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Undergraduate Course Descriptions

NOTE: Verify availability of sections using online timetable!!

101: First Semester German, 4 cr.

Lec 1, MTWRF, 8:50

Lec 2, MTWRF, 11:00

Lec 3, MTWRF, 12:05

Open to Freshmen. (This course is also offered for graduate students as German 401)

Presumes no knowledge of the German language. In the course students learn basic vocabulary around topics such as classroom objects, daily routines, descriptions of people and objects, simple narration in present time, etc. Currently German 101 covers material presented in the textbook VORSPRUNG from Kapitel 1 to Kapitel 6.

Required Textbooks:

Vorsprung - An Introduction to the German Language and Culture for Communication. 2nd edition, New York, Houghton Mifflin Company, 2007. Purchase textbook with QUIA code (for access to required on-line student activities).

Recommended Textbooks:

Cecile Zorach and Charlotte Melin. English Grammar for Students of German. Olvia & Hill Press (latest edition).

NOTE: Verify availability of sections using online timetable!!

102: Second Semester German, 4 cr.

Lec 1 MTWRF, 8:50

Lec 2 MTWRF, 9:55

Lec 3 MTWRF, 12:05

Lec 4 MTWRF, 1:20

Lec 5 MWR, 3:30 – 4:50

Prerequisite: German 101 or appropriate placement score

(This course is also offered for graduate students as German 402)

Continuation of German 101. Students learn to narrate using past time markers, to express wishes and conditional ideas, to expand on their ability to describe, and to understand and produce extended texts on everyday topics. German 102 covers material presented in the textbook VORSPRUNG from Kapitel 7 to Kapitel 12.

Required and Recommended Textbooks:

See German 101

112: Second Semester Dutch, 4 cr.

Lec 1, MTWR, 1:20

Prerequisites: Dutch 111 or consent of instructor

(Also offered as 312 for graduate students)

One of the advantages of studying at the UW is being able to take courses in Dutch. Although the study of Dutch linguistics and literature has steadily expanded at major American universities in recent years, many universities do not offer this language. Since Dutch is a Germanic language--linguistically related to both German and English--and since Dutch culture and literature have always had close ties to both German and English-speaking cultures, Dutch is a logical choice as an additional language for

American students of German language, literature and culture. See our website at <http://german.lss.wisc.edu/dutch>. Note that 112 does NOT meet on Fridays.

Required Textbooks:

CODE / CODE deel 1. Cursistenpakket (takenboek en cd-rom). ISBN 978 90 06 81110) (Price € 87.30)

Editor: Carola van der Voort. Authors: Tltia Broers, Vita Olijfhoek, Nicky Heijne, Marten Hidma.

Publisher: Thieme Meulenhoff.
(book AND a cd-rom bundled)

Recommended:

Dutch/English, English/Dutch dictionary of the student's choice

NOTE: Verify availability of sections using online timetable!!

203: Third Semester German, 4 cr.

Lec 1, MTWR, 11:00

Lec 2, MW, 3:30 – 5:10

Prerequisites: German 102 or appropriate score on placement exam.

(This course is also offered for graduate students as **German 403.**)

Continuation of German 102.

Required Textbooks:

Augustyn and Euba, Stationen. Thomson and Heinle 2008

Purchase textbook with QUIA code (for access to required on-line student activities).

Recommended Textbooks:

Cecile Zorach and Charlotte Melin. English Grammar for Students of German. Olvia & Hill Press (latest edition).

NOTE: Verify availability of sections using online timetable!!

204: Fourth Semester German, 4 cr.

Lec 1, MTWR, 9:55

Lec 2, MTWR, 12:05

Lec 3, MTWR, 1:20

Lec 4, MW 3:30-5:10

Prerequisites: German 203 or appropriate score on placement exam.

(This course is also offered for graduate students as **German 404.**)

Continuation of German 203

Required Textbooks:

(Same as German 203)

214: Fourth Semester Dutch, 4 cr.

