



Postgraduate Studies in German School of Languages & Literatures

M.Litt. in German

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The M. Litt. in German Studies

Application Procedure

Normally, applicants should have a good BA degree in German or with German as a major. However, applicants who do not meet the traditional requirements are invited to apply as we consider each application on its own merits.

Applicants are required to fill out the online application form and to return it with their complete third-level transcripts or equivalent qualifications, a CV, a supporting reference and a letter of application by e-mail to: Strumper.Krobb@ucd.ie, Theo.Harden@ucd.ie. Applicants may be asked to furnish evidence of their competence in the German language. Application deadline: 20 July 2010.

Programme Description

This programme is designed for students with a strong interest in developing their research skills while also acquiring expertise in a specialized area relating to German literature and culture from the 18th century, or Second Language Acquisition. Students enrolled for this programme carry out course work in year one while also beginning to develop a clear research programme for their M. Litt thesis. The required course work is normally taken in semester 1 and 2, and students submit their thesis on a date at the end of the third semester (date to be specified, according to university submission rules).

The course work consists of three core modules (20 credits) and one additional optional module (10 credits), which can be chosen from a menu that straddles Literary Studies and Second Language Studies.

While the core modules are assessed in English, the optional module usually requires the submission of an essay in German and occasional class presentations. The language used in optional modules may be German or English.

Supervisory Arrangements

Candidates will be supervised by one or two main supervisors and by a supervisory panel. Normally, supervisory meetings will be offered during term time on a monthly basis, with a minimum of three supervisory meetings per semester. One of these meetings will be a panel meeting. At the end of each semester, the supervisory panel will write a brief progress report which will be sent to the MA candidate.

M. Litt. Thesis

All students write their M. Litt. thesis on a topic that is subject to approval by the Board of Studies (50,000-60,000 words, 90 credits). The thesis may be submitted in German or in English. The topic chosen may be a course-related theme or an independent research topic that

has been agreed with the academic staff. All students starting the programme in September 2010 must submit a thesis topic with a brief one-page outline no later than by 16 March 2011.

At the beginning of the third semester (normally the following September) candidates will be asked to give an **oral presentation** on their thesis topic (approx. 20 minutes) based on a written thesis proposal which must be submitted no later than three weeks prior to the date of the viva voce. Both components count towards the overall thesis mark (viva voce: 10%, thesis proposal: 10%).

The thesis proposal (2000-3000 words) is part of the research training and should address the following points: a) description of the project, b) discussion of the research context, c) outline of an appropriate methodology, d) bibliography of sources.

Programme Details

a) Obligatory Core Modules:

SLL 40100: Research Methods I (semester 1)	5 credits
SLL 40110: Research Methods II (semester 2)	5 credits
SLL 40130: Introduction to Theory	10 credits

b) Option Modules 2009/10

In addition to the obligatory core modules, students are required to select 1 optional module which module carries 10 credits.

The Helga and Hugh Staunton Scholarship

The Helga and Hugh Staunton Scholarship was launched in 2004. The scholarship is valued at up to €5000 per annum and is awarded to a registered postgraduate student of proven academic excellence who wishes to pursue postgraduate studies in German at UCD. Applications for a Postdoctoral Fellowship in German will also be considered.

Terms and Conditions:

- 1) Applicants must be resident in Ireland and registered for a postgraduate programme in German at UCD (taught MA in German, M.Litt., Ph.D.), at the time of taking up the scholarship. Applicants for a Postdoctoral Fellowship in German may also be considered.
- 2) The Helga and Hugh Staunton Scholarship is awarded on a competitive basis. Applicants must have an excellent academic track record and they must hand in a written application with the following supporting documentation: a) a curriculum vitae, b) academic transcripts, c) a description of their research project, d) two supporting references.
- 3) Scholarship holders are required to acknowledge the award in any publications that arise from the scholarship period (MA thesis, M. Litt. thesis, Ph.D. thesis, postdoctoral research publications).
- 4) Awards made to students enrolled for a masters programme (M.Litt. or taught MA) are for one year and may not be extended.
- 5) If an award is made to a Ph.D. student, it may be renewed for two further years after the completion of year one, provided that the Ph.D. student has made sufficient progress. A progress report and a supporting reference from the supervisor will be required.
- 6) Awards made to Postdoctoral Fellows are for 1 year only. The Postdoctoral Fellow is expected to have a well-defined research project which must be completed during the Fellowship period.
- 6) The successful candidate is expected to actively participate in the German research colloquium. Ph.D. scholarship holders and postdoctoral fellows may be asked to give a paper on their research during the scholarship period.
- 7) It is within the discretion of the German subject to split the scholarship between two suitable candidates.

Core Modules

Semester 1:

SLL 40100: Research Methods I

Module Coordinator:	Professor Theo Harden
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This module has the objective of introducing students to sourcing and accessing research material efficiently. The module furthermore trains students in basic research skills through certain practical tasks which aid in the development of a critical attitude towards primary and secondary sources. The module also aims to provide students with essential skills in the formulation of research proposals, conference paper proposals, and funding applications, and so prepare them for independent research.

