

UNIVERSITY OF OXFORD

**FACULTY OF
MEDIEVAL AND MODERN LANGUAGES**



Information for the PRELIMINARY COURSE in

GERMAN

2009/2010

SUB-FACULTY TEACHING STAFF

The Sub-Faculty of German is part of the Faculty of Medieval and Modern Languages.

The following of its members are employed by the University to teach German:

Dr Carolin Duttlinger (Wadham)
Dr David Groiser (Brasenose)
Dr Kevin Hilliard (St Peter's)
Dr Kerstin Hoge (St Hilda's)
Professor Katrin Kohl (Jesus)
Dr Tom Kuhn (St Hugh's)
Professor Karen Leeder (New College)
Mrs. Gudrun Loftus (Language Centre)
Dr Charlie Louth (Queen's)
Dr Ben Morgan (Worcester)
Professor Nigel Palmer (St Edmund Hall)
Dr Georgina Paul (St Hilda's)
Professor Anthony Phelan (Keble)
Professor Ritchie Robertson (St John's)
Dr Almut Suerbaum (Somerville)
Professor Annette Volting (Oriental)
Professor Helen Watanabe-O'Kelly (Exeter)

The following are employed by individual colleges to teach German:

Professor Robert Vilain (Christ Church)
Dr Daria Santini (Magdalen)
Dr Helen Fronius (Keble)
Kirstin-Sarah Gwyer (St Edmund Hall)
Charlotte Ryland (St Hugh's)
Dr Claudia Nitschke, (Lincoln)
Dr Dora Osborne, (Wadham)

There are five German/Austrian lecturers:

Golo Schmidt (Exeter)
Claudia Kaiser (Christ Church)
Janna-Liisa Meyer-Beining (St Peter's)
Stephan Keuck (St John's)
Beate Steinhauser (Lady Margaret Hall)

THE PRELIM COURSE

The first year of the German course is designed to consolidate and improve your language skills while exploring issues relating to twentieth-century German society and developing an appreciation of German language and literature.

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

LANGUAGE

Paper I 'Deutsche Gesellschaft und Kultur seit 1890', focussing on the following topics: *Generationen und Geschlechter; (Aus-)Bildung wozu?; Arbeit zwischen Selbstverwirklichung und Entfremdung; 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.

Paper II

- i) Translation into German of a prose passage.
- ii) Translation from German of a prose passage in a modern literary register.

LITERATURE

Paper III **Commentary.** You will be asked to write **two commentaries** on poems (selected from a choice of three ranging from medieval to modern) taken from the anthology *Deutsche Lyrik*, edited by Hanspeter Brode (Frankfurt a.M.: Suhrkamp. ISBN 3 518 38107 5), and **one commentary** on a passage of prose or drama from one of the set texts for Paper IV. For the examinations in 2010 the commentary passage will be taken from **either** Remarque, *Im Westen nichts Neues*; **or** Kaiser, *Von morgens bis mitternachts*.

The list of poems from the above anthology set for special study for 2009-10 is as follows:

Der von Kurenberg: Ich zôch mir einen valken (16)
Heinrich von Morungen: Owê, sol aber mir iemer mê (18)
Walther von der Vogelweide: Under der linden (24)
Fleming: An Sich (47)
Gryphius: Es ist alles eitel (49)
Hofmannswaldau: Vergänglichkeith der Schönheit (52)
Goethe: Auf dem See (96)
Goethe: Wanderers Nachtlid and Ein Gleiches (99)

Goethe: Erbkönig (100)
 Goethe: Römische Elegien V (102)
 Hölderlin: Heidelberg (139)
 Hölderlin: Hälfte des Lebens (149)
 Brentano: Was reif in diesen Zeilen steht (159)
 Kerner: Der Wanderer in der Sägmühle (160)
 Eichendorff: Lied ['Das zerbrochene Ringlein'] (168)
 Heine: Sie saßen und tranken am Teetisch (185)
 Heine: Anno 1839 (191)
 Heine: Wie langsam kriechet sie dahin (195)
 Droste-Hülshoff: Im Grase (201)
 Mörike: An einem Wintermorgen, vor Sonnenaufgang (206)
 Mörike: Auf eine Lampe (213)
 Meyer: Der römische Brunnen (236)
 Meyer: Stapfen (237)
 George: Es lacht in dem steigenden Jahr dir (250)
 Lasker-Schüler: Ein alter Tibetteppich (253)
 Hofmannsthal: Manche freilich ... (258)
 Rilke: Der Panther (263)
 Rilke: Archaischer Torso Apollos (265)
 Rilke: O Brunnen-Mund (269)
 Stadler: Fahrt über die Kölner Rheinbrücke bei Nacht (276)
 van Hoddis: Weltende (294)
 Benn: A stern (288)
 Trakl: Ein Winterabend (304)
 Trakl: Grodek (305)
 Brecht: Erinnerung an die Marie A. (317)
 Brecht: Fragen eines lesenden Arbeiters (322)
 Brecht: Schlechte Zeit für Lyrik (327)
 Huchel: Der Garten des Theophrast (347)
 Celan: Todesfuge (353)
 Bachmann: Erklär mir, Liebe (366)
 Brinkmann: Einen jener klassischen (374)

