

Duke | GERMAN

Fall 2018

Newsletter

German Campus Weeks: 100 Year Anniversary of the Women's right to vote in Germany

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As part of the German Embassy's cultural outreach program, "Campus Weeks," Duke was selected as one of the 44 schools to host a series of events. This year, Duke and the German Embassy celebrated the 100 year anniversary of the women's right to vote in Germany. The Embassy sent five posters that illustrate the history of the women's suffrage movement in Germany, with images of artifacts from different time periods over the past 100 years in Germany, which were displayed in the Perkins Library during the month of November. Students across the curriculum engaged with the history of Women's movements in Germany, while students in the intermediate level also prepared round table discussions on figures important to these movements. Duke University's German Club also organized screenings of German films that deal explicitly with women's issues in Germany and German speaking Switzerland, which included Petra Biondina Volpe's *Die göttliche Ordnung* (The Divine Order), Christian Petzold's *Barbara*, and Cate Shortland's *Lore*.

SHAPING GERMANY



Filmbabend Fall 2018



Mittwoch 19:30-21:30

- 26. September – Die Welle
- 3. October – Die göttliche Ordnung
- 24. October – Lore
- 14. November – Oh Boy!/A Coffee in Berlin
- 5. Dezember – Barbara

Old Chemistry 119
(get Kulturpunkte!)

Lecture and Workshop: Catriona McCleod

Catriona McCleod's lecture, entitled "Material Cuts: *Scherenschnitte*, Collage, and the Romantic Fragment" dealt with how Romantic authors and visual artists cut, glued, stained, and recycled paper in a century that has come to be known as "das papierne Zeitalter." In particular, she examined examples of papercuts by Adele Schopenhauer in conjunction with striking new hybrid forms such as the picture books of Hans Christian Andersen and Justinus Kerner. On one hand, these material acts of cutting and pasting hardly figure, however, in philosophical discussions of the Romantic fragment, though August Wilhelm Schlegel had commented on the creation of the fragment as a material process of cutting and excerpting. On the other hand, art historical studies of collage have more or less ignored its presence before the early twentieth-century experiments of Dadaism, and refer to earlier practices (for example, Andersen's albums) as "non-art." **Peter Nisbet** offered a response to Professor McCleod's talk, in which he discussed the role of self-reflexivity in these works and a new acquisition to the Ackland Art Museum. In addition to this lecture, Professor McCleod organized a workshop for the graduate students in the Carolina-Duke German Program, entitled "Working with Paper in Romanticism, where she lead discussion of a series of texts, including an article by Anthony Phelan and a text on German paper cutting arts by Varnhagen von Ense.

Catriona McCleod, Ph.D is the Edmund J. and Luise W. Kahn Term Professor of German at the University of Pennsylvania. She specializes in Romanticism, 19th-century literature, word and image studies, material culture, object theory, intermediality, and gender studies. She is the author of *Embodying Ambiguity: Androgyny an Aesthetics from Winckelmann to Keller* (Wayne State University Press) and *Fugitive Objects: Literature and Sculpture in the German Nineteenth Century*, which appeared in 2014 with Northwestern University Press and was awarded the Jean-Pierre Barricelli Prize for best book in Romanticism Studies.

Peter Nisbet, PhD, Deputy Director for Curatorial Affairs at the Ackland Art Museum, provided a response for Professor McCleod's lecture, in which he introduced a new acquisition for the museum, a Nineteenth-century paper cut, and discussed the role of self-reflexivity in the papercut, as well as art in general.

The Carolina-Duke Graduate Program in German Presents a
German in Dialogue Talk

Professor Catriona MacLeod

Edmund J. & Louise W. Kahn Term Professor
Department of Germanic Languages & Literatures
The University of Pennsylvania

Material Cuts: *Scherenschnitte*, Collage, and the Romantic Fragment

With a response by **Peter Nesbit**
Deputy Director for Curatorial Affairs
Ackland Art Museum, UNC

Thursday, November 1, 7:30pm
Toy Lounge, Dey Hall, 4th floor
UNC, Chapel Hill

Workshop
Working with Paper in Romanticism
Friday, November 2nd, 3:00pm
Gross Hall 104, Duke University
RSVP required to Professor Gabe Trop at gtrop@unc.edu

HumanitiesFutures
FRANKLIN HUMANITIES INSTITUTE > >

INSTITUTE for the
ARTS & HUMANITIES

Lecture: Anja Wehler-Schoeck, German Embassy

In conjunction with the Duke University Department of German Studies and the German Embassy, Anja Wehler-Schoeck held a discussion on the history of the women's right to vote in Germany. In her discussion, Wehler-Schoeck outlined the history of women's movements in Germany and the struggle leading up to women gaining the right to vote in 1918 and provided an overview of current facts and statistics concerning the gender pay gap, women in politics and the leadership positions, and current movements, such as #MeToo, in Germany. After the discussion, Wehler-Schoeck opened up the discussion to students in attendance.

