

GLLS

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Letter from the Chair

Dear Friends,



As we move into the balmy days of an Ann Arbor summer, poised for the opening ceremony of the World Cup, while reflecting happily on the accomplishments of the year, it's my pleasure once again to share our news of the Department.

We are delighted to congratulate Robin Queen on her promotion to the ranks of the tenured faculty, not just because of this splendid recognition of her outstanding qualities as a scholar and teacher, but also because it continues our perfect record of tenuring our junior colleagues since the rebuilding of the department began. I'd also like to congratulate Vanessa Agnew on her award of a prestigious Humboldt Fellowship, which she will be using during the coming calendar year. I'm unable to recognize any other colleagues for such awards only because so many of them had already received such recognitions during the past academic year! Fred Amrine, Kerstin Barndt, Julia Hell, Scott Spector, and Johannes von Moltke have all been on research leave or sabbatical for all or part of the year working intensively on their current books. Helmut Puff has also been away in Freiburg for the academic year as Resident Director of the study abroad program.

This year we also bade a partial farewell to our esteemed colleague and former chair Bob Kyes, who retired in January. But while Bob's wisdom and service as a full-time faculty member will sorely be missed, we will still be reaping the continued benefit of his teaching and wider personal presence. We congratulate him on so many years of wonderful contributions to the life and success of our department and wish him all the best enjoyments and satisfactions of the future.

On the publications front, both Johannes von Moltke and Kathleen Canning published terrific new books, which further extend their international reputations as exciting voices in their respective fields: Johannes with *No Place Like Home: Locations of Heimat in German Cinema* (University of California Press), and Kathleen with *Gender History in Practice: Historical Perspectives on Bodies, Class, and Citizenship* (Cornell University Press). George Steinmetz edited a thick and important new volume on *The Politics of Method in the Human Sciences: Positivism and Epistemological Others* (Duke University Press), which confirms his standing as one of the leading sociologists of his generation. I myself published *A Crooked Line: From Cultural History to the History of Society* (University of Michigan Press).

As visitors during the past year we welcomed Pascal Grosse from Berlin in the fall, and Sara Danius and Stefan Jonsson from Sweden in the winter. Finally, we have benefited enormously from the presence of two postdoctoral fellows, Ulrike Peters Nicholls and Susi Veas-Gulani: while Ulrike will still be with us, we are delighted to congratulate Susi on her appointment to a tenure track position at Case Western Reserve. For the coming year we will be welcoming Anna Guillemon (as a Mellon Fellow) and Hana Worthen as a pre-doc/Research Investigator. Catherine Dittenbass will be our annual Lausanne visitor, and Pascal Grosse will be teaching again in the fall.

The German department continues to be a wonderful place to learn, to teach, and to exchange ideas. Things keep getting better and better!
Warmly,


Geoff Eley
ghe@umich.edu

Community Connection

The 11th German Film Institute

This high profile event assembles a group of experts in the field of German cinema studies for a week-long series of screenings and seminars under the direction of the nation's two leading scholars of German cinema, Professor Anton Kaes (UC Berkeley) and Professor Eric Rentschler (Harvard).

The German Film Institute has a long history in the field of German Studies. It began as an intensive introductory seminar, or "clearing house" for Germanists interested in working with film; the success of this model is directly measurable by the substantial body of rigorous work on film that has been published in the field of German Studies by former participants in the Institute. From this model, the German Film Institute emerged in its current format in August 2000. It now draws only on people with a research record in the field of German film studies, and on the year's topic in particular.

2006 marks the second meeting of the Institute at the University of Michigan, and the fourth meeting in this form, which follows an established pattern of screenings and seminars. The meetings run for a week in August, with plenary and seminar sessions in the mornings, and screenings in the afternoons and evenings. This year's dates are August 6 through 12; building on the enormously stimulating and successful seminar in 2004, the GFI will be devoted to a continued exploration of "Unknown Weimar" Cinema. Under the heading "International Connections," the directors plan to focus on lesser known films from the later Weimar era, and to explore international intertexts from France, England, the US, and the USSR.