Paper IV **Three essays** on German prose and drama from 1890 to 1933:

Theodor Fontane: *Effi Briest* (1894/95)
 Franz Kafka: *Die Verwandlung* (1912/1915)
 Thomas Mann: *Mario und der Zauberer* (1930)
 Erich Maria Remarque: *Im Westen nichts Neues* (1929)

Frank Wedekind: *Frühlings Erwachen* (1891)
 Elsa Bernstein, *Dämmerung* (1893)
 Georg Kaiser: *Von morgens bis mitternachts* (1912/1916)
 Bertolt Brecht, *Die Maßnahme* (1931 version), in Brecht, *Die Maßnahme: Zwei Fassungen*, edition suhrkamp, 2058 (Frankfurt a. M.: Suhrkamp, 1998)

FURTHER TOPICS IN THE PRELIMINARY EXAMINATION IN GERMAN

The papers below are to be taken by candidates who are reading German as their sole language.

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. There are four set films. In each case the *preferred* edition is listed first. *Der Student von Prag* (1913, Rye) available in an American edition from the UK Amazon site (the Faculty has the necessary multi-region dvd players) – it is also available from Alpha Video as a video; *Der letzte Mann* (1924, Murnau) in the Transit classics edition, but also available (as *The Last Laugh*) from Eureka Classics; *M* (1931, Lang) in the Ufa classics edition, also available from Eureka and as a video cassette from BFI; *Das blaue Licht* (1932, Riefenstahl) available as DVD from Arthaus, through Amazon.de 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. The examination will consist of a commentary on a sequence of stills from one of the set films, and essay questions. The essays will relate to questions of film form and technique, and to thematic issues.

Introductory reading:

David Bordwell and Kristin Thompson, *Film Art: An Introduction* (6th or 7th edition)

Sabine Hake, *German National Cinema* (London: Routledge, 2002).

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 is studied in Hilary Term of the first year and is taught by a combination of seminars and tutorials (8 sessions in total). 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.

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. The examination involves a commentary on a passage taken from one of the texts studied, and two essays on subjects which invite wider discussion of the questions raised by the texts and the relationship between them. The texts are:

Kant, *Idee zu einer allgemeinen Geschichte in weltbürgerlicher Absicht*

[electronic text available at <http://www.projekt.gutenberg.de/>]

Marx und Engels, *Das kommunistische Manifest* (various editions incl. Stuttgart: Reclam, 1999)

Nietzsche, 'Zur Naturgeschichte der Moral' in *Jenseits von Gut und Böse* (various editions, incl. Stuttgart: Reclam, 1988)

Freud, *Warum Krieg?* in Freud, *Das Unbehagen in der Kultur* (various editions, incl. Frankfurt am Main: Fischer, 1994)

Language work will concentrate on the topics *Generationen und Geschlechter; (Aus-)Bildung wozu?; Arbeit zwischen Selbstverwirklichung und Entfremdung* 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 practice 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*. You will also be given an introduction to computer-assisted language learning (CALL). 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.

Lectures, tutorials and college classes or seminars will focus on the prose works, plays and poetry listed under Papers III and IV, and there will also be lecture courses on the period 1890 to 1930, on *Language and literature* and on *Language developments*. Your work on the narrative texts and plays will introduce you to an exciting period extending from the years of Imperialism through the First World War to the end of the Weimar Republic and the rise of National Socialism. 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 journalistic texts, videos etc. 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. In poetry, although you are not required to have specific knowledge about the individual poets, you might also find comparisons useful in clarifying a point you are making, but you should remember that your main task is to offer a close reading of the passage or poem in question, and commentaries that stray too far from this will be penalised.

German Grammar. This is a compulsory University course for all first-year students. It is organised by the Language Instructor and offers systematic grammar tuition throughout the year. There are six groups with approximately 15 students in each, which are run in parallel. The course is based on *Hammer* and the accompanying *Workbook*. There will be a grammar test to check progress at the end of Michaelmas and Hilary Term.

Oral and Listening Comprehension. This class is organised by the Language Instructor. It is designed to keep up and further develop students' oral and aural skills. The class is based on *TV und Texte* by Gerry and Gudrun Loftus (which does **not** need to be purchased), but use is also made of other video and text materials as well as radio and television recordings.

The University has three offices, the two Proctors and the Assessor, held by members of the colleges in rotation for one year at a time, who have a University-wide role of ombudsman. The Proctors have particular responsibility for University student discipline and formal complaints, while the Assessor is concerned with student welfare and support. You should refer to the *Proctors' and Assessor's Memorandum*, available from the University Offices or your college, for information about such matters (<http://www.admin.ox.ac.uk/epsc/guidance/index.shtml>).

The University's Complaints and Appeals template may be downloaded in **Word** or **pdf** versions for inclusion in student handbooks.