100 Years of Suffrage: German Women in Politics Then & Now

Anja Wehler-Schoeck
German Embassy

November 28, 2018
at 5:30 pm

Reception to follow

Rubenstein 249

Sponsored by the German Embassy's
"German Campus Weeks" Initiative
100 Jahre Frauenwahlrecht

Department of Germanic Languages &
Literature, Duke University



Anja Wehler-Schoeck is the President of the Amman Office of the German Friedrich-Ebert-Stiftung (FES). Anja Wehler-Schoeck is responsible for the foundation's work in Jordan and Iraq. FES Amman focuses on promoting democracy and social justice with activities covering a broad spectrum, ranging from parliamentary consultations to youth projects and a special line of work dedicated to Political Islam. Anja Wehler-Schoeck joined FES in 2005 and has held various positions at the Berlin headquarters of the organization. Before relocating to Jordan in 2012, she served as Desk Officer for the United States, Canada and Japan. Prior to joining FES, her assignments led her to Tunisia, Jordan and the United States. She is the author of several German and English language publications, including a book on women's rights in Jordan, and is a regular contributor to various media with her analyses on Jordan and Iraq. Anja Wehler-Schoeck holds a Dual Master's Degree in Political Science from Sciences Po Paris, France, and the Free University of Berlin, Germany.

Gender, Sexuality, and Feminist Studies Certificate Program

Among the many opportunities for diversification and development at Duke University are the collection of certificate programs available to Graduate Students. These certificates are an indication of specific focus that can add a greater degree of detail and individuality to a student's training and education. These awards are granted in conjunction with the degree once specific course requirements have been met. If students have a particular interest that relates to their focus or dissertation topics, this can be an effective way to delve deeper into that subject matter and have it positively represented on transcripts.

To celebrate the 100-year anniversary of women in Germany gaining the right to vote, here is a brief summary of the opportunities and values of gaining a certificate in Gender, Sexuality, and Feminist studies. This is an interdisciplinary field that can dovetail with numerous specialties, periods, literary traditions, and media studies. Regarding the program's purpose and focus, the website states:

GSF students gain the opportunity to understand how social, historical, and psychological forces, organized by the central concept of gender, shape the world, and become conversant in critical and analytical skills of women's, feminist, and/or gender and sexuality studies broadly conceived.

This understanding is integral to develop sophisticated and relevant scholarship in a critical field of research and academia. In addition to the numerous faculty members at Duke—across multiple disciplines—engaged in this research, students also have access to a full-time archivist in Feminist studies. With these kinds of resources at their disposal, students can expect a rigorous and valuable education as well as the opportunity to contribute to a valuable conversation.

To be successful in obtaining the scholarship, students would need to take one required course, GSF 701 - Foundations in Feminist Theory, as well as three additional graduate courses either offered by, or cross listed with, GSF. Questions of women, gender, sexuality, and feminism would need to be a key component in the student's exams and dissertation and a member of the GSF faculty would also be a member of the student's committee.

This is an excellent opportunity to sharpen a critical interest in the studies of gender, sexuality and feminism. For more information, please visit the program [webpage](#).



Versatile Humanists at Duke University



The academic market is a difficult one. Jobs are highly competitive and can be tricky to come by. Developing a CV as well as relevant skill sets and experiences can be critical to differentiating oneself from the other well deserving candidates for a position. In response to the shifting times and a developing humanities academy, Duke University has launched a new initiative aimed at preparing graduate students in the humanities for their eventual journey into the job market.

The program began when Duke University received a \$350,000 grant from the National Endowment for the Humanities. The sole focus of this money was to enhance the education and training of graduate students for the 21st century. To do this, the program has divided its focus across six parameters:

1. Individualized advising support
2. External internship opportunities
3. Project management roles on interdisciplinary research teams
4. Alumni Ph.D. networking
5. Fostering pedagogical innovations in graduate training
6. Ongoing conversations about professional development for Ph.D. students

Each of these points can be valuable in diversifying and creating more competitive CV or resume. Whether it be taking advantage of advisement outside of your particular department, or pushing the envelope of your critical and research abilities through internship, all graduate students can benefit from added experience and education. On top of all these opportunities and supports, Versatile Humanists at Duke has a whole host of professionals, professors, and advisors to aid and guide students. The project is helmed by Maria LaMonaca Wisdom, Ranjana Khanna, and Edward J. Balleisen. To learn more about this program, its framework, or its offerings, please visit the program's [website](#).