Screenings of rarely seen films will again be a cornerstone of the Institute. Video and DVD copies will be screened for seminar participants only; 16mm and 35mm archival prints will be screened publicly, with simultaneous translation



For public screening updates and additional GFI information, please see www.lsa.umich.edu/german/resources/germanfilm

of the intertitles where necessary. We again expect to produce a series of films that will offer an unprecedented experience for the general public. In 2004, attendance surpassed the organizers' expectations for a late summer event of this sort, including nights with a full house in an auditorium that seats 80 people. We will again do everything to publicize this aspect of the Institute widely in order to alert the University and local communities to this unique opportunity.

As in previous years, the Institute plenary seminars and group workshops will be conducted as open forums. The group of roughly 25 participants (selected by the directors and the organizer upon submission of a CV and a statement of purpose) considers a corpus of films within pertinent theoretical, analytical, and comparative perspectives. Given the emphasis on film screenings, directors and participants spend a substantial amount of time on close analyses of exemplary sequences. Precirculated bibliographies compiled by the directors help participants in their preparations; handouts on a host of related topics during the institute complement the reading materials. Discussions at this event tend to be focused and incisive, dynamic and productive.



Faculty of Excellence

Johannes von Moltke—In Print and On Television

Congratulations on the publication of your book on the German Heimatfilm. Could you begin by explaining the idea of “Heimat”?

The term “Heimat” is mostly translated as “home” or “homeland;” but commentators are usually quick to point out that they consider the term both quintessentially German and virtually untranslatable. I actually think that’s a way of mystifying it, since there are certainly English-language equivalents, and because the feelings of “home” or belonging that the term invokes are far from nationally specific. Toward the end of the book, I turn to Raymond Williams’s study of *The Country and the City*, for example, to suggest that notions of Heimat are in fact related not only to the idea of home, but also to what we mean by “country” in English: like the notion of country, Heimat is often contrasted to the city, and like the English word country, the German term Heimat has occasionally come to stand for the broader concept of nation. Like the representations of the country that Williams studies in his book, the idea of Heimat has often served as an image of the past, and both concepts tend to be associated with an idea of childhood and an “ideally shared communal memory.” And just as traditional pastoral images of country persist in the present, so does the notion of Heimat retain its force almost two centuries after it first gained currency in German culture and society.

How does this idea of Heimat become so important in German cinema?

With roots that go back to the very early days of film, the Heimatfilm constitutes a veritable genre in German cinema—some have even argued that this is Germany’s only “indigenous” genre! In my research, I discovered films based on so-called Heimatromane (Heimat novels) dating back to the teens, and one can trace early mentions of the Heimatfilm to the 1920s. But clearly, the genre had its heyday in the 1950s, when 2 out of every 5 films produced in West Germany were considered to

be Heimatfilm. Although the popularity of the genre waned after the early 1960s, German cinema has continued to turn out important examples of the Heimatfilm through today; the most noteworthy of these are undoubtedly Edgar Reitz’s monumental Heimat series, which recently concluded with the 6-part *Heimat 3: Chronik einer Zeitenwende* (2004).

Can you give us an idea of what a Heimatfilm looks like?

Well, I tend to tell people who are completely unfamiliar with the genre to imagine something like *The Sound of Music* with lower production values...

In fact, the example is hardly far fetched, since the story of the Trapp family was first adapted for the screen in Germany in the mid-1950s, at the height of the Heimatfilm frenzy; and although *Die Trapp-Familie* (1956) and *Die Trapp-Familie in Amerika* (1958) are unusual for Heimatfilm in that the sequel in particular takes place in the United States, I show in the book how these two films exemplify some of the most basic traits of the genre. To German audiences, these traits are still readily apparent, as they form part of German popular culture. They include a fairly stable set of plots and images, consisting of picturesque Alpine landscapes or herds of sheep roaming the northern plains, of morally upstanding men and girlish women clad in traditional dress trying to track down the sinister poacher whose

continued next page



Johannes at his book release and signing held at Shaman Drum in Ann Arbor

Julia Hell

Born in Heidelberg in 1957, Julia Hell left Germany in 1977 to study Psychoanalysis and Literature at Paris VIII-Vincennes. In 1980, she left France to continue her studies of German Literature (with a minor in French) at the University of Wisconsin-Madison. A month before the Berlin Wall collapsed she defended her Ph.D. thesis on the historical novel in postwar East and West Germany. Starting in the fall of 1989, she taught at Duke University in the Department of Germanic Languages and Literature and the Graduate Program in Literature where she organized an international conference on the Swedish-German author Peter Weiss. Her first book, *Post-Fascist Fantasies: Psychoanalysis, History, and the Literature of East Germany* (Duke UP, 1997) received the MLA's Scaglione Prize for German Studies in 1998. In 1997, Julia Hell joined the Germanic Department at Michigan.

