A rigorous treatment of the earth’s climate, based on physical principles. Topics include climate feedbacks, sensitivity to perturbations, and the connections between climate and radiative transfer, atmospheric composition, and large-scale circulation of the oceans and atmospheres. Anthropogenic climate change will also be studied. (Same as Environmental Studies 357 and Physics 357.)
Prerequisite: Physics 229, 255, 256, or 300, or permission of the instructor.

[393a. Advanced Seminar in Geology. (Same as Environmental Studies 393.)]

401a–404a. Advanced Independent Study and Honors in Geology. The Department.

German

Birgit Tautz, Department Chair
Kate Flaherty, Department Coordinator

Professors: Helen L. Cafferty, Steven R. Cerf
Associate Professor: Birgit Tautz
Assistant Professor: Jill S. Smith†
Visiting Faculty: Matthew D. Miller
Teaching Fellow: Manuel Meffert

The German department offers courses in the language, literature, and culture of the German-speaking countries of Europe. The program is designed for students who wish to become literate in the language and culture, comprehend the relationship between the language and culture, and gain a better understanding of their own culture in a global context. The major is a valuable asset in a wide variety of postgraduate endeavors, including international careers, and law and graduate school.

Requirements for the Major in German
The major consists of seven courses, of which one may be chosen from 151, 152, 154, 156, 158, and the others from 205–402. Normally, majors take two courses numbered 313 or higher in their senior year. Prospective majors, including those who begin with first- or second-year German at Bowdoin, may arrange an accelerated program, usually including study abroad. Majors are encouraged to consider one of a number of study-abroad programs with different calendars and formats.

Requirements for the Minor in German
The minor consists of German 102 or equivalent, plus any four courses, of which two must be in the language (203–398).

First-Year Seminar
For a full description of first-year seminars, see pages 149–60.

(Same as Film Studies 29, Gay and Lesbian Studies 29, and Gender and Women’s Studies 29.)
German Literature and Culture in English Translation

151c - ESD. The Literary Imagination and the Holocaust. Fall 2009. STEVEN CERF.

An examination of the literary treatment of the Holocaust, a period between 1933 and 1945, during which eleven million innocent people were systematically murdered by the Nazis. Four different literary genres are examined: the diary and memoir, drama, poetry, and the novel. Three basic sets of questions are raised by the course: How could such slaughter take place in the twentieth century? To what extent is literature capable of evoking this period and what different aspects of the Holocaust are stressed by the different genres? What can our study of the Holocaust teach us with regard to contemporary issues surrounding totalitarianism and racism? No knowledge of German is required.

152c - IP, VPA. Berlin: Sin City, Divided City, City of the Future. Fall 2011. JILL SMITH.

An examination of literary, artistic, and cinematic representations of the city of Berlin during three distinct time periods: the “Roaring 20s,” the Cold War, and the post-Wall period. Explores the dramatic cultural, political, and physical transformations that Berlin underwent during the twentieth century and thereby illustrates the central role that Berlin played, and continues to play, in European history and culture, as well as in the American cultural imagination. For each time period studied, compares Anglo-American representations of Berlin with those produced by German artists and writers, and investigates how, why, and to what extent Berlin has retained its status as one of the most quintessentially modern cities in the world. No knowledge of German is required.

156c - ESD, VPA. Nazi Cinema. Spring 2011. BIRGIT TAUTZ.

A study of selected films made in Germany under the auspices of the Nazis (1933–1945). Illustrates that Nazi cinema was as much entertainment as it was overt propaganda in the service of a terror regime; therefore, includes examples of science fiction, adventure films, and adaptations of literature, as well as anti-Semitic and pro-war feature films and documentaries. Examines three interrelated areas: (1) how Nazi cultural politics and ideology defined the role of cinema; (2) how the films produced in Germany between 1933 and 1945 supported and/or undermined the Nazi regime; and (3) how politics, manipulation, and propaganda work through entertainment. No knowledge of German is required.


Examines both philosophical conceptions of the social relevance of artistic production from 1848 to the present as well as literary, visual, and cinematic works in which art’s philosophical and socio-critical impulses manifest themselves. Beginning with readings from texts by Marx and Engels, but not limited to a narrowly Marxist conception of materialism, explores Nietzsche and Heidegger, who addressed the physicality of aesthetic experience and/or the materiality of the work of art in a broad sense. Further readings to include Lukacs, Heidegger, Benjamin, Adorno, Sartre, and Rancière, among others. Considers plays and literary texts by Brecht, among others, as well as films from the German and European contexts (e.g., Eisenstein, Kluge, Godard, etc.). Emphasis on the interplay among philosophy, theoretical accounts of art, and aesthetic practice. No knowledge of German is required.

Language and Culture Courses

101c. Elementary German I. Every fall. Fall 2009. BIRGIT TAUTZ.

