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<th>Course Title</th>
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<tr>
<td>Graduate Research &amp; Writing</td>
<td>GERM-GA1999</td>
<td>001</td>
<td>001</td>
<td>M 2:00-4:45p</td>
<td>4</td>
<td>Andrea Krauss</td>
<td>25 W4&lt;sup&gt;th&lt;/sup&gt; St, C-5</td>
<td>Taught in German</td>
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<tr>
<td>Problems in Critical Theories: Mask and Masquerade: Theory and Performance</td>
<td>GERM-GA1112</td>
<td>001</td>
<td>001</td>
<td>T 2:00-4:45p</td>
<td>4</td>
<td>Gabriele Brandstetter</td>
<td>GCASL 279</td>
<td>Taught in English</td>
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<tr>
<td>The Information Society: The Information Paradigm</td>
<td>GERM-GA1219</td>
<td>001</td>
<td>001</td>
<td>W 2:00-4:45p</td>
<td>4</td>
<td>Leif Weatherby</td>
<td>25 W4&lt;sup&gt;th&lt;/sup&gt; St, C-14</td>
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<tr>
<td>Literature &amp; Philosophy The Ethos of Hauntedness</td>
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<td>001</td>
<td>001</td>
<td>R 2:00-4:45p</td>
<td>4</td>
<td>Avital Ronell</td>
<td>194 Mercer, 208</td>
<td>Taught in English</td>
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<tr>
<td>Topics in Modern German Literature and Poetics: Millstones of history: East German writers reflecting hopes, losses, and guilt</td>
<td>GERM-GA2223</td>
<td>001</td>
<td>001</td>
<td>F 2:00-4:45p</td>
<td>2</td>
<td>Jenny Erpenbeck</td>
<td>Silver 509</td>
<td>Taught in English 2 credit course</td>
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<td>Independent Research</td>
<td>GERM-GA 3000</td>
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<td>TBA</td>
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<td>TBA</td>
<td>Permission Required</td>
<td>Taught in German</td>
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GERM-GA1112, Problems in Critical Theories: 
Mask and Masquerade: Theory and Performance
Crosslisted with PERF-GT 2100.001; COLIT-GA2956.002
4 credits / T 2:00 – 4:45 pm
Gabriele Brandstetter, Eberhard Berent Goethe Chair

Since the global spread of the COVID 19-pandemic, the mask has become a part of our social everyday life in a novel way. It serves as a filter and hygiene-object, it marks rules of distance and physical boundaries to prevent infection. In theatre, dance and rituals in various cultures, masks are and have been used as (cult) objects of transformation. This transformative potential of masquerade highlights situations and interactions between identity and de-facement in role-playing, in festivities like carnival and masked balls and in artistic works such as photography, film and performance. Furthermore, the notion of „masquerade“ has become a key-word in feminist and queer theory since the 1990s (with Judith Butler, Marjorie Garber, Teresa de Lauretis among others) and in the following critical reflection of the debate around identity, body politics and strategies of de-hierarchization. The following subject areas of masks and masquerade will be among the topics of the seminar: moments of history and culture of masks in dance, performance and ritual; texts and examples of gender- and queer-theory of masquerades; research, reflection and practical handling of the current situation of wearing masks during the “Covid” life (cf. G. Agamben; J. L. Nancy). In the course, we will read texts focusing on theory, aesthetics and politics of masks/masquerade (e.g. by J. Riviere, D. Haraway, J. Butler, J. Halberstam, A. Bolton, Trajal Harrel (on Voguing), K. Mezure and K. Sieg (on “Ethnic Drag”). The understanding of these texts will be deepened through the analysis of masks in dance (from e.g. M. Wigman, K. Jooss to contemporary dance and performance (ORLAN) and de-colonial approaches), in fashion, in Japanese dance/theater-tradition, in contemporary queer performances of voguing and in ethnic drag.