Lec 1, MTWR, 1:20

Prerequisites: Dutch 213 or consent of instructor.

(Also offered as 314 for graduate students)

See description for Second Semester Dutch.

Note that 214 does NOT meet on Fridays.

Required Textbooks:

Code 2 / Takenboek / deel 2.

Nicky Heijne, Marten Hidma.

Publisher: Thieme Meulenhoff.

ISBN 90 06 81112-4 (Price € 87.30)
(book AND a cd-rom bundled)

Recommended:

Dutch/English, English/Dutch dictionary of the student's choice

221: Introduction to German Literature and Culture I, 3 cr.

Prerequisites: German 204 or 273 with a grade of A or B, or German 215 or 225, or placement at 5th semester level and consent of instructor.

Lec 1, MWF, 9:55 TBA (check availability in the online timetable)

Lec 2, MWF 11:00, Love

We will read and discuss important works of twentieth-century German literature—prose, poetry, and drama—along with autobiographical writings and essays, against the background of German political and social history. The visual arts and film will be among the cultural topics studied. Besides readings and class discussion, course work will include informal response papers, two essays, and two exams. The course is conducted in German.

Required texts:

Bertolt Brecht, *Der gute Mensch von Sezuan*, ISBN 9783518188255

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*, ISBN 9780030491825

Friedrich Dürrenmatt, *Die Physiker*, ISBN 9783257230475

Andreas Lixl-Purcell, *Stimmen eines Jahrhunderts*, ISBN 9780030491825

A xeroxed course reader

Lec 3, MWF, 1:20, Steakley

This course introduces students to the study and interpretation of German literature and cultural topics. Readings include late 19th- and 20th-century dramas as well as selected prose works and poetry. Class discussions will be conducted in German. Regular attendance and participation are required, and grades are also based on two midterm exams and a final.

Required texts:

Wilfried Bade, *Trommlerbub unterm Hakenkreuz*

Frank Wedekind, *Frühlings Erwachen*

Thomas Mann, *Tod in Venedig*

Bertolt Brecht, *Galileo Galilei*

222: Introduction to German Literature and Culture II, 3 cr.

Lec 1: TR 9:30-10:45, Mani

Prerequisites: German 221 or consent of instructor.

bvmani@wisc.edu

This course offers an introduction to German literature and culture of the 19th century. We will read and discuss a variety of texts such as short stories, plays, poems, autobiographical writings and philosophical essays. The authors discussed in the course will include Georg Büchner, Theodor Fontane, J.W. von Goethe, Brothers Grimm, Heinrich Heine, Heinrich von Kleist, Karl Marx, and Friedrich Nietzsche, among others. Along with the development of reading, speaking and writing skills, the course also provides an introduction to the interpretation and analysis of literary texts. The final grade is based on the following four components: class participation, four essays, four short exams, a mid-term and final exam.

The language of the course is German.

Required Textbooks: Course Reader (available for purchase at a local copy shop)

NOTE: Verify availability of sections using online timetable!!

225: Composition and Conversation I, 3 cr.

Lec 1 TR 9:30 – 10:45, Chavez

Lec 2 MWF, 9:55, James

Lec 3 TR 11-12:15, TBA

Lec 4 MWF 12:05 TBA (may become available)

Prerequisites: German 204 or 273 or appropriate score on placement exam.

The aim of German 225 is to develop students' ability to speak and write in German on everyday matters and current events through daily oral work (in-class discussions and presentations) and weekly essays. A systematic grammar review is an integral part of the course. The final grade is based equally on the following 5 components: class participation, essays, grammar quizzes, in-class exams, and the final exam. Course language is German.

Required Textbooks:

Handbuch zur deutschen Grammatik. J. Rankin, L. Wells. Houghton Mifflin / Fourth Edition

Course reader at a local copy shop TBA.

