

Graduate Course Descriptions / Spring 2012
Department of Germanic Studies

N402: Intensive Dutch II (3 CR) Esther Ham

Section: 16973, MTWR 11:15-12:05 (taught by E. Ham)

Section: 24382 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 midterm, a final and a paper will count towards the final grade. Class participation is a requirement for successful completion of the course; therefore it also covers a solid part of the grade.

Required Texts:

- 1 E.Ham et al., *Help! 1 Kunt u mij helpen?* Nederlands Centrum , Buitenlanders, Utrecht, Edition 2004. ISBN 9789055170982
- 2 E.Ham et al., *Help! 1 Kunt u mij helpen?* English supplement. Nederlands Centrum Buitenlanders, Utrecht, Edition, 1998. ISBN 9789055171170
- 3 Kramers dictionary, Het Spectrum, 2001
English – Dutch 9027476101 (ISBN: 9789027476104) AND
Dutch – English 9027476179 (ISBN: 9789027476173)

Optional:

- 1 W.Shetter, *Dutch An Essential Grammar*, Publisher: Routledge, New York and London, 9th edition 2007, ISBN 978-0-415-42307-6
- 2 Henry Stern, *201 Dutch Verbs: Fully Conjugated in All the Tenses*, ISBN: 978-0812007381

N404: Dutch Reading Composition & Conversation II (3 CR) B. Haitjema

Section: 24383 TR 2:30-3:45

Prerequisite: N403/N200 or permission of instructor.

Besides focusing on the chapters in the reader, we will concentrate throughout the second semester on: short stories from the Netherlands and Belgium and the book by Van Dis.

The skills focused on in the 4th semester are: perfection of speaking, grammar and writing. Different sound bits 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.

Grading will entail: quizzes, a midterm, a presentation in Dutch, an oral examination, a couple of short essays and a final.

Required texts:

* course reader

* De adelaars, Kader Abdolah, De Geus 2000, ISBN 9789052268637

N506: Advanced Dutch II (3 CR) Esther Ham

Section: 21769, TBA

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 a couple of films, time and titles shall be announced well ahead of time.

Requirements are two position papers, a final exam, regular class attendance, and participation in class discussions.

Required texts:

* Van Dale Pocketwoordenboek Nederlands als tweede taal, 2003 ISBN: 9789066480728

* Serenade, Leon de Winter, De Bezige Bij, Amsterdam, ISBN 9789074336161

N508: Golden Age of Dutch Culture (3 CR) Esther Ham

Section: 26554, TR 3:35-5:50

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 17th century, find out what happened to the Dutch colony and how the relationship between the two countries developed until the year 2011.

Grading will entail: several short writing assignments and a final.

Class participation is a requirement for successful completion of the course; therefore it also covers a solid part of the grade.

Required texts:

*Russell Shorto, *The island at the center of the world*, Vintage books USA, 2005, ISBN 978-1-4000-7867-7

* reader

K502: Beginning Norwegian II (3 CR) G. May

Section: 16971 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.

Books:

Required books:

A. Textbook (with CD):

Manne, Gerd and Gölin Kaurin Nilsen. 2004. Ny i Norge. Oslo: Fag og Kultur. ISBN 8211005549

B. Workbook:

Manne, Gerd and Gölin Kaurin Nilsen. 2004. Ny i Norge. Oslo: Fag og Kultur. ISBN 8211005565

C. Vocabulary book:

Manne, Gerd and Gölin Kaurin Nilsen. 2004. Ny i Norge. Oslo: Fag og Kultur. ISBN 8211005662

Recommended books:

D. Grammar:

Janus, Louis. 1996. Verbs and Essential Grammar. New York, etc: MacGraw–Hill. ISBN 084428596X

E. Dictionary

Haugen, Einar. 1965. Norwegian–English Dictionary. Madison, Wisconsin: Univ. of Wisconsin Press. ISBN 0299038742

K504: Intermediate Norwegian II (3CR) G. May

Section: 19787 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 quiz on vocabulary and/or grammar. Weekly essays will also be required. We will start with short, one-page essays and gradually build to longer 2-3-page assignments. Two written exams and two oral presentations will count toward your final grade.