GERM-GA1219, The Information Society: The Information Paradigm
Crosslisted with COLIT-GA2978.002; CEH-GA1219; MCC-GE2125.001
4 credits / W 2:00 – 4:45 pm
Leif Weatherby

This course is about information culture. The concept “information,” first formalized after the Second World War, emerged slowly from the Enlightenment to the 20th century, when it invaded the sciences and the humanities alike. Information circulates unpredictably, autonomously, forming not just logistical channels but also a general aesthetics that demands critique. Beginning with debates on poetry around 1800, the course looks forward to Logical Positivism, the computing revolution, and large-scale data processing. We will analyze the aesthetics of information in authors including but not limited to Friedrich Schlegel, Sianne Ngai, Hanne Darboven, Elfriede Jelinek, Franz Kafka, Max Bense, Jacques Lacan, Friedrich Hayek, Jodi Dean, Kathrin Röggla, and Hito Steyerl.
GERM-GA1999, Graduate Research & Writing
4 credits / M 2:00 – 4:45 pm
Taught IN GERMAN
Andrea Krauss

The goal of this course is to guide students through writing a publication-ready article. The seminar follows a work-in-progress format including the following components: introduction to the scholarly publication system (i.e. peer review procedures, criteria for acceptance, journals in the field); analysis and evaluation of a variety of published articles with regard to practices of outlining a research question, building an argument, and developing a conceptual framework, methodology and a writing style. The second half of the seminar proceeds in the mode of a Schreibwerkstatt. Participants will present their projects, write abstracts, circulate and discuss their works-in-progress. They will receive a grade once they have submitted their article to a journal for publication review. The seminar is open to students in the second year and beyond.

GERM-GA2223, Topics in Modern German Literature & Poetics:
Millstones of history: East German writers reflecting hopes, losses, and guilt
2 credits / F 2:00 – 4:45 pm
Meets March 4 – April 25, 2022
Jenny Erpenbeck, DAAD Chair for Contemporary Poetics at NYU

Literature at the intersection of “capital H History” and individual histories: What questions can be posed at this intersection? And what outcome do we even desire: answers, or just a form of expression? Does literature lose its essential character when it seeks to bring about change, or is that precisely when it arrives at its true essence? Does solidarity with the weak or the strong, with power or resistance – does partisanship as such – have consequences for literary form? In our readings and discussion of texts by a number of authors who spent their formative years in the GDR – e.g. Wolfgang Hilbig, Brigitte Reimann, Irmtraut Morgner, Thomas Brasch, Christa Wolf, Heiner Müller – we will ask in which works and in which ways these writers display a consciousness of their own status as historical subjects – whether as hope or as utopia, with humor, anger, or arrogance, in mourning or in resignation. Writing between the poles of distance and involvement.

GERM-GA2912, Literature & Philosophy:
The Ethos of Hauntedness
4 credits / R 2:00 – 4:45 pm
Crosslisted with as COLIT-GA2978.001
Avital Ronell

We shall explore structures of hauntedness and “originary Unbelonging” from Goethe’s haunts to Celan’s unWo and the predicament of contemporary Zoombies. Readings will be theoretically guided by Derrida’s analyses of mourning in Freud and Marx, and by way of Nicolas Abraham/Maria Torok’s theories of cryptonymy, figures of condemned sites, and effects of the phantom.

The conceptual framework for the course work will be provided by Jean-Luc Nancy’s understanding of Heim and abode as Ethos inflected by Unheimlichkeit—the ethical relation to time as a haunting. Citizens of Geneva Rousseau and Frankenstein will make critical guest/ghost appearances to underscore revolutionary impulses of the undead.
# German Department Graduate Courses — Fall 22 Final Schedule

