, and should have completed all general education requirements.
   - Berlin Consortium: contact Elana Kranz, ekranz@uchicago.edu and consult study-abroad.uchicago.edu/programs/berlin-freie-universität-berlin (https://study-abroad.uchicago.edu/programs/berlin-freie-universität-berlin/)

3. Third-year majors can apply for a Romberg Summer Research Grant to do preparatory work for the BA paper.
   - Send your application, a two-page single-spaced description of your research project and a budget description, to the Director of Undergraduate Studies by March 1.

4. Students who wish to do a summer study abroad program can apply for a Foreign Language Acquisition Grant (FLAG) (https://study-abroad.uchicago.edu/summer-grant/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 Elementary German For Beginners-3 or its equivalent to be eligible for FLAG support for the study of German. For more information, visit study-abroad.uchicago.edu/sitg (http://study-abroad.uchicago.edu/sitg/).
   - FLAG program: consult study-abroad.uchicago.edu/programs/foreign-language-acquisition-grant-flag (https://study-abroad.uchicago.edu/programs/foreign-language-acquisition-grant-flag/).
   - Please contact Maeve Hooper at hooperm@uchicago.edu for information on dates and costs of summer language programs in Germany and Austria.

5. DAAD (German Academic Exchange Service) Programs
   - DAAD German Studies Research Grant: Supports third- or fourth-year students seeking a one-to-two-month research experience in Germany
   - DAAD Research Internships in Science and Engineering (RISE): Offers a stipend of 650 Euros per month for up to three months to conduct research in Germany over the summer
   - DAAD Undergraduate Scholarship: Supports second- and third-year students who wish to study and conduct research in Germany for four to ten months
   - DAAD University Summer Course Grant: Summer courses at German universities to help build your language skills while studying anything from film to politics to engineering
   - U1A7 Study and Internship Program (SIP) in Germany: Provides support for study at a German university, followed by an internship (including applied science research)

For other opportunities, details, and updates, visit ccrf.uchicago.edu/scholarships-and-fellowships/daad-german-academic-exchange-programs (https://ccrf.uchicago.edu/scholarships-and-fellowships/daad-german-academic-exchange-programs/) or contact Arthur Salvo at aksalvo@uchicago.edu.

More than half of the requirements for the major must be met by registering for courses bearing University of Chicago course numbers.

FOREIGN LANGUAGE PROFICIENCY CERTIFICATES

It is recommended that students studying German complete one of the College’s Language Proficiency Certificates (Practical or Advanced) as documentation of functional ability in German. Students who successfully pass a University of Chicago oral and written proficiency test will receive a certificate of proficiency in a foreign
Germanic Studies

language and will have this proficiency noted on their transcripts. Students are eligible to take the Advanced examination after they have completed courses beyond the second year of language study and subsequently have spent a minimum of one quarter abroad in an approved program. FLAG students are also eligible. For more information, contact Maeve Hooper at hooperm@uchicago.edu, and consult languageassessment.uchicago.edu (https://languageassessment.uchicago.edu/).

PLACEMENT TESTING

The German Placement Test is offered online to students registered at the University. Students may only take the Placement Test once. A score on the test does not confer credit, rather, it provides students with an entry point into the German language program. For questions or issues regarding placement, please contact the Director of the German Language Program, Maeve Hooper, hooperm@uchicago.edu.

ACCREDITATION TESTING

For issues regarding accreditation, please contact the Director of the German Language Program, Maeve Hooper, hooperm@uchicago.edu.

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 20100-20201-20300 Deutsche Maerchen; Grünes Deutschland; Kurzprosa 20. Jahrhundert) (or credit for the equivalent as determined by petition). These six courses usually include the third-year sequence and three literature/culture courses. Two of the literature/culture courses must be taken in German. Note that credit toward the minor for courses taken abroad must be determined in consultation with the director of undergraduate studies.

Students who elect the minor program in Germanic Studies must meet with the Director of Undergraduate Studies before the end of Spring Quarter of their third year to declare their intention to complete the minor and must submit the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, obtained from their College adviser or online. Students choose courses in consultation with the director of undergraduate studies. The director’s approval for the minor program should be submitted to the student’s College adviser by the deadline above on the consent form.