Required books:

A. Golden, Gedder, & Ryen. Lær mer norsk - Studiebok. N.W.Damm&Søn.
ISBN 8250812603

B. Golden, Gedder, & Ryen. Lær mer norsk - Arbeidsbok. N.W.Damm&Søn.
ISBN 8250812611

Recommended books

C. Haugen, Einar. Norwegian–English Dictionary. Madison, Wisconsin:
Univ. of Wisconsin Press. ISBN 299038742

D. Janus, Louis. Norwegian Verbs and Essentials of Grammar. MacGraw-Hill. ISBN 084428596X

K506: Topics in Scandinavian Culture (3CR) G. May

Section 29681, TR, 3:35-5:50

Topic: The Multiethnic North

This class meets second eight weeks. It is taught in English.

The class meets with GER-E 362, WEUR-W 406 and WEUR-W 605.

The steady influx of immigrants to the Scandinavian countries during the past forty years, as well as the increased awareness and changing attitudes towards the Sami culture in the arctic area, have gradually transformed these traditionally perceived as single-ethnic societies into vibrant multi-cultural entities. This course will approach the cultural, historic and ethno-linguistic region "Scandinavia" through the exciting lens of its ethnic "other": the immigrant and the Sami populations. Through literary works, films and musical pieces we will hear stories of migration and exile, split identity, bilingualism and loneliness, but also of the intoxicating experience of gaining freedom and the appreciation of creative challenge and cultural enrichment. Through them we will address the way Scandinavia comprehends and relates to ethnicity and belonging, and will reflect on issues of indigenous peoples and displaced people: their interaction with the dominant culture and the way they cope with internal challenges.

Texts:

- Lehtola, Veli-Pekka. The Sami People. University of Alaska Press. Fairbanks: 2004. ISBN: 9781889963754
- A Course Reader

Y504: Intermediate Yiddish II (3 CR) E. Vaisman

Section: 29683, TBA

This course is a continuation of Y100/Y501 and will cover the remaining chapters of College Yiddish, as well as other materials.

This is a four-skill language course, in which students develop basic speaking, listening, reading, and writing skills in Yiddish and an understanding of Yiddish culture.

Course requirements: Regular attendance and active participation in class, completion of all written and oral assignments on the due date, chapter tests, and a comprehensive final exam. There will be short quizzes if need be. There will be no make-up tests. In addition to the daily homework, there will be four essays. Students are expected to write a coherent text (approximately 100-150 words) on an assigned topic related to the chapter topic using vocabulary and structures learned and practiced in class. *(Fulfills Jewish Studies Language or Literature course; core Jewish Studies major language requirement)*

Y505: Topics in Yiddish Literature (3 CR) Dov-Ber Kerler

Section: 26555, MW 4:00-6:15

Y506: Topics in Yiddish Culture (3 CR) Dov-Ber Kerler

Section: 26556, TBA

Topic: Ghetto, Shtetl, and Beyond: Millennium of History and Sociology of Yiddish (2nd 8-week course)

Modern Yiddish culture draws much of its strength and pride from the major achievements of modern Yiddish literature which originated in the 19th century Russia and Poland. Evolving in part from traditional and folk genres (many of which can be traced back to the 16th century and earlier), it soon adopted contemporary models of European fiction and literary creativity and adapted them to both the context of traditional Jewish literacy and the common experience of East European Jews and their social, cultural, and national aspirations. This course aims to offer a detailed survey of some of the major trends of the first century of Modern Yiddish literature with emphasis on its historical and formal aspects. Yiddish works that will be read in English translation will include a selection of tales by Rabbi Nachman of Bratslav (1772-1810), short novels and stories by Yisroel Aksenfeld (1787-1866), Mendele Moykher Sforim (1836-1917), Sholom Aleichem (1859-1916), Y.L. Peretz (1851-1915), and the famous drama *Der Dybbuk* by Sh. Ansky (1863-1920). Discussion and analysis of these works will be devoted to their fundamental cultural and historical context, their role in rediscovering and shaping the aesthetics of a young modern literature, as well as the interplay between satire, 'ethnographism', realism, and symbolism.

