



Lincoln College
UNIVERSITY OF OXFORD

MONTGOMERY FELLOWSHIP (FIXED TERM) IN MODERN GERMAN LITERATURE (1770 TO THE PRESENT)

Lincoln College invites applications for a five-year, non-renewable, Montgomery Fellowship in Modern German Literature (1770 to the present) with effect from 1 September 2025, or as soon as possible thereafter, until 31 August 2030. This post is intended to provide a career development opportunity for a scholar in the early stages of an academic career. Applicants should have been awarded their doctorate in some aspect of Modern German Literature no more than five years before the start of the Fellowship (1 September 2025); preference will be given to candidates whose expertise lies in Modern German Literature (1770-to the present). Candidates should have some experience of teaching the subject at university level. Consideration will be given to teaching quality and to research achievement and potential.

Under the College Statutes, elections to Fellowships are for a probationary year in the first instance. Thereafter, the appointment will be tenable for a further four years and will not be renewable.

Lincoln College

There are 38 self-governing and independent colleges at Oxford, giving both academic staff and students the benefits of belonging to a small, interdisciplinary community as well as to a large, internationally-renowned institution. The collegiate system fosters a strong sense of community, bringing together leading academics and students across subjects, and from different cultures and countries. Founded in 1427, Lincoln is one of the oldest Oxford Colleges and is housed in fine historic buildings located in the centre of the City, close to the Bodleian Library and other University libraries and Faculty buildings. The College has a strong sense of collegiality with a reputation for integrating its Fellows, graduates, and undergraduate students in a highly successful traditional community.

There are currently 57 fellows in College, of whom 30 are Tutorial Fellows responsible for teaching and the welfare of students. About 94 undergraduate and 125 graduate students, in a wide range of subjects, are admitted to Lincoln each year and about 600 students are in residence at any one time. Further information about the College can be obtained from www.lincoln.ox.ac.uk.

Modern Languages at Lincoln College

The College admits up to eight undergraduates each year to read Modern Languages and the associated Joint Schools of Philosophy and Modern Languages and History and Modern

Languages. The College traditionally has three Tutorial Fellows in Modern Languages; Dr Edward Nye (in French), Dr Daniela Omlor (in Spanish), and the post here advertised (in German). In addition, alongside a consortium of other Oxford colleges, Lincoln hosts a Lektor/in in German, who undertakes language teaching. The Montgomery Fellow will be required to share with Dr Nye and Dr Omlor the overall responsibility for the progress of undergraduate Modern Languages students in the College and to undertake tutorial teaching of undergraduates of the College.

Duties

The duties of the Fellow include teaching, the pursuit of original research, and participation in the administrative work of the College under the By-Laws of the College. This is a full-time post. The holder is required to seek the permission of the College before accepting any additional external appointments, paid or unpaid, including any teaching or examining within the University of Oxford in addition to that specified below.

The duties of the Fellow include the following:

1. To undertake advanced academic study and publish independent research.
2. To provide, for Lincoln College, tutorial and small group teaching for eight contact hours per week averaged across the three 8-week terms of the academic year. The successful applicant will be expected to provide tutorial teaching both to Lincoln College students and to students from other Colleges in fulfilment of the stint requirement. A list of papers is available as Appendices 1 and 2 of these Further Particulars. Preference will be given to candidates whose expertise lies in Modern German Literature (1770-to the present).
3. To oversee the academic progress of undergraduate students in German at Lincoln College, through regular meetings and termly reports, and to provide pastoral support to those students. This includes providing advice and guidance relating to attendance, conduct, coursework, performance, and welfare (referring matters to appropriate others).
4. To share responsibility for the teaching of Modern Languages at Lincoln College, including acting as Organising Tutor for students reading Modern Languages when required, arranging teaching for each student in each term, submitting reports on individual students at the end of each term, setting and marking collections (termly College tests), and recommending books for purchase by the College Library.
5. To take a leading role in the annual undergraduate Admissions process each December and to undertake outreach and access work on behalf of the College, including as part of the annual Open Days.
6. To act as college adviser for graduate students at Lincoln College, as required.
7. To participate in the College's graduate admissions process.
8. The Fellow will be a full member of the College's Governing Body and will be required to discharge the functions of a Trustee of the College.

Criteria for Appointment

The successful candidate will

1. Have been awarded their doctorate in some aspect of German Literature no more than five years before the start of the Fellowship (1 September 2025). Consideration

will be given to applicants whose careers have been interrupted (for example by caring responsibilities or military service).

2. Show the ability, or the potential, to provide excellent tutorial and small group teaching in a range of undergraduate topics;
3. Demonstrate potential for producing distinguished research in German Literature;
4. Demonstrate aptitude and willingness to take a share in the work of College administration;
5. Demonstrate excellent levels of both German and English language;
6. Possess excellent communication and interpersonal skills.

Remuneration

- Salary: £43,171 in year 1 rising by annual increments (points 34-38 on the national scale plus a component of Oxford weighting).
- Single-occupancy living and teaching accommodation in College may be offered at a modest rent. If the Fellow lives out of College, a housing allowance of £5,459 and the use of a teaching room will be provided.
- The Fellow will be entitled to sabbatical leave according to Lincoln College By-laws.
- Access to the Fellows' Research and Equipment Funds (which includes the purchase of books), currently up to £2,123 per annum.
- Hospitality credit for the entertainment of students and professional guests, currently £596 per annum
- Membership of the USS.
- Free membership of the College's group health insurance scheme on request.
- Full Common Room rights, including free lunches and dinners when the kitchens are open.
- The College will contribute to reasonable removal expenses consequent upon appointment.

Terms of Employment: probation and sabbatical leave

Under the College Statutes, elections to Fellowships are for a probationary year in the first instance. Thereafter, the appointment will be tenable for a further four years and will not be renewable. The Fellow will be entitled to apply for one term of sabbatical leave in the third year and one term in the fifth and final year of the appointment.

The appointment will be subject to satisfactory completion of a medical questionnaire, and provision of proof of right to work in the UK.

Right to Work in the UK

Applicants will be required to provide original documentation of their right to work in the UK. If the chosen candidate requires a UK visa, advice on the relevant visa route and visa application process will be provided by the University's Staff Immigration Team.

Career Development

Arrangements have been made by the Oxford Learning Institute for Fellows in the initial period of their appointment to receive help and guidance in the development of teaching skills, and also training in interviewing skills for the annual Undergraduate Admissions exercise.

Special Arrangements

The College welcomes applications from candidates who have a disability. These documents will be made available in large print, audio or other formats on request. Applicants invited for interview will be asked whether they require any particular arrangements to make the interview more convenient and effective for them.

Equal Opportunities

The policy and practice of Lincoln College require that all staff are afforded equal opportunities within employment. Entry into employment and progression within employment will be determined only by personal merit and the application of criteria which are related to the duties of each particular post and the relevant salary structure. In all cases, ability to perform the job will be the primary consideration. Subject to statutory provisions, no applicant or member of staff will be treated less favourably than another because of age, disability, gender reassignment, marriage or civil partnership, pregnancy or maternity, race, religion or belief, sex, or sexual orientation. Where suitably qualified individuals are available, selection committees will contain at least one member of each sex. Applications are particularly encouraged from women and black and minority ethnic applicants, who are under-represented in academic posts in Oxford.

All applicants will be asked to complete a recruitment monitoring form, which will play no part in the selection process, and will not be seen by any member of the selection panel.

Data Protection

Personal data is processed in accordance with Lincoln College's Privacy Policy which is available at <https://lincoln.ox.ac.uk/asset/privacy-policy.pdf>.

Application Process

Applications must include:

- A completed application form;
- a covering letter detailing your suitability for the post;
- a full *curriculum vitae*;
- the names and contact details of three referees;

Applications should be submitted to Human Resources, hr@lincoln.ox.ac.uk, by midday on **Friday 18th April 2025**.

Lincoln College is an Equal Opportunities Employer



FACULTY OF
**MEDIEVAL
AND
MODERN
LANGUAGES**

Information for the Preliminary (Prelim) course in

GERMAN

2024/25

This handbook gives subject-specific information for your Prelim course in German. For general information about your studies and the faculty, please consult the Faculty's

[Undergraduate Course Handbook](#)

Contents

THE PRELIM COURSE	1
POST-A-LEVEL COURSE.....	2
LANGUAGE	2
PAPER I	2
PAPER II	2
Oral	2
LITERATURE	4
PAPER III – Drama and Poetry: Essay and Commentary	4
PAPER IV - Prose and Film: essays	5
GERMAN FOR BEGINNERS	6
LANGUAGE	7
PAPER I - Reading Comprehension, Essay and Grammar	7
PAPER IIA - Translation into German	7
PAPER IIB.....	7
PAPER III	7
LITERATURE	8
PAPER IV - Prose and Film: essays.....	8
GERMAN SOLE PRELIM.....	9
PAPER XI - Introduction to German Film Studies.....	9
PAPER XII - Introduction to German Medieval Studies	10
PAPER XIII - Key Texts in German Thought.....	10
TEACHING PATTERNS.....	11

Language work	11
German Grammar.....	11
Work on literature	11
Writing Prelims Commentaries.....	11
OXFORD GERMAN NETWORK.....	13

THE PRELIM COURSE

In the first year of the German course, you will consolidate and improve your language skills while exploring the culture of German-speaking countries. All students, whatever their course combinations and including beginners, will study literature from the 1880s to the beginning of the 21st century via a selection of representative works intended to introduce aspects of the development of genre while also addressing important themes of class, gender, and minority ethnic and racial identity in the German-speaking countries over the course of the long twentieth century. While you will engage with questions of literary style, language, and characterisation, and the ways in which authors experiment with these aspects of their craft, you will also be encouraged to see literature as a space for critical debate, in which a range of views and experiences are portrayed and analysed. Taking in canonical authors as well as Jewish and female perspectives, and including one film, the course engages with issues of inclusion and marginalisation and the impacts of systems of power. Non-beginners also study a diverse selection of poetry from the late medieval period to the present. German Sole students (i.e. those studying only German with no other language or Joint Schools subject) take additional papers, detailed below.

Your language work will include classes focussed on grammar and translation, aimed at improving your confidence in written and spoken German as well as your comprehension. Language work complements and enhances your study of German culture (and vice versa) and constitutes half of the Prelims course. The Sub-Faculty's commitment to highlighting the diversity of German-language culture is therefore a key element of our language teaching, too. In classes with the Lektor*innen, you will learn confidently to discuss topics including nationalism and ethnic difference, gender and women's emancipation, environmental issues, education and political systems. Translation classes in your college will help you to hone your style and expression in German and in English, while also introducing you to writers of various backgrounds from the 20th and 21st centuries.

The Preliminary Examination is taken at the end of the first year, and consists of the following:

POST-A-LEVEL COURSE

LANGUAGE

PAPER I

‘Deutsche Gesellschaft und Kultur’, focussing on the following topics: Generationen und Geschlechter; (Aus-)Bildung, wozu?; Umwelt; Nation und Nationalismus.

The examination will consist of two parts:

- i) Reading comprehension exercise (in German) on a passage relating to the theme of the paper.
- ii) One essay in German on a topic relating to the theme of the paper. A choice of questions will be set.

This paper will be examined as a 3-hour in-person examination.

PAPER II

This paper develops skills of translation into and from German, focusing primarily on prose passages in a modern literary register.

This paper will be examined as a 3-hour in-person examination.

Books required for the language papers:

- Martin Durrell, *Hammer's German Grammar and Usage* (7th edition; Routledge)
- Martin Durrell, Katrin Kohl, Claudia Kaiser, *Practising German Grammar* (4th edition; Routledge)
- *Collins German Dictionary (Complete and Unabridged)*. Current edition.

Oral

There is no formal oral examination, but in order to pass the Preliminary Examination in German, colleges are required to present, for each candidate, a certificate of attendance and active participation in oral classes. Candidates must attend and actively participate in no fewer than eight oral classes in German of at least one hour before the end of the fourth week of the Trinity Term of their first year. The classes may consist of reading aloud with attention to proper pronunciation and intonation of German, and/or discussion of passages dealing with issues in contemporary

German culture. The Senior Tutor of each candidate's college will be asked to submit to the Undergraduate Studies Administrator, Modern Languages, Examinations Office, 41 Wellington Square, a certificate endorsed by the Senior Tutor and a Modern Languages Tutor (the latter acting on behalf of the Sub-Faculty of German) stating that they have attended, and participated in, the required number of classes. Candidates who fail to satisfy this requirement for the June examination shall have their mark for each of the two written language papers in German reduced by ten marks. Candidates for a language paper in the September examination (re-sits) who have not previously in that academic year satisfied the attendance requirement will be examined *viva voce* to demonstrate at least basic competence in spoken German. Certification is required by noon on the Friday of 5th week of Trinity Term.

PAPER III – Drama and Poetry: Essay and Commentary

All non-beginners will study four prescribed dramas for this paper in Michaelmas Term (see prescription below). In addition, over the course of the first year (usually in Trinity Term, but potentially, depending on your college, in college classes at earlier points of the year), you will study a selection of poems from the anthology *Deutsche Gedichte 1500 Gedichte von den Anfängen bis zur Gegenwart*, edited by Hans-Joachim Simm (Insel, 2009) ISBN 3458174400.

The examination will comprise three exercises: (1) ONE essay on the prescribed plays, (2) ONE commentary set from ONE of the prescribed dramas (the drama from which the commentary passage will be set is to be identified each year; in 2024-25 it will be *Frühlings Erwachen*), and (3) ONE commentary from a choice of three of the prescribed poems.

Note that for the poems this is above all an exercise in close reading: you are not expected to have special knowledge about the context of the poems except for occasional details which will be given in tutorials and lectures. The lectures on the poems take place in the second half of Hilary and the first half of Trinity Term.

Examination will be by 3-hour, open book examination.

The prescribed dramas are:

- Frank Wedekind, *Frühlings Erwachen* (1891) [Stuttgart: Reclam, 1991. ISBN 3150079519]
- Bertolt Brecht, *Der gute Mensch von Sezuan* (1943) [Frankfurt am Main: Suhrkamp, 2024 (BasisBibliothek 25). ISBN: 978-3-518-18825-5]
- Thomas Bernhard, *Heldenplatz* (1988) [Frankfurt am Main: Suhrkamp, 2023 [1995]. ISBN:3518389742]
- Dea Loher, *Unschuld* (2003) [Stuttgart: Reclam Theater der Gegenwart, 2022. ISBN: 3150142059]

The list of poems from *Deutsche Gedichte* set for special study is as follows:

Der von Kürenberg: Ich zôch mir einen valken (28)
Walther von der Vogelweide: Ich saz ûf eime4 steine (73)
Wolfram von Eschenbach: Sîne klâwen (85-6)
Fleming: An Sich (232)
Gryphius: Thränen des Vaterlandes (236)
Greiffenberg: Auf meinen bestürmeten Lebens-Lauff (285)
Goethe: Erbkönig (430)
Goethe: Römische Elegien VI (435)
Hölderlin: Hälfte des Lebens (536)
Hölderlin: Andenken (537)
Müller: Der Lindenbaum (603)

Eichendorff: Lockung (622)
Droste-Hülshoff: Die tote Lerche (656)
Heine: Sie saßen und tranken am Teetisch (668)
Heine: Gedächtnisfeier (677)
Mörike: Auf eine Lampe (706)
Meyer: Der römische Brunnen (784)
George: Wir schreiten auf und ab (815)
Hofmannsthal: Ballade des äußeren Lebens (818)
Rilke: Archaïscher Torso Apollos (835)
Rilke: O dieses ist das Tier, das es nicht giebt (842)
Lasker-Schüler: Ein alter Tibetteppich (853)
Stramm: Patrouille (863)
Trakl: Grodek (873)
Benn: Kann keine Trauer sein (948)
Brecht: Schlechte Zeit für Lyrik (995)
Celan: Sprachgitter (1066)
Bachmann: Böhmen liegt am Meer (1075)
Mayröcker: nachdenken über Zeitläufte, (1099)
Kling: falknerei (1314)

College tutors will distribute in addition:

May Ayim, 'ein nicht ganz liebes geh dicht'
Yoko Tawada, 'Westerland oder The Waste Land'

PAPER IV - Prose and Film: essays

All students of German, non-beginners and beginners, will study the prescribed prose texts and the prescribed film in Hilary Term. For the examination candidates will be required to write THREE essays on the prescribed works (see list below).

Examination will be by 3-hour, open book examination.

Prose texts and film prescribed for study:

- Theodor Fontane, *Irrungen, Wirrungen* (1888) [Frankfurt am Main: Suhrkamp, 2006] [Suhrkamp BasisBibliothek 81]
- Franz Kafka, *Die Verwandlung* (1912/1915) [Stuttgart: Reclam XL, 2021. ISBN 3150161096]
- Elfriede Jelinek, *Die Liebhaberinnen* (1975) [Reinbek: Rowohlt Taschenbuch, current edition. ISBN 978-3499124679]
- Fatih Akin (dir.), *Aus dem Nichts* (2017) [Warner Home Video, 2018]

GERMAN FOR BEGINNERS

You will attend a pre-session course in order to prepare for the intensive language work leading up to the Preliminary examination. This pre-session course consists of an online course and a residential course.

You need to have completed the online course by the time you start the residential course. You are advised to allow at least 14 days for completion of the online course, which will be available from 1 September.

A letter with details about the online course and information on the residential course will be sent out to students in advance.

The first-year German for Beginners course will consist of four components: three will be focussed on intensive language study, while the fourth will give you an opportunity to work on literature also studied by the post-A level cohort. The course for the three language papers (Papers I, II and III) is centrally organised, and is specific to students of Beginners' German. The course for the literature paper (Paper IV) is organised and taught by your college in the Hilary Term. For Paper IV, Beginners' German students will read three narrative works, initially primarily in translation. You will be expected to use the translation consistently in conjunction with the original, maximising the focus of your reading over time on the original German text. In addition, you will study one film, with subtitles, to learn the techniques of analysing cinematic works. The college-organised tutorials or classes on these works will bring together students from the Beginners' German group and the post-A-level group, and will focus on the German text. Alongside these tutorials or classes, your reading skills in German will be developed in a centrally organised class that will complement, and interact with, both the language papers and the literature/film paper.

The **Preliminary Examination** is taken at the end of the first year, and consists of the following:

PAPER I - Reading Comprehension, Essay and Grammar

- A) Reading comprehension exercise (in German) on a passage in German.
- B) One essay in German (250-400 words). A choice of questions will be set.
- C) Grammar exercises designed to test grammatical knowledge and the ability to apply it appropriately.