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

The following group of courses would comprise a minor in Germanic Studies. Other programs may be designed in consultation with the director of undergraduate studies.

Summary of Requirements: Germanic Studies Minor

<table>
<thead>
<tr>
<th>Third-Year German: Any three of the following courses: ‡</th>
<th>300</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRMN 21103 Erzaehlen</td>
<td></td>
</tr>
<tr>
<td>GRMN 21303 Gedicht</td>
<td></td>
</tr>
<tr>
<td>GRMN 21403 Philosophie</td>
<td></td>
</tr>
<tr>
<td>GRMN 21503 Film</td>
<td></td>
</tr>
<tr>
<td>GRMN 21603 Drama</td>
<td></td>
</tr>
<tr>
<td>GRMN 21703 Medien und Gesellschaft</td>
<td></td>
</tr>
<tr>
<td>Three courses in German literature and culture *</td>
<td>300</td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

‡ With approval of the Director of Undergraduate Studies, one third-year course can be replaced by the independent project in Vienna.

* At least two must be taken in German. Of these one may be a departmental course with a Languages Across the Curriculum (LxC) session, and one may be an additional third-year course.

MINOR PROGRAM IN NORWEGIAN STUDIES

See the Norwegian Studies (http://collegecatalog.uchicago.edu/thecollege/norwegianstudies/) page in this catalog for program requirements and courses for the minor in Norwegian Studies.

YIDDISH STUDIES

Students may enroll in the beginning language sequence (YDDH 10100-10200-10300 Elementary Yiddish for Beginners I-II-III) as well as the intermediate sequence (YDDH 20100 Intermediate Yiddish I and YDDH 20200 Intermediate Yiddish II: Archival Skills). There are opportunities for independent study for students whose Yiddish is above the intermediate level. Courses in Yiddish literature taught in English are offered biannually through the Department of Germanic Studies and may also be available in the Department of Comparative
Literature. Courses in Yiddish may also be applied to the major or minor in Jewish Studies. Students interested in pursuing these degrees should consult Nancy Pardee (npardee@uchicago.edu). Students who study in the Yiddish program may be eligible for funding for supplemental Yiddish language study in the summers or for internships.

Undergraduates are eligible to apply for the Vladimir and Pearl Heifetz Memorial Fellowship and the Vivian Lefsky Hort Memorial Fellowship (for East European Jewish literature), and the Joseph Kremen Memorial Fellowship (for East European Jewish Arts, Music, and Theater) at the YIVO institute for Jewish Research. These are two–three-month in-residence (in New York) research grants: www.yivo.org/List-of-Fellowships (https://www.yivo.org/List-of-Fellowships/). Furthermore, the Greenberg Center for Jewish Studies offers undergraduate summer research grants: ccjs.uchicago.edu/undergraduate-summer-research-grants.

For further information on the Yiddish program and on opportunities, please contact Jessica Kirzane, Lecturer in Yiddish, jkirzane@uchicago.edu.

MINOR PROGRAM IN YIDDISH STUDIES
See the Yiddish Studies (http://collegecatalog.uchicago.edu/thecollege/yiddish/) page in this catalog for program requirements and courses for the minor in Yiddish Studies.

YIDDISH PROGRAM INTERNSHIP
Career Advancement and the Greenberg Center co-sponsor an undergraduate intern from the University of Chicago to work for In geveb: A Journal of Yiddish Studies.

GERMAN COURSES (LANGUAGE)
FIRST-YEAR SEQUENCE

GRMN 10100-10200-10300. Elementary German for Beginners I-II-III.
This sequence develops proficiency in reading, writing, listening, and speaking for use in everyday communication. Knowledge and awareness of the different cultures of the German speaking countries is also a goal.

GRMN 10100. Elementary German For Beginners-1. 100 Units.
This sequence develops proficiency in reading, writing, listening, and speaking for use in everyday communication. Knowledge and awareness of the different cultures of the German speaking countries is also a goal. No auditors permitted. Must be taken for quality grade.
Terms Offered: Autumn
Note(s): No auditors permitted. Must be taken for quality grade.