Readings will include:

- Abramovitsh, S.Y. from: "Tales of Mendele the Book Peddler" (Benjamin the Third by Mendele Moykher Sforim)
- Ansky, Shloyme, from: "The DYBBUK and Other Writings "
- Neugroschel, Joachim, from: "The SHTETL: A Creative Anthology of Jewish Life in Eastern Europe", translated and edited by Joachim Neugroschel.
- Peretz, Y.L., from: "The I.L. Peretz Reader "
- Sholom Aleichem, from: "TEVYE THE DAIRYMAN and THE RAILROAD STORIES"

Films:

"The Dybbuk" (1937)

"Tevye" (1939)

G503: Theories & Methodologies in the Study of German Lit. and Culture (3 CR) Claudia Breger
Section: 29673, R 4:00-6:30

This course is intended to serve as a roadmap to critical theory and methodology. It is designed to be accessible to 'beginners' (without prior graduate-level exposure to literary and cultural theory), but simultaneously hopes to offer something to more advanced students who would like to refresh their knowledge of basic texts, improve their navigational skills in a 'jungle' (... yes, we will also discuss different approaches to metaphor ☺) of overlapping vocabularies and hidden intertextualities, and deepen their understanding of historical as well as current debates. In particular, my plan for this spring is to focus on dialogues between (older) 'foundational' texts and recent theoretical contributions from the 2000s (many of which have returned to such older, e.g. hermeneutical and phenomenological, approaches), albeit without forgetting the crucial interventions made by deconstruction as well as cultural studies in the late twentieth century. Inspired by, although not strictly following, Jonathan Culler's *Literary Theory: A very short introduction*, we will develop these dialogues through a thematic approach, assembling texts from different schools around questions like, 'What is literature, and how do we conceptualize its relationship to culture at large?', and topics like intermediality, identification and the subject, meaning and interpretation, narrative, rhetoric, performativity, ethics and aesthetics.

While theory is the focus of our investigations in this course, we will explore its uses by connecting different contributions to a small set of primary works that will accompany us throughout the semester (a novel, a couple of shorter literary pieces and films as well as a material culture object). The course is jointlisted with Cultural Studies. All materials will be available in English or with English subtitles. However, if you are in Germanic Studies or taking this course to fulfill some German language requirement, you are expected to read originally German works in that language.

Readings: Almost all readings will be on oncourse, but please acquire a copy of the following. German books are best ordered through IBIS (www.ibiservice.com; 1-800-277-4247), but it may take them up to four weeks to deliver the ordered items.

1. Culler, Jonathan: *Literary Theory: A Very Short Introduction*. Oxford University Press, USA; 2 edition (August 11, 2011) **ISBN-10:** 0199691347/**ISBN-13:** 978-019969134 (paperback).
2. Alfred Döblin: *Berlin Alexanderplatz. Die Geschichte vom Franz Biberkopf*. Roman. Deutscher Taschenbuch Verlag 1965ff; **ISBN-10:** 3423002956/**ISBN-13:** 978-3423002950. English edition
3. (alternative editions are fine): *Berlin Alexanderplatz: The Story of Franz Biberkopf* Continuum (January 21, 2005; **ISBN-10:** 0826477895; **ISBN-13:** 978-0826477897).

G558 Principles of German Morphology (3CR) – T. Hall

Section 29674 MW 2:30-3:45

Prerequisites: None. In particular, this course does not have as a prerequisite any specific background in linguistics.

Morphology is the branch of linguistics devoted to the study of word structure. This course introduces students to the study of the morphology of Modern German within recent, mainstream generative theory, with emphasis on description, analysis, and argumentation.