This paper will be examined as a 3-hour in-person examination.

PAPER IIA - Translation into German

Translation into German of a prose passage. This paper will be examined as a 3-hour in-person examination.

PAPER IIB - Translation from German

Translation from German of a prose passage in a modern literary register. This paper will be examined as a 3-hour in-person examination.

PAPER III – Oral

An oral exam with a spoken part and a listening comprehension. This paper will be certified.

Books required for the language papers:

- *DaF kompakt neu A1 - B1*, Birgit Braun, Margit Doubek et. al. Kursbuch + MP3-CD, A1-B1. ISBN 978-3-12-676310-3.
- *DaF kompakt neu A1 - B1, Birgit Braun, Margit Doubek et. al., Übungsbuch + MP3-CD*, A1 - B1. ISBN 978-3-12-676311-0.
- Martin Durrell, Katrin Kohl, Gudrun Loftus and Claudia Kaiser, *Essential German Grammar*, second edition (London: Routledge 2015).
- Thematischer Basiswortschatz, Klett Verlag 2016. ISBN 978-3125195073.

PAPER IV - Prose and Film: essays

All students of German, non-beginners and beginners, will study the prescribed prose texts and the prescribed film in Hilary Term. For the examination candidates will be required to write THREE essays on the prescribed works.

Prose texts and film prescribed for study:

- Theodor Fontane, *Irrungen, Wirrungen* (1888) [Frankfurt am Main: Suhrkamp, 2006] [Suhrkamp BasisBibliothek 81]
Also: *On Tangled Paths*, trans. by Peter James Bowman (London: Penguin Classics, 2013)
- Franz Kafka, *Die Verwandlung* (1912/1915) [Stuttgart: Reclam XL, 2021. ISBN 3150161096]
Also: *The Metamorphosis*, trans. by Joyce Crick, in *The Metamorphosis and Other Stories* (Oxford World's Classics; Oxford: OUP, 2009)
- Elfriede Jelinek, *Die Liebhaberinnen* (1975) [Reinbek: Rowohlt Taschenbuch, current edition. ISBN 978-3499124679]
Also: *Women as Lovers*, trans. by Martin Chalmers (London: Serpent's Tail, 1994)]
- Fatih Akin (dir.), *Aus dem Nichts* (2017) [DVD: Warner Home Video, 2018]
Also: *In the Fade*, with English subtitles [DVD: Curzon Artificial Eye, 2018]

This paper will be examined as a 3-hour open-book examination.

Candidates on the Beginners' course are encouraged to use the original German text as far as possible and to refer to it when quoting from the work, including in the Paper IV examination.

GERMAN SOLE PRELIM

The papers below are taken only by candidates who are reading German as their **sole** subject.

PAPER XI - Introduction to German Film Studies

This paper is studied in Michaelmas Term of the first year and is taught in a weekly intercollegiate seminar for which written work is set. The course focuses in particular on the cinema of the Weimar Republic. The course will examine the development of film style and film technology in the 1920s and early 1930s, as well as putting the films in the wider context of German culture after the First World War. You will develop skills of commentary (on sequences of stills) and write essays relating to questions of film form and technique, and to thematic issues. You will also give at least one presentation as part of certification for this paper.

There are four set films and the recommended editions:

- *Asphalt* (1929, dir. Joe May). [DVD: Eureka Masters of Cinema No. 7]
- *Menschen am Sonntag* (1930, dir. Robert Siodmak). [DVD: BFI History of the Avantgarde editon]
- *Mädchen in Uniform* (1931, dir. Leontine Sagan). [DVD: Zweitausendeins Edition, available from [amazon.de](https://www.amazon.de)]
- *Viktor und Viktoria* (1933, dir. Reinhold Schünzel) [DVD: Deutsche Filmklassiker]

Introductory reading:

- David Bordwell, Kristin Thompson and Jeff Smith, *Film Art: An Introduction* (London, 12th edn. 2019) [or any edition from the 6th edn. onwards].
- Sabine Hake, *German National Cinema* (London, 2nd edn. 2007).

To support your language-specific study of film, there will also be four general methodology lectures in Weeks 1-4 of Michaelmas Term devoted to four international films, presenting the basic concepts of film analysis, such as montage, story, self-reference, and spectatorship. The international films taught in this part are used simply as illustrations for the lectures and are not treated as set texts for examination purposes. In 2024-25, these will be: *Potemkin* (dir. Sergei Eisenstein, 1925); *The 39 Steps* (dir. Alfred Hitchcock, 1935); *Blow-Up* (dir. Michelangelo Antonioni, 1967); and *Beau Travail* (dir. Claire Denis, 1999).

This paper will be certified.

PAPER XII - Introduction to German Medieval Studies

Hartmann von Aue, *Gregorius*, [Reclam edition: Middle High German text with a facing page translation in modern German].

This paper starts in the second part of Michaelmas Term with a weekly reading class which continue in the first part of Hilary Term and are then taught in 8 seminar sessions. It will focus on the close study of *Gregorius* by Hartmann von Aue. Students will be expected to read the set text in Middle High German and will be given an introduction to the language. The examination will consist of a commentary question, a guided commentary question and essay questions. The essays will relate both to the set text and to more general issues arising from it.

This paper will be examined as a 3-hour open-book examination.

PAPER XIII - Key Texts in German Thought

This paper is studied in Hilary and Trinity Terms of the first year. Tuition will take the form of intercollegiate seminars. The focus will be on close reading of four short texts. Translations may be consulted, but students are expected to develop a good grasp of the original works. You will write commentaries on passages taken from the texts studied, and essays on subjects which invite wider discussion of the questions raised by the texts and the relationship between them. You will also give at least one presentation as part of certification for this paper. The texts are:

- Immanuel Kant, Idee zu einer allgemeinen Geschichte in weltbürgerlicher Absicht [in Kant, *Was ist Aufklärung?* [Hamburg: Meiner, 1999]; **NB not the Reclam volume with the same title]**
- Karl Marx, Friedrich Engels, *Manifest der kommunistischen Partei* (Stuttgart: Reclam, 2014) [Reclams Universal-Bibliothek 19266]
- Friedrich Nietzsche, 'Zur Naturgeschichte der Moral', in *Jenseits von Gut und Böse. Vorspiel zu einer Philosophie der Zukunft* [Stuttgart: Reclam, 1988]
- Sigmund Freud, *Zeitgemäßes über Krieg und Tod. Warum Krieg? Der Briefwechsel mit Albert Einstein* (Stuttgart: Reclam, 2022) [Reclams Universal-Bibliothek 14276]

This paper will be examined as a 3-hour open-book examination.

TEACHING PATTERNS

Language work will concentrate on the topics Generationen und Geschlechter; (Aus-)Bildung, wozu?; Umwelt, and Nation und Nationalismus, which will be introduced in a series of four University lectures and four classes in Michaelmas Term and then pursued in college language classes. The oral and written work in these topics will be based on the literary works you are studying, on journalistic texts, video material etc. You will have regular language classes in your college to practise your translation skills from and into German, and you will be required to attend a systematic grammar course given by a language instructor, based on *Hammer's German Grammar and Usage*. As a rule at least one piece of written work per week will be required during term, and you will be encouraged to develop learning strategies enabling you to expand your knowledge of the language effectively and independently. Considerable emphasis throughout all parts of the course will be placed on developing your reading skills in various registers, so that you learn to read texts closely, while also gaining the confidence to tackle long articles and read novels.

German Grammar. This is a compulsory University course for most first-year students (those who scored highly in the admissions test will be exempt). It is organised by the Senior Language Lecturer and offers systematic grammar tuition throughout the year. There are four groups with approximately 15 students in each, which are run in parallel. The course is based on *Hammer's German Grammar and Usage*, seventh edition by Martin Durrell (London, 2021) and *Practising German Grammar*, by Martin Durrell, Katrin Kohl and Claudia Kaiser, 4th edition (London, 2017). There will be a grammar test to check progress at the end of Michaelmas and Hilary Terms.

Work on literature will, through lectures, tutorials and college classes or seminars, focus on the dramas, prose texts, film, and poetry listed under Papers III and IV, with an eight-week lecture course on each genre. Your work on the dramas and narrative texts will introduce you to a sequence of works that demonstrate the changes taking place in German-speaking society and its literature over the period from the 1880s to the early 21st century. By contrast the selection of poems will take you from medieval times to the twentieth century, enabling you to gain an understanding of different periods of literature and developments in the German language. You will be encouraged to develop your own ideas and construct a coherent argument in essays, and analyse a text with close attention to detail in commentaries. Your work on prose, drama and poetry will help you gain an appreciation of literary genres and will interact with your work on film, together with journalistic texts, videos etc. used in language classes to give a broad sense of different registers, modes of expression and media.

Writing Prelims Commentaries: A commentary should offer a coherent account of the impressions the text in question makes upon you (visual, acoustic, emotional, intellectual, linguistic), whilst never becoming a simple paraphrase. There is no single formula for writing a successful commentary and your tutor will guide you about what is expected. In any case, the shape and content of any particular commentary will arise from the passage or poem in question. In general, however, you might be expected to 'situate' the passage or poem and sum

up its wider significance, remembering that 'what it is about' will necessarily be more than its simple lexical meaning. In the course of your commentary you will want to support your comments by examining some of the following: the movement, direction, shape or form of the passage or poem, the register of the piece, any difficulties or ambiguities, vocabulary, syntax, rhetorical figures, striking patterns and any aspects particular to the genre in question: e.g. metre and rhyme (in a poem), stage directions (in a drama), narrative perspective (in prose). Again, the relative importance of these different aspects will depend on the text in question. Your aim is to show how the choice of those particular words or that particular phrase, structure or metre is a vital ingredient in that passage or poem. Detailed observation should always be supported by analysis in your commentary, remembering that it is not necessarily your task to discover an exhaustive meaning in the piece set for study, but to comment on the way the text in front of you works. In writing on the prose and drama passages you are encouraged to make connections with the rest of the text from which your passage is taken – and indeed more generally if you wish. For the poetry, you are not expected to have specific knowledge about the individual poets or about the context of a given poem, though occasionally some context will aid comprehension and you might also find comparisons useful in clarifying a point you are making. You should remember that your main task is to offer a close reading of the passage or poem in question.

OXFORD GERMAN NETWORK

The Oxford German Network is a cultural network designed to establish connections between staff and students in the Sub-Faculty of German and institutions and people in Oxford and beyond who have an interest in German and the German-speaking countries. The website www.ogn.ox.ac.uk with our Twitter feed acts as a hub for information about events and activities and offers a wide range of useful resources. Undergraduates can get involved on a regular or more ad hoc basis – if you are interested, send an email to ogn@mod-langs.ox.ac.uk. Please let us know about events or other information you think would be of interest.

When drawing up this handbook we have tried to be as accurate and clear as possible. The texts prescribed for study for individual papers are now listed in this handbook.

The Examination Conventions, detailing the structure of each examination paper, including rubrics, are also available as a separate document at:

[Examination conventions: MML UG Information \(ox.ac.uk\)](http://www.ox.ac.uk/mml-ug-information)

The revised edition of the University's Examination Decrees and Regulations lists the examination papers and their permitted combination for your degree course. (For further details, refer to the handbook and the examining conventions.) See:

[Exam Regulations - Search \(ox.ac.uk\)](http://www.ox.ac.uk/exam-regulations-search)

Courses and regulations are constantly under review, so always check also with your college tutor to confirm what is written here and in the Examination Conventions.

In addition, do not hesitate to ask for clarification about the course from any member of the Sub-Faculty who is lecturing to you or tutoring you; we will always do our best to help.

Revised: 25/07/24



FACULTY OF
**MEDIEVAL
AND
MODERN
LANGUAGES**

Information for the Final Honour School (FHS) course in

GERMAN

2024/25

This handbook gives subject-specific information for your FHS course in German. For general information about your studies and the faculty, please consult the Faculty's

[Undergraduate Course Handbook](#)

Contents

FACULTY PREFACE	1
COURSE GUIDE	2
The Final Honour School Course (second and final year)	2
German Language	2
Year Abroad for Beginners' German Students	3
Oxford German Network (OGN)	3
LANGUAGE AND LINGUISTICS	4
PAPER I: Translation into German and Essay in German.....	4
PAPER II: Translation from Modern German.....	4
PAPER III: Translation from Pre-Modern German	5
Oral Examination	5
PAPER IV: Linguistic Studies I - The Development of the German Language From 1170 to the Present.....	6
PAPER V (i): Linguistic Studies II - Old High German	7
PAPER V (ii): Descriptive Analysis of German as Spoken and Written at the Present Day	8
LITERATURE.....	9
PAPERS VI, VII, VIII: Periods of German Literature and Culture	9
PAPER VI: Medieval German Culture (To 1550): Texts, Contexts and Issues	9
PAPER VII: Early Modern German Culture (1450-1800): Texts, Contexts and Issues	11
PAPER VIII: Modern German Literature (1770 to the Present): Texts, Contexts and Issues ...	12
PAPER IX: Medieval Prescribed Texts	15
PAPER X: Modern Prescribed Authors.....	17
1 - Johann Wolfgang Goethe (1749-1832)	17
2 - E.T.A. Hoffmann (1776-1822)	18
3 - Heinrich Heine (1797-1856)	19
4 - Marie von Ebner-Eschenbach (1830-1916)	20

5 - Rainer Maria Rilke (1875-1926).....	21
6 - Franz Kafka (1883-1924)	22
7 - Bertolt Brecht (1898-1956).....	23
8 - Ingeborg Bachmann (1926-1973).....	24
9 - Elfriede Jelinek (1946-).....	25
10 - The Berlin School	26
PAPER XI: German Thought	28
PAPER XII: Special Subjects - German	30
1 - Old Norse	30
2 - Old High German with either Gothic or Old English or Old Saxon or Old Frisian.....	31
3 - Gottfried's <i>Tristan</i> and Medieval German Court Society.....	32
4 - Mechthild von Magdeburg and women's writing in German 1150-1300.....	33
5 - Literature and Medicine, 1780-1880	33
6 - Weimar Classicism 1794-1805	34
7 - The 'Bildungsroman'	35
8 - 19 th Century German Drama.....	35
9 - Nietzsche and his Impact.....	36
10 - The Poetry of Hugo von Hofmannsthal, Stefan George and Rainer Maria Rilke.....	37
11 - Modernist Prose Fiction 1898-1933	38
12 - Cinema in a Cultural Context: German Film 1930 to 1970	39
13 - Literature in the GDR.....	39
14 - German poetry since 1945	40
15 - Narrative Identities in the German Novel since 1945	41
16 - German-Jewish Literature since 1945.....	41
17 - German Drama after 1960.....	42
18 - Literature and Culture of the Berlin Republic.....	43
19 - The History of the Future.....	43
20 - Advanced German Translation: Theory and Practice	44
PAPER XII: Other Topics – Non Language-Specific	45
1 - Literary Theory <i>*currently suspended*</i>	45
2 - European Cinema	46
PAPER XIV: Dissertation.....	47

FACULTY PREFACE

FHS students in German are offered a wide array of choices that allow them to build on Prelims. You can follow existing interests and discover new ones, while developing and honing your language skills. All German students are welcome to attend lectures offered across the Faculty of Medieval and Modern Languages. These cover topics and approaches from gender and race theories, textual studies, performance-based art forms and pre-modern cultures to queer perspectives, postcolonialism, and linguistic diversity, and will encourage comparative perspectives to place German studies in a wider context.

Specifically within German, a range of options are available, from medieval to present-day literature, thought, and film, as well as historical to contemporary linguistics. Teaching and research expertise in the Sub-Faculty cover both canonical writers and marginalized groups, with particular strengths in medieval and contemporary women's writing, portrayals of race and empire throughout the chronological scope of the course, anti-fascist literature, literature of exile and migration, German-Jewish writing, and the option to work on either Yiddish literature or linguistics respectively, which may be studied as a Special Subject (Paper XII). The Sub-Faculty has historic strengths in the study of *Vergangenheitsbewältigung* (traditionally understood to mean confronting the Nazi past). Adding to this, we are now building up teaching resources for examining Germany's colonial past and its ongoing legacies. An important initiative in this regard is the ongoing project 'Decolonial Discourses and German Studies', founded by Dr Veronika Schuchter and Prof Barry Murnane. Information on this project can be found here <https://decolonialdiscourses.mml.ox.ac.uk/>. Authors more traditionally associated with the mainstream or canon can be studied through various perspectives in order to consider how literature might participate in, or conversely provide a space for contesting, dominant narratives of inclusion and exclusion.

At the heart of our course is the principle of flexibility and student choice. Your college tutor should be your first port of call for guiding you through the available options; they will also oversee the organization of your course. You are encouraged, however, to follow your own interests which will develop as you attend a range of lectures which support and expand upon the work done in college-based tutorials, classes, and seminars. The Dissertation (Paper XIV) offers an excellent opportunity to explore a topic entirely of your choosing; if you take this option you will be guided by expert supervision.

The Sub-Faculty's commitment to highlighting the diversity of German-language culture is also a key element in language teaching. In translation, essay-writing and oral classes, you will encounter a wide selection of texts for translation and discussion, reflecting a diverse group of writers including those from minority ethnic backgrounds. Regular seminars with the Lektor*innen cover topics including Afro-German writing, histories and literatures of migration, representations of disability and ableism, gender and sexuality, and anti-Semitism.

The Faculty's commitment to diversity as a marker of scholarly ambition is affirmed in the annual award of two diversity prizes for the best Dissertation, portfolio of essays or linguistic projects submitted as part of your FHS assessment. The first is awarded for work that

engages with issues of race and racialization; the second for work that engages with intersectionality.

COURSE GUIDE

The Final Honour School Course (second and final year)

Reading lists for many papers are available via the German FHS Course on [Canvas](#).

N.B. The German Sub-Faculty has agreed that, since 2005, the new system of German spelling and punctuation (according to the 'Rechtschreibreform') should constitute the teaching standard. Both old and new systems, however, will be accepted for examination purposes, provided that, in either case, the rules are applied with a reasonable degree of consistency.

German Language

After the Preliminary Examination a variety of approaches are used in the language teaching offered to you. Language classes will usually be arranged by your college and there will be opportunities for improving the whole range of skills: reading, listening, writing, and speaking. In addition, there will also be centrally organized classes with Lektor*innen on offer which students can choose from, with a focus on conversation or writing skills on topics such as cinema, creative writing, history, politics and current affairs in Germany and Austria. Developing your skills in translation will also encourage you to write accurately and acquire a greater degree of *Sprachgefühl*, and there will be opportunities to develop oral and aural skills with native speakers. Communicative skills will be developed in preparation for the Essay and the Oral examination. Classes using authentic material frequently provide a basis for language exercises and for information on current affairs, politics and other aspects of modern society. Such classes prove especially useful for students who know little about the German-speaking countries and who need guidance for making the most of their year abroad; they also keep Final Year students up to date.