While Hell continued to write about the culture and politics of the GDR, she also published numerous articles on post-unification Germany and co-

organized a conference entitled "Unification Effects: Ten Years After" in 1999. Her interest in the connection between art and politics led her most recently to Hannah Arendt's concept of totalitarian domination, her re-invention of politics and of historiography. Hell co-taught an NEH-seminar on Arendt in 2005 and published an article on the re-invention of politics in the writings of Hannah Arendt, Heiner Mueller and Slavoj Zizek. Hell also pursued this nexus of art and politics with respect to two other topics, German colonialism and the representation of ruins. Hell published on the German colonial novel and co-authored an article on the politics of colonial memory in Germany and Namibia with George Steinmetz. She is currently editing a book with Andreas Schoenle entitled *Ruins of Modernity* based on an interdisciplinary conference they organized at Michigan in 2005. She is also completing a book entitled *The Empire of Ruins* in which she explores the discourse on the rise and decline of empires from the Napoleonic era to the collapse of the Third Reich.



Professor Julia Hell is currently one of the executive editors of *Germanic Review* and has organized numerous panels at the German Studies Association and other national conferences.

Johannes von Moltke... *continued from previous page*

self-serving obsession threatens the fabric of the local community. Additional associations include the repeated integration of (pseudo-)traditional Volksmusik; lengthy inserts of Alpine flora and fauna, often on the flimsiest motivation; the appeal to forms of humor and general values allegedly held by the peasants who people these films; and perhaps even star pairings, such as Sonja Ziemann and Rudolf Prack (popularly known as "Zie-Prack" at the time) or Anita Gutwell and Rudolf Lenz.

What makes this genre so important that you decided to devote a book-length study to it?

First of all, I believe we need to take the genre seriously as a popular and historical phenomenon:

given the historical persistence of the Heimatfilm and its enduring popular appeal with film and (increasingly) television audiences, there is undoubtedly something to be learned from taking a closer look at the films that have been produced, marketed, or reviewed under the label of Heimat. Such an investigation, in turn, reveals that the Heimatfilm has always served particular cultural and ideological purposes in German society. What I hope to have shown in the book is that the seemingly archaic idea of Heimat tends to play a central role in Germany's tumultuous 20th century, often promoting certain forms of modernization and social change even as the films seem to offer timeless idylls.

Johannes von Moltke is featured on "Riprap: The Academic Book Television Program", hosted by James T. Schaefer on Channel 17. Broadcast dates and times are:

7/06 at 7:00pm
7/08 at 2:30pm
7/10 at 6:00pm
7/12 at 5:00pm
7/14 at 1:30pm
7/20 at 7:00pm
7/25 at 1:00pm
7/26 at Noon

Business German Program—Setting the Pace

Globalization and its concurrent necessity for competence in both business and the language in which it is conducted, have resulted in a demand for Business Language courses. The German Department was the first U-M department to respond to this demand by developing a comprehensive Business Language Program. This program typically has an enrollment of nearly 150 students per year, a significant percentage of which come from the College of Engineering and the Business School.



Janet Vanvalkenburg helped design the German Business Language Program—the first of its kind at U-M

Considered the flagship Business Language Program, our German Business Program has been the model for other programs both at U-M and at other universities throughout the country. The Center for International Business Education (CIBE) has always been very supportive of these programs, including our German Business Language Program. This support has contributed considerably to the tremendous success of our program and graduates.

In 1993, we spearheaded the German Business Program with “Introduction to Business German”. Students study basic German business vocabulary and procedures, create their own CV, write a business letter to a company in Germany, and do a mock trade show (Messe) presentation. Initially offered only once each year, this course has been taught in both Fall and Winter semesters since 2002.

