N402: Intensive Dutch II (3 CR) Esther Ham  
Section: 18125, MTWR 11:15-12:05 (taught by B. Haitjema)  
Section: 23302 MTWR 1:25-2:15 (taught by B. Haitjema)

Prerequisite: N100/N401 or permission of the instructor

Focus on the grammar continues in the spring. Concentration on text reading, however, will be more intense. Texts include short stories and newspaper articles. Class periods will be spent on discussions of the assigned texts. These discussions will be conducted in Dutch. Homework will deal with advanced grammar exercises and essay writing will gradually be required (1-2 pages per week). Weekly quizzes, a mid term, a final exam, and a paper plus presentation will count towards the final grade.

N404: Dutch Reading Composition & Conversation II (3 CR) B. Haitjema  
Section: 23303 MWF 2:30-3:45

Prerequisite: N403/N200 or permission of instructor.

Besides focusing on the textbook, we will concentrate throughout the second semester on three topics:
1. Short stories from the Netherlands and Belgium and one book;
2. Dutch television series and films;
3. Introduction to Dutch literature.

The skills focused on in the 4th semester are: perfection of speaking, grammar and writing. The films and television series will help your listening comprehension of the native language spoken in a natural environment. Oral skills will be enhanced by active participation in discussions and by presenting two main projects in class and smaller ones throughout the semester. Quizzes, a midterm and a final, will count towards the final grade.

N506: Advanced Dutch II (3 CR) Esther Ham  
Section: 21607, MW 2:30-3:45

This course introduces students to different levels of style and expression and to written argumentation in Dutch. Texts also include various literary genres and form the basis for in-class discussion and for exercises designed to develop oral and written fluency. N330/N506 continues the thematic and linguistic explorations of contemporary Dutch begun in N300/N505. The course has two main goals: to build on your Dutch linguistic skills and to expand your cultural knowledge about the three countries where Dutch is the official language. The two aims of the course support each other—you learn language through culture and culture through language. By the end of the semester you should be able to understand and respond to a range of texts and media from spheres as diverse as literature, politics, entertainment, and philosophy. You should be able to identify and write in the stylistic registers of description, summary, evaluation, persuasion and analysis. Besides becoming more fluent in important topics in Dutch culture, you will be expected to work steadily on developing your proficiency in reading, writing and oral expression.

We shall also view two films, time and titles shall be announced well ahead of time. Requirements are position papers on the book and the films, a final exam, regular class attendance, and participation in class discussions.
N508: Golden Age of Dutch Culture (3 CR) Esther Ham
Section: 24554, MW 4:40-6:50 – 2nd 8 weeks only

**Topic: the Dutch-America connection**

Taught in English; no prerequisites. Course open to graduates and undergraduates.

When the British wrested New Amsterdam from the Dutch in 1664, the truth about its thriving, polyglot society began to disappear into myths about an island purchased for 24 dollars and a cartoonish peg-legged governor. The Dutch colony pre-dated the “original” thirteen colonies, yet it seems strikingly familiar. Its capital was cosmopolitan and multi-ethnic, and its citizens valued free trade, individual rights, and religious freedom. That is the way how the Dutch-American link started. In this course, we will start at the beginning of the 16th century, find out what happened to the Dutch colony and how the relationship between the two countries developed until now.

Grading will entail: several writing assignments, a (midterm) quiz, and a final. Class participation is a requirement for successful completion of the course; therefore it also covers a solid part of the grade.

K502: Beginning Norwegian II (3 CR) G. May
Section: 18123 MTWF 11:15-12:05

Prerequisite: K501 with a minimum grade of C-.
*This course meets with undergraduate course K150.

This is a second semester language course, which will continue to introduce you to the fundamentals of the Norwegian language and will provide you with the tools to function in an everyday context. You will be able to discuss daily topics such as food, weather, housing, clothing, health, likes/dislikes, and travel. Authentic cultural materials will be used whenever possible. Class meetings are an invaluable immersion experience; therefore, your attendance and participation are essential to being successful. Homework will deal with grammar exercises, but essay writing will gradually be required. Weekly quizzes, two tests and two oral exams will count toward the final grade.