Students will become familiar with central issues in morphology and the relationship between morphology and other areas of grammar, such as phonology and syntax. German-English similarities and contrasts in word formation processes will be highlighted, as well as the place of German(ic) morphology within the broader typological space of the world's languages. We will consider the three major areas of German morphology:

(1) inflection (grammatically determined forms of words: der große Wagen-ein großer Wagen-die großen Wagen-große Wagen; singen- sang-gesungen);

(2) derivation (the creation of new words using devices such as prefixes and suffixes: finden-erfinden-Erfinder-Erfindung); and

(3) compounding (the combination of two or more words to form a single word:

Dauerarbeitslosigkeitsbekämpfungsgesetz).

This course counts toward the fulfillment of the Linguistics requirements for the M.A. in Germanic Studies and the Ph.D. in Modern German Literature and Culture. It is strongly recommended for students pursuing the Ph.D. in Germanic Linguistics and Philology.

All articles to be discussed will be posted on the oncourse website for the class.

An optional textbook is:

Haspelmath, M. and A. Sims 2010. *Understanding Morphology*. Second Edition. Oxford University Press.

G571: Historical Study of German Lit. I (3CR) H. Keller

Section 29675 T 4:00-6:30

Topic: Representing the Life of Christ – Theatre (1200-1500) & Film

This seminar engages with a set of themes that are as old as the bible itself: how can the bible be interpreted? Does the bible need to be explained, not only with the help of words, but also in images and with visual exegesis? Is it even possible to present the life of Jesus in theatrical terms? What is the status of performative representations of the Passion? Can they be considered sacred in any way?

We will explore these questions with reference to German literature and culture, above all, by dealing with the efflorescence of spiritual drama in the period between 1150 and 1500, at the center of which stands the life of Christ. We will also explore the reasons for the vehemence with which, at the time of the Reformation in the 16th century, reformers such as Martin Luther and Ulrich Zwingli rejected this tradition. Finally, we will analyze Jesus films from the 21st century, above all, Mel Gibson's *Passion of Christ* (2004), and the controversies they have provoked.

The course will be taught in German.

Readings:

All materials will be available on Oncourse.

Participation, attendance, grading:

Participation is the life-blood of any seminar. Your oral contributions and your attendance but also acting as a discussion leader will count substantially towards your final grade. You are also expected to write 2-3 short essays, one of them in combination with a creative assignment. The final grade will be determined by these weighted factors (this is an approximation): Active participation and leading discussion in class 30%; short essays 50%; creative assignment 20%.

G575: Historical Study of German Lit. III (3 CR) M. Chaouli

Section 29677 T 7:00pm-9:15pm

Topic: Romanticism and its Consequences

In *The Literary Absolute* (1978), the philosophers Philippe Lacoue-Labarthe and Jean-Luc Nancy characterize Jena romanticism as the first self-conscious literary avant-garde. According to this influential conception, early romanticism did not merely introduce innovations into literary practice; rather, the very idea of literature is transformed here. One can even say that the idea of literature—as a verbal art form based on *letters*—is given its decisive shape. This course will attempt to do two things. It will set out to understand the notion of literature inaugurated in Jena romanticism by reading its "founding documents." It will also take the measure of romanticism's influence in the writings that come in its wake, roughly to the middle of the nineteenth century. How durable is the conception of literature born in Jena around 1800? How is it in turn transformed? We will read a broad selection of authors; most texts also appear on the Department's Ph.D. reading list. Texts will include writings by Friedrich Schlegel, Novalis, Tieck, C. Brentano, Günderrode, Kleist, Hölderlin, Goethe, Eichendorff, Hoffmann, Büchner, and Heine.

Büchner, Georg, *Werke und Briefe* (dtv, ISBN: 978-3423123747).

Eichendorff, Joseph von, *Sämtliche Erzählungen* (Reclam, ISBN: 978-3-15-002352-5).

Goethe, Johann Wolfgang, *Die Wahlverwandtschaften* (dtv, ISBN: 978-3423124034).

Günderrode, Karoline von, *Gedichte, Prosa, Briefe* (Reclam, ISBN: 978-3-15-009722-9).