GRMN 10200. Elementary German For Beginners-2. 100 Units.
Terms Offered: Winter
Prerequisite(s): GRMN 10100 or placement
Note(s): No auditors permitted. Must be taken for quality grade.

GRMN 10300. Elementary German For Beginners-3. 100 Units.
This sequence develops proficiency in reading, writing, listening, and speaking for use in everyday communication. Knowledge and awareness of the different cultures of the German speaking countries is also a goal.Prerequisite(s): GRMN 10200 or 10201, or placement. No auditors permitted. Must be taken for quality grade.
Terms Offered: Autumn,Winter,Spring
Prerequisite(s): GRMN 10200 or 10201, or placement
Note(s): No auditors permitted. Must be taken for quality grade.

GRMN 10123. Summer Intensive Introductory German. 300 Units.
Summer Introductory German is a 7-week course designed for students wishing to develop intermediate proficiency in reading, writing, listening and speaking for use in everyday communication. Students will work with authentic materials as well as gain familiarity with the different cultures of the German-speaking countries. The course meets Monday through Thursday for three hours per day, with additional 90-minute meeting times in the afternoon. Summer Introductory German is the equivalent of the 10100-10200-10300 sequence offered during the regular academic year at the University of Chicago and satisfies the university competency requirement. During Summer 2020, this course will be offered online and it will be adjusted accordingly.
Instructor(s): Staff Terms Offered: Summer

GRMN 10201. Elementary German 2. 100 Units.
This is an accelerated version of the GRMN 10100-10200 sequence intended for students with previous knowledge of the language. Prerequisite(s): Placement or consent of language coordinator.No auditors permitted. Must be taken for a quality grade.
Terms Offered: Autumn,Winter
Prerequisite(s): Placement or consent of language coordinator
Note(s): No auditors permitted. Must be taken for a quality grade.
GRMN 12001-12002-12003. Intensive German I-II-III.
This intensive, three-quarter sequence brings students to high-intermediate levels in all four skills: reading, writing, speaking, and listening so that students can enter third-year level courses in German. Learners who are starting German late in their College careers or who wish to move forward swiftly will gain skills corresponding to two full years of study. NOTE: Each course is 200 units and corresponds in workload to taking two courses.

Instructor(s): Staff
Terms Offered: TBD

GRMN 12001. Intensive German I. 200 Units.
This intensive, three-quarter sequence brings students to high-intermediate levels in all four skills: reading, writing, speaking, and listening so that students can enter third-year level courses in German. Learners who are starting German late in their College careers or who wish to move forward swiftly will gain skills corresponding to two full years of study. NOTE: Each course is 200 units and corresponds in workload to taking two courses.

Instructor(s): Staff
Terms Offered: TBD

GRMN 12002. Intensive German II. 200 Units.
This intensive, three-quarter sequence brings students to high-intermediate levels in all four skills: reading, writing, speaking, and listening so that students can enter third-year level courses in German. Learners who are starting German late in their College careers or who wish to move forward swiftly will gain skills corresponding to two full years of study. NOTE: Each course is 200 units and corresponds in workload to taking two courses.

Instructor(s): Staff
Terms Offered: TBD

GRMN 12003. Intensive German III. 200 Units.
This intensive, three-quarter sequence brings students to high-intermediate levels in all four skills: reading, writing, speaking, and listening so that students can enter third-year level courses in German. Learners who are starting German late in their College careers or who wish to move forward swiftly will gain skills corresponding to two full years of study. NOTE: Each course is 200 units and corresponds in workload to taking two courses.

Instructor(s): Staff
Terms Offered: TBD

GRMN 13100. Reading German. 100 Units.
This course prepares students to read a variety of German texts. By the end of the quarter, students should have a fundamental knowledge of German grammar and a basic vocabulary. While the course does not teach conversational German, the basic elements of pronunciation are introduced.

Terms Offered: Spring
Note(s): 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.

