GERMAN COURSES  
FALL 2020

GER 1101: Elementary German I     |  C / Humanities

GER 1101A  
M-W-F 8:30 - 9:25  
Prof. Jens Klenner  
jklenner@bowdoin.edu

GER 1101B  
M-W-F 12:50 - 1:45  
Prof. Jens Klenner  
jklenner@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 2203: Intermediate German I: Germany within Europe   |  C / Humanities

GER 2203A  
M-W-F 8:30 - 9:25  
Prof. Birgit Tautz  
btautz@bowdoin.edu

GER 2203B  
M-W-F 12:50 - 1:45  
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

T-Th 10:05 – 11:30  
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-Gutenberg-Universität-Mainz. Equivalent of German 2204 is required.
GER 2254: Holocaust in Literature, Film and Art  |  ESD / Exploring Social Differences

T-Th 1:15 – 2:40  
Prof. Jill Smith  
jsmith5@bowdoin.edu

An examination of the literary and cinematic treatment of the Holocaust, with a focus on how writers, filmmakers, musicians, and visual artists represent the National Socialists’ systematic murder of millions of human beings. A range of literary genres (diary, memoir, drama, poetry, novel, graphic novel) and films (documentary, historical drama, comedy) are explored and the ethical questions raised by each chosen genre are discussed. The basic questions raised by the course are: To what extent are literature and film capable of evoking this period of mass suffering and what different aspects of the Holocaust and its history are stressed by the various 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.

GER 3313: 18th century German Literature and Culture: Love, Theft, Rights, Travel  |  C / Humanities, IP / International Perspectives

M-W 10:05 – 11:30  
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.
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.