226: Conversation and Composition II, 3 cr.

Lec 1, MWF, 8:50, Love

Lec 2, MWF 2:25, TBA

Prerequisites: German 225.

The course emphasizes skill development in using the German language (listening, speaking, writing, reading) with the goals of improving fluency and accuracy. German culture will be introduced through modern German cinema, with class discussion centering on recent German films (screened outside of class) and selected readings about them. In-class work includes informal and directed conversation, group work, and grammar and vocabulary exercises. Written work will include seven formal essays as well as other shorter homework assignments. Course language is exclusively German and there will be homework expected for every class meeting. Prerequisite: German 225 or equivalent.

Required Textbooks:

Rankin, Jamie and Larry Wells. Handbuch zur deutschen Grammatik. Houghton Mifflin, 4th edition.

Adriana Borra and Ruth Mader-Koltay, German through Film. Yale University Press, 2007.

Recommended:

An advanced bilingual dictionary (German/English and English/German), such as Collins Unabridged German Dictionary (5th edition) or The Oxford Duden German-English Dictionary (3rd edition). NOTE: these dictionaries are adequate for all upper-level German courses.

271 The German Immigration Experience, 3 cr.

Kluge, TR 11-12:15

Open to freshmen

This course offers a survey of the immigration experience of Europeans from German-speaking lands. Who were they and why did they come to America? Why did Wisconsin become a particularly strong area of German settlement? What kind of life and what problems and disappointments did German immigrants encounter? Historical, sociological, linguistic, and cultural aspects will be considered, in order to gain insight into the greatest movement of peoples in modern times and to view the development of the United States from a unique perspective.

No German required. Counts as a humanities course and, for German majors, as one of the required cognate courses. Lecture, readings, and discussion. Exams, one paper, and a final.

For additional information, contact Cora Lee Kluge <clnollen@wisc.edu>.

272: Nazi Culture, 3 cr.

Herman / Silberman, MW 2:30-3:45

Open to Freshmen.

Many consider Nazi Germany to be the incarnation of evil in the modern world and its culture to be pure propaganda, produced in a tightly regulated political system with clear objectives and a rigid set of criteria for what was acceptable. Many of these perceptions first arose shortly after World War II, colored by a Cold War tendency to seek commonalities between Nazi Germany and the Soviet Union, as well as the hasty and highly controversial program of denazification conducted in Germany under Allied occupation. Only during the last 20 years or so have scholars taken a serious look at Nazi culture and revealed a much more complex set of factors at work in all areas of cultural life. This course aims to introduce students to the contradictory conditions that led to cultural shifts when the Nazis came to power and then to examine how new policies influenced cultural life. We will consider propaganda and entertainment films, music and theater, art and architecture, youth education and consumer culture specifically in its appeal to women. The goals of this course will be to identify common misconceptions about culture in Nazi Germany, to gain a deeper understanding of the workings of cultural policy, and to assess whether political ideology was able to form something we can identify as a distinct "Nazi culture."

Each week students will attend a formal lecture by Prof. Herman or Prof. Silberman, while the second meeting of the week will be a more informal discussion of the assigned readings to help students gain a deeper understanding of the issues raised in the lecture. Final grades will be based on attendance at the lectures and discussion of the assigned readings, a mid-term and final examination, as well as a few short writing assignments focused on additional readings designed to expand upon the topic for the week.

All assigned readings will be made available electronically (course website) and in a reader for purchase.

337: Advanced Composition and Conversation, 3 cr.

Wizisla, MWF 1:20

Prerequisites: German 226 and one of 222, 274, or 284, or consent of instructor. May be repeated once only for credit.

