



Associate Professorship or Professorship in Modern (post-1770) German Culture, with a preference for research expertise in Performance, broadly defined

APPENDICES

The following texts have been extracted from current student handbooks and are intended to give a sense of what each relevant paper comprises.

Please note that there is no expectation that applicants will be able to teach all the authors and topics listed below (e.g. all Paper X authors). Applicants should indicate their areas of expertise within the parameters outlined here.

APPENDIX A: THE PRELIM COURSE (1st YEAR)

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:

Reading comprehension exercise (in German) on a passage relating to the theme of the paper.

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.

LITERATURE

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 eime3 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: falkneri (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, Wirungen (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:

LANGUAGE

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.

LITERATURE

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 Akın (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.

APPENDIX B: FINAL HONOURS SCHOOL COURSE (2nd – 4th years)

FHS students in German are offered a wide array of choices that allows them to build on Prelim. 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 covers 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 delve into 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.

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).

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 implications of German unification and the experiences of under-privileged groups (women, homosexuals, immigrants). 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 Lessing and the Enlightenment, Goethe, Schiller, Kleist; the Romantic 'Märchen'; the nineteenth-century 'Novelle'; Büchner, Heine, Fontane, Hofmannsthal, Thomas Mann, Rilke, Kafka, Brecht; Naturalist drama; Expressionist poetry and drama; documentary drama of the post-war period; the literature of the GDR; such post-1945 writers as Böll, Grass, Frisch, Christa Wolf, Ingeborg Bachmann and W. G. Sebald. The flexibility of the paper allows for the integration of topics such as Black German writing, intersectional and transnational identities, ecocriticism, to name but a few. It is also possible to study film and writing by emerging authors of the present day (as well as established contemporaries such as the recent Nobel Prize winners Elfriede Jelinek and Herta Müller). Turkish-German writing and film is another option (Fatih Akin, Feridun Zaimoğlu, Emine Sevgi Özdamar), and you can study contemporary authors writing in German as their second language (e.g. Yoko Tawada). 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 or 'Novelle'). From time to time a lecture circus is given, stretching over two terms, on German literature in relation to history. 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 three hours. 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 should 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.

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.

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

In the examination you will have three hours to answer three questions: 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. 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)
2. E.T.A. Hoffmann (1776-1822)
3. Heinrich Heine (1797-1856)
4. Marie von Ebner-Eschenbach (1830-1916)
5. Rainer Maria Rilke (1875-1926)
6. Franz Kafka (1883-1924)
7. Bertolt Brecht (1898-1956)
8. Ingeborg Bachmann (1926-1973)
9. Elfriede Jelinek (1946-)
10. The Berlin School

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).

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.

- Old Norse
- Old High German with either Gothic or Old English or Old Saxon or Old Frisian
- Walther von der Vogelweide and the origins of the German love lyric
- Gottfried's *Tristan* and Medieval German Court Society
- Mechthild von Magdeburg and women's writing in German 1150-1300
- Women Writers of the Early Modern Period
- Literature and Medicine, 1780-1880
- Weimar Classicism 1794-1805
- The 'Bildungsroman'
- Introductory Reading
- 19th-Century German Drama
- Nietzsche and his Impact
- The poetry of Hugo von Hofmannsthal, Stefan George, and Rainer Maria Rilke
- Modernist Prose Fiction 1898-1933
- Cinema in a Cultural Context: German Film 1930 to 1970
- Literature in the GDR
- German poetry since 1945
- Narrative Identities in the German Novel since 1945
- Post-1945 Women's Writing in German
- German-Jewish Literature since 1945
- German Drama after 1960
- Advanced German Translation: Theory and Practice
- Literature and Culture of the Berlin Republic
- Literary Theory
- European Cinema

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 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.