Required books:


Recommended books:

K504: Intermediate Norwegian II (3CR) G. May
Section: 20177 MWF 12:20-1:10

*This section meets with undergraduate course K250.

K504 is a fourth semester language course, which will continue to build on your existing knowledge of Norwegian, strengthening and expanding the language tools you already possess to make you able to move beyond the everyday topics and into more specialized areas of conversation. We will focus on your ability to narrate and describe in Norwegian, as well as to construct well-rounded paragraphs. Topics of discussion will include Norwegian geography, history, society, folk narrative, school-system, food and well-being. We will use mainly authentic cultural materials. You will be required to do all the reading at home. Class time will be devoted exclusively to conversation/discussion and going over specific grammar topics and exercises. Every third week there will be a test on vocabulary and/or grammar. Weekly essays will also be required. Two written exams and one oral interview will count toward your final grade.

Required books:


Recommended books:

K507: Topics in Scandinavian Literature (3CR) G. May
Section 30086, TR, 3:35-5:50 – 2nd 8 weeks only

Topic: Ibsen and Strindberg

This class meets second eight weeks. It is taught in English, and carries Arts and Humanities credit and Culture Studies credit.

The class meets with GER-E 363, WEUR-W 406 and WEUR-W 605.

The massive and intensive industrialization and urbanization that swept the entire European continent in the 19th century made it possible for intellectuals from the peripheries to reach the great European cultural capitals and access centuries of cultural tradition. Their fresh perspective, coupled with their unique outsider view, produced highly imaginative avant-garde works, which distinguished the Scandinavian literature at the time and exude power even today. Two giants of the period – the Norwegian Henrik Ibsen and the Swede August Strindberg – excelled in their art. Their accomplishments – both in literature and in the advancement of intellectual thought - remained unsurpassed for almost half-a-century, and move and inspire today as well. Reading and discussing several of their plays, we will examine their artistic, social and philosophical dimensions, and will address the way we relate to them. By the end of the course you will be able to analyze drama texts in terms of form and content and use them to identify and question assumptions with which you approach the world. You will understand important concepts from critical theory and will be able to identify major periods in the development of European society in the 19th c. You will gain general knowledge about Scandinavia and its unique place in the world.

The final grade will be based on two response papers, a final exam, a final paper, regular class attendance, and participation in the class discussions.

Texts:

* Strindberg, August. Strindberg, five plays.


* Ibsen, Henrik. Four Major Plays, Volume II: The Lady from the Sea, John Gabriel Borkman, Ghosts, An Enemy of the People

Y502: Beginning Yiddish II (3 CR) Dov-Ber Kerler
Section: 26255, MWF 9:30-10:45

Y506: Topics in Yiddish Culture (3 CR) Dov-Ber Kerler
Section: 26258, MW 4:00-6:15 – 2nd 8 weeks only
Phonology is the branch of linguistics devoted to sound structure. This course is an accelerated introduction to the study of the phonology of Modern German (supplemented with a brief overview of phonetics) with emphasis on description, analysis and argumentation. Students will become familiar with some of the central issues in phonological theory and the relevance of the German data to those issues. This semester we will focus on three areas of German phonology: underspecification, syllable structure and prosodic morphology.

No background in linguistics is assumed. German is not a prerequisite for this course. All readings will be in English. Course material will be in the form of instructor-generated handouts. G548 can be taken more than once for credit.

The course grade will be based on several problem sets, a squib, a short paper (ca. 10 pages) and class participation.

