

## **GERMANICS**

### **GRADUATE COURSE DESCRIPTIONS—SPRING 2007**

#### **GERMAN 552: OLD HIGH GERMAN**

Charles Barrack

TTh 1:30-3:20 (DEN 313)

sln: 13433, 5 credits

This course is an introduction to the earliest recorded German language. The major phonological and morphological developments from Indo-European to Germanic to Old High German are presented. There are extensive collateral readings from the major Old High German dialects dating from about 800 to 1000 AD.

Prerequisite: reading knowledge of German. Undergraduates welcome.

#### **GERMAN 580: TOPOGRAPHIES OF READING: ADALBERT STIFTER**

Brigitte Prutti

W 1:30-4:20 (DEN 312)

sln: 13435, 5 credits

With Adalbert Stifter, this course focuses on one of the foremost 19th century prose writers whose significance for modern Austrian literature in the second half of the twentieth century (Bernhard and Handke among others) is well established. Stifter's critical reception has undergone radical shifts over the years and his oeuvre has been perceived in strikingly different ways. Disputing the notion of an idyllic *Heimatsdichter*, Thomas Mann famously drew attention to Stifter's "predilection for the excessive, elemental, catastrophic, pathological," and he hailed him as "one of the most remarkable, profound, secretly bold and strangely exciting storytellers in world literature." A sceptic might well respond: What's so exciting about tales that seem to contain nothing but *böhmische Wälder* at the expense of any ›proper‹ narration?

Reflecting on the precarious modernity of Stifter's prose, we will engage in close readings of his texts, familiarize ourselves with recent trends in Stifter criticism, and draw on other pertinent critical texts that will help us in framing specific questions. The readings include shorter prose texts that span Stifter's entire literary career from the early 1840s to his posthumously published autobiographical texts from 1867. Among them are several of Stifter's best-known stories from the *Studien* and the *Bunte Steine* collections (*Der Hochwald*, *Abdias*, *Bergkristall*, *Kalkstein* etc.), the programmatic preface of the

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latter, and some of the innovative prose sketches on the modern Viennese cityscape. Course requirements include active participation in the discussion, assignments for class, one oral report and a paper of 10-15 pages.

### **GERMAN 592: QUEER READING**

Andreas Kraß

M 1:30-4:20 (DEN 309)

sln: 13436, 5 credits

Das Seminar führt ein in die literaturwissenschaftliche Methode des *Queer Reading*. Dabei handelt es sich um ein Lektüerverfahren, das sich der Konzepte der *Queer Theory* und *Gender Theory*, aber auch der Diskursanalyse, Psychoanalyse, Semiotik und Dekonstruktion bedient. Im Mittelpunkt steht die Analyse der paradoxen Logik der „Heteronormativität“, d.h. einer Zeichen- und Denkordnung, die auf den binären Oppositionen des Geschlechts (männlich/weiblich) und der Sexualität (hetero/homo) beruht. Zur Sprache kommen literarische Texte von der Antike bis zur Gegenwart sowie kulturelle Texte im weiteren Sinne: Bilder, Filme, Werbung und Mode. Aus dem Programm: Homer, *Ilias*/Wolfgang Petersen, *Troy* (Film); Gottfried von Straßburg, *Tristan und Isolde*; Montaigne, *Essay über die Freundschaft*; Heinrich von Kleist, *Über das Marionettentheater*; Hans Christian Andersen, *Die kleine Meerjungfrau*/Walt Disney, *Arielle* (Film); Marlene Streeruwitz, *Partygirl*; Uwe Timm, *Der Freund und der Fremde*; Annie Proulx, *Brokeback Mountain* (Buch und Film); Gabriel Baur, *Venus Boyz* (Dokumentarfilm); „Metrosexuality“.