In 0th week of Trinity Term there will be a compulsory language collection to be administered as a mock exam/collection in the colleges for students in the first year of their FHS cycle (i.e. Year 2, or Year 3 for students who participate on the Year Abroad in their second year of study). There will also be a compulsory oral test conducted by the Lektor*innen at the end of Trinity Term for students in Year 2 (or Year 3, as appropriate). This oral test will be in the style of – but does not count towards – the FHS Oral examination.

Formal classes apart, undergraduates are urged to make use of the well-resourced Language Centre with abundant video and printed material and facilities for computer-assisted learning and self-taught courses.

Year Abroad for Beginners' German Students

Like all other candidates, Beginners' German students should undertake a programme of activity acceptable to their college during their Year Abroad. Given their circumstances, it is expected that students of Beginners' German will spend a minimum of 8 months of the Year Abroad in a German-speaking country.

Oxford German Network (OGN)

The OGN is a cultural network that establishes connections between staff and students in the Sub-faculty of German and institutions and people in Oxford and beyond who have an interest in German and the German-speaking countries. The website www.ogn.ox.ac.uk with our Twitter feed acts as a hub for information about activities and offers a wide range of resources. Undergraduates can get involved on a regular or more ad hoc basis – if you are interested, send an email to ogn@mod-langs.ox.ac.uk. Keep us informed about events or other information you think would be of interest.

LANGUAGE AND LINGUISTICS

(PROVIDED BY THE LANGUAGE INSTRUCTOR - FINAL YEAR)

These classes are available as a supplement to the language instruction arranged by college tutors.

Grammar and Style. The course is based on *Hammer*, and additional material in the form of worksheets will be provided. It is designed to offer systematic preparation for the Finals examinations to support prose and translation and essay-writing.

Essay. The course covers methods of structuring material for an essay in German as well as questions of linguistic register and style. You will be expected to hand in written work, which will be marked and subsequently discussed in class.

For all grammar classes you will be expected to own a copy of *Hammer's German Grammar and Usage*, 7th edition, by Martin Durrell (London, 2021).

PAPER I: Translation into German and Essay in German

The passage for translation *into* German will be from a text written after 1900 and in a narrative, reflective, or journalistic register. For the essay in German there will be up to twenty questions covering in a general way material from papers IV, V(i), V(ii), VI, VII, VIII, IX, X, and XI. As set out in the faculty descriptors for this exercise, essays will be assessed on both content and language. Normally these will be weighted in equal proportions, since expression and content mutually influence each other. However, examiners may decide to vary this weighting depending on the nature of the question attempted or on particular features of style. The essay should be between 700 and 1000 words in length and written in an accessible style aimed at a well-informed general reader. Candidates are expected to show linguistic competence and a consistent use of register. Credit will be given for lively, creative presentation of the argument. This part of the paper is designed primarily to test linguistic skills and candidates are not expected to display the same level of knowledge in their answers as in tutorially taught papers. Overlap with material offered for other papers is permitted.

PAPER II: Translation from Modern German

The passages for translation *from* German are taken from texts written in the modern or contemporary period. Passages will be in contrasting styles or registers (e.g. narrative, descriptive, analytical, reflective or journalistic).

Candidates reading sole German also take:

PAPER III: Translation from Pre-Modern German

There will be four passages, of which candidates must translate two. Two passages will be from the period 1150-1500 and two from the period 1500-1730. These translations complement the reading skills acquired in the pre-modern period papers. Translation classes on MHG and ENHG will be offered, usually in the final year of your course.

Oral Examination

The oral examination consists of a 'Discourse' and a 'Conversation'.

For the discourse, each candidate will be given a choice of three topics, of which one will normally be descriptive, one will concern current affairs (e. g. *Landeskunde*, politics, social and ethical debates), and one will be on literature, language, music, the arts or broadly intellectual or philosophical questions. Questions may invite cultural comparison, but will focus on German-speaking countries.

Candidates receive their topics 15 minutes before the examination, and have that time to prepare their speech on the topic they have chosen. The discourse will be followed by conversation.

Credit will be given for accuracy, idiomatic register and fluency as well as structured presentation of argument. Native or near-native fluency in an informal register alone will not normally be sufficient to attract a top mark.

PAPER IV: Linguistic Studies I - The Development of the German Language From 1170 to the Present

The history of the German language is a mirror of the literary, social, political and cultural history of the German-speaking countries. This paper covers the Middle High German (up to ca. 1450), the Early New High German (ca. 1450-1750) and Modern German periods. You are expected to familiarize yourself with the salient phonological and grammatical aspects of these different periods, but in your study of the linguistic history of German you are encouraged to make a more detailed study of individual themes and topics rather than to attempt to survey everything. Popular areas of study, in addition to basic historical grammar, are: loan words from the various European languages at different times, Middle High German ethical and abstract vocabulary, the language of Bible translation (focussing on Luther), linguistic 'Purism' (from the seventeenth century to the present day), the language of National Socialism, the language of a divided Germany (1945-1989). It is also possible to study topics with a more theoretical character, e.g. problems of the periodisation of the German language, the conceptual differences between historical grammar and linguistic history, the emergence of standard norms, grammatical codification, and the questions that arise from interaction with other speech communities. These are just examples.

There are two prescribed texts (Werner der Gärtner, *Helmbrecht*, Reclam edn.; Martin Luther's *Sendbrief vom Dolmetschen* - ed. H. Jones, [online](#)). These should be studied individually for their intrinsic linguistic interest and should also be used as material for the study of the development of German phonology and grammar.

This paper is studied in eight tutorials, which it is necessary to augment by attendance at lecture courses. A full set of lectures covering the historic topics is available on Canvas; a series of lectures with guest speakers is also available on youtube under <http://tinyurl.com/paperIVHistoricalLinguistics>. These cover the set texts and also provide a survey of the most important topics. In the examination there is a compulsory translation and linguistic commentary from the prescribed texts (with a choice of one of two passages). In addition you must attempt two essays chosen from a wide range covering the history of the language during the whole period as well as the historical grammar of German.

Introductory Reading: (Full list on [ORLO](#))

- Howard Jones and Martin Jones, *The Oxford guide to Middle High German* (Oxford, 2019)
- Damaris Nübling, *Historische Sprachwissenschaft des Deutschen*, 2nd edn. (Tübingen, 2017)
- Peter von Polenz, *Deutsche Sprachgeschichte: Vom Spätmittelalter bis zur Gegenwart*, 2nd edn., 3 vols (Berlin, 2000-)
- Joseph Salmons, *A History of German: What the past reveals about today's language*, 2nd edn. (Oxford, 2018)
- C.J. Wells, *German: A Linguistic History to 1945* (Oxford, 1985)

PAPER V (i): Linguistic Studies II - Old High German

The Old High German paper provides an opportunity to study the earliest recorded stages of the German language, from the period ca. 800-1100. The course is based on the study of prescribed texts, which have been chosen to demonstrate a range of different uses of the language, including examples of the heroic lay, secular and religious poetry, Bible translation and even a set of phrasebook-style 'conversations' (with forthright expressions for 'give me my shield' and 'get lost'). At the centre of the work for this paper lies the acquisition of a basic reading knowledge of Old High German, but there is also considerable scope for acquiring a familiarity with the literary and cultural context in which written records in the vernacular have been preserved (especially the early German monasteries, such as Fulda and St. Gallen, and the Carolingian court). In addition to studying the set texts, students acquire a familiarity with the historical grammar of the earliest stages of German, with the principal differences between the Old High German dialects (as represented by the set texts), with the manuscript context of the individual surviving works, and with developments in vocabulary (including the question of loan words). They also come to an understanding of the place of Old High German within the history of the German language.

The prescribed texts, in the *Althochdeutsches Lesebuch*, comprise the following sections: V *Gespräche* VIII Isidor, cap. iii; XX Tatian, subsections 2, 4 and 7; XXIII Notker, subsections 1 and 13; XXVIII *Hildebrandslied*; XXIX *Wessobrunner Gebet*; XXX *Muspilli*; XXXII Otfrid, subsections 7 (*Missus est Gabrihel angelus*) and 21 (*De die judicii*); XXXVI *Ludwigslied*; XLIII *Ezzos Gesang*, Strasbourg version only.

The course is covered in eight tutorials, but much of the basic linguistic knowledge needs to be acquired from the lecture courses, which are repeated every year. It is also important to work systematically through the prescribed texts using the glossary in Braune's *Althochdeutsches Lesebuch* and the Old High German grammars.

Introductory Reading

- J. Knight Bostock, Kenneth C. King, David R. McLintock, *A Handbook on Old High German Literature* (Oxford, 1976)
- Wilhelm Braune, *Althochdeutsches Lesebuch*, 17th edn., revised by Karl Helm and Ernst A. Ebbinghaus (Tübingen, 1994)
- Wilhelm Braune, *Althochdeutsche Grammatik*, 15th edn., revised by Ingo Reiffenstein (Tübingen, 2004)
- R.E. Keller, *The German Language* (London, 1978)
- C.J. Wells, *German. A Linguistic History to 1945* (Oxford, 1985)

PAPER V (ii): Descriptive Analysis of German as Spoken and Written at the Present Day

The object of enquiry in linguistics is language. Language can be defined both as a mental state and as a social fact; that is, it exists in the mind of an individual speaker, enabling that speaker to produce and understand an infinite number of utterances, but it also exists in a community, displaying geographical and social variability. Knowledge of language emerges in early infancy, its path of development showing both similarities to and differences from second language acquisition later in life.

Paper V(ii) is primarily concerned with the study of the system of linguistic knowledge that German speakers possess, but it also addresses German variation and first-language acquisition. For this paper, you will study the formation of German sounds, words and sentences, and will see that a native German speaker's linguistic knowledge can be analysed as consisting of a set of discrete units and a set of combinatory operations. You will also learn about the ways in which German can differ across the German speech territory and across different social groups, and will understand how language serves to communicate information about a speaker's identity. Finally, you will encounter German child language and learn how it has informed theories of language acquisition as well as our models of linguistic competence.

The paper is taught in eight tutorials and accompanied by a compulsory two-term lecture course ('Introduction to German Linguistics'), given in MT and HT. As the lecture course provides the foundation for the tutorial work, you will need to attend at least a term of lectures before embarking on the tutorials. Written work for tutorials will involve both essays and data-analysis problem sets. The paper is examined by means of a three-hour written examination, which, correspondingly, consists of essay-type and data analysis questions.

Introductory Reading:

- Fagan, Sarah M. B., *German: A linguistic introduction* (Cambridge: Cambridge University Press, 2009)
- Fox, Anthony, *The structure of German*, 2nd edn. (Oxford: Oxford University Press, 2005)
- Meibauer, Jörg et al., *Einführung in die germanistische Linguistik*, 3rd edn. (Stuttgart: J. B. Metzler, 2015)

For a general introduction to linguistics, see:

- Adger, David, *Language unlimited: The science behind our most creative power* (Oxford: Oxford University Press, 2019).
- Roberts, Ian G., *The wonders of language: Or how to make noises and influence people* (Cambridge: Cambridge University Press, 2017).

LITERATURE

PAPERS VI, VII, VIII: Periods of German Literature and Culture

There is no prescribed syllabus for these papers. In the examination you will be required to write three essays (from 2024 in a five-hour, open-book examination). There is a good range of questions, so that if you have read widely under the guidance of your tutors and lecturers you should be able to answer on those aspects of the literature of your chosen period which have interested you most. There is an agreed principle that candidates are not expected to 'cover' the whole range of the period chosen for study. You will prepare for the period paper in a series of tutorials on topics agreed with your tutor, and by attending, at all stages of your course, a large number of lectures that deal with different writers and issues relevant to the period. Tutors and lecturers will give detailed bibliographical guidance. The descriptions offered here are meant to help you make up your mind which periods to choose and to suggest some reading which will let you find your bearings in the period. Note that the papers have been designed with small overlaps, which allow you to bridge across periods if you so wish.

PAPER VI: Medieval German Culture (To 1550): Texts, Contexts and Issues

This paper explores the development of German literature from the earliest written sources in the eighth century to the firm establishment of print culture in the sixteenth century. A special focus is on a period of fifty years from 1170 to 1220 which saw the development of a sophisticated courtly literature in German that is a landmark of world literature. There are poems of travel and warfare such as the Alexander romances (*Straßburger Alexander*), the *Eneide* of Heinrich von Veldeke which combines the journeying and battles that led to the foundation of Rome with a love romance, Herzog Ernst's adventures in the Orient combined with a story of intrigue and civil war at the German imperial court (*Herzog Ernst*), and the story of Charlemagne and Roland's battles against the Saracen in Spain, recast under the influence of the Crusades (*Rolandslied*). The new genre of the Arthurian romance, imported from France, exploits an idealized presentation of love and of knighthood to discuss broader questions such as partnership in marriage, the identity of the individual in society, as well as religious themes (Hartmann von Aue's *Erec* and *Iwein*, Wolfram von Eschenbach's *Parzival*). The *Tristan* romances of Eilhart von Oberge and Gottfried von Straßburg exploit the ethical and aesthetic potential of an adulterous, and ultimately tragic, love relationship played out against the tensions of the royal court. There are important religious poems such as Hartmann von Aue's *Gregorius*, which discusses questions of sin and redemption in the context of a story of incest between mother and son. With the *Nibelungenlied*, from about 1200, narrative traditions that had been passed on by oral performers for hundreds of years are amalgamated into a great

epic poem dominated by the conflicts of forceful characters who bring about the destruction of the whole world in which they live. This is also the period of the finest German love poetry, the 'Minnesang', which ranges from the sophisticated songs of courtly love through more openly erotic genres such as the woman's lament and the parting of lovers at dawn, to the burlesque peasant world of Neidhart. The poets studied include Der von Kürenberg, Friedrich von Hausen, Reinmar, Heinrich von Morungen, Wolfram von Eschenbach, and Walther von der Vogelweide. Walther is also important for his political and didactic poetry.

Most students begin by making a study of this central period. After that they may go on to consolidate this work by further reading from the 'High Middle Ages'. Alternatively, they may choose to explore the earlier, Old High German period, where there are individual poems of great interest and importance, such as the *Hildebrandslied* - the only surviving heroic lay; the *Ludwigslied* - about a victory over the Vikings; and the *Evangelienbuch* of Otfrid von Weißenburg - the Old High German biblical epic. Another approach is to expand into the German literature of the later Middle Ages. Here it is possible to study the writings of the mystics (in particular Mechthild von Magdeburg, Meister Eckhart and Heinrich Seuse), the popular and frequently scurrilous short-story genre ('Märendichtung'), the later heroic epics (*Kudrun*, *Eckenlied*, *Dietrichs Flucht*), the demanding peasant epic by Heinrich Wittenwiler in which a brawl at a village wedding leads to a world war of cosmic dimensions (*Der Ring*), and the poems of Oswald von Wolkenstein. Following on from here, it is possible to explore the transition from the Middle Ages to the early modern period by looking at continuity and change in genres such as songs and hymns, the development of drama, polemical literature in the context of Humanism and the Reformation, and the rise of prose narratives.

The best way into the subject is to attend a number of lectures in your second year, in which foundations are laid. It is usual to cover the course in eight tutorials, but there are also informal seminars in Hilary Term which can be used for revision or further exploration.

Introductory Reading

- Walter Haug, *Vernacular Literary Theory in the Middle Ages: the German Tradition 800-1300 in its European context* (Cambridge, 1997)
- C. Stephen Jaeger, *Ennobling love: In search of a lost sensibility* (Philadelphia, 1999)
- Ludger Lieb and Stephan Müller (eds.), *Situationen des Erzählens: Aspekte narrativer Praxis im Mittelalter* (Berlin, 2002)
- W.H. Jackson, *Chivalry in Twelfth-century Germany: The Works of Hartmann von Aue* (Cambridge, 1994)
- Helen Watanabe-O'Kelly (ed.), *The Cambridge History of German Literature* (Cambridge, 1997), chapters 1-3 (1. 'The Carolingian Period and the Early Middle Ages 750-1100', by Brian Murdoch; 2. 'The High and Later Middle Ages 1100-1450', by Nigel F. Palmer; 3. 'The early modern period, 1450-1720', by Helen Watanabe-O'Kelly)

A full reading list is available on Canvas

PAPER VII: Early Modern German Culture (1450-1800): Texts, Contexts and Issues

This period takes in developments ranging from the Renaissance and the Reformation to the beginnings and the acme of the Enlightenment, and sees the creation of many art forms still flourishing today, for instance opera, ballet, and the novel. The paper reaches into the great period of classical German literature, which witnessed the *Sturm und Drang*, the growth of German philosophy, and the earlier work of Goethe and Schiller. There is no compulsion to cover the whole period, though you will be encouraged to see texts and authors in context and to study genres and themes across a chronological range. This paper will be taught in a series of interlinked lectures and seminars dealing with such topics as: satirical writing, such as Sebastian Brant's *Narrenschiff*; Reformation Pamphlets; Luther and his writings in the context of the Reformation; the growth of early print culture, drawing on the Taylorian's rich holdings in 16th-century pamphlets; the development from Meistersang to the baroque hymn; baroque poetry and poetics; 17th-century satire; 17th-century tragedy; Shakespeare on the German Baroque Stage; Orientalism in the Baroque Novel; 18th-century poetics; the literatures of Pietism and of Sturm und Drang. This will allow you to contrast the carnival plays of Hans Sachs with sixteenth-century biblical drama; to examine the presentation of active heroines in such works as Rebhuhn's *Judith*, Grimmelshausen's *Courasche* and Lessing's *Minna von Barnhelm*; and to compare the presentation of power politics in the tragedies of Birck, Lohenstein and Schiller. You can read Grimmelshausen, one of the greatest novelists in the German language, whose brutally realistic tales set in the Thirty Years' War are satirical masterpieces and at the same time profound religious and moral allegories. You can trace the rise of Protestant hymn-writing from Luther via Elisabeth Cruciger and Philipp Nicolai to Paul Gerhardt; and the evolution of the German lyric in a number of increasingly distinguished poets, e.g. Opitz, Gryphius, Fleming, Greiffenberg, Hofmannswaldau, Günther, Brockes, Klopstock, Goethe, and Hölderlin. You can follow the legacy of Pietism's introspective religious practices in the prose of the late eighteenth century. You will also be able to read Lessing, Goethe and Schiller and make comparisons linking the erotic verse of Hofmannswaldau to Goethe's *Römische Elegien*, or Lohenstein's dramas with female protagonists (*Cleopatra*, *Sophonisbe*) to Goethe's *Iphigenie auf Tauris* and Schiller's *Maria Stuart*.