SECOND-YEAR SEQUENCE

GRMN 20100-20201-20300. Deutsche Maerchen; Grünes Deutschland; Kurzprosa 20. Jahrhundert.
Second-Year Sequence

GRMN 20100. Deutsche Maerchen. 100 Units.
This intermediate course moves students with German-language competency towards a content-based seminar in German. Class time is devoted to discussion of assigned reading in German and a review and expansion of basic German grammar. Assigned reading is primarily fairy tales written by the Brothers Grimm, some well known like "Little Red Riding Hood" and some less well known, like "Frau Holle." We will identify and discuss the most common structural elements of fairy tales, such as character types and plot elements, in order to compare the fairy tales. We will cover two modern adaptations of Grimms' fairy tales to explore the political and social commentary fairy tales can provide. We will use these two adaptations from 1971 and 1996 to discuss class conflict and immigration, respectively. Finally, we read excerpts of a novella from the Romantic era to explore how fairy tale elements are used beyond the genre usually associated with children. Students complete writing assignments in German beginning with a paragraph and ending with a 1-page analytic essay and a 2-page fairy tale of their own creation. A system of drafts and regular grammar assignments help students to identify and correct their errors, improving language acuity. While students may satisfy the college language requirement with just an examination, this course is an important step in our content-based German language program at UChicago and study abroad opportunities.

Terms Offered: Autumn Spring Winter
Prerequisite(s): GRMN 10300 or placement using the online language assessment Canvas site.
Note(s): No auditors permitted. Must be taken for a quality grade. Please contact Prof. Hooper at hooperm@uchicago.edu with questions.

GRMN 20201. Grünes Deutschland. 100 Units.
Over the past three decades Germany has become a global leader in environmentalism and sustainability practices. This course develops students' proficiency in all four skills (speaking, listening, reading, writing) and reviews basic grammar while exploring various aspects of "Green Germany," from recycling and transportation to renewable energies (die Energiewende) to the history of the green movement. We investigate environmental practices and attitudes in German-speaking countries while comparing them with those in the US and other countries. In doing so, we consider whether environmental practices in German-speaking countries represent positive and feasible models for other countries. Students work with authentic
and current materials (articles, websites, videos) and pursue a variety of independent projects (research, creative), including a final project on how to make the university campus more sustainable.

Terms Offered: Autumn Spring Winter
Prerequisite(s): Prerequisite(s): GRMN 20100 or placement exam

GRMN 20300. Kurzprosa aus dem 20. Jahrhundert. 100 Units.
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 language.
Terms Offered: Autumn Spring Winter
Prerequisite(s): GRMN 20201 or placement
Note(s): No auditors permitted. Must be taken for a quality grade.

THIRD-YEAR SEQUENCE

GRMN 21103-21303-21503-21603-21703. Drama; Erzählen; Film; Gedichte; Medien und Gesellschaft; Philosophie.
It is not necessary to take these courses in sequence. These courses serve as preparation for seminar-style classes. Students work with a variety of texts and learn to present and participate in instructor- and student-led discussions of relevant issues and topics. Student also write short essays and longer research papers. Work in grammar, structure, and vocabulary moves students toward more idiomatic use of German.

GRMN 21103. Erzählen. 100 Units.
It is not necessary to take these courses in sequence, but three of the four courses are required for the major. These courses serve as preparation for seminar-style classes. Students work with a variety of texts and learn to present and participate in instructor- and student-led discussions of relevant issues and topics. Student also write short essays and longer research papers. Work in grammar, structure, and vocabulary moves students toward more idiomatic use of German. This course develops advanced German skills through the study of narratives of various authors from different periods. Prerequisite(s): GRMN 20300 or placement
Note(s): No auditors permitted. Must be taken for a quality grade.
Terms Offered: Autumn
Prerequisite(s): GRMN 20300 or placement
Note(s): No auditors permitted. Must be taken for a quality grade.

GRMN 21303. Gedicht. 100 Units.
This course develops advanced German skills through the study of poetry of various authors from different periods.
Terms Offered: Spring
Prerequisite(s): GRMN 20300 or placement
Note(s): No auditors permitted. Must be taken for a quality grade.

GRMN 21403. Philosophie. 100 Units.
This course develops advanced German skills through the study of philosophical texts of various authors from different periods.
Terms Offered: Spring. Offered in even-numbered years.
Prerequisite(s): GRMN 20300 or placement
Note(s): No auditors permitted. Must be taken for a quality grade.