Dieser Kurs setzt fortgeschrittene Kenntnisse voraus. Wir trainieren Lesen, Hören, Sprechen und Schreiben in unterschiedlichen Situationen. Dazu dienen Diskussionen über aktuelle Themen, Aufsätze und Übersetzungen sowie Übungen zu Stil und Wortschatz, mündlich wie schriftlich. Wir schreiben Lebensläufe, Bewerbungen, Anzeigen, Werbetexte und kleine Reportagen. Anhand kurzer Texte und Zitate von Bertolt Brecht sprechen wir über literarische Ausdrucksformen. Wir wiederholen wichtige Grammatikkapitel und beschäftigen uns mit verschiedenen Textsorten und Stilregeln. Erforderlich ist eine aktive mündliche Mitarbeit.

Required textbooks

“em neu” 2008 Hauptkurs. Deutsch als Fremdsprache Niveaustufe B2. By Michaela Perlmann-Balme and Susanne Schwalb. Mit Audio-CD. Max Hueber Verlag
Kursbuch + Arbeitsbuch (Lektion 1-5). ISBN 3-19-541695-6,
and: Kursbuch + Arbeitsbuch (Lektion 6-10). ISBN 3-19-551695-0.
Bertolt Brecht. Lektüre fuer Minuten. Gedanken aus seinem Werk. Ed. by Guenter Berg. Insel Verlag 2002. ISBN 3-458-34564-7.

Recommended

Handbuch zur deutschen Grammatik. Ed. J. Rankin, L. Wells. Houghton Mifflin.

352 (meets with 960): The German Language in America, 3 cr.

Louden, MWF 12:05

Prerequisite: German 351 or consent of instructor

The course will focus on structural, historical, and cultural aspects of German as a heritage language in the United States, that is, as a language maintained by the descendants of eighteenth- and nineteenth-century immigrants to this country. In terms of the actual structures of heritage varieties of German, we will consider both dialectal and standard-like features and examine the influence of English on these varieties and vice versa. Sociolinguistic themes we will explore include factors that promote or hinder language maintenance, as well as domains of use, including education, print media, and religion. We will also reflect on the ways that American and European speakers of German have viewed each other, specifically in terms of linguistic differences. The data for this course will be drawn mainly from audio materials and writings produced by heritage speakers of German from three major areas: Pennsylvania (and other Pennsylvania Dutch-speaking regions), Texas, and Wisconsin. We will also learn to read and write the old German script (Kurrent) that was once widespread among German-speaking Americans.

This course will be taught in German.

362: Topics in German Literature: Deutsche Märchen

Kaiser, TR 1:00-2:15

Prerequisite: German 222 or 274 or 284 or consent of instructor

Von den Brüdern Grimm bis zur Postmoderne sind Märchen eine beliebte Erzählform. In diesem Semester lesen wir eine Auswahl der interessantesten deutschsprachigen Märchen von etwa 1780 bis zur Gegenwart. Warum werden Volksmärchen gesammelt, warum werden literarische Kunstmärchen geschrieben? Warum lesen wir beide Sorten von Märchen so gern? Über diese Fragen sowie über andere zur soziokulturellen Funktion und zur literarischen Form des Märchens im jeweiligen historischen Kontext diskutieren wir anhand von einzelnen Texten.

Der Kurs wird in deutscher Sprache gehalten. Es werden Arbeitsgruppen gebildet, und im Laufe des Semesters wird jede Gruppe einen mündlichen Vortrag halten, z.B. zum Leben der Brüder Grimm. Alle TeilnehmerInnen werden ein "take-home" Examen am Ende des Semesters schreiben sowie eine Zwischenprüfung und zwei kurze Papers. Auf Wunsch darf eins der Papers ein Märchen sein.