Teaching

This paper will normally be studied in Hilary in your second year, based on a set of eight core lectures/seminars and 8 accompanying tutorials or seminars. Further lecture series, e.g. on Luther and the Reformation, will also be given regularly, and the latter part of the period will be covered by lectures pertaining also to Paper VIII. Tutorials in topics which overlap with Paper VIII may be taught by students' college tutors, the others will be taught centrally.

Introductory Reading: (Full list on [ORLO](#))

- Max Reinhart (ed.). *Early Modern German Literature 1350-1700*. Camden House; 2007.
- Helen Watanabe-O'Kelly, 'The early modern period (1450-1720)', in *The Cambridge History of German Literature* (Cambridge, 1997)
- Peter Burke, *The European Renaissance, Centres and Peripheries* (Oxford, 1998)
- C. Scott Dixon (ed.), *The German Reformation* (Oxford, 1999)
- Albert Meier (ed.), *Die Literatur des 17. Jahrhunderts, Hansers Sozialgeschichte der deutschenn Literatur*, vol. 2 (Munich, Vienna, 1999)
- Dirk Niefanger, *Barock* (Stuttgart, 2012)
- Hans-Georg Kemper, *Deutsche Lyrik der frühen Neuzeit*, Vol. 5.1: *Aufklärung und Pietismus* (Tübingen, 1991)
- Barbara Becker-Cantarino (ed.), *German Literature of the Eighteenth Century: The Enlightenment and Sensibility* (Rochester, NY, 2005)
- T.J. Reed, *Light in Germany: Scenes from an Unknown Enlightenment* (Chicago, 2015)

Further material is available via the German FHS Course on [Canvas](#).

PAPER VIII: Modern German Literature (1770 to the Present): Texts, Contexts and Issues

The purpose of this paper is to allow you to study topics across the whole range of modern literature written in German. It runs from the latter part of the eighteenth century, which saw the emergence of classical drama, domestic realism, and hymnic poetry addressed to God and nature, down to the present day, in which writers are exploring the experiences of underprivileged groups (women, homosexuals, immigrants and ethnic minorities in German-speaking societies). During this period, modern German literature developed an enormous richness and diversity, influenced by (and sometimes influencing) a series of dramatic historical events: the French Revolution, Napoleon's conquests, the post-1815 repression under Metternich, the 1848 revolutions, the founding of the German Empire in 1871, the decline of the Austro-Hungarian Empire, the First World War and the establishment of German and Austrian republics, the Third Reich, war and genocide, the division of Germany into capitalist and communist states, the collapse of the Eastern bloc, and the united Germany's new but problematic centrality in European affairs. It is important to see the literature of the period within this historical framework.

Within this period, you may, in consultation with your tutor, have tutorials on individual authors or on several texts grouped by genre or theme; different tutors approach this period in diverse ways. Subjects most often studied include G. E. Lessing and the Enlightenment, tracking the rise of the middle class that displaced feudal hierarchies; the collaboration of J. W. Goethe and Friedrich Schiller in Weimar as they sought to establish a German classical tradition; Heinrich von Kleist, one of the great (and most challenging) writers of the German modern period; the Romantic 'Märchen' and the German Schauerroman; the nineteenth-century

Novelle; Georg Büchner; Heinrich Heine; Theodor Fontane; Hugo von Hofmannsthal; Rainer Maria Rilke; Naturalist drama; Sigmund Freud and the advent of psychoanalysis; Thomas Mann, Franz Kafka, Bertolt Brecht; the advent of the New Woman in the 1920s, for example in the work of Irmgard Keun; Expressionist poetry and drama; documentary drama of the post-war period; the great post-Holocaust Jewish poets Paul Celan and Nelly Sachs; the literature of the GDR; such post-1945 writers as Heinrich Böll, Günter Grass, Marlen Haushofer, Christa Wolf, Ingeborg Bachmann and W. G. Sebald; and the contribution to contemporary German-language literature and cinema of writers and filmmakers from diverse cultural backgrounds: from Turkish-German (Fatih Akin, Feridun Zaimoğlu, Emine Sevgi Özdamar), Russian-Jewish (Vladimir Kaminer, Sasha Marianna Salzmann) to Syrian (Rafik Schami), Iranian (Navid Kermani), and Japanese (Yoko Tawada) heritage. The flexibility of the paper allows for the integration of topics such as race and colonialism, Black German writing, intersectional and transnational identities, ecocriticism, to name but a few. With each author you study, you should try to read enough texts to gain an overview of the individual oeuvre, but also to place each writer in the wider literary and historical context. There is no canon or list of prescribed authors, and you are encouraged to think in terms of topics. Through sampling a succession of writers, you should become aware of literature as a historical phenomenon in which there are both constants and changes. As the blank spaces on your map of the period get filled in, you should look out for essentials, be ready to make comparisons, and take an interest in larger developments - of form, style, ideas, choice of subjects etc. - beyond the individual work and individual writer. Reading for this paper should be going on throughout your course: you should be reading more works by writers on whom you have already worked, preparing writers on whom you intend to work (often with the help of lectures); and generally exploring the detail and layout of the period.

Teaching

There are core lectures on this paper providing an introduction to and overview of the 18th century (in Michaelmas), the 19th century (in Hilary) and the 20th-21st centuries (in Trinity). Many lecture series on individual authors or genres, given at all stages of the course, are also relevant to this paper. In addition, there are from time to time lecture series (and also lecture circuses in which each lecture is given by a different speaker) that look at continuities within the period as a whole, look in depth at a particular period (e.g. the post-1945 era), or explore the long-term development of a genre (e.g. drama, poetry, novel, Märchen or 'Novelle').

Core teaching for this paper is arranged by colleges. It may consist of tutorials, seminars, or a mixture of both.

Examination

Paper VIII contains about fifty questions, of which any three are to be answered in (from 2024) a five-hour open-book examination. There are no restrictions on the questions you may answer: the division into five sections is merely to help you find your way through the exam

paper. Topics covered by the questions typically include: general thematic and other issues, genre, period, history, national literatures, film and the non-literary arts, philosophy, gender. The examiners consult tutors about the authors and topics taught for this paper before setting it. You may not use material in your answers that overlaps substantially with any prescribed author or Special Subject paper or Dissertation (Paper XIV) you are offering.

Introductory Reading

Besides reading as many primary texts as possible in the vacation before starting this paper, you should also consult books that help to structure your developing knowledge of the period, e.g.:

- Michael Minden, *Modern German Literature* (Cambridge & Malden MA, 2011)
- David Wellbery (ed.), *The New Harvard History of German Literature* (Cambridge, Massachusetts & London, 2004), pp. 350-975
- Helen Watanabe-O'Kelly (ed.), *The Cambridge History of German Literature* (Cambridge, 1996), chapters 5-9
- Wolfgang Beutin et al., *A History of German Literature from the Beginnings to the Present Day* (London, 1993)
- Rolf Grimminger (ed.), *Hansers Sozialgeschichte der deutschen Literatur*, 5 vols (Munich, 1980-92)
- T. J. Reed, *Light in Germany: Scenes from an unknown Enlightenment* (London and Chicago, 2014)
- F. J. Lamport, *German Classical Drama: Theatre, Humanity and Nation, 1750-1870* (Cambridge, 1990)
- Nicholas Saul (ed.), *The Cambridge Companion to German Romanticism* (Cambridge, 2009)
- Eda Sagarra, *Tradition and Revolution: German Literature and Society, 1830-1890* (London, 1971)
- Roy Pascal, *From Naturalism to Expressionism: German Literature and Society, 1880-1918* (London, 1973)
- Ronald Taylor, *Literature and Society in Germany, 1918-1945* (Brighton and Totowa, 1980)
- Karen Leeder (ed.), *Rereading East Germany: The Literature and Film of the GDR* (Cambridge, 2015)
- Stuart Taberner (ed.), *Contemporary German Fiction: Writing in the Berlin Republic* (Cambridge, 2007)
- Jo Catling (ed.), *A History of Women's Writing in Germany, Austria and Switzerland* (Cambridge, 2000)
- Hilary Brown (ed.), *Landmarks in German Women's Writing* (Oxford, 2007)
- Tiffany N. Florvil, *Mobilizing Black Germany: Afro-German Women and the Making of a Transnational Movement* (University of Illinois Press, 2020)
- Robbie Aitken and Eve Rosenhaft, *Black Germany. The Making and Unmaking of a Diaspora Community, 1884-1960* (Cambridge, 2013)

- Russell A. Berman, *Enlightenment or Empire: Colonial Discourse in German Literature* (Lincoln and London, 1998)
- Todd Kontje, *German Orientalisms* (Ann Arbor, 2004)
- Susanne Zantop, *Colonial Fantasies: Conquest, Family, and Nation in Precolonial Germany, 1770-1870* (Durham and London: Duke University Press, 1997) Mary Fulbrook, *A Concise History of Germany* (Cambridge, 1990)

Zeno (<http://www.zeno.org>) offers a searchable database of most significant German texts from the early 16th century to the Weimar Republic, in reasonably good editions.

PAPER IX: Medieval Prescribed Texts

The study of Middle High German texts provides an opportunity for you to broaden your experience of literature by tackling literary works that are separated by hundreds of years from the present, and which nonetheless deal with themes that are still recognisably the domain of literature today: love and revenge, personal identity and destiny, the individual and society, gender roles. The four set texts, each studied in two tutorials and the subject of an annually repeated lecture course (but with different lecturers) represent distinct literary genres (heroic epic, courtly romance, religious drama, love lyric), but they are chosen above all for their literary quality:

***Nibelungenlied*.** Ca. 1200. The German heroic epic, based on the oral poetry of an earlier period, tells the story of Siegfried's marriage to the Burgundian princess Kriemhilt and his murder by Hagen, the vassal of her brothers, the Burgundian kings. In the second part of the work Kriemhilt is married again, this time to Etzel, king of the Huns, and takes her revenge by bringing about the total destruction of the 'Nibelungen' (the name given to the Burgundians after the theft of Siegfried's treasure, the 'Nibelungen hoard'). (Prescribed passages: *Nibelungenlied*, ed. K. Bartsch et al. (Reclam 1997), avent. 1, 14-17, 23-30, 36-39.)

Wolfram von Eschenbach: *Parzival*. Ca. 1210. This work combines the theme of Arthurian romance with the story of the Grail. Parzival fails to put the question of compassion expected of him when he meets the sick Grail King, thus failing to meet a condition necessary for the fulfilment of his destiny. After years spent seeking the Grail and in love-service of Condwiramurs he miraculously achieves what had seemed impossible and is summoned to be Grail King. (Prescribed passages: Wolfram von Eschenbach, *Parzival*, books 3, 5 and 9.)

Das Osterspiel von Muri; Das Innsbrucker Osterspiel. The Easter plays are a form of elaboration, in dramatic form, of the events after Christ's death, generally beginning with the watchmen at the grave, and including such scenes as the Harrowing of Hell, the devils' claims on the sinful souls, the visit of the three Marys to the tomb, and encounters with Jesus after the resurrection. The fragmentary play from a manuscript found in Muri is the earliest example of an Easter play in German (northern Switzerland, ca. 1240-60). The second play, preserved

in a manuscript at Innsbruck, is a complete text from Thuringia, dated 1391, which permits the study of the intrusion of social satire, burlesque and parody into the religious framework. (Recommended edition: electronic text on Canvas).

Heinrich von Morungen: Lieder. The dominant form of the medieval German lyric is the 'Minnesang', a form which centres around the themes of the male lover and his fruitless love-service of a lady. The songs of Heinrich von Morungen († ca. 1220) permit the study of this genre at the hands of the one of the most masterly Middle High German poets, famous for his handling of imagery, his range of literary forms, and his bold handling of such themes as love beyond the grave and the lovers' farewell at dawn. (Prescription: Heinrich von Morungen, *Lieder*, ed. H. Tervooren (Reclam 1986), with an invaluable commentary.)

Introductory Reading

- *A Companion to the 'Nibelungenlied'*, ed. Winder McConnell (Columbia, SC, 1998)
- Ursula Schulze, *Das Nibelungenlied* (Stuttgart, 1997)
- *A Companion to Wolfram's 'Parzival'*, ed. Will Hasty (Columbia, SC, 1999)
- Joachim Bumke, *Wolfram von Eschenbach*, 8th rev. ed. (Stuttgart, 2004)
- Timothy McFarland, 'The Emergence of the German Grail Romance: Wolfram von Eschenbach, *Parzival*', in *The Arthur of the Germans*, ed. W. H. Jackson and S. A. Ranawake (Cardiff, 2000)
- Hansjürgen Linke, 'Germany and German-speaking Central Europe', in *The Theatre of Medieval Europe*, ed. Eckehard Simon (Cambridge, 1991)

A full reading list is available on Canvas

You have to learn to read these texts in the original language, using parallel editions as an aid. Certain portions of the texts are prescribed for translation and commentary in the examination. You are required to do a translation from one text, write a literary commentary on a passage from another, and then to write two literary essays. You are not allowed to write an essay on the text chosen for commentary, but you can write an essay on the text chosen for translation if you wish.

PAPER X: Modern Prescribed Authors

This paper complements the broader sweep of the period papers by providing the opportunity to study in depth the work of two of the most important and challenging German writers from the early modern period to the present. You will read widely within the work of your two authors, set them in their intellectual and historical context, and study closely one (or two) central works that are prescribed for special study, with a view to detailed textual analysis. There is also the possibility to study the group of filmmakers known as the Berlin School as one of your two options within the paper.

Teaching

This paper is normally taught in four tutorials for each author, perhaps with three essays and one commentary; practice varies, but you may well start them in your second year. It may be wise to do a substantial amount of the work on your chosen period first, in order to have a background against which to select two authors for more thorough study. Some of them require a knowledge of long works of fiction that should be read, or reread, during your year abroad. There are lectures on each of the authors in most years, and in the Hilary and Trinity Terms there are normally commentary classes to enable finalists to practise the skill of commenting in detail on passages from the set texts.

Examination

The examination requires you to answer three questions (from 2024 within the frame of a five-hour, open-book exam): one must be an essay on one of your authors, the other an essay on your other author, and the third must be a critical commentary on a passage set from the prescribed text by one of your authors (or a sequence of stills if you are writing on film). The examination paper will contain one commentary passage and six essay titles for each author. You are not permitted to write an essay on the text that you have selected for the commentary.

1 - Johann Wolfgang Goethe (1749-1832)

Johann Wolfgang Goethe occupies a central position in German literature, comparable to those of Shakespeare in English and Dante in Italian literature. Before his death Goethe had already become the pivotal figure in the emerging discipline of German literary studies, which chose to define itself primarily around the era and programme of *Weimarer Klassik*. Beyond arbitrary judgements of taste and value, this position is certainly justified by the sheer historical and generic ranges of his works: his career spanned the periods of the late Enlightenment, *Empfindsamkeit*, *Sturm und Drang*, Weimar Classicism, and the Restoration, and produced landmarks in all three genres, poetry, drama, and narrative fiction. He produced a vast body of lyric poetry, bearing a complex relationship to his own emotional life, and including the frank eroticism of the *Römische Elegien* (1795) and the attempt in the *West-östlicher Divan* (1819) to bridge the gulf between European and Islamic culture. As a novelist,

he took Europe by storm with the impassioned letter-novel *Die Leiden des jungen Werthers* (1774) and in *Wilhelm Meisters Lehrjahre* (1795-96) he created the prototypical novel of development, or *Bildungsroman*. His deeply ambiguous later novel, *Die Wahlverwandtschaften* (1809), uses an analogy from chemistry to investigate the institution of marriage. Alongside the early historical drama *Götz von Berlichingen* (1773), the proto-feminist enactment of classical humanism *Iphigenie auf Tauris* (1787), and the portrayal of an emotionally fragile poet among calculating courtiers in *Torquato Tasso* (1790), Goethe's central contribution to the dramatic genre were Parts One and Two of *Faust*, a cosmic drama that spanned his entire creative life and a work of genuinely world literary importance. *Faust I*, the prescribed text for study (in the DKV edition given below), is a veritable encyclopaedia of German poetry in dramatic form and engages intensively with issues such as theology and scientific progress, melancholia and medical history, masculinity and misogyny, as well as intertextuality and literary tradition in sometimes humorous, but also brutally tragic ways.

Introductory Reading

- Johann Wolfgang Goethe, *Faust: Texte und Kommentar*, ed. Albrecht Schöne, 2 vols (Frankfurt am Main: Deutscher Klassiker Verlag, 2005 [1994])
- Nicholas Boyle, *Goethe: The Poet and the Age*, vol. 1 (Oxford, 1991); vol. 2 (Oxford, 2000)
- *The Cambridge Companion to Goethe*, ed. Leslie Sharpe (Cambridge, 2002)
- Ritchie Robertson, *Goethe: A Very Short Introduction* (Oxford, 2016)
- Martin Swales and Erika Swales, *Reading Goethe: A Critical Introduction to the Literary Work* (Rochester NY, 2002)
- John R. Williams, *The Life of Goethe* (Oxford, 1998)
- For a wide range of English-language articles on Goethe, see also the journals *Goethe Yearbook* and *Publications of the English Goethe Society*, both available through JStor and Project Muse.

2 - E.T.A. Hoffmann (1776-1822)

E.T.A. Hoffmann is one of the greatest German Romantics, but his fiction also contains a healthy dose of realism which puts his Romantic aspirations in an ironic perspective without dismissing them.

A master of the fantastic, he locates much of his fiction in everyday settings only to unsettle our expectations by introducing mysterious forces, *Doppelgänger*, and ghosts of the imagination. Whilst many of his shorter stories (*Der Sandmann*, *Das öde Haus*, *Das Majorat*) find their place in the realm of horror, they are also modern explorations of human psychology that pre-date the twentieth-century innovations of Freud. Hoffmann also wrote many humorous and poetic fairy-tales, and explored the role of mythology as a gateway to the imagination, most famously in *Der goldne Topf*, a masterpiece of Romantic literature which Hoffmann described as 'a fairy tale of modern times'. As a composer, *Kapellmeister*, and

singing teacher, Hoffmann accorded a special status to music. In the satirical novel *Lebensansichten des Katers Murr*, the composer Kreisler is a tortured musical genius whose tragic life story is juxtaposed with the autobiography of a pompous tomcat who has learned to write. As a trained lawyer, Hoffmann was acutely aware of the dynamics of power and its abuse, and even his most fanciful works also engage with the damaging impact of state censorship and surveillance in the Restoration era (*Klein Zaches, genannt Zinnober; Meister Floh*).