GRMN 21503. Film. 100 Units.
In Winter 2023, two sections will be taught by Prof. Burgoyne. Film: Alltag und Verbrechen in Ostdeutschland Nine films, the first of which from 1932 and the last of which from 2012 will serve as the material with which we examine changing methods of documentary and dramatic film. We will spend two sessions on each film, the first of which focused on the historical background of the decade in question and the second of which on discussing filmic technique. The requisite vocabulary for film analysis in German will be introduced in order to discuss various types of shots and sequences. We will analyze the methods by which filmic technique may be used to convey social criticism and the ideals of Socialism. Our focus on East German cinema and the DEFA company will theoretically ground our discussion of realism and Socialist Realism in film. The themes of "daily life" in the GDR will be juxtaposed with "crimes" such as those of the Second World War, alternative lifestyles, Republikflucht, and sedition, to name a few. All discussion, reading, and assignments in German.
Instructor(s): Staff Terms Offered: TBD Winter

GRMN 21603. Drama. 100 Units.
This course develops advanced German skill through the study of dramas and/or films of various authors/directors from different eras.
Instructor(s): Staff Terms Offered: TBD

GRMN 21703. Medien und Gesellschaft. 100 Units.
Instructor(s): Staff Terms Offered: TBD
GRMN 21803. Arbeitskulturen: Trends in the German-Speaking Working World. 100 Units.
This course is part of the third-year sequence of the German language program. Imagine you were living in Germany right now. Everyone would be talking about the war in Ukraine and its repercussions for Germany and European Union more broadly. How much will Germany’s role in the war change its identity as a pacifist leader of the EU with a strong but ecologically sustainable economy? How can the three different parties that make up the new government, including the Green Party, find common ground to govern together? How will the influx of refugees from Ukraine impact Germany’s already fraught relationship with refugees from Syria and Turkey? Will German resolve to stand up to Russia mean the end of relying on its energy resources? To answer these questions we will primarily read and discuss recent news coverage, as well as some foundational overviews of the political and economic framework of Germany and the EU. Students will choose the topic and reading for the final week of class. Assignments for this course are designed to get you to a job or internship in Germany. You will explore and identify opportunities and then we will practice skills such as effective digital communication, presenting one's professional biography and opinion, as well as interviewing strategies. Students may tailor major assignments to their specific field or industry of interest with the aim of securing a summer internship, scholarship for summer study, or job. All reading and assignments in German.
Instructor(s): Nicole Burgoyne Terms Offered: Autumn
Prerequisite(s): Prerequisite(s): GRMN 20300 or 20301 or placement using the online language assessment Canvas site.
Note(s): Note(s): No auditors permitted. Must be taken for a quality grade. Please contact Prof. Burgoyne at burgoyne@uchicago.edu with questions.

LANGUAGES ACROSS THE CURRICULUM (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.

GERMAN COURSES (LITERATURE AND CULTURE)
All literature and culture courses are conducted in German unless otherwise indicated. Students who are majoring or minoring in German and take courses taught in English are expected to do the majority of their course work in German.

GRMN 22519. Schlechte Zeit für Lyrik: Poetry and Crisis. 100 Units.
What is the place of poetry in our modern world? Is it an outdated form? Or can poetry uncover truths that other literary genres cannot? In this course, we will examine German poetry from the eighteenth through the twenty-first century, with special attention to works written in times of crisis and destabilization (such as the French Revolution, the Revolutions of 1848, World War I, World War II and the Holocaust, the division of Germany, and the fall of the Berlin Wall). How do authors use poetry to respond to disaster and trauma, both personal and political? How do they understand the relationship between poetry and politics? Is our current era a “schlechte Zeit für Lyrik,” as one of Bertolt Brecht’s poems puts it? Readings from: Hölderlin, Heine, Trakl, Brecht, Celan, Eich, Bachmann, Braun, H. Müller, and others. Readings and discussions in German.
Instructor(s): Sophie Salvo Terms Offered: Spring