Required reference work:


Optional textbook:
Topic: The Nibelungenlied und Hartmann’s Erec

The anonymous Nibelungenlied is the famous Middle High German heroic epic that was written ca. 800 years ago in the south-eastern German, upper Austrian region. It brings together various narrative materials, of which that of the Nibelungen is the most famous. Hartmann’s novel Erec is the first novel in German. The close reading of both texts invites you to get to know the first period of secular storytelling in Middle High German, roughly 1170-1220. Marriage and the courtly life of noble couples are core topics of both works. The first part of the Nibelungenlied relates the story of the young Siegfried, who fights for the treasure of the Nibelungen and who, by virtue of having bathed in the blood of a dragon, is virtually invulnerable. He woos the beautiful princess Kriemhild and for a long time lives among her brothers, the kings of Burgundy. His murder by their heir, Hagen, prompts Kriemhild’s terrible revenge and thus the demise of the Burgundians along with it, which is narrated in the second half of the epic. This course introduces you to the beginnings of Middle High German courtly novel and heroic epic and their reception. The history of the Nibelungenlied’s reception is closely tied to that of German Nationalism, in that it ostensibly promotes such „German“ virtues as honor, dependability and fidelity. The Nibelungenlied, its transmission in manuscripts and in print, its impact on opera, theater and film offer far more than the glorification of the „German super-man“ of the sort Siegfried has long held to be. This class is taught in German.

Reading list
Please bring your own copy of the following book to class:


All other readings, including the Erec by Hartmann von Aue, will be online.

Participation, contributions, attendance
Participation is the life-blood of any seminar. Commit yourself to conversation, offer thoughtful comments on your readings and on your classmate’s work and help each other to talk and to be heard.

Papers
You are expected to write a 2-3 page paper by midterm and a 7-8 pages paper by the end of the seminar; in both cases you should try to find independently an issue to explore critically; reckon with my assistance in defining the key questions in your paper. You are also expected to make short oral presentations in class.

Assignment breakdown
Papers 70%; participation, presentation of your work-in-progress, contributions in class 30 % (this is an approximation).

10/20/2014
G625: Literature & Culture: Special Topics (3 CR) F. Breithaupt
Section 27231, MW 2:30-3:45

Topic: Experimental Humanities and Narratology

This course introduces experimental humanities to students from several fields, and it will do so by focusing on narratives. We will begin by reading about established research on narratives from both psychology and literary studies. The focus will then be for students to take this established research to develop their own experiments.

What is a narrative? Is there a specific mode of narrative thinking? When do we use narrative thinking or patterns and to which effects? What makes narratives so effective for memory and communication and how are these shaped by narrative? How are narratives linked to morality and social organization? Which biases do narratives introduce?

This course will approach these questions, introduce the standard works of narratology and significant works from several fields, and lead students to expand our knowledge of narratives/narrative thinking by means of their own experiments. It is designed for students from literary studies and cognitive science. It is assumed that most students will have knowledge from only one of these two large fields and are willing to learn and listen to their peers.

In today’s research, three different approaches to defining narrative are common: 1) narrative as strings of discrete events (based on work by Vladimir Propp), 2) narrative as reporting events from a specific perspective (Gérard Genette) and 3) narratives as eventful reports with open possibilities (Walter Benjamin). We will use these approaches as backdrop to test various findings throughout the semester.

Our own starting point will be close to Jerome Bruner's definition of narrative:

“What is a narrative? . . . A narrative involves a sequence of events. The sequence carries the meaning . . . But not every sequence of events is worth recounting. Narrative is discourse, and the prime rule of discourse is that there be a reason for it that distinguishes it from silence. Narrative … tells about something unexpected, or something that one's auditor has reason to doubt. The "point" of the narrative is to resolve the unexpected, to settle the auditor's doubt, or in some manner to redress or explicate the "imbalance" that prompted the telling of the story in the first place. A story, then, has two sides to it: a sequence of events, and an implied evaluation of the events recounted.” (Bruner, 1996: 121)

Bruner does not consider any string of events a narrative but requires that it contains something unresolved that focuses our interest. Hence, when we discuss narratives and its impact on how narratives structure our cognition, we need to remain aware of something that the narrative does not contain or express, but produce: doubt, suspense, and curiosity.