Heine, Heinrich, *Buch der Lieder* (Fischer, ISBN: 978-3-596-90017-6).

Heine, Heinrich, *Die romantische Schule* (Reclam, ISBN: 978-3150098318).

Hoffmann, E.T.A., *Der goldne Topf: Ein Märchen aus der neuen Zeit* (Suhrkamp, ISBN: 978-3518188316).

Hoffmann, E.T.A., *Der Sandmann* (Reclam, ISBN: 978-3150002308).

Kleist, Heinrich von, *Sämtliche Erzählungen und andere Prosa* (Reclam, ISBN: 978-3150082324).

Novalis, *Werke* (C.H. Beck, ISBN: 978-3406477645).

Schlegel, Friedrich, *"Athenäums"-Fragmente und andere Schriften* (Reclam, ISBN: 978-3150098806).

Tieck, Ludwig, *Der blonde Eckbert /Der Runenberg* (Reclam, ISBN: 978-3150077320).

Tieck, Ludwig, *Der gestiefelte Kater* (Reclam: 978-3150089163).

G627: Film & Media: Special Topics (3 CR) B. Wagner

Section 29678 MW 5:45-8:15

This seminar is designed to introduce graduate students of Germanic Studies and related fields to the fundamentals of film analysis. All too often our field uses films to illustrate 'culture at work' and 'literary narratives at play' while ignoring the potential of audiovisual codes to illicit ambiguous and multiple interpretations, to manipulate space and time, and to structure the relationship between spectator and image. How is it that we understand what we see or what we think we are being shown? How do moving images work in relation to our knowledge of existing visual representations? How does the ability to segment a film enable us to make larger arguments about its cultural historical value?

Throughout the semester we will foreground film form by looking at a wide range of films that will challenge our notions of what cinema is and what it can do. Each week we will examine a different formal aspect, such as mise-en-scène, editing, and cinematography, as it relates to the synthesis of elements at work in each film. Conducted in workshop fashion, the course will provide students with opportunities to present interpretations-in-progress and to develop paper topics in line with their greater research agenda.

The goal of this course is both to prepare students as future teachers of (German) cultural studies (including cinema) as well as to provide a forum for those students who are considering the addition of a film component to their doctoral thesis. Students with a background in film studies should also consider this course a chance to sharpen their film analytical skills and to expand the formal scope of their existing inquiries.

Texts will be in English and German. Class sessions will be conducted in German. Students should be able to read German and to follow a German-language film without subtitles.

Films may include the work of Thome, Farocki, Speth, Grisebach, Herzog, Lang, Murnau, and others.

Enrollment limited to 12.

Required Texts:

Online Reader (available via E-reserves)

The Film Experience, 1st Edition [ISBN-13: 978-0312419172]

German National Cinema, 2nd Edition [ISBN-10: 978-0415420983]

G636: Old Icelandic Literature (3CR) K. Gade

Section 29679 MW 4:00-5:15

Medieval Icelandic poetic and prose literary texts: history of the literature and of literary scholarship. During the semester, we will focus a selection of saga texts that will be read/translated in class (including the accompanying skaldic or eddic poetry). Special attention will be paid to linguistic peculiarities. The course will also contain an overview of Old Norse literary scholarship in general and also of certain aspects of linguistics scholarship. There will be no exams, but a final paper is required (topics to be discussed). Students will be expected to give oral presentations of the secondary sources on the reading list. Prerequisite: G635 or the equivalent.