GRMN 23523. Aesthetic Ecologies. 100 Units.
What would an intellectual history of the environment look like when told from the perspective of art history writing? The geographer Friedrich Ratzel, who first began using the term “Umwelt” (“environment”) in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by “artistically predisposed thinkers.” In this course, we will take Ratzel’s claim seriously and aim to recuperate the aesthetic side of theories of environment across diverse areas such as: notions of landscape (“the picturesque”); aesthetic and biological theories of milieu (Haeckel’s “ecology,” Taine’s “milieu,” Uexküll’s “Umweltlehre”); Warburg’s cultural history; the “sculpture of environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the material space surrounding an artwork in texts that thematize the continuity between artwork as image and material object. Materials include: Aby Warburg, Rudolf Laban, Siegfried Ebeling, Camillo Sitte, Otto Wagner, Alois Riegl, R.M. Rilke, Wassily Kandinsky, Martin Heidegger, and others. MAPH and undergraduate students welcome.
Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn
Equivalent Course(s): ARTH 25140, GRMN 33523, ARTH 35140

GRMN 23607. Nietzsche, European Culture, and the Death of God. 100 Units.
This course introduces students to the period of cultural turmoil culminating in what Nietzsche called the “death of God.” On Nietzsche’s view, European culture in the 19th century was characterized by a profound rupture with its own history that could be seen in the domains of art, religion, and philosophy. Our task is to understand why Nietzsche believed that such a radical break had occurred, whether he was right, and what this tells us about our relation to our own traditions and values. The course will be divided into two parts. The first will explore theories of cultural collapse. Can a society lose touch with its past? What would it mean to live in such a society? How could we go on if we ceased to recognize ourselves in our cultural way of life? In addition to
Nietzsche, readings will include such pivotal thinkers for the modern era as Ludwieg Feuerbach, Karl Marx, Hans-Georg Gadamer, Jonathan Lear, and Cora Diamond. In the second part of the course, we will test these theories by looking for examples of rupture in literary texts of the period. Our questions: does a comparison of these works suggest a rupture in culture as Nietzsche claimed? And is it plausible to understand the social, political, and religious developments of this period in terms of the death of God? How does the “death of God” still shape our modern world? No prior study of the literature or philosophy discussed is expected.

Instructor(s): Joseph Haydt
Terms Offered: Spring
Equivalent Course(s): RLST 23607, HIST 29305

**GRMN 23823. Fictions of Patriarchy in German Literature and Thought. 100 Units.**

In his 1861 study Mother Right, J. J. Bachofen argues that patriarchy is, at its most basic level, fictive. While the mother’s connection to the child is materially perceptible—she gestates, births, and nurses her offspring—the father is a “remoter potency” whose relationship to his progeny, because it is always mediated through the mother, can never be known for sure. Paternity, Bachofen suggests, is a juridical invention rather than a naturally evident fact. Taking its cue from Bachofen, this course will investigate the relationship between notions of patriarchy and fictionality in German literature and thought. We will consider how philosophical texts use the figure of the father to ground their speculative claims, how literary narratives adapt changing ideas about the family and the state, and how concepts of patriarchy have structured thinking about fiction’s function and effects. Readings from: Herder, Schiller, Fichte, Kleist, Bachofen, Hauptmann, Freud, Werfel, Heiner Müller, and Jelinek, among others.

Instructor(s): Sophie Salvo
Terms Offered: Spring
Equivalent Course(s): GNSE 30124, GNSE 20124, GRMN 33823

**GRMN 24223. Parrhesia: Fearless Speech from Socrates to Greta von Thunberg. 100 Units.**

The course will examine the long history of parrhesia, the Greek term for free and fearless speech, from ancient Athens to its current rediscovery through the rediscovery of Michel Foucault. Focusing on the relation of truth and discourse, the course will consider not only the extraction of truth as a form of subjection to disciplinary power but also acts of telling truth to power as a practice of self-formation and exercise of freedom. Parrhesia implies a relation between the human self and the act of truth-telling that is suffused with interesting political, philosophical, and ethical possibilities, which students will be encouraged to explore. The course will begin by reviewing Foucault’s final lectures on parrhesia and “the courage of truth.” It will then examine some of the ancient Greek and Christian texts that Foucault analyzed. It will go on to consider early modern instances of parrhesia (e.g. Galileo and Descartes) and will conclude by surveying relatively recent versions (e.g. Greta von Thunberg and James Comey, JD ’85), including contemporary feminist and queer practices of parrhesia. Lectures and discussions in English. No prerequisites.