Es wird einen Kursreader mit Texten geben, und folgende Bücher werden im University Bookstore erhältlich sein:

Grimms Märchen - modern: Arbeitstexte für den Unterricht (Reclam: 3-15-009554-9)

Hauff, Wilhelm, *Das kalte Herz und andere Märchen* (Reclam: 3-15-006706-5)

Hoffmann, ETA, *Der goldene Topf* (Reclam: 3-15-000101-3)

Hoffmann, ETA, *Klein Zaches genannt Zinnober* (Reclam: 3-15-000306-7)

Keller, Gottfried, *Spiegel, das Kätzchen* (Reclam: 3-15-007709-5)

de la Motte Fouqué, Friedric, *Undine* (Reclam 978-3-15-000491-3)

Mörrike, Eduard, *Das Stuttgarter Hutzelmännlein* (Reclam: 3-15-004755-2)

Tieck, Ludwig, *Der blonde Eckbert / Der Runenberg* (Reclam: 3-15-007732-X)

392: German for Reading Knowledge II

Calomino, TR 11-12:15

Prerequisite: 391 or consent of instructor

This course provides further practice in reading and translating German expository prose in a variety of fields. At the start of the semester a review of both grammatical and syntactical topics vital to progress in reading will be combined with a discussion of selected chapters in R.A. Korb, *Jannach's German for Reading Knowledge*. During the balance of the semester specific reading will be made available through both photocopy and internet sources. The goal for all participants will be enhanced practice and confidence in reading German at various levels of both scholarly and journalistic prose, in addition to developing a focus in reading for specific research areas.

Required texts:

Jannach, Hubert and Richard A. Korb, *German for Reading Knowledge*. Heinle. Most recent ed

Cassell's German-English / English-German Dictionary. Cassell & Co./ MacMillan. (or other equivalent dictionary, unabridged)

410: Kultur, 1648-1918

Steakley, MWF 11:00

Prerequisite, German 221 and 222, or 274 or 284, or consent of instructor

In this course, students will become acquainted with the principal developments of German cultural history in the late 17th as well as 18th and 19th centuries within the broader European context. Starting with the growing rivalry between Austria and Prussia as military superpowers following the 30 Years War, we will survey the politics of late feudalistic absolutism and the challenge posed by the Enlightenment, the post-Napoleonic rise of liberal and national democratic strivings that peaked in the abortive Revolution of 1848, and finally the imperialistic mindset stimulated by victory in the wars of unification waged by Bismarck and stunted by defeat in World War I. Three key texts for tracing these developments are "The Magic Flute" by Wolfgang Amadeus Mozart and Emanuel Schikaneder, "Woyzeck" by Georg Büchner, and "The Mastersingers of Nuremberg" by

Richard Wagner. Each student will deliver an oral report on one of these three works and write a paper on all three. The course is conducted in German.

Textbooks:

Mozart, Die Zauberflöte

Büchner, Woyzeck

Wagner, Die Meistersinger von Nürnberg

651: Introduction to Middle High German, 3 cr.

Calomino, TR 1:00 – 2:15

Prerequisite: Reading knowledge of German. Open to graduate and advanced undergraduate students.

This course will introduce students to Middle High German grammar and vocabulary with the goals of fluency and accuracy in reading medieval texts. Lectures and discussions will cover topics in phonology, morphology, syntax, and lexicon. During the course of the semester students will read *Das Nibelungenlied* and a representative selection from various genres of Middle High German literature. Class time will be devoted to translation and to discussion of grammatical/lexical topics. Participants will write mid-semester and final examinations.

Required Texts

Weinhold/Ehrismann/Moser, Kleine mittelhochdeutsche Grammatik.

Lexer, Mittelhochdeutsches Taschenwörterbuch.

Weddige, Mittelhochdeutsch. Eine Einführung.

Bartsch/De Boor, ed. Das Nibelungenlied.

Recommended

Hennig, Kleines Mittelhochdeutsches Wörterbuch

Paul/Wiehl/Grosse, Mittelhochdeutsche Grammatik.

Saran/Nagel, Das Übersetzen aus dem Mittelhochdeutschen.