Central to Hoffmann's work is the role of the artistic imagination in a world populated by pragmatists and philistines. The set text, *Die Elixiere des Teufels*, presents his aesthetic concerns in the framework of a popular thriller. Against a backdrop of Gothic tropes including a ghost, a *Doppelgänger*, a demonic woman, a dramatic family curse, and a monk run riot, Hoffmann explores how the Romantic drive to sanctify art can compromise personal freedom.

Introductory Reading

- H. M. Brown, *E.T.A. Hoffmann and the Serapiontic Principle: Critique and Creativity* (Rochester NY: Camden House, 2006)
- Christopher Clason (ed.), *E.T.A. Hoffmann: Transgressive Romanticism* (Cambridge: CUP, 2018)
- Horst Daemmrich, *The Shattered Self: E.T.A. Hoffmann's Tragic Vision* (Detroit: Wayne State University Press, 1973)
- Joanna Neilly, *E.T.A. Hoffmann's Orient: Romantic Aesthetics and the German Imagination* (Oxford: Legenda, 2016)
- Birgit Röder, *A Study of the Major Novellas of E.T.A. Hoffmann* (Rochester NY: Camden House, 2003)
- Diana Stone Peters, 'E.T.A. Hoffmann: The Conciliatory Satirist', *Monatshefte*, 66:1 (1974), 55-7

3 - Heinrich Heine (1797-1856)

Heine stands out in German literature as a great humorous and ironic poet, a self-conscious Jew, a journalist of genius, and a radical political writer (though his politics are not easy to pin down). His vast body of poetry extends from the ironical late-Romantic love-poetry of the early *Buch der Lieder* via the biting political satire of his middle years to the bitterly humorous, searching, and mythopoeic poems written during the fatal illness that brought him back to a problematic belief in God. The texts prescribed for special study are the two verse-narratives of the 1840s, *Atta Troll: Ein Sommernachtstraum* and *Deutschland: Ein Wintermärchen*. In the first, the eponymous figure of the dancing bear who escapes from captivity gives rise to political satire but also enables the narrator to explore an imaginative world of myth, while in the latter, an actual journey that Heine made through Germany becomes the occasion for a satirical review of German society and politics and reflections on the poet's share in revolution.

A useful anthology is Heine, *Poems*, with an introduction by Ritchie Robertson (Bristol Classical Press, 1993). There is also a helpful annotated edition of *Atta Troll* and *Deutschland* by Barker Fairley (Oxford, 1966).

Heine's extensive prose works include travel-sketches, popular accounts of German philosophy and Romantic literature, reports on life in Paris, memoirs, and much else, all highly readable and with a dense poetic texture. You might start with *Die Harzreise* and *Ideen. Das Buch Le Grand*, which begin the series of *Reisebilder* that first made Heine famous in the 1820s.

Introductory Reading

- S. S. Prawer, *Heine, the Tragic Satirist: A Study of the Later Poetry, 1827-1856* (Cambridge, 1961)
- Jeffrey L. Sammons, *Heinrich Heine: The Elusive Poet* (New Haven, Conn., 1969)
- Nigel Reeves, *Heinrich Heine: Poetry and Politics* (London, 1974)
- Ritchie Robertson, *Heine* (London, 1988).
- Anthony Phelan, *Reading Heinrich Heine* (Cambridge, 2007)

4 - Marie von Ebner-Eschenbach (1830-1916)

Marie von Ebner-Eschenbach is the foremost author of Austrian Realism and was the first woman to be awarded an honorary degree from the University of Vienna, in 1900. Best-known for her psychological novels and depictions of her contemporary Austrian society, she also wrote historical dramas and a wide range of shorter stories and aphorisms. She represents the multi-nationality of the Habsburg Empire: although her first two languages were French and Czech, Ebner-Eschenbach wrote in German. While some of her work is set in Vienna or abroad, she retained a lifelong interest in portraying her homeland, the multi-lingual region Moravia. Ebner-Eschenbach's work has two major concerns: the status of women across social classes and their agency in political, social, or domestic life; and the social conditions which impact on the material and psychological wellbeing of workers and marginalised figures. This latter concern informs the set text, *Das Gemeindekind* (1887). The protagonist Pavel Holub is the son of a criminal, and victim both of his community's belief in biological determinism and of superstitions which retain their hold long after the Enlightenment. It is thoroughly modern in its psychological insights, and highlights how realist writers celebrated communities beyond the city whilst also criticising their resistance to modernity. In other novels, Ebner-Eschenbach turns her critical eye to gendered expectations around marriage, to the increasingly capitalist book market and its impact on artistic independence, and to the aristocracy. *Unsühnbar* (1890), as a female-authored novel of adultery, might usefully be contrasted with better-known examples such as *Madame Bovary*, *Anna Karenina*, or *Effi Briest*.

In addition to at least two of the novels and a selection of her shorter stories (available to browse here: <https://www.projekt-gutenberg.org/autoren/namen/ebnresch.html>) you should

read Ebner-Eschenbach's historical plays. *Maria Stuart in Schottland* (1860) is a critical response to Schiller's *Maria Stuart* (1800), while *Marie Roland* (1867) recounts the fate of a woman with great political influence during the French Revolution.

Introductory Reading

- Sarah Colvin, *Women and German Drama: Playwrights and Their Texts, 1860-1945* (Rochester, NY: Camden House, 2003)
- Charlotte Woodford, 'Marie von Ebner-Eschenbach', in *Landmarks in German Women's Writing*, ed. Hilary Brown (Oxford: Peter Lang, 2007) pp. 91-106
- Arne Koch, *Between national fantasies and regional realities: the paradox of identity in nineteenth-century German literature* (Oxford: 2006), Chapter 6, 'Marie von Ebner-Eschenbach and the Dictates of Austrianness'
- Charlotte Woodford, 'Suffering and Domesticity: The Subversion of Sentimentalism in Three Stories by Marie von Ebner-Eschenbach', *German Life and Letters* 59:1 (2006), 47-61
- Linda Kraus Worley, 'Reading European Literature: Marie von Ebner-Eschenbach and Her Circle', *Oxford German Studies* 42:2 (2013), 189-201
- Peter C. Pfeiffer, *Marie von Ebner-Eschenbach. Tragödie, Erzählung, Heimatfilm* (Tübingen: Francke, 2008)

5 - Rainer Maria Rilke (1875-1926)

Rilke's poetic career was spent in an attempt to find the unity which he felt modern humankind had lost; a unity that could embrace life and death, the visible and the invisible. His poetry laments the curse of consciousness, the banality and fragmentation of modern man who is shamed by the greater integrity of plants, animals and works of art. Yet paradoxically, Rilke also recognizes that the material world can be redeemed only by the uniquely human act of transforming the world into lasting artistic form. The supreme formal skill of his work can be seen as an attempt to combat forces of disintegration through art. The mixture of the metaphysical and the material is a hallmark of his work from the subjective mood and intangible musicality of *Das Stunden-Buch* (1905) to the final *Sonette an Orpheus* (1922). Rilke is an intensely visual poet who was inspired by a series of encounters with visual artists: the 'Jugendstil' artists of a colony in Worpswede, his time spent working as a secretary to the sculptor Rodin, and a return to the most modern impulses in painting, most important of which was Cézanne. The prescribed text, which you should aim to know very well, is *Neue Gedichte* (both parts, 1907 and 1908). This two-part collection contains many of Rilke's most famous individual poems. They can be read with his monograph on Rodin in mind and are characterized by plasticity and supreme craftsmanship. Themes of transience and the redeeming possibilities of art are also present. These are taken up once again in the *Duineser Elegien*, a cycle of ten poems written in two bursts of creativity over a decade apart. They form Rilke's supreme lament for the disjunction of human life, but are also an attempt to endorse human experience in the face of the transcendental beyond, which is represented by terrible

and supremely beautiful angels. Apart from these works you would be expected to read a number of uncollected poems and short prose works. There is also Rilke's novel, *Die Aufzeichnungen des Malte Laurids Brigge*, a visionary and pathological account of the disintegration of an artist figure who has come to Paris, and who is haunted by the squalor of the modern city and by disturbing memories of childhood. This text, based on Rilke's own experiences, is a key document of literary Modernism and charts the crisis of identity and language experienced by many artists in the first decade of the twentieth century.

Introductory Reading

- Käte Hamburger, *Rilke: Eine Einführung* (Stuttgart, 1976)
- Eudo C. Mason, *Rilke* (Edinburgh, 1963)
- Manfred Engel (ed.), *Rilke-Handbuch. Leben – Werk – Wirkung* (Stuttgart, 2004)
- *The Cambridge Companion to Rilke*, ed. Karen Leeder and Robert Vilain (Cambridge, 2010)
- Charlie Louth, *Rilke: The Life of the Work* (Oxford, 2020)

6 - Franz Kafka (1883-1924)

Franz Kafka is one of the most famous of modernist writers, and his texts about family dynamics, power, and bureaucracy still resonate with readers today, although he was also deeply indebted to such nineteenth-century predecessors as Kleist and Dostoevsky. Growing up as part of the German-speaking Jewish community in Prague, which was first part of the multi-ethnic Habsburg empire and later became the capital of the newly founded state of Czechoslovakia, Kafka was acutely aware of the political and cultural tensions surrounding different groups and identities. His texts reflect these issues in their exploration of gender, class, and race. Besides the three novels, none of which Kafka considered complete (*Der Verschollene*, *Der Proceß*, *Das Schloß*), there are a number of short stories and novellas published in his lifetime ('*Das Urteil*', *Die Verwandlung*, *In der Strafkolonie*), collections of short fiction (*Ein Landarzt* and *Ein Hungerkünstler*), and a mass of teasingly enigmatic, often humorous short stories, parables and aphorisms which have been extracted from his notebooks.

Anyone studying Kafka should be familiar with the whole of his *Sämtliche Erzählungen* (available as Fischer paperback no. 1078) or at least with *Ein Landarzt und andere Drucke zu Lebzeiten* (Fischer paperback no. 12441). The text prescribed for special study is *Der Proceß*, in the version edited by Malcolm Pasley: this text is available as a Fischer paperback (either no. 11413 or no. 12443: both cost the same, but are differently paginated; the latter also contains a four-page account of Kafka's life in tabular form). In addition, you should read the other two novels and at least sample Kafka's diaries and letters.

Introductory Reading

- Mark Anderson, *Kafka's Clothes: Ornament and Aestheticism in the Habsburg fin de siècle* (Oxford: Oxford University Press, 1992)
- Carolin Duttlinger (ed.), *Franz Kafka in Context* (Cambridge: Cambridge University Press, 2017)
- —, *The Cambridge Introduction to Franz Kafka* (Cambridge: Cambridge University Press, 2013)
- Julian Preece (ed.), *The Cambridge Companion to Kafka* (Cambridge: Cambridge University Press, 2002)
- Ritchie Robertson, *Kafka: Judaism, Politics, and Literature* (Oxford: Oxford University Press, 1985); also *Kafka: A Very Short Introduction* (Oxford: Oxford University Press, 2004)
- John Zilcosky, *Kafka's Travels: Exoticism, Colonialism, and the Traffic of Writing* (New York, NY: Palgrave Macmillan, 2003)

7 - Bertolt Brecht (1898-1956)

Brecht is one of the major dramatists of the twentieth century, widely performed in theatres and taught in universities and schools in drama and cultural studies, as well as in German literature courses. He was a prolific author in a variety of genres, and slippery in all of them. Tracing the development of his writing takes you from his anarchic Expressionist beginnings during and after the First World War, by way of his Marxist 'conversion' and the work of his antifascist exile years (largely in Scandinavia and the States), to the late works penned in the East Germany to which he returned after the Second World War. His untiringly experimental writing raises questions about political literature and the uneasy relationships between theatre and audience, literature and society, culture and capitalism. Critical opinion in the early decades was often characterised by crude political polarisations, but Brecht has also attracted attention from a number of important writers, philosophers and critics, and there have been interesting attempts at revision from poststructuralist, feminist and post-Communist perspectives. In your study of his work you should cover a range of the major plays and have a knowledge of at least some of his poetry; beyond that you are free to place the emphasis on poetry, prose or theory, as you wish. The play about war and capitalism, *Mutter Courage und ihre Kinder* (originally 1939), is the text prescribed for special study. In addition you should read a cross-section of his dramatic works, from the bleakly lyrical early text *Baal* through to the famous later plays written in exile: *Leben des Galilei*, *Der gute Mensch von Sezuan*, *Der kaukasische Kreidekreis*. Brecht is perhaps best known for his radical experimentation with theatrical convention. You should certainly look at his 'Lehrstücke' (e.g. *Die Maßnahme*) and familiarize yourself with the essays in which he sets out and develops his commentary on literary and theatrical practice. He is also one of the most significant German poets of the twentieth century: from the provocative early collection of religious parodies, celebrations of material existence and ballads of social deprivation, *Bert Brechts Hauspostille*, to the anti-fascist exile collection *Svendborger Gedichte* and the more spare and lyrical poetry

of the late years, the *Buckower Elegien*. The standard German edition (with useful notes on genesis and reception) is the 30-vol. *Große kommentierte Berliner und Frankfurter Ausgabe*, but any Suhrkamp edition of the plays will do. One way into his large and varied output of poems is the volume *Ausgewählte Gedichte*, ed. Siegfried Unseld and Walter Jens (Frankfurt, 1964). His theory may well be most easily accessed by way of the English versions (ed. Tom Kuhn, Marc Silberman and Steve Giles): *Brecht on Art and Politics* (London, 2003), *Brecht on Theatre* and *Brecht on Performance* (both 2015).

Introductory Reading

- Stephen Parker, *Bertolt Brecht: A Literary Life* (London, 2015)
- Keith A. Dickson, *Towards Utopia: A study of Brecht* (Oxford and New York, 1978)
- Walter Hinderer (ed.), *Brechts Dramen: Neue Interpretationen* (Stuttgart, 1984)
- Klaus Detlef Müller, *Bertolt Brecht: Epoche, Werk, Wirkung* (München, 1985)
- Jan Knopf, *Brecht-Handbuch*, 5 vols (Stuttgart 2001) – do not confuse with the earlier 2 vols with the same title
- Tom Kuhn and Karen Leeder (eds), *Empedocles' Shoe: Essays on Brecht's Poetry* (London, 2002).

8 - Ingeborg Bachmann (1926-1973)

Counted among the major Austrian writer of the post-1945 period, Ingeborg Bachmann has come to epitomise many aspects of post-war German-language literature: the concern for memory culture and the *Aufarbeitung* of the Nazi past, the intersections of literature, identity, and history, and above all the progress of women writers from the margins to the centre of the literary canon in this period. Since the early 1980s, she has come to be remembered most for her extraordinary and enigmatic experimental novel *Malina* (1971), the text prescribed for special study. It is a major intervention in thinking about gender relations, gender identity, and gender politics which she referred to as an 'Autobiographie, aber nicht im herkömmlichen Sinne' ('autobiography, but not in a traditional sense'). *Malina* was conceived as the overture to a cycle of novels entitled *Todesarten*, a compendium of the multiple ways in which Bachmann saw human beings as 'murdering' each other psychologically in the post-Fascist world, which, however, she never completed. Fragments, some quite extensive, of other novels from the cycle remained after her death, of which *Das Buch Franza* (formerly known as *Der Fall Franza*), set partially in the Egyptian desert and often now read critically through a postcolonial lens, is the most significant.

Bachmann, however, was a most versatile writer. She started her career in the 1950s as an acclaimed poet, publishing two collections *Die gestundete Zeit* (1953) and *Anrufung des grossen Bären* (1956). She wrote plays and essays for the radio, opera libretti (with her friend the composer Hans Werner Henze), and two short story collections, *Das dreißigste Jahr* (1961), significantly influenced by her reading of the philosopher Ludwig Wittgenstein, and *Simultan* (1972). In 1959 she was the first writer to give the prestigious *Frankfurter Poetik-*

Vorlesungen, which she used to reflect on the ways in which literature responds to society and projects utopian thinking beyond the social status quo.

Since her famed appearance on the cover of *Spiegel* magazine in 1954, Bachmann was also always a writer-celebrity, her life sensationalised and sometimes fictionalised by those around her. For women writers who came after her, she was both an inspiring influence (notably in the case of Christa Wolf and Elfriede Jelinek) and a figure to be contested and opposed (see, for example, Ulrike Draesner's essays on Bachmann). Looking at her legacy could also be a fruitful topic of study on this paper.

Introductory Reading

- Sigrid Weigel, *Ingeborg Bachmann. Hinterlassenschaften unter Wahrung des Briefgeheimnisses* (Vienna, 1999)
- Hans Höller, *Ingeborg Bachmann* (Reinbek bei Hamburg, 1999)
- Monika Albrecht and Dirk Göttsche (eds), *Bachmann-Handbuch: Leben – Werk – Wirkung* (Stuttgart, 2002)
- Karen R. Achberger, *Understanding Ingeborg Bachmann* (Columbia SC, 1995)
- Sara Lennox, *Cemetery of the Murdered Daughters: Feminism, History, and Ingeborg Bachmann* (Amherst, 2006)
- Stephanie Bird, *Women Writers and National Identity: Bachmann, Duden, Özdamar* (Cambridge, 2003), Part I, chapters 1, 2 and 3 on Bachmann
- Andrea Stoll, *Ingeborg Bachmanns "Malina"* (Frankfurt am Main, 1992)

9 - Elfriede Jelinek (1946-)

Elfriede Jelinek is a contemporary Austrian author who won the Nobel prize in 2004. She is a controversial writer: a feminist, one-time Marxist, both reviled and celebrated in her home country, who sometimes cultivates shock as part of her political aesthetic. She has a substantial oeuvre in all genres: from her early poetry *Lisas Schatten* (1967) to her experiments with satirical prose, like *wir sind lockvögel baby!* (1970) or *Michael: Ein Jugendbuch für die Infantilgesellschaft* (1972), books which satirize popular culture and its duplicitous presentation of 'the good life'. She became well known with her novels *Die Liebhaberinnen* (1975) (a short satirical text and a good way into her work), *Die Ausgesperrten* (1980) and the autobiographically based *Die Klavierspielerin* (1983), which was made into an acclaimed film by Michael Haneke in 2001. *Die Klavierspielerin* is the text prescribed for special study. These novels each present a pitiless world where a regime of violence and submission keeps human beings, especially women, in check. She demonstrates how the entertainment industry's clichés seep into people's consciousness and paralyse opposition to class injustices and gender oppression. Her disturbing satire of pornography, *Lust* (1989), offers a hard-hitting presentation of sexual violence against women as the template for our culture. This line is maintained, seemingly in a lighter tone, in *Gier: Ein Unterhaltungsroman* (2000), a study in the cold-blooded practice of male power. In her drama she has also developed from fairly

traditional models (like *Was geschah nachdem Nora ihren Mann verlassen hatte* which picks up the story of Ibsen's *A Doll's House* where Ibsen leaves off), to much more radical pieces that do without roles in a traditional sense but present voices that allow various levels of the psyche and history to be heard simultaneously, e. g. *Totenauberg, Raststätte, Wolken.Heim, Ein Sportstück, In den Alpen, Das Werk*. Her so-called 'princess dramas' (*Der Tod und das Mädchen* I–V, 2003 and *Bambiland; Babel*, 2005), are variations on one of the writer's basic themes, the inability of women fully to come to life in a world where they are painted over with stereotypical images. In her most recent work for the theatre, she has become adept at commenting on current affairs and contemporary politics in inventive and unexpected forms. Jelinek has long been an outspoken critic of Austria: depicting it as a realm of death in her massive phantasmagorical novel, *Die Kinder der Toten* (1995). In this her writing builds on a lengthy Austrian tradition of linguistically sophisticated social criticism, with precursors such as Johann Nepomuk Nestroy, Karl Kraus, Ödön von Horváth, Elias Canetti, Thomas Bernhard and the Wiener Group.