Instructor(s): Christopher Wild
Terms Offered: Spring
Equivalent Course(s): RLST 24223, PARR 24223, CMLT 24223

**GRMN 24419. Kafka: Acrobatics of Reading. 100 Units.**

In a universe determined by power such as Kafka’s - patriarchal, legal, governmental, colonial power, but also physical constraints such as gravity and entropy - everything depends on one’s ability or inability to perform. Against such determination, Kafka’s texts work as exercises in self-empowerment and -disempowerment, acts that constitute their power to perform through their very performance. Taking Kafka’s short prose as a test case, the course investigates the relationship between two things: First, the acrobatics performed in and by the texts that not only feature a cast of tightrope walkers, hunger artists, bucket riders, and other performers, but can more generally be read as a series of kinetic experiments involving plot, description, imagery, sound, and grammar. Second, the acrobatics it takes us, the audience, to engage these texts-demanding a similar artistry of performance that includes casting highly flexible, improbable, and often risky readerly strategies in response. From the short prose, the course broadens its focus to include the longer texts and the diary, as well as excerpts from the fragments Amerika, The Trial, and The Castle. Readings and discussion in English.

Instructor(s): Florian Klinger
Terms Offered: Autumn
Equivalent Course(s): FNDL 24419, CMLT 24419

**GRMN 24919. Nordic noir. 100 Units.**

Sometimes described as a dark subset of the popular crime fiction genre, Nordic noir has come to command particular attention, not least because of its strong focus on the Nordic landscape. Scandinavian crime fiction also provides a window into the welfare state, offering an unsparing critique of the social and political model. Finally, there is the strange dissonance between the violence of this genre and the mild-mannered countries from which it derives. Our reading begins with the Swedish married couple, Sjöwall and Wahlöö and The Locked Room, a “Remoter Potency” whose relationship to his progeny, because it is always mediated through the mother, can never be known for sure. Paternity, Bachofen suggests, is a juridical invention rather than a naturally evident fact. Taking its cue from Bachofen, this course will investigate the relationship between notions of patriarchy and fictionality in German literature and thought. We will consider how philosophical texts use the figure of the father to ground their speculative claims, how literary narratives adapt changing ideas about the family and the state, and how concepts of patriarchy have structured thinking about fiction’s function and effects. Readings from: Herder, Schiller, Fichte, Kleist, Bachofen, Hauptmann, Freud, Werfel, Heiner Müller, and Jelinek, among others.

Instructor(s): Kimberly Kenny
Terms Offered: Winter
Equivalent Course(s): NORW 24919
GRMN 25000. Literary Criticism before Theory: Auerbach’s Mimesis. 100 Units.
This course is an introduction to Erich Auerbach’s Mimesis: The Representation of Reality in Western Literature, often hailed as the masterpiece of twentieth-century literary criticism, through a historical contextualization that recovers the theoretical, ethical, and existential underpinnings of so-called Romance Philology, as purveyed by Auerbach, the influential Dante scholar Karl Vossler (1872-1949), the medievalist Ernst Robert Curtius (1886-1956); and, especially, Leo Spitzer (1887-1960), the author of innumerable seminal essays in the French, Italian, and Spanish literary traditions. We will home in on these scholars’ quarrelsome sodality among themselves and others (e.g., Benedetto Croce, Martin Heidegger, Arthur Lovejoy, and Georges Poulet) by reviewing some of the discipline-defining debates, such as debates about canonical authors (including, Dante, Cervantes, and Proust) and the (dis)advantages of periodization in textual interpretation (Middle Ages, Renaissance, Baroque). We will also take stock of this generation’s shared reliance on 18th- and 19th-century sources and methodologies (Giambattista Vico and German Hermeneutics, among others) and their remarkable foreknowledge of the many turns literary analysis would take at a time when textual concerns and/or close readings gave way to a more theoretical outlook.
Instructor(s): Rocco Rubini Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): MDVL 25000, KNOW 25001, GRMN 35000, FNDL 25003, RLLT 25000, RLLT 35000, KNOW 35001