**Please regularly check Albert and german dept website for updates - All courses scheduled to meet in-person**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Sec</th>
<th>Class</th>
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<tr>
<td>Theory/Practice of Literary Interpretation: Verschiedene Themen:</td>
<td>GERM-GA1113</td>
<td>001</td>
<td>20577</td>
<td>M 2:00 – 4:45 p</td>
<td>4</td>
<td>Elisabeth Strowick</td>
<td>12 Waverly L114</td>
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<td>Eco-Scenarios: Literary &quot;scale effects&quot;</td>
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<td>Heidegger &amp; Wittgenstein: Martin Heidegger, Sein und Zeit (Being and Time)</td>
<td>GERM-GA2192</td>
<td>001</td>
<td>22538</td>
<td>T 2:00 – 4:45 p</td>
<td>4</td>
<td>Hent de Vries</td>
<td>45 West 4th St B02</td>
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<td>Literature &amp; Philosophy: Derrida’s Archive Fever</td>
<td>GERM-GA2912</td>
<td>001</td>
<td>20580</td>
<td>W 2:00 – 4:45 p</td>
<td>4</td>
<td>Christopher Wood &amp; Juliet Fleming</td>
<td>244 Greene St 306</td>
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<td>Topics in 20th Century German Culture:</td>
<td>GERM-GA2222</td>
<td>001</td>
<td>20582</td>
<td>R 2:00 – 4:45 p</td>
<td>2</td>
<td>Elisabeth Bronfen</td>
<td>194 Mercer 202</td>
<td>In English</td>
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<td>The Melodramatic Imagination: Theory, Literature, &amp; Film</td>
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<td>Course meets Sept 1-30 with 2 sessions on F 9/23 &amp; 30</td>
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<td>Meets Sept-Oct Cap 20</td>
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<td>Origins of German Critical Thought I:</td>
<td>GERM-GA1115</td>
<td>001</td>
<td>22537</td>
<td>F 2:00 – 4:45 p</td>
<td>4</td>
<td>Eckart Förster, Eberhard Berent Goethe Professor</td>
<td>7 E 12th St 124</td>
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<td>Kant and Goethe: A Dialogue</td>
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<td>Independent Research</td>
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NYU German Department – Fall 2022 Graduate Course Descriptions

GERM-GA1113 Theory/Practice of Literary Interpretation: Verschiedene Themen

ECO-SCENARIOS: LITERARY “SCALE EFFECTS”
4 credits / M 2:00 – 4:45pm
Taught in German by Elisabeth Strowick

Against the backdrop of recent theories of ecocriticism and the anthropocene, this seminar inquires into literary forms of ecological thinking. Instead of the traditional topos of literature as an “imitation of nature,” the course proceeds from theories that think “ecology without nature” (Morton). In this context, a fruitful approach can be found in “scale critique” (Woods), which frames the anthropocene as a problem of scale. Insofar as humanity has become a “geological force,” “human agency” can no longer only be thought “over multiple and incommensurable scales at once” (Chakrabarty). Rather, humanity experiences a radical decentering. Timothy Clark designates the heterogeneity of scales in the anthropocene as “scale effects.” “Scale effects” are of manifold interest for the theory of representation, for not only do they withdraw themselves from visibility and representation, but they also entail “spectral agencies.”

What kind of “scale effects” are at work in literary ecologies, or eco-scenarios? What kind of “derangements of scale,” what incommensurabilities, discontinuities, heterotopias, fault lines, latencies, and serialities does literature bring onto the stage, thereby posing a challenge not only to ecological thinking, but also to literary representation? The spectrum of ecological scenarios is broad, ranging from micrologies to the rupturing of dams and of frames, from postapocalyptic scenarios to eco-horror and “the environmental uncanny” (Ghosh).

Readings include texts by Adalbert Stifter, Theodor Storm, H.P. Lovecraft, Arno Schmidt, Thomas Bernhard, Marlen Haushofer, Max Frisch, Peter Handke, Don DeLillo, Raoul Schrott, Bruno Latour, Timothy Morton and others. The course will be taught in German.

GERM-GA 2192 Heidegger & Wittgenstein

MARTIN HEIDEGGER, SEIN UND ZEIT (BEING AND TIME)
4 credits / T 2:00 – 4:45
Taught in English by Hent de Vries
Crosslists: RELST-GA2467|COLIT-GA

Starting with a detailed discussion of its Introduction and Division One, this seminar will offer an integral and close reading of Martin Heidegger’s 1927 magnum opus Sein und Zeit (Being and Time) against the background of its historical and philosophical origins and context, including its immediate reception at the time. Special attention will be paid to Heidegger’s use, critique, and betrayal of his teacher Edmund Husserl. The seminar further aims to bring not only phenomenological, hermeneutic, neo-Marxist, and deconstructive but also analytic, notably epistemological and pragmatist, arguments and methods (next to insights and perspectives drawn from ordinary language philosophy and moral perfectionism) to bear upon the late 20th and early 21st century reception and undiminished significance of this modern classic.