German 676 / 683 – Senior Seminar or Senior Honors Seminar

Günter Grass – vom 20. ins 21. Jahrhundert

Seminar T 3:30-6:00, Gross

(This course is offered with two enrolment options)

Günter Grass, einer der faszinierendsten Autoren und seit mehr als einem halben Jahrhundert eine der wichtigsten Stimmen in der deutschen und deutschsprachigen Literatur – als literarischer Innovator und Provokateur, als politische und gesellschaftliche Stimme, als treibende Kraft der Nachkriegsliteratur, als Nobelpreisträger, als vielseitiger Künstler in Text und Bild. In diesem Seminar werden wir zunächst einen Überblick über Leben, Werk und Einfluss dieses Autors gewinnen und dann mit Hilfe genauer Lektüre und Analyse über zwei seiner wichtigsten Werke diskutieren, die eine Brücke von der Mitte des 20. bis zum 21. Jahrhundert bilden: seinen ersten großen Roman und seinen Überblick über das 20. Jahrhundert. 1959 erschien *Die Blechtrommel* und machte Grass schlagartig berühmt; 1999 – im selben Jahr, in dem Grass den Nobelpreis für Literatur erhielt – erschien *Mein Jahrhundert*, eine Sammlung von beinahe 100 Texten mit von Grass gemalten Bildern, die eine vielstimmige Chronik des 20. Jahrhunderts bilden. *Die Blechtrommel* ist ein monumentaler Roman und eines der bedeutendsten Werke der Weltliteratur des 20. Jahrhunderts: Wir werden diese Lese-Herausforderung im Lauf des Semesters in Etappen bewältigen (und hören, wie der Autor aus diesem Werk vorliest).

Mein Jahrhundert bietet dagegen kleine Lese-Abschnitte und sehr unterschiedliche Texte.

Kurssprache ist deutsch. Zentrum des Kurses ist die Gruppendiskussion über die Texte. Außer mündlichen Beiträgen (und informellen schriftlichen Lesereaktionen) schreibt jede/r TeilnehmerIn eine abschließende Textanalyse als Seminararbeit.

Required books for the course:

1. Günter Grass, *Die Blechtrommel*. Deutscher Taschenbuch Verlag (dtv). ISBN: [978-3-423-11821-7](#).
2. Günter Grass, *Mein Jahrhundert*. Deutscher Taschenbuch Verlag (dtv). ISBN: [978-3-423-12880-3](#).

Literature in Translation

276: Introduction to World Literature/s, 3 cr.

TR 2:30-3:45, Mani

Open to freshmen. No German required. Does not fulfill foreign language requirement and cannot be applied toward the German major

If you want to register but the class is full, please email bvmani@wisc.edu

What is World Literature? Is it the master-catalogue of all works of all literary traditions from around the world? Or does the term refer to a select list of “Great Works”? If yes, what are the criteria for designation of these works as “Great Works”? What is the relationship between “national” and “World” literatures? What role do translations play in the conceptualization of World Literature? How should we conceptualize and read World Literature in our current age of migration, economic globalization, and digital media such as Amazon’s Kindle and the Sony Reader?

These are just a few questions central to the course, “Introduction to World Literatures.” The purpose of the course is to develop an understanding of World Literatures—in the plural—within the dynamics of global literary production, circulation, and reception. Through readings and discussions of a wide range of texts, the course aims to promote comparative evaluations of literature on a global scale. The course starts with foundational ideas of World Literature articulated in the German speaking World [J.W. von Goethe (1827); Karl Marx and Friedrich Engels (1848); Hermann Hesse (1929)], and moves to discussions of literary works.