German 101 is the first course in German language and culture and is open to all students without prerequisite. Facilitates an understanding of culture through language. Introduces
German history and cultural topics. Three hours per week. Acquisition of four skills: speaking and understanding, reading, and writing. One hour of conversation and practice with teaching assistant. Integrated language laboratory work.

**102c. Elementary German II.** Every spring. Spring 2010. **Matthew Miller.**
Continuation of German 101. Equivalent of German 101 is required.

**203c. Intermediate German I: Germany within Europe.** Every fall. Fall 2009. **Matthew Miller.**
Continued emphasis on the understanding of German culture through language. Focus on social and cultural topics through history, literature, politics, popular culture, and the arts. Three hours per week of reading, speaking, and writing. One hour of discussion and practice with teaching assistant. Language laboratory also available. Equivalent of German 102 is required.

**204c. Intermediate German II: German History through Visual Culture.** Every spring. Spring 2010. **Steven Cerf.**
Continuation of German 203. Equivalent of German 203 is required.

**205c - IP. Advanced German Texts and Contexts.** Every year. Fall 2009. **Steven Cerf.**
Designed to explore aspects of German culture in depth, to deepen the understanding of culture through language, and to increase facility in speaking, writing, reading, and comprehension. Topics include post-war and/or post-unification themes in historical and cross-cultural contexts. Particular emphasis on post-1990 German youth culture and language. Includes fiction writing, film, music, and various news media. Weekly individual sessions with the Teaching Fellow from the Johannes-Gutenberg-Universität-Mainz. Equivalent of German 204 is required.

**291c–294c. Intermediate Independent Study in German.** The Department.

**Literature and Culture Courses**

All courses require the equivalent of German 204.

**308c - IP. Introduction to German Literature and Culture.** Every year. Spring 2010. **Helen Cafferty.**
Designed to be an introduction to the critical reading of texts by genre (e.g., prose fiction and nonfiction, lyric poetry, drama, opera, film) in the context of German intellectual, political, and social history. Focuses on various themes and periods. Develops students’ sensitivity to generic structures and introduces terminology for describing and analyzing texts in historical and cross-cultural contexts. Weekly individual sessions with the Teaching Fellow from the Johannes-Gutenberg-Universität-Mainz.

**313c - IP. German Classicism.** Fall 2009. **Birgit Tautz.**
Focus on the mid- to late eighteenth century as an age of contradictory impulses (e.g., the youthful revolt of Storm and Stress against the Age of Reason). Examines manifestations of such impulses — e.g., ghosts, love, and other transgressions — in the works of major (e.g., Goethe, Schiller) and less well-known (e.g., Karsch, Forster) authors. Beginning with discussions of transparency, examines the ghostly and spiritual moments of “Faustian bargains” (Goethe’s Urfaust), transgressive desires in poetry, travel texts, and love letters as well as in secret societies (Mozart’s Zauberflöte), and concludes with emergent, phantasmatic technologies (Schiller’s Geisterseher) and manifestations of the irrational in nature’s chaos (Kleist Das Erdbeben in Chili). Investigation of texts in their broader cultural context with appropriate theory and illustrated through film and drama on video, statistical data, developments in eighteenth-century dance, music, and legal discourse.
314c - IP. **German Romanticism.** Spring 2010. **Steven Cerf.**

Examines the origins of the German Romantic movement in the first half of the nineteenth century and its impact on German culture (e.g., music and the other arts, philosophy, politics, popular culture, continued legacy of Romanticism in subsequent periods of German culture and literature). Focus on representative authors, genres, and themes such as Romantic creativity, genius, horror, and fantasy.

315c - IP. **Realism, Nation, and Popular Fictions of Community in Nineteenth-Century German Culture.** Fall 2010. **Birgit Tautz.**

Explores the ways in which German culture popularized the ideas of ethnicity, nation, and communities in the nineteenth century. Considers literary fiction as well as philosophical, political, pedagogical, and psychological writings and visual materials in their appropriate context. Materials examined respond to historical events and reflect upon life-altering conditions of exile and emigration, the advent of technology, and the rise of mass culture; they exemplify modes of representing reality that ultimately led to the aesthetic phenomenon labeled Realism. Authors include, among others, the Grimms, Busch, Nietzsche, Marx, Otto-Peters, Lewald, von Ebner-Eschenbach, Hoffmann, Heine, Herz, Storm, and Fontane, as well as many anonymous writers of the popular and emigrant press. Combines discussion, short analytical or interpretive papers, an individual project, guest lectures, and the resources of the art museum and the library’s special collections.