GERM-GA2912 Literature & Philosophy

DERRIDA’S ARCHIVE FEVER
4 credits / W 2:00 – 4:45
Co-taught in English by Christopher Wood and Juliet Fleming

This seminar is an attempt to approach this difficult text. The course will have three components: first, readings of the Freudian and other texts that underlie Derrida’s work: *passages* from *Introductory Lectures to Psychoanalysis* (1915-16); *Delusion and Dream in Jensen’s Gradiva: A Pompeian Fancy* (1907); *Totem and Taboo: some points of resemblance between the mental lives of Savages and Neurotics* (1913); the essay on the death drive, “Beyond the Pleasure Principle” (1920); "A Note Upon the Mystic Writing Pad" (1924); and *Moses and Monotheism* (1939). We will also read the work that provided the pretext from *Archive Fever*: Yosef Hayim Yerushalmi, *Freud’s Moses: Judaism Terminable and Interminable* (1999).

Second, fully armed, we will read *Archive Fever* itself.

Finally, we will explore several modern cultural projects or fields of inquiry that reflect on the concept of the archive in ways that may be productively related to our prior readings. Topics will include: the “Memory Atlas” of the German art historian Aby Warburg, an assemblage of interrelated images spanning the ancient and modern worlds and interpreted by Warburg as the traces of primordial traumas; and James Joyce’s understanding of language—derived from Giambattista Vico and enacted in *Finnegans Wake*—as a repository of prehistoric experience, a project conceived, it has been argued, as a counterpart to Freud’s psychoanalytic approach to culture.

**GERM-GA2222** Topics in 20th Century German Culture  
**THE MELODRAMATIC IMAGINATION: THEORY, LITERATURE, & FILM**  
2 credits / R 2:00 – 4:45pm, meets September 1 – 30 (two additional sessions TBD; likely Fridays)  
Taught in English by Elisabeth Bronfen

The painful contradictions between personal desire and social conventions are as much the stuff of melodramatic imagination as is the histrionic display of grand passions. Even while the sensationalism, which this genre taps into, is meant to appeal to the affects of the readers or spectators, the anti-realism on which it is predicated makes use of aesthetically intricate formalizations to speak to the entanglement between personal and collective fantasy and its discontent. As Peter Brooks puts it, melodrama represents “a victory over repression”. In this seminar we will begin our discussion with an array of theoretical texts, to be followed by close analyzes of two modern novellas (Arthur Schnitzler, Henry James). In a second step we will turn to the contradictory deployment of political passions in the *Singspiel* in Nazi Germany and its cinematic representation (Detlev Sierck, Rainer Werner Fassbinder). In a third step, we will turn to a series of melodramas that revisit Douglas Sirk’s mastery of this genre in 1950s Hollywood, both in queer cinema (Tod Haynes), in new German cinema (Rainer Werner Fassbinder), and in the Berlin school (Christian Petzold).

**GERM-GA1115** Origins of German Critical Thought I  
**KANT AND GOETHE: A DIALOGUE**  
4 credits / F 2:00 – 4:45pm  
Taught in English by Fall 2022 Eberhard Berent Goethe Chair, Eckart Förster  
Crosslists: PHIL-GA
Although Kant and Goethe held each other in high esteem, they were antipodes in their philosophical positions. What for Goethe was the highest form of human cognition – intuitive judgment or intuitive understanding – for Kant was “a phantom,” “something of which we should not understand what it is, even if someone were in a position to tell us.” According to Kant, only discursive thought is humanly possible.

In this seminar, we will examine the reasons for their respective positions and try to bring Kant and Goethe into a dialogue.

Selected Readings from:


Spinoza, *The Ethics* (Parts One and Five). Try to get the translation by Edwin Curley, e.g., in his *A Spinoza Reader*. Princeton UP.