The texts are arranged in four thematic clusters: 1) Imagination of human Origins, Existence, and Death; 2) Creation of Kinship, Society, and State; 3) Perceptions of Self, Otherness, and Difference; and 4) Performance of Hegemony, Conflict, and Oppression. The texts selected for the course include, for example, *The Epic of Gilgamesh* (circa 1200 BCE) and Franz Kafka’s *Metamorphosis* (1915); Vyasa’s *Mahabharata* (circa 400 BCE and 200 CE) and Shakespeare’s *Hamlet* (1603); Confucius’ *Analects* (551-479 BCE) and Virginia Woolf’s *A Room of One’s Own* (1929); Georg Büchner’s *Danton’s Death* (1835) and Orhan Pamuk’s *Snow* (2004). Authors from the 20th and 21st centuries discussed in the course include Roberto Bolaño (Spanish), Tsitsi Dangarembga (English), Isak Dinesen (Danish/English), Langston Hughes (English), Naiyer Masud (Urdu), Haruki Murakami (Japanese), Emine Sevgi Özdamar (German), Tayeb Salih (Arabic), August Strindberg (Swedish), Rabindranath Tagore (Bengali), Nirmal Verma (Hindi). While the texts included in the course span from the First Millennium B.C.E to the first decade of the 21st century, the course is NOT meant to be a chronological, ‘evolutionary’ survey of World Literature.

The course is offered English, but students are strongly encouraged to use their training and competence in other languages to read texts in the originals and compare translations.

Course Requirements: This is a reading intensive course. Students will be required to have read the texts prior to the sessions for which they are assigned. The final grade will be based on the following factors:

Attendance and Class Participation [includes a weekly Reading Blog] (25%)

Four short exams (25%)

In-Class Mid-Term (25%)

Final (25%)

Texts: Available for purchase at the University Book Store; and **Course Reader** Available for purchase at a local copy shop.

Integrated Liberal Studies

ILS 371 The Temptation of Hope

Berghahn, T 3:30-6 pm

Utopian imagination and the principle of hope have fallen on hard times. It has become almost a commonplace that utopian visions are obsolete. The present state of world affairs seems to paralyze utopian thinking. In an age of worldwide exploitation and destruction of nature (Greenhouse Effect), epidemic diseases (AIDS), and the age of terrorism the future of mankind appears bleak and apocalyptic images dominate our imagination. Especially the collapse of communism in Eastern Europe, if that was supposed to be a Utopia at all, has shattered all dreams of century-old social Utopias. Utopia is draped in a mourning veil, and Postmodernism, we are told, is ringing in the end of Utopia. Would it not be wiser, under these anti-utopian circumstances, to say farewell to utopian thinking?

But what would Utopia be without its opponents -- past and present? A harmless illusion of a blissful life in *Schlaraffia* (the German term for Utopia in the 18th century), Shangri-la or Cloud-cuckoo-land. The critics of Utopia were the first to legitimize utopian thinking as a critical intellectual intervention. They pointed out that utopian thinking was a thorn in the side of any moribund society, and they warned against utopian thought, which is above all a radical critique of the existing social order.

It is against this backdrop of recent criticism of utopian thinking that this seminar tries to rescue the concept of Utopia and to restore the power of utopian imagination. This seminar is, however, not a historical survey of Utopias since Thomas More, which would after a while be repetitious and a bit boring. Instead we will look at the beginning of the seminar at three prototypes which influenced utopian thinking ever since: More's model of the genre, Bacon's technological Utopia, and Campanella's Christian Utopia. As an antidote we will also look anti-Utopias (Dystopias) by Zamyatin, Huxley, and Orwell. However, our main concern will be to measure utopian thinking and imagination against our own life experience, be it perpetual peace, social engineering, ecological concerns, emancipation of women and minorities. Finally we will look at Ernst Bloch's *Principle of Hope* as a transformation of utopian thinking which permeates every aspect of modern life.

This course will be truly interdisciplinary: Each text has its historical context, which is important for understanding its criticism of the existing social order; each text asks questions about the ideal political and social order, which is embedded in the narrative as theory; and each text has to be analyzed as a piece of literature, which necessitates all the pertinent hermeneutical questions about its structure. Most

importantly, however, students are forced to think about their own pursuit of happiness, their role in society, and their political attitude toward the state.