“Doing Business in German”, the second course offered, was sponsored by CIBE. It is still owned by and cross-listed in the Business School (BA499). This course was the beginning of CIBE’s involvement with the Business German Program in the German Department.

A third course was introduced in Winter 1999. Students may enroll after they have completed an 8-week (or longer) internship in a company in a German-speaking country. To earn the credits a student must write a 20 page paper (in German)

in which they detail and analyze their recently-completed internship experience. Each student also presents their findings with an oral presentation, utilizing current software and technology. Our program was one of the first in the country to offer academic credits (experiential) for completed internships and to count those credits towards a major or minor in German.

“Management and Marketing”, the second 400-level Business German course, was added in Fall 2000. Students study the structure of German corporations, global management styles, and German marketing strategies and procedures. The semester project is to present their case study of the managing and marketing of a product by a well-known company, utilizing technology and public speaking skills. This project has proved to be one of the most popular activities in all the Business German courses.

In 2001, the course “Working in Germany” was added to the Business German program. This course provides students with practical concrete linguistic and cultural preparation for doing an internship abroad.

Most recently, in Fall 2005, “German Civilization and Culture for Business Purposes” was added. Here students deal with aspects of German history and culture which have impacted German business forms and practices. In addition, they develop an understanding of how and why Germans conduct business as they do.

The courses in the Business German Program total 15 credits, all of which apply to either a major or a minor in German. Our students come from various fields of study: engineering, business, pre-law, and pre-medicine. We are pleased by the continued success of Business German and thank CIBE for their generous support.

Congratulations, Graduates

Manuela Achilles, Ph.D. (*not pictured*)
 "Re-forming the Reich: Symbolics of the
 Republican Nation in Weimar Germany"

Jonathan Wipplinger, Ph.D.
 "The Jazz Republic: Music, Race, and
 American Culture in Weimar Germany"



Concentrators

- | | | | | |
|--------------------|--------------------|---------------------|----------------------|--------------------|
| Abbott, Erin | Cechanowicz, Laura | Hannich, Jeremy | Lynch, Ylinne | Still, Susannah |
| Aukes, Laura | Chester, Anne | Healy, Ryan | Metzger, William | Timinsky, Eric |
| Bailo, Katie | Cocadiz, Cristina | Hsieh, Jennifer | Nagle, Alex | Turcsanyi, Breanna |
| Barringer, Michael | Cona, Elise | Krier, Joshua | Riddle, Lee | Vrabel, Jill |
| Brehmer, Erica | Doss, Susan | Lahiff, Elizabeth | Riffe, Tim | Woys, Jennifer * |
| Brouwer, Kyle | Dougherty, Dana | Lassiter, Elizabeth | Riker, Colin | |
| Brown, Robert | Fritz, Catherine | Litt, Cristina | Robinson, Abbey | |
| Bude, Tekla | Haener, Corine | Lopetrone, Karen | Schreiner, Elizabeth | |

*Honors Program Student



Minors

- | | | | | |
|--------------------|---------------------|---------------------|------------------|---------------|
| Aguilar, Alejandro | Broderick, Michelle | Hanosh, Andrew | Plant, John | Wait, Shannon |
| Alic, Edin | Brown, Adam | Loewen, Matthew | Radakovich, Mike | Warnat, Amber |
| Bauserman, Adam | Cantor, Jared | Manduzzi, Stephanie | Rodnikov, George | Wells, Rachel |
| Bazaz, Hamed | Corsa, Callie | Merszei, Michael | Smith, Ross | Wrasse, Renee |
| Blincow, Eric | Emery, Michelle | Munz, Stephanie | Stratvert, Kevin | |
| Bonnington, Andrew | Fonseka, Aruna | Padesky, Paul | VanEe, Charles | |
| Bradford, Scott | Gallogly, Ann | Papke, Hans | Verrot, Trevor | |

Louis Andriessen, Netherlands Visiting Professor



Renown composer Louis Andriessen visited the University of Michigan performing, lecturing, and inspiring all.