Introductory Reading

- Christa Gürtler, *Gegen den schönen Schein: Texte zu Elfriede Jelinek* (Frankfurt am Main, 1990; new edition 2005)
- Marlies Janz, *Elfriede Jelinek* (Stuttgart, 1995)
- See also the *Text & Kritik* volume on Jelinek, ed. Heinz Ludwig Arnold (1993).
- Allyson Fiddler, *Re-writing Reality: An introduction to Elfriede Jelinek* (Oxford, 1994).
- Verena Mayer and Roland Koberg, *Elfriede Jelinek: Ein Porträt* (Reinbek bei Hamburg, 2006)

10 - The Berlin School

The Berlin School is the name given to a group of filmmakers who studied at the Deutsche Film- und Fernsehakademie Berlin with the filmmaker Harun Farocki (1944-2014) and who came to prominence at the start of the new millennium. Key figures include Thomas Arslan, Angela Schanelec, Christian Petzold, Christoph Hochhäusler, and Maren Ade. Arslan came to prominence with his migrant trilogy *Geschwister-Kardesler* (1997), *Dealer* (1999), and *Der schöne Tag* (2001). But like many other Berlin School filmmakers he is also interested in productive interrogations of genre film, such as the gangster film *Im Schatten* (2010) and film *Gold* (2013), starring Nina Hoss, which re-imagines the Western. Nina Hoss is a recurring figure in the films in which Petzold explores the social landscape of a globalised world, and re-visits key moments from the recent past in search of counterfactual alternatives. The set film for this collective special author stars Hoss: Petzold's *Jerichow* (2008), a re-making of *The Postman Always Rings Twice* (1946) which adapts the conventions of film noir for a 21st-century globalised capitalism. Other films to be studied would include Schanelec's *Marseille* (2003) and *Orly* (2010); the tv-trilogy *Dreileben* (2011) which Hochhäusler made with Petzold and Dominik Graf as part of an exchange between the three

filmmakers about the uses of genre cinema; Maren Ade's *Alle Anderen* (2009) and Toni Erdmann (2016); Petzold's films for cinema, such as *Die Innere Sicherheit* (2000), *Barbara* (2012), *Phoenix* (2014), *Transit* (2019), *Undine* (2021), but also his work for tv, such as *Toter Mann* (2001), and the episodes he directed for the police procedural *Polizeiruf 110*. Films are available on dvd and many can also be viewed on streaming services. Over the 4 tutorials, the aim would be to cover 2 to 3 films each time, focusing on a range of filmmakers and issues. The final session will focus on the set film, Petzold's *Jerichow* (2008).

Introductory Reading

- Marco Abel, *The Counter-Cinema of the Berlin School* (Camden House, 2013).
- Marco Abel and Jaimey Fisher (eds), *The Berlin School and its Global Context: A Transnational Art Cinema* (Wayne State UP, 2018).
- Tim Bergfelder et al. (eds), *The German Cinema Book*, 2nd ed. (BFI/Bloomsbury, 2020).
- Ilka Brombach and Tina Kaiser (eds), *Über Christian Petzold* (Vorwerk 8, 2018).
- Roger F. Cook et al. (eds), *Berlin School Glossary: An ABC of the New Wave in German Cinema* (Intellect, 2013).
- Jaimey Fisher, *Christian Petzold* (University of Illinois Press, 2013).
- Olivia Landry, *Movement and Performance in Berlin School Cinema* (Indiana UP, 2019).
- Brad Prager, *Phoenix* (Camden House, 2019).

PAPER XI: German Thought

The purpose of this paper is to allow you to study topics related to philosophical thought, history of ideas, and critical and cultural theory written in German (or in English by German-speaking exiles). It focusses on four set texts running from the latter part of the eighteenth century, which saw the emergence of idealism, anthropology, and dialectics, to the middle of the twentieth century when much in this tradition was thrown into question both by the horrors of totalitarian regimes and by the massive changes brought about by technological change. The ideas set out in the four set texts continue to inform debates in the present day, when writers are exploring their implications for issues such as political economy, gender, globalisation, and the environment. In addition to the four set texts, students taking this paper can, if they wish, also study a range of additional texts by the same four thinkers. The set texts for close study are::

- Immanuel Kant, *Kritik der reinen Vernunft* [1781/87], ed. by Jens Timmermann (Hamburg: Meiner, 1998) [= Philosophische Bibliothek, Band 505];
- Friedrich Schiller, *Briefe über die ästhetische Erziehung des Menschen* [1795], in *Theoretische Schriften* (Frankfurt a.M., 1992) (=Deutscher Klassiker Verlag, Band 32);
- Friedrich Nietzsche, *Jenseits von Gut und Böse* [1886] Reclam edition or dtv 30155 (with *Zur Genealogie der Moral* = KSA 5);
- Hannah Arendt, *The Human Condition* [1958] (Chicago UP, 2nd ed. 1998).

Further texts that students might want to explore include: Kant, *Kritik der Urteilskraft* (1791) (relevant for both the Kant and Schiller set texts – recommended edition ed. by Manfred Frank, Deutscher Klassiker Verlag); Schiller, *Theoretische Schriften*, ed. Rolf-Peter Janz (Deutscher Klassiker Verlag, 2008), esp. *Kallias, oder über die Schönheit* (1793) and *Über Anmut und Würde* (1793); Nietzsche, *Die fröhliche Wissenschaft* (1882/87), *Also sprach Zarathustra* (1883-85), *Zur Genealogie der Moral* (1887), *Götzen-Dämmerung* (1889); Arendt, *Origins of Totalitarianism* (1951), *Between Past and Future* (1961), *Eichmann in Jerusalem* (1963), *The Life of the Mind* (2 vols.) (1978), *Lectures on Kant's Political Philosophy* (1982, based on lectures held in 1970).

Teaching

The paper will be taught in the 2nd and/or 4th years. There will be two tutorials or classes on each of the four thinkers. One will be focused on the set text. The other may continue to explore the set text, or discuss further, relevant writings. The teaching will be adapted to the needs and interests of the student: either focusing on in-depth work on the four very rich set texts, or using the set texts as a platform for further exploration. The exam will cater for both options and will reward good answers of both types.

Examination

The examination will consist of two sections, both of which must be answered. Section A will consist of a passage from the text designated for commentary. In Section B you will write two

essays on questions relating to the set texts and to broader issues relevant to the four thinkers.

Secondary Literature

Kant

For an introduction to the wider intellectual context of the late 18th century, see Frederick Beiser, *The Fate of Reason: German Philosophy from Kant to Fichte* (Cambridge, MA, 1987). For introductions to the *Kritik* itself, see Jill Vance Buroker, *Kant's Critique of Pure Reason: An Introduction* (Cambridge, 2006); and James R O'Shea, *Kant's Critique of Pure Reason: An Introduction and Interpretation* (Abingdon, 2012).

Schiller

The introduction by Alexander Schmidt to the Penguin classics translation (2016) of *Über die Ästhetische Erziehung* is illuminating and useful, as is Carsten Zelle, 'Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen', in *Schiller-Handbuch*, ed. Matthias Luserke-Jaqui (Stuttgart, 2005), 409-45. Otherwise, an overview of Schiller's theoretical writings can be found in: Fredrick Beiser, *Schiller as Philosopher: A Re-Examination* (Oxford, 2008). For a recent collection of essays by major scholars in the field: Gideon Stiening, ed., *Friedrich Schiller: Über die Ästhetische Erziehung des Menschen in einer Reihe von Briefen* (Berlin, 2019).

Nietzsche

An influential account of Nietzsche's project, which also gives a balanced introduction to competing interpretations, can be found in Brian Leiter, *Nietzsche on Morality*, 2nd edn (Abingdon, 2014). For Nietzsche's philosophical background, see Thomas Brobjer, *Nietzsche's Philosophical Context: An Intellectual Biography* (Champaign, IL, 2008). For a collection with essays by leading scholars on individual works and overarching themes in Nietzsche's work, see Ken Gemes and John Richardson, eds., *The Oxford Handbook of Nietzsche* (Oxford, 2013).

Arendt

For a general introduction with essays by leading scholars, see Dana Villa, ed., *Cambridge Companion to Arendt* (Cambridge, 2000). For an account situating Arendt alongside other influential students of Heidegger, see Richard Wolin, *Heidegger's Children: Hannah Arendt, Karl Lowith, Hans Jonas and Herbert Marcuse* (Princeton, NJ, 2001). For a recent study demonstrating Arendt's relevance for twenty-first century debates, see Sophie Loidolt, *Phenomenology of Plurality: Hannah Arendt on Political Intersubjectivity* (Abingdon, 2017).

PAPER XII: Special Subjects - German

There is a long list of papers available across the whole Faculty. The list below gives those that are particularly the responsibility of the German sub-faculty. Examination is by a portfolio of 2 essays (Method B2), totalling 6-8,000 words, or by a dissertation of 6-8,000 words (Method B1), or, in the case of Nietzsche and his Impact, by a choice between Method B1 and Method B2. Advanced Translation is examined by a portfolio of three different exercises (Method B2 + C1). They are normally all taught in Hilary Term of your final year.

You should note that not all of these papers are available every year: you should consult with your tutor to ascertain which of them will be available in the year you take Finals. A definitive list of the Special Subjects available in your final year will be distributed in the Trinity Term before the final year.

1 - Old Norse

Old Norse is the language of medieval Iceland, whose settlers produced a rich and varied literature in the centuries following its settlement in 870AD. Medieval Icelandic literature (Old Norse) was written down from the twelfth century onwards, but includes, in its extensive corpus of poetry and prose, material from earlier periods which had been transmitted orally from pre-Christian times. A good place to start looking at the language and some Old Norse literature is Ranke and Hofmann's *Altnordisches Elementarbuch* (4th edn., Berlin, 1979), in which all the major Old Norse literary genres are represented. Extracts from *Egils saga* and *Gísla saga* also contain skaldic verse, a poetic genre celebrated for its crypticism and uniquely intricate metre. There are also extracts from Snorri Sturluson's compendious history *Heimskringla*, and from *Gylfaginning*, his account of Old Norse mythology, including Ragnarök, the doom of the gods. Eddic poetry is represented by a selection from the heroic lays, and the probably pre-Christian wisdom poem *Hávamál*. E.V Gordon's *Introduction to Old Norse* (rev. Taylor, Oxford, 1956) is another useful handbook for beginners.

Students wishing to explore the links between Old Norse and medieval German might start with the Old Norse *Völsunga saga* (ed. R.G. Finch, London, 1965, in parallel translation), a prose version of Germanic heroic legends about Sigurðr the Dragon-Slayer, Brynhildr, and Attila the Hun, and based on poems from the *Edda*. But those taking the paper are free to choose any topic in Old Norse literature and/or language for their submitted essays.

The paper is taught through eight tutorials, and there are university classes in Old Norse every Michaelmas term. Examination is by portfolio of two essays. Written work must show knowledge of the texts in the original language

Introductory Reading

- Rory McTurk (ed.), *A Companion to Old Norse-Icelandic Literature and Culture* (Oxford: Blackwell, 2005)
- Heather O'Donoghue, *Old-Norse Icelandic Literature: A Short Introduction* (Oxford: Blackwell, 2004)
- Phillip Pulsiano (ed.), *Medieval Scandinavia: An Encyclopaedia* (NY and London: Garland, 1993)
- Jónas Kristjánsson, *Eddas and Sagas* (Reykjavik, 1988)
- Gabriel Turville-Petre, *Origins of Icelandic Literature* (Oxford, 1953)
- Margaret Clunies Ross (ed.), *Old Icelandic Literature and Society* (Cambridge, 2000)

2 - Old High German with either Gothic or Old English or Old Saxon or Old Frisian

The paper builds on a knowledge of Old High German and provides the opportunity to compare that language with another Germanic dialect from the East or West Germanic group as represented by specimens drawn from their most important texts: for Gothic, the Gospel according to St Mark, chapters 1-9; for Old Saxon, the *Heliand* lines 4029-5038; for Old English, *Beowulf*, lines 1-1049; for Old Frisian, texts I-IX, XII-XIV, XVI, XVII from the *Introduction to Old Frisian*, and 'The Seventeen Statutes' and 'The Twenty Four Landlaws' (Buma, pp.93-107). The basis for Old High German (if you have not offered this language as a separate paper, Paper V(i)) is taken to be that of the OHG Tatian translation.

Introductory Reading

- J.K. Bostock, revised by K.C. King and D.R. McLintock, *A Handbook on Old High German Literature*, 2nd edn. (Oxford, 1976)
- Wilhelm Braune, *Gotische Grammatik*, 20th edn., rev. Frank Heidermanns (Tübingen, 2004)
- Wilhelm Braune, *Althochdeutsche Grammatik*, 15th edn., rev. Ingo Reiffenstein (Tübingen, 2004)
- Rolf H. Bremmer, *An Introduction to Old Frisian: History, Grammar, Reader, Glossary* (Amsterdam/Philadelphia, 2009)
- W.J. Buma, *De eerste Riustringer Codex Oudfriesse Taal- en Rechtsbronnen 11* ('s-Gravenhage, 1961), pp. 93-107
- Alastair Campbell, *Old English Grammar* (Oxford, 1983)
- F. Holthausen, *Altsächsisches Elementarbuch*, 2nd edn. (Heidelberg, 1921)
- H.H. Munske, *Handbuch des Friesischen* (Tübingen, 2001), esp. 'Frisian in the Middle Ages', pp. 538-670
- Frans van Coetsem/Herbert L. Kufner, *Toward a Grammar of Proto-Germanic* (Tübingen, 1972)
- Orin W. Robinson, *Old English and its Closest Relatives* (Stanford, 1992)
- Joseph Wright, *Grammar of the Gothic Language*, rev. O.L. Sayce (Oxford, 1954)
- D.H. Green, *Language and History in the Early Germanic World* (Cambridge, 1998)

Examination is by a portfolio of two essays. Areas to focus on might include theoretical issues of the nature of protolanguages, the genetic relationship of the dialects as it emerges from the earliest evidence, either within 'Ingvaemonic'/West Germanic or between West and East Germanic, general philological problems of interpreting the earliest sources, the issue of cultural and linguistic contacts between different Germanic tribes, and the detailed linguistic comparison of their phonologically and morphologically equivalent forms Walther von der Vogelweide and the origins of the German love lyric

The Middle High German love lyric in the twelfth and thirteenth centuries is monophonic song, reflecting the practice of court performances in which typically the performer would also be the composer of both words and melody. It represents a particular and remarkable development within the European tradition of erotic poetry in which, characteristically, ritual wooing gestures are acted out in song, articulated in the context of the triangle of the lover-minstrel, the beloved and the audience-society. This Special Subject allows you to make a special study of the German 'Minnesang' of the most celebrated of the German poets, Walther von der Vogelweide (ca.1190 - 1230) and to study how his work relates to that of the earliest poets of the 'Minnesang', such as Der von Kurenberg and Dietmar von Aist, published in the collection 'Des Minnesangs Frühling'.

Introductory Reading

- Olive Sayce, *The Medieval German Lyric, 1150-1300* (Oxford, 1982)
- Gerhard Hahn, *Walther von der Vogelweide: Eine Einführung* (Munich, 1986)
- Günther Schweikle, *Minnesang* (Stuttgart, 1989)

Examination is by a portfolio of two essays.

3 - Gottfried's *Tristan* and Medieval German Court Society

This special subject allows you to make a detailed study of the famous love romance and look at it in the context of contemporary views of court society. The Tristan romance (composed ca. 1210) is a tale devoted to the problems of a passionate and illicit love relationship within a closed court society.

The hero comes to the court of Cornwall and conducts a successful wooing expedition to win the hand of Princess Isolde of Ireland for his uncle King Marke, but on the return journey, together with Isolde, he falls victim to a love potion. The rest of the story, which was intended to finish with the death of Tristan and Isolde, is devoted to the lovers' intrigues at court. Aspects to concentrate on when beginning the study of this text are Gottfried's conception of true love (developed in the prologue) and the depiction of the opposition between court society and the lovers.

Introductory Reading

- Christoph Huber, *Gottfried von Straßburg: Tristan*, 2nd edn. (Berlin, 2007)
- Peter Ganz, 'Einleitung' in: *Gottfried von Straßburg: Tristan*, ed. Reinhold Bechstein, revised by Peter Ganz (Wiesbaden, 1978), I, pp. ix-liii.
- Mark Chinca, *Gottfried von Strassburg* (Cambridge, 1997)
- Joachim Bumke, *Höfische Kultur. Literatur und Gesellschaft im hohen Mittelalter* (Munich 1987); English transl. by Thomas Dunlap (Berkeley/London, 1991)

Examination is by a portfolio of two essays.

4 - Mechthild von Magdeburg and women's writing in German 1150-1300

Mechthild von Magdeburg (writing ca. 1250-1282) is the author of *Das fliessende Licht der Gottheit*, a collection of ecstatic revelations in German in which spiritual experience is verbalised and given literary form as dialogues, visions, auditions, allegories, prophecies and pieces of narrative. The metaphorical language of love, which also plays an important part in the 'Minnesang' and in a number of earlier German religious texts, is used here to depict religious experience, in particular for the expression of the mystical union of the soul with God, her bridegroom. This paper provides an opportunity to study the work of one of the first women writers in European literature, and to look at her work and her understanding of (female) authorship in the context of a selection of earlier German writings by and for women.