306S. ADVANCED GERMAN II: TEXT AND CONTEXT (ALP, CZ, FL, W) TTh 1:25 – 2:40 p Gellen

Development of advanced German language proficiency, with particular attention to written expression. Emphasis on stylistic variation, complex grammatical structures, and lexical sophistication (vocabulary building). Analysis of authentic texts from a variety of genres will provide the basis for practice in creative, descriptive, narrative, argumentative, and analytical writing. Prerequisite: German 204 or equivalent. Not open to native speakers of German. (Note: German 305S and 306S do not need to be taken in sequence.)

358S. SOCIOLINGUISTIC LANDSCAPES: German Language, Society, and Identity (CZ, SS, CCI, FL) TTh 11:45a – 1:00p Crane

Introduction to German sociolinguistics. Explores socio-cultural aspects of German language variation (spatial, chronological, social) and construction of social identities through language. Questions addressed: What is the German language, who are its speakers, and what do standard and non-standard varieties look like? How has German evolved, how does it continue to develop, and what factors impact its development? How do social variables (age, gender, social distance, etc.) relate to language use? Texts from linguistics, literature, film/music, and news media analyzed to understand impact of linguistic variation on human, personal experience in German-speaking world. Prerequisite: German 305S or 306S or equivalent. Conducted in German.

Spring 2019 Course Offerings: Undergraduate

In addition to these content courses, the Department of Germanic Studies offers the full range of German Language Courses, from the introductory to advanced levels. Meeting times/locations vary. See the Spring 2019 Course Search on DukeHub.

360. WHAT IS BEAUTY? (ALP, CZ, CCI) TTh 3:05 – 4:20p Engelstein

What do we mean by beauty? Does it belong to an object or an observer's mind? Is it best represented by art, by nature, or by people? Is there a science of beauty? What is the relationship of beauty to race? gender? knowledge? power?

Readings include Plato, Burke, G.E. Lessing, Kant, Schiller, Charles Darwin, George Eliot, Nietzsche, W.E.B. DuBois, Arthur Danto, Elaine Scarry, and Semir Zeki. Taught in English. No prereqs.

Spring 2019 Carolina-Duke Graduate Seminar

ENG/GERMAN 590S

THE MELANCHOLY OF ART

Theodor Adorno at various points in his oeuvre remarked that the illusory and ephemeral world spun in art, literary or otherwise, often tends to engulf the reader/audience in sadness. Because all art “is bound up with semblance, [it] is endowed with sadness; art grieves all the more, the more completely it suggests meaning.” As it responds to a welter of inchoate and antagonistic forces that comprise our empirical existence, art and the artistic temperament knows that it can only ever bring all these conflicting perceptions, desires, fears, etc. into fleeting (symbolic) alignment. Profoundly cognizant of its own transience as a merely symbolic world, art is bound up with melancholy. Or, as Adorno puts it, “melancholy is the shadow of what in all form is heterogeneous, which its form strives to banish: mere existence. ... In the utopia of its form, art bends under the burdensome weight of the empirical world from which, as art, it steps away.”

The focus of this seminar is not melancholy as a “theme” in art but, rather, the inherently melancholic disposition of art and representation. It is no accident that the nexus of art and melancholy becomes pronounced just as the idea of aesthetic autonomy begins to take shape – that is, of art beginning to detach itself from metaphysical and cosmological frameworks and certitudes at the threshold of the sixteenth century. – Thus, following some exploratory theological readings that frame melancholy as a sin (acedia) – John Cassian, Gregory the Great, Aquinas – we will consider some artworks, such as Albrecht Dürer’s “Melancholia I” (1514) and Lorenzo Lotto, which offer a secular echo of the Pietà motif. We will then move on to selections from Robert Burton’s *Anatomy of Melancholy* (1621), a work that both explores and embodies its eponymous condition in strangely digressive and shapeless prose. The discussion will be complemented by W. G. Sebald’s self-conscious tribute to early-seventeenth-century melancholia in *The Rings of Saturn* (1997). – The majority of the seminar will be taken up with constellations of melancholy in nineteenth- and twentieth-century narrative: Joseph Roth, *Radetzky March* (1932); Sandor Marai, *Embers* (1942), and Giuseppe di Lampedusa, *The Leopard* (1958). The pièce de resistance will be Thomas Mann’s *Doctor Faustus* (1947), which perhaps more than any other European novel throws into relief the melancholy intrinsic to artistic creation, while also placing the catastrophe of European fascism in intricate dialogue with the post-Schismatic, early-modern Europe of Dürer and Luther. – In addition, we will screen two films: Ingmar Bergman’s *Winter Lights* (1963) and Theo Angelopoulos’ modernist cinematic reimagining of Homer: *Ulysses’ Gaze* (1995).

Readings and class discussions in English.

Pfau. M 06:15 PM-08:45 PM.

Spring 2019



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