GRMN 26212. Moses and Modernity. 100 Units.
The story of Moses is at once the most nationalist and the most multiculturalist of narratives. -Barbara Johnson “Moses fails to enter Canaan, not because his life is too short, but because it is a human life. -Franz Kafka The biblical figure of Moses has furnished a diverse range of interpreters-from the early Rabbis, to Black abolitionist activists in the antebellum U.S., to mid-20th century German authors challenging Nazism-with a powerful exemplar of the potential of emancipation and the meaning of national identity. At the same time, the sheer number of interpretations and retellings of the story of Moses and the Exodus of the ancient Israelites from Egypt suggests the contradictions and ambiguities which persistently haunt those political projects. In this discussion-based seminar course, we’ll reflect on both of these aspects of the Exodus story as it is told and retold in modernity. Our journey begins with the books of Exodus and Deuteronomy as well as early rabbinic and Christian exegesis before moving on to more recent representations and interpretations. These include visual artworks (Michelangelo, Chagall); music (Schoenberg, African American spiritual songs); Cecil B. DeMille’s 1923 silent blockbuster The Ten Commandments; Freud’s Moses and Monotheism and a response to Freud by Edward Said; and literary writings by Yehuda Amichai, Shulamith Hareven, Frances E. W. Harper, Zora Neale Hurston, Alain Mabanckou, Thomas Mann, and Avivah Gottlieb Zornberg.
Instructor(s): Sam Catlin Terms Offered: Autumn
Equivalent Course(s): CRES 26212, RLST 26213, JWSC 26212, CMLT 26212

GRMN 26523. Motherless Tongue: Introduction to Transnational Writing in German. 100 Units.
This course introduces students to contemporary authors writing in German whose texts explore cross-pollinations between languages and cultures. Discussions will center around topics such as: identity; cosmopolitanism; memory; cultural hybridity and alterity; hospitality; guests and hosts; storytelling; migration; what are transnational German Studies? Authors include: the Japanese writer Yoko Tawada who lives in Berlin and writes in Japanese and German; the Romanian-born author Herta Müller (Nobel Prize in 2009); the Black British author Sharon Dodua Otoo who resides in Berlin and writes in German and English; the Ukrainian-British author Katja Petrowskaia; the Turkish-born writer Feridun Zaimoglu; and others. Course conducted in English with an LxC option for interested students.
Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn
Equivalent Course(s): GRMN 36523, CMLT 26523, CMLT 36523

GRMN 26551. The Hidden Word: Post-War Germany Through the Lens of Ulla Hahn. 100 Units.
TBD
Instructor(s): Nisha Kommattam Terms Offered: Spring
Equivalent Course(s): CMLT 26551, GRMN 36551, CMLT 36551

GRMN 27517. Metaphysics, Morbidity, & Modernity: Mann’s The Magic Mountain. 100 Units.
Our main task in this course is to explore in detail one of the most significant novels of the twentieth century, Thomas Mann’s The Magic Mountain. But this novel is also a window onto the entirety of modern European thought, and it provides, at the same time, a telling perspective of the crisis of European culture prior to and following on World War I. It is, in Thomas Mann’s formulation, a time-novel: a novel about its time, but also a novel about human being in time. For anyone interested in the configuration of European intellectual life in the nineteenth and twentieth centuries, Mann’s great (and challenging) novel is indispensible reading. Lectures will relate Mann’s novel to its great European counterparts (e.g., Proust, Joyce, Musil), to the traditions of European thought from Voltaire to Georg Lukacs, from Schopenhauer to Heidegger, from Marx to Max Weber.
Instructor(s): David Wellbery Terms Offered: Winter
Equivalent Course(s): FNDL 27517, CMLT 27517, SIGN 26086

GRMN 29700. Reading and Research Course in German. 100 Units.
No description available. Prerequisite(s): Consent of instructor and director of undergraduate studies Note(s): 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.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and director of undergraduate studies
Note(s): 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.

GRMN 29900. Capstone Project. 100 Units.
A culminating senior project. This can be either a traditional BA Paper, or a project of creative inquiry.
Terms Offered: Autumn Spring Winter
Prerequisite(s): Fourth-year standing. Consent of instructor and director of undergraduate studies.
Note(s): Students are required to submit the College Reading and Research Course Form.