316c - IP. **Modernism: Modernist Visions.** Spring 2011. **The Department.**

Discusses the extent to which modernism, its narratives, philosophy, and arts are tied to the heightened importance of vision and visual technologies around 1900, and examines modernist legacies beyond the confines of the Weimar Republic and the Nazi regime. Special attention is given to depictions of space (cities, e.g., “exotic lands,” the rural landscape, travel), depiction of protagonists’ interior worlds, so-called new objectivity, and the interrelation of visual arts and narrative, the development of particular visual technologies (e.g., photography, film, commercial galleries, museums, display culture), and avant-garde movements (e.g., Dada). Texts and films by the following authors, artists, filmmakers, and philosophers are read and analyzed in their historical, social, and literary contexts: Kafka, Rilke, Brecht, Benjamin, Modersohn-Becker, Simmel, Freud, Ruttmann, Murnau, Seghers, and Sebald. Combines discussion, analytical and interpretive papers, film showings, and resources of the art museum.

317c - IP. **German Literature and Culture since 1945.** Fall 2009. **Matthew Miller.**

An exploration of the participation of literature and film in social critique in the two Germanys from the immediate postwar period through reunification. After addressing Vergangenheitsbewältigung and the question of artistic production in the political context of the 1960s’ Protestbewegungen, examines the relationship between social critique and political history in the FRG and GDR, respectively, as well as literature and cinema in the aftermath of reunification. Writers to be studied include Koeppen, Frisch, Grass, Kluge, Müller, Bachmann, Wolf, Weiss, Özdamar, and others. Screenings of films by Kluge, Fassbinder, and Akin, among others.

[321c - IP. **Before and After the Wall: East German Traditions in Literature, Culture, and Film.**]

**390–399. Seminar in Aspects of German Literature and Culture.** Every spring.

Work in a specific area of German culture not covered in other departmental courses, e.g., individual authors, movements, genres, cultural influences, and historical periods.
Courses of Instruction


An examination of gender roles and female sexuality as central controversies of modern German culture. Analyzing nineteenth- and twentieth-century artifacts (works of literature, films, and paintings) from four distinct periods in German history—the fin-de-siècle, the Roaring Twenties, the Nazi era, and divided Germany—compares historical and artistic representations of women, particularly those women who push the boundaries of normative sexual and social behavior. A variety of texts will be used to discuss such diverse social phenomena and contested territory as the women’s movement/feminism, morality crusades, sexuality, prostitution, marriage reform, abortion, and lesbianism. Frequent short writings, several critical interpretive essays, and a final project based upon visual images of women spanning the time periods discussed required. (Same as Gay and Lesbian Studies 390 and Gender and Women’s Studies 390.)

[392c - IP. Das deutsche Lustspiel.]

395c - IP. Myths, Modernity, Media. Fall 2010 or Spring 2011. BIRGIT TAUTZ.

Explores the important role that myths have played in German cultural history. While founding myths of Germanic culture (e.g., Nibelungen) are considered, focuses especially on myth in relation to fairy tales, legends (including urban legends of the twentieth century), and borderline genres and motifs (e.g., vampires, witches, automatons), as well as on questions of mythmaking. Examines why modern culture of the twentieth and twenty-first centuries, which seemingly neglects or overcomes myths, heavily engages in mythicization of ideas (e.g., gender roles, the unnatural) and popularizes myths through modern media (film, television, the Internet), locations (e.g., cities) and transnational exchange (Disney: the myth of “the Orient”). Aside from short analytical or interpretive papers aimed at developing critical language skills, students may pursue a creative project (performance of a mythical character, design of a scholarly Web page, writing of a modern fairy tale).

396c - IP. Vienna, 1890–1914. Spring 2012. STEVEN CERF.

An examination of representative shorter literary works (i.e., Novellen, dramas, poetry, essays, etc.) of such diverse, psychologically oriented authors as Schnitzler, Freud, Hofmannsthal, Trakl, Kraus, and Musil in historical and cultural contexts. Three basic areas explored: (1) how and why turn-of-the-century Vienna became the home of modern psychiatry; (2) the myriad ways in which imaginative writers creatively interacted with leading composers, visual artists, and philosophers of the era; (3) the extent to which such cinematic directors as Ophüls, Reed, and Schlöndorff were able to capture Viennese intellectual and creative vibrancy for the screen.


In German culture, color/hue has played an important role in marking ethnic difference. Color marks not only “racial difference” (“Black” v. “White”), but also geographical difference (“tropical colors”) or diversity (“Bunte Republik Deutschland”). Considers changing discourse on color and ethnic difference in literary texts and films, all of which serve to illuminate the broader cultural context at three historical junctures: 1800, 1900, and 2000. Considers texts and films in conjunction with non-fiction, including examples from the visual arts (paintings, photographs, “Hagenbecks Völkerschauen”), medical and “scientific,” encyclopedic entries, policy statements and advertisements (“Reklamemarken,” commercials), and popular music (hip-hop, lyrics), recognizing, in the process, how German culture (“national identity”) defines itself through and against color.

401c–404c. Advanced Independent Study and Honors in German. THE DEPARTMENT.