Students are expected to turn in a minimum of 20 pages, split in as many papers as desired, start of one discussion, and develop at least one experiment.
**G627: Film & Media: Special Topics (3 CR) C. Breger**  
Section 30065 M 5:45-7:45 (film showing); T 4:00-6:30

**Topic: Making Worlds: Form, Affect, and Narrative in Contemporary European Film**

This course intertwines theoretical, aesthetic and cultural studies’ perspectives. The concept of “worldmaking” figures prominently in a number of (overlapping, but also diverging) fields, including affect studies, phenomenology, performance theory, cognitive science and narrative theory. In drawing on scholarship from these different areas, we will explore the concept’s resonances and productivity for a syncretic approach to the study of film. In developing such an approach, we will discuss questions of form and affect (recently brought into new conversations by Eugenie Brinkema’s provocative, but perhaps too purist *The Forms of the Affects*, 2014), while connecting them to an inclusive concept of narrative (worldmaking), which aims to account also for non-classical, variously experimental modes of filmic configuration.

But do not fear, the course will not be all about theory and aesthetics. The title ‘making worlds’ also aims to gesture at notions of world cinema, or cultural productions with transcultural, Diaspora and other non-hegemonic affiliations and preoccupations, which will form the thematic focus of our endeavor. Of course, this notion of ‘world’ opens yet another can of conceptual worms regarding the overlap and differences between ‘world cinema’ and postcolonial, transnational, or cosmopolitan, approaches. By using the plural ‘worlds,’ I hope to enter the conversations around world cinema with a twist, attending to different imaginations of the world, as well as smaller life worlds, in a range of contemporary films. We will mostly focus on films from the last couple of decades (perhaps with a few excursions into earlier art cinema terrain), set in and/or addressed to European contexts. Not actually having assembled a schedule yet (I am taking suggestions also!), some filmmakers I am thinking about include Fatih Akın, Thomas Arslan, Kutluğ Ataman, Claire Denis, Jean-Pierre and Luc Dardenne, Asghar Farhadi, Harun Farocki, Michael Haneke, Benjamin Heisenberg, Alejandro González Iñárritu, Angelina Maccarone, Olivier Masset-Depasse, Christian Mungio, Christian Petzold, Angela Schanelec and Michael Winterbottom.

The course is jointlisted between Germanic Studies, CMCL and Cultural Studies, and taught in English, with all readings and films available in English/with English subtitles also. Most readings will be available online, but it might be useful to have a full copy of these two classical reference texts at hand:

G825: Seminar in German Literature (3-4CR) W. Rasch
Section 30072/30079 W 7:00-9:00

Topic: “FASCISM” and MODERNISM (GERMAN and ANGLO-AMERICAN)

Purpose: I qualify the word “fascism” with scare quotes because the course will neither delineate a fool-proof definition of early twentieth-century fascism nor singularly concentrate on authors who explicitly aligned themselves politically with Italian fascism or German Nazism, though of course some of the figures below did just that. Nevertheless, the focus will be on key figures prominent in literary modernism or in the general intellectual ferment of the first half of the twentieth century who were fierce non-Marxian critics of the liberal-democratic, capitalist status quo, yet who saw themselves not as conservatives but as avant-garde revolutionaries or visionaries of a future to come. The purpose of the course is not to rehabilitate the specific politics of a Pound or a Jünger, but to understand what fueled their anger and passion, provoked their various blind spots, and to uncover what intellectual resources they relied on at the time, but which now have all but disappeared. Our concern will primarily be with their aesthetic and political theories and thus with their non-literary works, though we will read some poetry and one novel, while some texts (e.g. Jünger’s) are difficult to classify. In the writing assignments, I will look for crisp and acute thinking expressed as rhetorical analyses or the examination of arguments. Students will have the option to write a seminar paper on a single topic or author or two conference papers, one dealing with a text or argument in the first section of the course (“aesthetic theory”) and the other dealing with a text or argument found in the remainder of the course. In general, the weekly sessions (Wednesdays) will be split in two equal sessions with a brief break. If the discussion warrants it, I will be willing to stay until 10:00 pm each session.

If you have a disability and need assistance, special arrangements can be made to accommodate most needs.
For assistance, please contact us in BH 644 or call 855-7947 or 855-1553.