It is recommended that, for an initial reading of her work, special attention should be paid to the following sections: I,1-7, 1,14-22; 1,38-44; II,1-6; III, 9; IV,2; IV, 12-14; V,4; VI,31. Copies of this material, taken from the edition by G. Morel (1869), are available (and can be photocopied) in the Modern Languages Faculty Library.

Introductory Reading

- Gisela Vollmann-Profe (ed.), *Mechthild von Magdeburg: Das fließende Licht der Gottheit* (Frankfurt a.M., 2003)
- Gisela Vollmann-Profe (ed. with transl.), *Mechthild von Magdeburg: Das fließende Licht der Gottheit. Eine Auswahl* (Stuttgart, 2008)
- Elizabeth A. Andersen, *The Voices of Mechthild von Magdeburg* (Oxford/Berne 2000)
- Wolfgang Mohr, 'Darbietungsformen der Mystik bei Mechthild von Magdeburg', in: *Märchen, Mythos, Dichtung* (Festschrift Fr. Von der Leyen) (Munich, 1963), 375-9

Examination is by a portfolio of two essays.

5 - Literature and Medicine, 1780-1880

The relationship between literature and medicine is an important source of aesthetic developments in the modern era, helping to shape literary movements as diverse as the

Empfindsamkeit and Poetic Realism, Romanticism and Naturalism, and helping to link writers like Goethe, Novalis, Büchner, and Fontane. There is no formal prescription and the course will allow you to examine a range of genres and writers including poetry and prose, scientific texts, and encyclopaedic literature, focusing on particular authors, periods or on historical developments across the period as a whole. Some possible topics for discussion are: how literature deals mimetically with medical matters (death, concepts of illness and wellness, therapy); theories of imagination and feeling around 1800; narrating illness; literature as medicine; depictions of medical practitioners; literature and drugs.

Introductory Reading

- Albrecht Koschorke, *Körperströme und Schriftverkehr: Mediologie des 18. Jahrhunderts* (Munich, 1999)
- Nicolas Pethes, Sandra Richter (eds), *Medizinische Schreibweisen: Ausdifferenzierung und Transfer zwischen Medizin und Literatur (1600-1900)* (Tübingen: Niemeyer, 2008)
- Dorothy Porter, Roy Porter, *Patient's Progress: Doctors and Doctoring in Eighteenth-century England* (Cambridge: Polity Press, 1989)

Examination is by a portfolio of 2 essays.

6 - Weimar Classicism 1794-1805

Essentially the creation of two men, Goethe and Schiller, Weimar Classicism was a literary programme, announced in periodicals such as Goethe's *Propyläen* and Schiller's *Horen*, but also implicitly a political one, embodying a considered response to the French Revolution and the crisis in European society which it represented. The Revolution and its consequences are addressed directly in works such as Goethe's epic poem *Hermann und Dorothea* and Schiller's treatise *Über die ästhetische Erziehung des Menschen*, indirectly or symbolically in Goethe's novel *Wilhelm Meisters Lehrjahre* and plays such as *Wallenstein*, *Maria Stuart* and *Die natürliche Tochter*. Important works of lyric poetry were also published by the two men during the years of their close collaboration from 1794 until Schiller's death. The works to be studied thus cover a wide range of genres and include some of the major canonical texts of German literature.

Introductory Reading

- T. J. Reed, *The Classical Centre*, 2nd edn. (Oxford, 1986)
- W. H. Bruford, *Culture and Society in Classical Weimar* (Cambridge, 1962)
- D. Borchmeyer, *Weimarer Klassik* (Königstein, 1980)

Examination is by a portfolio of two essays.

7 - The 'Bildungsroman'

The 'Bildungsroman', i.e. the novel centring on the development of its protagonist from youth to adulthood, has been widely considered the characteristically German form of the novel, thanks largely to the cultural prestige of its chief exemplar, Goethe's *Wilhelm Meisters Lehrjahre*. This tradition can, however, be followed back to C. M. Wieland's witty philosophical novel *Agathon* (1766-7), set in ancient Greece, and K. P. Moritz's searching psychological and autobiographical novel *Anton Reiser* (1785-90); and it runs forward through Romanticism (Novalis's *Heinrich von Ofterdingen* is a reply to Goethe, whose *Meister* was insufficiently poetic to please the Romantics) to Adalbert Stifter's large-scale idyll *Der Nachsommer* (1857) and the great Swiss novel by Gottfried Keller, *Der grüne Heinrich* (1854-5; revised version, 1879-80). The form has been modified, adapted or parodied by 20th-century writers such as Thomas Mann, Hesse and Grass.

Introductory Reading

- W. H. Bruford, *The German Tradition of Self-Cultivation: 'Bildung' from Humboldt to Thomas Mann* (Cambridge, 1975)
- Michael Beddow, *The Fiction of Humanity: Studies in the Bildungsroman from Wieland to Thomas Mann* (Cambridge, 1982)

Examination is by a portfolio of two essays.

8 - 19th Century German Drama

The purpose of this special subject is to explore the range of German drama from the classical dramas of the late Schiller (*Wallenstein* onwards) to the Naturalism of Hauptmann and Anzengruber. An important topic is the flourishing of tragic drama in Germany at a time when this genre barely existed in other European literatures – in the work, for example, of Kleist, Büchner, Grillparzer and Hebbel. There is also, however, a large body of comic drama in the nineteenth century, notably the Viennese comedies of Raimund and especially Nestroy. And for anyone attracted by the relations between music and German literature, the tragic music-dramas of Wagner based on Germanic myth (and the account of tragedy they helped to inspire in Nietzsche, *Die Geburt der Tragödie*) are indispensable.

You will be asked to submit two essays on a theme illustrated by the works of two or more dramatists. Possible themes include: the influence of Shakespeare; historical/political drama; comedy as affirmation or subversion; the dramatic presentation of women; myth and drama; social conflict in drama; Realism and Naturalism; tragic guilt in drama; drama in performance: the nineteenth-century theatre.

Introductory Reading

- F.J. Lamport, *German Classical Drama: Theatre, Humanity and Nation 1750 - 1870* (Cambridge, 1990)

- H. Lindenberger, *Historical Drama. The relation of Literature and Reality* (Chicago and London, 1975)
- Edward McInnes, *Das deutsche Drama des 19. Jahrhunderts, Grundlagen der Germanistik* (Berlin, 1983)
- Eda Sagarra, *Tradition and Revolution: German Literature and Society 1830-1890* (London, 1971)

Examination is by a portfolio of two essays.

9 - Nietzsche and his Impact

Though largely ignored during his lifetime, Nietzsche was soon recognised as the philosopher of modernity. More radically, honestly and intelligently than anyone else, he explored the consequences that must follow if traditional religious belief and moral constraints are jettisoned to make way for a view of the universe based on scientific knowledge and the individual will. While his ideas about how to fill the resulting moral vacuum have been controversial, he is widely recognised as one of the most interesting – and entertaining – philosophers and ‘cultural critics’. He is also among the most brilliant of German stylists.

When Nietzsche began to be widely read in the 1890s, his ideas were found stimulating and liberating in the most varied quarters. There were Nietzscheans on the radical right and the revolutionary left, in the women’s movement and among Zionists. He was read avidly, but also critically, by writers as varied as Thomas Mann, Kafka, Rilke, Musil, Gottfried Benn, Alfred Döblin, Hermann Broch and Hermann Hesse, within cinema, as well as theorists in many fields, from philosophy to political and critical theory, sociology, psychoanalysis, literary and cultural theory, classical studies, anthropology, semiotics and even theology. Outside Germany, he was engaged with seriously by Yeats, Lawrence, Joyce, Stevens, Gide, Malraux, Camus, Belyi, Solvyov, D’Annunzio, and many others.

Students will be expected to know the following books by Nietzsche in particular detail: *Die Geburt der Tragödie* (1872) and *Zur Genealogie der Moral* (1887), and to have read more widely in Nietzsche’s works. They will also study his reception, looking closely at a text or texts by one or more subsequent writers in relation to Nietzsche.

Introductory Reading

- Steven E. Aschheim, *The Nietzsche Legacy in Germany, 1890 - 1990* (Berkeley & Los Angeles, 1992)
- Patrick Bridgwater, *Nietzsche in Anglosaxony: A study of Nietzsche’s impact on English and American literature* (Leicester, 1972)
- Thomas Brobjer, *Nietzsche’s Philosophical Context: An Intellectual Biography* (Champaign, IL, 2008)
- Ken Gemes and John Richardson (eds), *The Oxford Handbook of Nietzsche* (Oxford, 2013)

- Rüdiger Görner and Duncan Large (eds), *Ecce Opus: Nietzsche-Revisionen im 20. Jahrhundert* (Göttingen, 2003)
- Bernd Magnus and Kathleen M. Higgins (eds), *The Cambridge Companion to Nietzsche* (Cambridge, 1996)
- Alexander Nehemas, *Nietzsche: Life as Literature* (Cambridge, MA., 1985)
- Douglas Smith, *Transvaluations: Nietzsche in France 1872-1972* (Oxford, 1996)
- J. P. Stern, *Nietzsche: Modern Masters* (London, 1978)
- Thorsten v. Valk (ed.), *Friedrich Nietzsche und die Literatur der klassischen Moderne* (Berlin, New York, NY, 2009)

Examination is by a portfolio of two essays.

10 - The Poetry of Hugo von Hofmannsthal, Stefan George and Rainer Maria Rilke

This paper examines the rebirth of German poetry in the 1890s with particular reference to three of the key poets of the fin de siècle. Although the emphases in each writer are different, and although each develops differently into the 1920s, they are united in their cultivation of a highly wrought poetry which drew on traditional forms. Against the background of cultural pessimism stemming from Nietzsche, and inspired by French Symbolism, especially Baudelaire, they saw art as crucial to the negotiation of modernity. Sceptical of the language of the everyday, they concentrated on the formal perfection of their work and on the powers of language to penetrate to the inner truth of reality. In his early work Rilke was the most subjective of the three. Hofmannsthal's poetry and lyrical drama are characterized by a lament for the fleeting passage of life and a longing to know the secret correspondences of the universe. George, who influenced both of the other poets, employs exotic and sensual imagery in his early verse, but then brings symbolist techniques to poetry of nature and love. Both Rilke and Hofmannsthal suffered a period of profound creative crisis. In Hofmannsthal's case this prevented him from writing any further poetry, but found expression in his famous 'Ein Brief' (1902) which has become one of the most significant documents of the crisis of literary Modernism. Rilke's later work establishes the idea of the poet as an essential harmoniser of the contradictions in human life, especially that between life and death, as he seeks an ever more exact articulation of what it is to be in the world. George's later work expresses his concerns about the materialism of the new century and the horrors of the First World War and entertains visions of future cultural renewal enriched by the legacy of the ancient classical world.

A selection from each poet is set for special study. You should choose two authors and get to know the prescribed texts in detail. They are:

Hofmannsthal: all the lyric poems in Hugo von Hofmannsthal, *Gedichte. Dramen I* (1891-1898), ed. Bernd Schoeller with Rudolf Hirsch [= volume 1 of the *Gesammelte Werke in 10 Einzelbänden*] (Frankfurt am Main, 1979 or later reprints)

George: *Hymnen, Pilgerfahrten, Algabal; Das Jahr der Seele; Der Teppich des Lebens und die Lieder von Traum und Tod mit einem Vorspiel*; the sections 'Zeitgedichte', 'Gestalten', 'Gezeiten' and 'Maximin' from *Der siebente Ring; Das neue Reich* (omitting the section 'Sprüche')

Rilke: *Das Stunden-Buch; Neue Gedichte* (both parts); *Requiem für eine Freundin; Requiem für Wolf Graf von Kalkreuth; Duineser Elegien; Die Sonette an Orpheus*

Introductory Reading

- *A Companion to the Works of Stefan George*, ed. Jens Rieckmann (Rochester, NY, 2005)
- Michael Hamburger, *Hugo von Hofmannsthal: Three Essays* (Princeton, 1972)
- *The Cambridge Companion to Rilke*, ed. Karen Leeder and Robert Vilain (Cambridge, 2010)
- Charlie Louth, *Rilke: The Life of the Work* (Oxford, 2020)

Examination is by a portfolio of two essays.

11 - Modernist Prose Fiction 1898-1933

German prose fiction written during the modernist period raises complex issues of narrative technique, epistemology, psychology, gender, and cultural criticism. If you take this paper, you will be expected to work on a range of the following texts from the period 1898-1934: Gottfried Benn, *Gehirne* (five short *Novellen*); Alfred Döblin, *Die Ermordung einer Butterblume*; Hermann Hesse, *Der Steppenwolf; Demian*; Georg Heym, *Der Dieb* and *Der Irre*; Hugo von Hofmannsthal, *Ein Brief* and *Andreas oder die Vereinigten*; Robert Musil, *Die Verwirrungen des Zöglings Törleß; Der Mann ohne Eigenschaften*; Rainer Maria Rilke, *Die Aufzeichnungen des Malte Laurids Brigge*; Arthur Schnitzler, *Leutnant Gustl, Fräulein Else*; Stefan Zweig, *Buchmendel*; Lou Andreas-Salomé, *Fenitschka* and *Eine Ausschweifung*; Veza Canetti, *Die gelbe Straße*.

Introductory Reading

- Frank Trommler, *Roman und Wirklichkeit* (Stuttgart, 1965)
- David H. Miles, *Hofmannsthal's Andreas: Memory and Self* (Princeton, 1972)
- Judith Ryan, *The Vanishing Subject: Early Psychology and Literary Modernism* (Chicago, 1991)
- Andreas Huyssen and David Bathrick (eds), *Modernity and the Text* (New York and Oxford, 1989)
- Peter Collier and Judy Davies (eds), *Modernism and the European Unconscious* (Cambridge, 1990)
- Christopher Butler, *Early Modernism* (Oxford, 1994)

- Richard Sheppard, *Modernism - Dada - Postmodernism* (Evanston, 2000)

Examination is by a portfolio of two essays.

12 - Cinema in a Cultural Context: German Film 1930 to 1970

The first German talkie was made in 1929. By 1970, Fassbinder had already made four feature films. You will study the period in German cinema between the coming of sound and the arrival of New German Cinema. Topics will include propaganda and entertainment films in the Third Reich, the realism of the Rubble Films of the late 1940s, the different strategies for remembering and coming to terms with the past in the popular films of the 1950s, and the commercial successes of the 1960s: the Karl May Westerns and Edgar Wallace detective films. The period includes the political ruptures of 1933, 1945, 1968, and the aesthetic 'new beginning' of the Oberhausen manifesto in 1962. But the focus of the course will be the continuities that can be observed in film style, narrative techniques and in the way film is used as a medium for reflecting on everyday problems during the period.

You don't need to have studied film before to take this option. You can start familiarizing yourself with the vocabulary of film studies by reading David Bordwell and Kristin Thompson's *Film Art: An Introduction*, currently in its 13th edition. Otherwise, the best thing to do is to start watching films. You can work by director (e.g. Käutner, Harlan, Sierck), but it is often more productive to watch films with the same star (e.g. Heinz Rühmann, Hans Albers, Ilse Werner, Zarah Leander), or from the same year, to get a clearer sense of continuities in style and approach.

Introductory Reading

- Tim Bergfelder, Erica Carter, Deniz Göktürk and Claudia Sandberg (eds), *The German Cinema Book*, 2nd ed. (London: BFI Publishing, 2020)
- Klaus Kreimeier, *The Ufa-Story: A History of Germany's Greatest Film Company 1918-1945*, trans. by Robert and Rita Kimber (New York, 1996)
- Sabine Hake, *German National Cinema*, 2nd ed. (London, 2007)

Examination is by a dissertation (B1).

13 - Literature in the GDR

This special subject explores the role of literature in the years of the German Democratic Republic from 1949 to 1989. Issues at the focus of student-led seminar sessions may include: the beginnings of the GDR and the political function of literature during the 'Aufbau' period; politics and theories of literature; convergence theories; literature and censorship; gender roles and gender representations across the period, including the struggle for social recognition of homosexuals in the gender-conservative GDR; environmental depredation and the critique of scientific rationalism. Sessions may look at texts exemplary of particular

genres (drama, poetry, prose) or approach topics via the medium of film. There will also be the opportunity to study responses to the 'Wende' of 1989 and attempts in literature and film to remember and recreate the GDR in retrospect, including the experiences of Black and mixed-race East Germans (who were virtually invisible in the literature of the GDR itself).

Introductory Reading

- Mary Fulbrook, *Anatomy of a Dictatorship: Inside the GDR 1949-1989* (Oxford 1995)
- David Bathrick, *The Powers of Speech: The Politics of Culture in the GDR* (Lincoln and London, 1995)
- Wolfgang Emmerich, *Kleine Literaturgeschichte der DDR* (Leipzig, revised edition 1996)
- Karen Leeder (ed.), *Rereading East Germany: The Literature and Film of the GDR* (Cambridge: CUP, 2016; paperback 2019).

Examination is by a portfolio of two essays.

14 - German poetry since 1945

You will be expected to have a general knowledge of the field, and a detailed knowledge of works written by some of the key figures.

In this paper you will trace the paths of poetry 'after Auschwitz' through the political commitment and the formal experimentation of the 1960s, the turn to a new subjective awareness in the 1970s and the poetry of apocalypse and experiment in the 1980s and 1990s through to new voices of the new century. The paper is structured around the key figures in the post-war scene. By focussing on individual writers you can trace and compare the forms of political poetry in East and West, the development of a specifically female voice, or examine the development of a new poetic language and the battle against silence. In addition to a broad overview of the period, you should get to know a handful of texts by your three chosen poets well. You could usefully make a start by looking at Siegbert Praver's critical anthology *Seventeen Modern German Poets* (Oxford 1971) or Michael Hamburger's bilingual anthologies *German Poetry 1910-1975* (Manchester 1976) and the equivalent *East German Poetry* (Manchester 1972) to get a sense of the period and the poets.

Introductory Reading

- Michael Hamburger, *After the Second Flood: Essays on Post-War German Literature* (Manchester, 1986)
- Hermann Korte, *Geschichte der deutschen Lyrik seit 1945*, 2nd ed. (Stuttgart, 2004)
- Karen Leeder (ed.), 'Schaltstelle': *Neue deutsche Lyrik im Dialog*, a special issue of *German Monitor* 69 (2007)

Examination by portfolio of two essays, one of which may be a substantial commentary.