Book:

Zoëga, Geir. *A Concise Dictionary of Old Icelandic*. Toronto: University of Toronto Press, 2004.
ISBN: 0802087051-9780802087058

G825: Seminar in German Literature (3-4CR) M.Weiner

Section 23406/23407 TR 2:30-3:45

Topic: "Theorizing Wagner"

The course has two goals: First, it provides an introduction to the writings and music dramas of Richard Wagner (1813-1883), arguably the most aesthetically, culturally, and politically influential opera composer ever to have emerged in German-speaking Europe; and second, it both employs and examines a variety of approaches to interpreting Wagner's works and their importance for post-Wagnerian culture. Thus, the course constitutes an introduction to both a seminal figure in 19th-century cultural history and to diverse methodologies that have been used in the analysis of cultural production. In his day, Wagner was known for many things: his revolutionary transformation of opera, his participation in the failed political revolution of 1848 (after which he was a hunted man, living in exile for the following twelve years), his notorious disregard for bourgeois propriety, his apparently limitless narcissism, his fanatical German nationalism, his reactionary theories concerning German culture and society, and for his very public and vicious antisemitism. Since Wagner's time, he has been known among the general public both as an artist who created some of the most celebrated music dramas regularly performed today, and as a man whose work was championed by, and some say even led to, German National Socialism. Owing to both of these dimensions of the reception of Wagner's works, he has been of particular interest to diverse and prominent critics who have employed a wide variety of methodologies in their investigations of the man, his social and aesthetic theories, and his artworks. To this day he repeatedly reemerges as an object of inquiry in both the scholarly and the public arena, as evidenced by a regular and continuing plethora of conferences and lectures, and by the remarkably diverse and numerous stagings of Wagner's music dramas throughout the world, as well as by the appearance of films, televised, radio, and cinecast broadcasts of their performances, and by a host of public lectures and intermission broadcast features devoted to the man and his works, all of which can be expected to proliferate even more with the approach of the 200th anniversary of Wagner's birth in 2013.

In the first half of the semester we will examine a number of Wagner's essays ("The Virtuoso and the Artist," "Art and Revolution," "What is German?," "Judaism and Music," and excerpts from "German Art and German Politics," "The Artwork of the Future," and "Opera and Drama"), and six of his music dramas (the first three works of the *Der Ring des Nibelungen*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*). In the second half, we will examine and assess the methodologies employed in the critical investigations of Wagner and his works by Friedrich Nietzsche, George Bernard Shaw, Theodor W. Adorno, Bertolt Brecht, Slavoj Žižek, Philippe Lacoue-Labarthe, Friedrich Kittler, and Alain Badiou. Students within Germanic Studies will be expected to read these works in

German (or in the case of Shaw, Lacoue-Labarthe, and Badiou, in English), while those enrolled in other departments and programs may do so in either German or English. In the final weeks of the semester, students will distribute and mutually critique drafts of research papers, the subject of which will have been agreed upon by the instructor and the students not later than one month beforehand.

Required Texts (Note: Purchased collectively, the texts listed below constitute a significant investment. Students are urged to purchase the works by Adorno (if reading him in English), Lacoue-Labarthe, and Wagner's *Art and Politics* (again, if read in English), but many--perhaps most--of the others can be found on-line.):

Additional Texts will be made available through Oncourse.

Adorno, Theodor W. *In Search of Wagner*. Verso, 2009. ISBN 978-1844673445

Lacoue-Labarthe, Philippe. *Musica Ficta (Figures of Wagner)*. Stanford: Stanford UP, 1994. ISBN 0-8047-2385-0

Nietzsche, Friedrich. *Richard Wagner in Bayreuth. Der Fall Wagner. Nietzsche contra Wagner*. Stuttgart: Reclam, 2000. ISBN 978-3150071267

----- *The Case of Wagner, Nietzsche contra Wagner, and Selected Aphorisms*. Dodo, 2008. ISBN 978-1406599404

Shaw, George Bernard. *The Perfect Wagnerite: A Commentary on the Nibelung's Ring*. Book Jungle, 2008. ISBN -10: 1-605-97691-1

Wagner, Richard. *The Mastersingers of Nuremberg/Die Meistersinger von Nürnberg*. New York: Riverrun P, 1983. ISBN 0-7145-3961-9

----- *Parsifal*. New York: Riverrun P, 1983. ISBN 0-7145-4079-X

----- *The Ring of the Nibelung*. New York: Norton, 1976. ISBN 0-393-00867-3

----- *Tristan & Isolde*. New York: Norton, 1976. ISBN 0-7145-3849-3

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.