As the public was walking around the Bell tower on campus one wintry February evening, Steven Ball, student of Dutch and University of Michigan's carillonneur, played 'Arrival of Saint Willibrord', a work of music by Louis Andriessen. The Dutch composer himself had arrived with similar anticipation the week before as the annual Netherlands Visiting Professor. Louis Andriessen, undoubtedly one of Europe's most famous and performed composers, immediately stole the hearts of music lovers, students, and performers with his typical Dutch straightforwardness and sense of humor. During his short stay he also led several workshops with students and would-be performers; discussed modern music with his colleague William Bolcom, U-M professor and Grammy award winning composer; introduced and commented on his own compositions; and was generally a treat for all who met him. In short, his visit to the University was an absolute success.

Those who are not familiar with modern music might think that the sounds are repetitive or not in harmony and strange to the ear. They may have changed their opinion had they been at the final concert of Andriessen compositions, in which a variety of his works came to life. The composer played an early work himself, introduced piano

pieces for the left hand (written for an injured pianist), laughed at his own version of Beatles' songs, and gave praise to the brave students who played his difficult composition Tuin van Eros (Eros's Garden 2003). The highlight of that evening was the performance of Italian singer Cristina Zavalloni who turned out to be the perfect interpreter of Andriessen music. Together with the composer and her colleague, violinist Monica Germino, the audience was treated to an extra surprise in an elaborate encore and post-concert talk.

You wouldn't know from Andriessen's demeanor that he has won prestigious international prizes, worked together with the famous filmmaker Peter Greenaway, was the artistic director at the Tanglewood Festival, or was a distinguished lecturer at both Princeton and Yale. Those who were at the reception, organized by our department and cosponsored by the Netherlands America University League of Ann Arbor and the Consulate General of the Netherlands in Chicago, can attest to that. In a wonderfully relaxed atmosphere everybody got a chance to talk to our special guest, who was welcomed by the Dutch consul general, Willem Schiff, a surprise visitor from Chicago.

Andriessen's 'Arrival of St. Willibrord' refers to a memory that the composer had when he went as a boy in 1945 with his father (composer Hendrik Andriessen) to the tower in Utrecht Cathedral to listen to the bells that had come back from hiding in World War II.

Louis Andriessen would certainly laugh when we compare his glorious entry and stay in Ann Arbor to the seventh century saint, but for many in the field of music, Dutch studies and the Netherlands, and U.S. relations, it was a memorable event all around.

The Center for European Studies administers the Netherlands Visiting Professorship, a partnership between the University of Michigan and the Royal Netherlands Academy of Arts and Sciences, which brings to Ann Arbor a distinguished Dutch scholar a year. In the over fifty years of its life, the NVP has hosted geologists, economists, engineers, mathematicians, neurologists, historians, literary and legal scholars, and so forth, from over twelve Dutch universities and institutions. We are pleased to welcome Bernard Arps (2006-07), Dierdre Curtin (Fall 2007), and Professor Jos de Mul (Winter 2008).

For details please visit
www.umich.edu/~iinet/ces/AcademicPrograms/visitingScholars.html

Dear Friends and Alums



Professor Markovits
in the World Cup venue.

I hope this letter finds you well and happy.

Our just-completed year in the Department of German, Dutch and Scandinavian Studies was wonderfully successful.

We had 37 concentrators. We had 69 seniors who graduated in April. We had two doctoral defenses.

Our faculty were productive and visible as ever. I was named Gambrinus Visiting Professor for Soccer and Sport Studies at the University of Dortmund for the duration of the soccer World Cup that will be held in Germany from June 9th to July 9th. Among my many duties will be to deliver lectures

and teach seminars on comparative sport cultures in the United States and Europe.

Again, please do not forget that without your financial and—perhaps even more important— affective and emotional support, we would not be able to do what we are doing.

So keep up your support. We need you. Please do stay in touch. We are always eager to hear from you.

With all good wishes,

Andrei S. Markovits
Karl W. Deutsch Collegiate Professor of
Comparative Politics and German Studies
andymark@umich.edu



Giving to the Department has increased ten-fold over the last five years, and we are extremely grateful to our many supporters and benefactors for their trust and gifts of support. The quality and diversity of the programs and opportunities we provide for graduate and undergraduate students would not be possible without this support. Please join the Michigan Difference Campaign with your donation and designate one of the following funds on the envelope found in the center of this edition of the GDS newsletter.