15 - Narrative Identities in the German Novel since 1945

This course will give you an opportunity to study the post-war German novel and book-length collections of shorter narrative works, focussing on the constitution of the narrator and the ways in which issues of identity (individual, gender, cultural, historical, national, linguistic) are constructed and expressed through narrative. Depending on the interests of participants, topics covered will include: 'Framing the narrative', 'Gendering the narrator', 'Seeking narrative connections with the past', 'Narrating lives in extremis', 'Narrating in the GDR context' and 'Narrating multicultural/multilingual identities'. Participants are advised to read a selection from the following in advance: Max Frisch, *Stiller* (1954); Ingeborg Bachmann, *Malina* (1971); Ulrich Plenzdorf, *Die neuen Leiden des jungen W.* (1972/73); Christa Wolf, *Kindheitsmuster* (1976); Zafer Şenocak, *Gefährliche Verwandtschaft* (1998); W.G. Sebald, *Austerlitz* (2001); Natascha Wodin, *Sie kam aus Mariupol* (2017). Participants will be encouraged to draw on other post-1945 narrative works they have read and will be free to write on these in their essays. Each participant will give two seminar presentations. These will form the basis for their portfolio essays, drafts of which will be marked.

Introductory Reading

- Sean Burke (ed.), *Authorship from Plato to the Postmodern: A Reader* (Edinburgh, 1995)
- Paul du Gay, Jessica Evans and Peter Redman (eds), *Identity: A Reader* (London, 2000)
- Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory*, 2nd edition (London, 2002)
- Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, second edition (London, 2002)

Examination is by a portfolio of two essays.

16 - German-Jewish Literature since 1945

What does it mean in the second half of the twentieth and in the twenty-first century to live and write as someone who is, in any sense of the definition, Jewish but at the same time German(-speaking)? How do German-language Jews write about their experience of the Holocaust: of living through it, of surviving it in exile, or of inheriting it as traumatic (non-)memory in later generations? And how does their 'unspeakable' subject matter shape the forms and narrative strategies of their writing? How do German-Jewish authors view and portray non-Jewish Germans or Austrians and the 'negative symbiosis' (Dan Diner) or 'Nicht-voneinander-loskommen-Können' (Barbara Honigmann) or 'new togetherness' (Rafael Seligmann) of their relations with them? How have things changed since the 1990s in the wake of German reunification, the collapse of the former Soviet Union, and the Waldheim affair in Austria? Where does Israel fit into the equation? This paper offers scope for exploring these and a range of related considerations in the first and/or later post-1945 generations of German-Jewish literature.

Texts for study may include, but are not restricted to: H.G. Adler, *Eine Reise* (1951, publ. 1962), Elisabeth Augustin, *Auswege* (1952, publ. 1988), Paul Celan, **Die Niemandsrose* (1963), Jenny Aloni, *Der Wartesaal* (1964, publ. 1969), *Korridore oder das Gebäude mit der weißen Maus* (1969, publ. 1996), Wolfgang Hildesheimer, *Tynset* (1965), Matthias Hermann, **72 Buchstaben* (1989), Maxim Biller, *Wenn ich einmal reich und tot bin* (1990), *Der gebrauchte Jude* (2009), Daniel Ganzfried, *Der Absender* (1995), Doron Rabinovici, *Suche nach M.* (1997), *Andernorts* (2010), Rafael Seligmann, *Der Musterjude* (1997), Barbara Honigmann, *Damals, dann und danach* (1999), Robert Schindel, **Fremd bei mir selbst* (2004), Gila Lustiger, *So sind wir* (2005), Thomas Brasch, **Was ich mir wünsche* (2007), Martin Kluger, *Der Vogel, der spazieren ging* (2008), Julya Rabinowich, *Spaltkopf* (2008), Benjamin Stein, *Die Leinwand* (2010), Viola Roggenkamp, *Tochter und Vater* (2011), Max Czollek, **Druckkammern* (2012), Olga Grjasnowa, *Der Russe ist einer, der Birken liebt* (2012), Eva Menasse, *Quasikristalle* (2013), Katja Petrowskaja, *Vielleicht Esther* (2014), Esther Dischereit, **Rauhreifiger Mund oder andere Nachrichten* (2001), *Großgesichtiges Kind* (2015)), Mirna Funk, *Winternähe* (2015).

While the predominant genres in this category are narrative prose fiction and autofiction, or *poetry, candidates are free also to draw on works of autobiography, drama or film.

Introductory Reading

- Gwyer, Kirstin, *Encrypting the Past: The German-Jewish Holocaust Novel of the First Generation* (Oxford: OUP, 2014)
- McGlothlin, Erin, *Second-Generation Holocaust Literature: Legacies of Survival and Perpetration* (Rochester, NY: Camden House, 2006)
- Morris, Leslie, and Jack Zipes (eds), *Unlikely History: The Changing German-Jewish Symbiosis, 1945-2000* (New York and Basingstoke: Palgrave, 2002)
- Reiter, Andrea, *Contemporary Jewish Writing: Austria after Waldheim* (New York: Routledge, 2013)

Examination is by a portfolio of two essays.

17 - German Drama after 1960

Candidates will study some of the principal dramatic texts and writings on the theatre by a selection of the following: Peter Weiss, Peter Handke, Thomas Bernhard, Heiner Müller, Elfriede Jelinek, and others. There will also be opportunities to write about the practice and politics of the theatre. Some background in the study of modern drama will be useful to students wishing to attempt this Paper XII (i.e. at least a little knowledge of some of: Naturalism, Expressionism, Brecht, Beckett, the Absurd, and so on).

Introductory Reading

Prospective candidates should start by reading some of the principal texts, e.g.: Peter Weiss, *Marat/Sade*, *Die Ermittlung*; Peter Handke, *Publikumsbeschimpfung*, *Kaspar*;

Thomas Bernhard, *Die Macht der Gewohnheit, Heldenplatz*; Heiner Müller, *Germania. Tod in Berlin, Die Hamletmaschine*; Elfriede Jelinek, *Was geschah nachdem Nora ihren Mann verlassen hatte, Raststätte*.

Examination is by a portfolio of two essays.

18 - Literature and Culture of the Berlin Republic

This special subject will suit undergraduates interested in contemporary literature and culture. There will be up to 6 hours of teaching covering a range of topics to be taught in seminars or tutorial groups depending on the numbers. The choices will remain fairly stable with new things being added on a rolling basis. The aim is to look at key works of literature and film within the context of broader issues of cultural and political debate. Students will also have the opportunity to do one piece of work on a subject entirely of their own choosing. (Sample Topics: The Wende; 'Neue Lesbarkeit'; German Pop Literature; the Familienroman; Second-wave Vergangenheitsbewältigung; Memorialisation and the Holocaust; Legacy of the GDR; the new Gothic; Autobiography and its fictions; Old-age writing; Poetry and the body; Feminist writing; Transnational Writing; Notions of Authorship; the Berlin School of filmmakers).

Introductory Reading

- Silke Arnold de Simine, *Memory Traces: 1989 and the Question of German Cultural Identity* (Frankfurt, 2005)
- Stephen Brockmann, *Literature and German Reunification* (Cambridge, 1999)
- Paul Cooke, *Representing East Germany since Unification: From Colonization to Nostalgia* (Oxford, 2005)
- Carol-Anne Constabile-Heming, Rachel J. Halveson, Kristie A. Foell (eds), *Textual Responses to German Unification* (Berlin, New York, 2001)
- Bill Niven (ed.), *Germans as Victims* (New York, 2006)
- Helmut Schmitz, *On Their Own Terms: German Literature and the Legacy of National Socialism after Unification* (Birmingham, 2004).
- Stuart Taberner and Frank Finlay (eds), *Recasting Germany Identity: Culture Politics and Literature in the Berlin Republic* (New York, 2002)
- Stuart Taberner (ed.), *German Literature in the Age of Globalisation* (Birmingham, 2004)
- Stuart Taberner, *German Literature of the 1990s and Beyond: Normalisation and the Berlin Republic* (New York, 2005)

Examination will be by portfolio of two essays.

19 - The History of the Future

The human sense of the future is often regarded as an anthropological constant, determined by a universal understanding of socioeconomic unpredictability and individual mortality. However, a closer engagement with social and cultural history shows the degree to which our

sense of the future has shifted over centuries. Especially since the Enlightenment, the relation between what the historian Reinhart Koselleck called 'space of experience' and 'horizon of expectation' has changed in European cultures. This development has gathered even more momentum since the end of WWII. Through close readings of literary texts and the study of cultural theory, we will investigate how concepts of the future have changed in German-speaking cultures. We will pay particular attention to the Cold War, the fall of the Berlin Wall, digital revolution and the unfolding global ecological crisis.

We will engage with a selection of modern literature ranging from Friedrich Nietzsche to Ingeborg Bachmann and Peter Handke, films from Werner Herzog to the Berlin School, cultural theory from Hannah Arendt to Ulrich Beck. With the help of these writers and thinkers we are asking ourselves: What kind of future are we as humans imagining in an increasingly anthropomorphic world?

Introductory Literature

- Hannah Arendt, *The Human Condition*. Chicago 1958.
- Dipesh Chakrabarty, *The Climate of History in a Planetary Age*. Chicago 2021.
- Lucian Hölscher, *Die Entdeckung der Zukunft*. Göttingen: Wallstein 2016.
- Mio Rau, *Die Rückeroberung der Zukunft*. Reinbek: Rowohlt 2023.
- Shoshanna Zuboff, *The Age of Surveillance Capitalism*. New York 2019.

Examination is by a portfolio of two essays.

20 - Advanced German Translation: Theory and Practice

This is a practically oriented course that will give students the opportunity to develop their translation skills at an advanced level and reflect on the translation process. The course will be taught in seminars in which approaches to translation will be discussed on the basis of suggested reading and practical assignments. The subject area or areas forming the focus of the course will be a matter for prior discussion with the tutor teaching the course in the relevant year. The course will be examined by a portfolio consisting of (1) a translation of a text (or excerpt of a text) of 2500-3000 words selected by the student (40% of mark); (2) an introduction of 2000-2500 words to the translation (30% of mark); (3) a comparative analysis, 2000-2500 words in length, of two translations of the same source text which will be provided as a common exercise for all participating students by the special subject tutor (30% of mark). The introduction will serve to justify the approach taken and comment on problem areas, constraints and chosen strategies, with specific reference to the text chosen for translation. The text selected for translation will normally be in German, for translation into English; however, students of native-speaker competence in German may opt to translate from English into German. Each piece of work will have a bibliography. The stated word limits are exclusive of footnotes and bibliography.

The maximum number of participants in this course will be 8, on a first-come-first-served basis. Students should apply by e-mail to Katrin.Kohl@jesus.ox.ac.uk AND Charlie.Louth@queens.ox.ac.uk. Applications will be accepted from Monday, 1st week in the Trinity Term of the students' second year until the course is full, and at the latest on Monday, 1st week in the Michaelmas Term of the students' final year.

Bibliography

- Lawrence Venuti (ed.), *The Translation Studies Reader*, 3rd edition (London, 2012)
- Mona Baker, *In other Words: A Coursebook on Translation*, 2nd ed. (London and New York: Routledge, 2011)
- Mona Baker and Gabriela Saldanha, *Routledge Encyclopedia of Translation Studies* (Abingdon: Routledge, 2009)
- Mona Baker (ed.), *Translation Studies*, 4 vols (London: Routledge, 2009)
- Susan Bassnett, *Translation Studies*, rev. edition (London; Routledge, 2014)
- Peter France (ed.), *The Oxford Guide to Literature in English Translation* (Oxford: OUP, 2000)
- George Steiner, *After Babel: Aspects of Language and Translation*, 3rd edition (Oxford, 1998)
- Lawrence Venuti, *Rethinking Translation: Discourse, Subjectivity, Ideology* (London, 1992)
- Daniel Weissbort and Astradur Eysteinnsson, *Translation – theory and practice: a historical reader* (Oxford, 2006)

Examination is by a portfolio (translation, introduction and comparative analysis = B2 + C1).

PAPER XII: Other Topics – Non Language-Specific

1 - Literary Theory **currently suspended**

What is literature? What is an author? What is reading, and where does meaning come from? This paper examines how literary theorists have answered these questions over the past century. The paper also allows you to concentrate on two further topics. You might focus on specific questions or themes (e.g. What is performativity?; Theoretical Readings of Poe's 'The Purloined Letter'), on particular theorists (e.g. Roland Barthes) or on critical approaches, such as Psychoanalysis, Structuralism and Narratology, Feminism and Gender Studies, Marxism and History, Deconstruction, Post-Colonial Studies.

Teaching

You will typically be taught in a series of 5 tutorials in Hilary term. There will normally also be lectures related to various aspects of modern literary theory in Michaelmas and Hilary terms.

Introductory Reading

- Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford, 1997)
- David Lodge (ed.), *Modern Criticism and Theory: A Reader*, 2nd ed. (London, 2000)
- Terry Eagleton, *Literary Theory: An Introduction* (Oxford, 1996)

Examination is by a dissertation (B1).

2 - European Cinema

This paper gives you the opportunity to study major directors and periods of European cinema. The course introduces the basic concepts of film form and presents each film within its historical context.

Please note that it is only possible to take this paper in the final year. The course runs over two terms, Michaelmas and Hilary. ALL LECTURES AND SEMINARS ARE COMPULSORY. (You are also encouraged to attend the screenings since it is better to watch films on a big screen, but if there is a clash between screening times and other lectures you still have the possibility of borrowing the film in question and watching it on your own.)

Course Content

The format of the course is as follows. In Michaelmas there are 8 lectures and 8 screenings. In Hilary there are 5 lectures and screenings accompanied by seminars. For the seminars the group will be divided into two and each student is obliged to give a presentation on one of the films that are screened that term. Normally the students give these presentations in pairs. In Michaelmas term, the course outlines some of the main currents in European film history from 1920 to the 1970s presenting the main concepts of film form and introducing each of the chosen films in its historical context. The focus of the lectures and seminars in Hilary term is European cinema from the 1970s until now, often covering countries not discussed in the first term. Students are welcome to write on directors and topics that lie outside of the languages they study. The course is taught by a group of lecturers. Normally each of the seminars in Hilary term is chaired by one person.

Exam Essay

Friday of week 5 in Hilary term, a list of exam questions is made public at the Examination Schools. You have four weeks to write a 6000-8000 word essay on one of the questions. The questions are broad and can be answered with reference to a number of different directors, periods and national cinemas. The questions correspond to the theoretical and historical topics that have been covered in the lectures. It is allowed to compare films from different countries and periods. It is allowed to write about films from language areas other than the ones you study. You can quote in the main European languages but it is helpful to translate quotations from Russian. You can also quote dialogue from subtitles since you are not required to know the original language of the film in order to write on it. A minimum of

'technical' vocabulary, describing different kinds of shot for instance, is helpful, but the exam is not a test of how many technical words you know. If in doubt you can be guided by the requirements of your argument. You can write about rare or very recent films but should then compare them to films that are more closely related to the topics covered in the course. The films screened are merely examples of periods and types of filmmaking and there are few restrictions on which films you may choose to write about, except that all the films should be European, which in this particular context means continental Europe including Russia.

Examination: Method of Assessment C1

Select Bibliography

- Jacques Aumont et al., *Aesthetics of film* (Austin, 1992)
- André Bazin, *What is cinema* (Berkeley, 1967-1971)
- Tim Bergfelder, Erica Carter, Deniz Göktürk, *The German cinema book* (London, 2002)
- Peter E Bondanella, *A history of Italian cinema* (New York, 2009)
- David Bordwell and Kristin Thompson, *Film Art: An Introduction* (Boston, 2004)
- C. G. Crisp, *The classic French cinema, 1930-1960* (Bloomington, 1993)
- Sergei Eisenstein, ed. Richard Taylor, *The Eisenstein reader* (London, 1998)
- Peter William Evans, *Spanish cinema: The auteurist tradition* (Oxford, 1999)
- Noël Burch, *Theory of film practice* (London, 1973)
- Siegfried Kracauer, *Theory of film: The redemption of physical reality, 1889-1966* (New York, 1960)
- Philip Rosen, *Narrative, apparatus, ideology: A film theory reader* (New York, 1986)
- Michael Temple, *The French cinema book* (London, 2004)
- Nicolas Tredell, *Cinemas of the mind: A critical history of film theory* (Cambridge, 2002)

PAPER XIV: Dissertation

Candidates may choose, as one of their papers, to write a Dissertation not exceeding 8,000 words on a subject of their own choice which falls within the scope of the Honour School of Modern Languages, as approved by the Faculty. Please consult Examination Regulations for Joint Schools restrictions. The Dissertation (Paper XIV) offers an opportunity to carry out an independent research project which counts as a full content paper. This can be a new topic or a means of broadening existing interests. Please see the Examination Regulations for further details. There are normally four hours of contact with a supervisor and this may include email and phone/videoconferencing contact, and meetings of different duration, adding up to four hours overall. Supervision will usually take place between the end of Trinity Term of the second or third year and Michaelmas Term or Hilary Term of the final year but scheduling may be flexible to accommodate other papers. This individual supervision will normally be complemented by general faculty sessions on conducting individual research/preparing a Dissertation. The Dissertation counts as a paper where taken in ML, CML, and MLL. In ML it can only count for a paper in Language A, though its content can be comparative across

languages A and B. CML candidates may not offer both the Classics thesis and ML dissertation; if taking only one of the papers under 4 (ML IV-XII, XIV), candidates may not offer XIV as that paper. Restrictions currently operative in PML and HML where a dissertation paper is available in one of two subjects only remain applicable. As with the previously optional Paper XIV, the Dissertation is not available for students in EML and EMEL.

When drawing up this handbook we have tried to be as accurate and clear as possible. The texts prescribed for study for individual papers are now listed in this handbook.

The Examination Conventions, detailing the structure of each examination paper, including rubrics, are also available as a separate document at:

[Examination conventions: MML UG Information \(ox.ac.uk\)](#)

The revised edition of the University's Examination Decrees and Regulations lists the examination papers and their permitted combination for your degree course. (For further details, refer to the handbook and the examining conventions.) See:

[Exam Regulations - Search \(ox.ac.uk\)](#)

Courses and regulations are constantly under review, so always check also with your college tutor to confirm what is written here and in the Examination Conventions.

In addition, do not hesitate to ask for clarification about the course from any member of the Sub-Faculty who is lecturing to you or tutoring you; we will always do our best to help.

Revised: 27/09/2024