GERMAN COURSES
FALL 2020

GER 1101: Elementary German I | C / Humanities

GER 1101A
M 2:30-3:50 W 11:30-12:50
F 8:30-9:50
Prof. Jens Klenner
jkleanner@bowdoin.edu

GER 1101B
M 7:00-8:20 p.m. W 2:30-3:50
F 10:00-11:20
Prof. Jens Klenner
jkleanner@bowdoin.edu

German 1101 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. Acquisition of four skills: speaking, understanding, reading, and writing. Three hours per week, plus one hour of conversation and practice with teaching assistant.

GER 1152: Berlin: Sin City, Divided City, City of the Future | C / Humanities, IP / International Perspectives, VPA / Visual and Performing Arts

T 11:00-12:20 W 7:00-8:20 F1:00-2:20
Prof. Jill Smith
jsmith5@bowdoin.edu

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. Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as: CINE 1152)

GER 2203: Intermediate German I: Germany within Europe | C / Humanities

GER 2203A
M 2:30-3:50 W 11:30-12:50
F 8:30-9:50
Prof. Birgit Tautz
btautz@bowdoin.edu

GER 2203B
M 7:00-8:20 p.m. W 2:30-3:50
F 10:00-11:20
Prof. Birgit Tautz
btautz@bowdoin.edu

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. Equivalent of German 1102 is required.
GER 2205: Advanced German: Texts and Contexts  |  C / Humanities, IP / International Perspectives
M 1:00- 2:20 W 10:00-11:20 TH 3:30-4:50
Prof. Jill Smith
jsmith5@bowdoin.edu

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-Gutenburg-Universität-Mainz. Equivalent of German 2204 is required.

GER 3313: 18th century German Literature and Culture: Love, Theft, Rights, Travel  |  C / Humanities, IP / International Perspectives
M 11:30-12:50 T 7:00-8:20 p.m.  TH 12:30-1:50
Prof. Birgit Tautz
btautz@bowdoin.edu

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). In fact, around 1800 people were forced to manage turmoil, confusion about fact and fiction, and crisis/innovation at a scale that compares to our own. The course examines manifestations of such impulses and questions in the works of major (e.g., Goethe, Schiller, Kant) and less well-known (e.g., Karsch, LaRoche, Kotzebue, Forster, Mereau) as well as anonymous authors and translators. Beginning with discussions of Enlightenment transparency, the course investigates constellations that began to define the century: "Love" as a then new, very modern idea that organized families and human relationships, "theft" as a shortcut to discuss issues of property (e.g., proprietary ideas, property of goods, copyright), "rights" as they move from property to bourgeois identity, citizenship and human rights, and “travel,” expressing then dominant activities of exploration and exploitation while moving towards elusive and entirely modern ideals of cosmopolitanism. These terms serve as key concepts throughout the course, as we combine traditional reading and discussion with methods of Digital Humanities. The latter will not force us to spend more time with computers, but help us “master” large amounts of materials while critically examining information, overloads, and the ways in which we “know.” The result will be an 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. All materials and coursework in German, with ample opportunity to engage actively, practice all language and analytical skills while reading hitherto unexplored materials (aka no overlap/duplication with texts and media studies in German seminars in 2019-2200.

GER 3394: Contemporary Austrian Literature, Drama, and Film  |  C / Humanities, IP / International Perspectives
T 8:00- 9:20 W 4:00-5:20 F 11:30-12:50
Prof. Jens Klenner
jkleener@bowdoin.edu

Austria is not Germany. And Austrian is not simply a different form of German. But what is Austria? And what is contemporary Austrian literature, film, or culture? To call any literature written in German “German literature” is not accurate. This course will explore what is exclusive Austrian after 1945 by taking into account Austria's specific historical, social, and political context. How did Austria deal with its collaboration with Nazi Germany and the collapse of the Habsburg Empire? What is it like to live and write in the “Alpine Republic?” What is the Austrian discourse on questions of gender or ethnic identity? Why is the most exciting contemporary literature written in German from Austria? We will examine essential works of post-1945 literature, drama, music, and film, among them works by Bachmann, Jandl, Handke, Jelinek, Haas, Seidl, Bernhard, and Schwab. All course material in the original.