- Katharina and Kurt Bettsteller, Sr. (German-American history)
- Frank X. Braun (grad teaching prize)
- Bronson-Thomas (ugrad prizes)
- Alan P. Cottrell (grad support)
- Dutch Studies Fund
- Anne Frank Fund (Dutch course support)
- Marilyn Sibley Fries (study in Berlin)
- Otto Graf Endowment (grad support)
- Martin Haller (ugrad thesis prize)
- Werner and Elizabeth Hartmann (department library)
- V.C. Hubbs (study abroad in Freiburg)
- Max Kade (German language residence)
- Kothe-Hildner (ugrad prizes)
- Mechthild Medzihradsky (internships)
- Mun-Kyes (Germanic linguistics)
- Mildred N. Nelson (grad support)
- Arati Sharangpani (junior year abroad)
- Strategic Fund (unrestricted)
- Sturm Family Endowment (study, work abroad)
- Scandinavian Studies Fund
- George Valenta Endowment (Kade program)
- Hermann Weiss/Charles Parton (internships)
- Martijn Zwart Endowment (Dutch study abroad)

Donor Showcase

Postcards from Germany

No one loves getting postcards more than DeVere and Zita Sturm, who receive 8 to 10 postcards each year from students who are studying abroad in Germany.

DeVere and Zita had planned to create an endowment, but were unsure how it could best be used. While three of their four children were attending the University of Michigan (2 of whom received internships in Germany), DeVere and Zita realized the value of a program that gives students the opportunity to work or study abroad. After seeing the effect that traveling abroad had on their own children, it was clear to them that their endowment should provide the opportunity to students to travel or study in Germany, thus uniting the Sturms' German heritage with their interest in the University of Michigan.

Since 2002, the Sturm Family Endowment has helped as many as 20 students to study or work abroad each year. Students travel to Berlin, Zurich, Freiburg, and many other German cities. For most, it is their first experience in a foreign culture, and they discover their untapped abilities and strengths. Many students describe a new awareness and a clearer focus in their studies and lives; the Sturms receive satisfaction knowing that these students' lives are enriched by the experience of foreign travel and culture.



DeVere and Zita Sturm look forward to their own adventures in retirement and, of course, postcards from Germany.

Following are excerpts from what some students have said about their experiences abroad made possible by the Sturm Family Endowment:



"The trip did expand my mindset and it helped me become more independent. Studying abroad should be mandatory at U of M because of how amazing an experience it is." –Garrett Lynam

"...I am now doing everything I can to do my master's abroad, in Zurich and definitely in German, and I know that I must at some point live in a German speaking country! Further the Fulbright proposal has really been a stepping stone in my architectural pursuits as well. The train of thought and theory that led me into writing my proposal has continued to influence my work quite strongly. In fact I think that I have really found the "thesis" that I want to dedicate my future practice to. All in all it was quite a successful trip..." –Hans Papke

"...the best best best part of Goethe Institut is the people you meet and the cultures you learn about and interact with. I made some of the best friends of my life, and soon I will be visiting my Hungarian friend who lives just outside of Budapest." – Abbey Morris

To read more about the Sturm Family Endowment, please visit our website at www.lsa.umich.edu/german/alums/donate and click on "Existing Funds and Endowments"

The Sturms were also featured in *Leaders & Best* (Spring 2005). The article can be read online at www.giving.umich.edu/leadersbest/spring2005/sturm.html

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GERMAN STUDIES COLLOQUIUM • WINTER 2006

January



Richard Leppert [U Minn]

"Herzog's Fitzcarraldo: Opera, Aesthetic Violence, and the Imposition of Modernity"

February



David Wellbery [U Chicago]

"Theses on the Anthropology of Narrative"

February



Katie Trumpener [Yale]

"The Divided Screen: The Cold War and the Cinemas of Postwar Germany"

March



Stefan Jonsson [U-M]

"Freud and the Masses"

April



Sara Danius [U-M/Uppsala]

"Mimesis in the Age of Spectacle: Proust, Benjamin, Kracauer, and the Discovery of an Anthropologically New Object"

April



Vanessa Agnew [U-M]

"Enlightenment Orpheus"