Finally, the module encourages students to present work in a proper academic manner and it offers practical advice on common writing difficulties, such as getting started, writer's block, etc.

Assessment: Continuous task-based assessment

Semester 2:

SLL 40110: Research Methods II

Module Coordinators:	Professor Theo Harden
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This module is a continuation of SLL 40100; it trains students in a range of skills, including writing a short academic review, preparing and giving a conference paper. The seminar culminates in a one-day mini postgraduate conference where students present their papers.

Assessment: Continuous task-based assessment.

SLL 40130: Introduction to Theory

Module Coordinators:	T.B.A.
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Assessment: Two essays (3000 words each).

Optional Modules Semester 1:

GER 40040:

Translation Theory

Convenor: Dr Sabine Strümper-Krobb

This module introduces students to different theoretical approaches within the field of translation studies. With a particular focus on literary translation, the module will examine both some influential historical and important current trends in translation studies, providing students with an understanding of the development within this ever-increasing academic field. Students will read and analyse texts by different translation theorists, learning how to critically discuss the different approaches as well as how to apply them to case studies within their own areas of interest and expertise.

The module aims to bring together students with a background in different languages and literatures. However, this module will be taught through English and all theoretical texts will be available in English.

Reading list:

Lawrence Venturi (ed), *The Translation Studies Reader*. London, New York: Routledge 2004
Jeremy Munday, *Introducing Translation Studies. Theories and Applications*. London, New York: Routledge 2001



GER 40190:

Contemporary Prose

Convenor: Dr Gillian Pye

Contemporary German discourse has been characterised by a remarkable upsurge in family stories in the National Socialist era or during the GDR. This trend has been accompanied by a noticeable investment in Heimat discourse on the one hand, and an investigation of nomadic post-Heimat identities on the other. Engaging with these debates this module examines a range of contemporary German novels in terms of their representation of diverse German cultural identities today. Novellists to be discussed will vary but may include Ingo Schulze, Tanja Dückers, Jana Hensel, Florian Illies and Angelika Overrath.

Assessment: Mid-term assignment (30%), essay in German (70%)



GER 40050:

Linguistic Relativism and Second Language Acquisition

Convenor: Professor Theo Harden

This module will deal with the concepts and ideas on which linguistic relativism and linguistic universalism respectively are based. The objective of the course is the analysis of the main theoretical and philosophical assumptions of both and of their impact on the concept of language in general. Furthermore, this module will examine the consequences which the above mentioned schools of thought have on theories of second language acquisition and how those are translated into practical issues such as the design on curricula in general and teaching materials in particular.

Assessment: Essay in German (5000 words)

Optional Modules Semester 2



GER 40080:

Literature & Opera

Convenor: Dr Siobhán Donovan

In 1779 Samuel Johnson famously termed opera as that “exotik and irrational entertainment”. Opera is frequently made more accessible and perhaps less ‘exotic’ today through interlingual translation, be it in the form of surtitles, or by being sung in translation. However, the act of writing an opera may be considered itself a form of translation, as setting the words to music is an act of musico-poetic intersemiosis. And where the opera libretto is derived from a pre-existent work of literature, opera composition may be considered as a dual translation, and one that makes an important contribution to the reception history of a literary work. Alban Berg famously said of his opera *Wozzeck* (1925) that he wanted to “translate his [i.e. Büchner’s] poetic language into music”. Some of the most popular German authors whose works have been operatically transformed are Hoffmann, Tieck, the Grimm Brothers, Goethe, Schiller, Keller, Kleist, Kafka, Thomas Mann, Dürrenmatt, Brecht — to name just a few.

This module will look at selected operas and their literary sources. The module will draw on the writings of relevant translation theorists and semioticians and will consider the collaboration with the other non-verbal sign systems (visual, kinesic etc.) in the operatic experience. Audio and DVD recordings will be used in the teaching of this module.

Primary literature

Ludwig Tieck, *Der blonde Eckbert* (1797). Stuttgart: Reclam, 1981 (Opera by Judith Weir: *Blond Eckbert* (1994), libretto by Weir)

Jacob & Wilhelm Grimm, “Hänsel und Gretel” (Opera by Engelbert von Humperdinck: *Hänsel und Gretel* (1893), libretto by Adelheid Wette, available as Engelbert von Humperdinck: *Hänsel und Gretel*. Stuttgart: Reclam, 2000)

Georg Büchner, *Woyzeck* (1879). *Leonce und Lena*. Stuttgart: Reclam, 1994 (Opera by Alban Berg: *Wozzeck* (1925), libretto by Berg)

Hugo von Hofmannsthal, *Elektra*. *Tragödie in einem Aufzug* (1904) (Opera by Richard Strauss: *Elektra* (1909), libretto by Hugo von Hofmannsthal)

Thomas Mann, *Der Tod in Venedig* (1913). Frankfurt am Main: Fischer, 1992 (Opera by Benjamin Britten: *Death in Venice* (1973), libretto by Myfanwy Piper)

Assessment: 1 class presentation (30%) and 1 essay in German (70%)



GER 40030

Fictional Autobiography

Convenor: Dr Jeanne Riou

E.T.A. Hoffmann's novel reflects a crisis in subjectivity. Its protagonist is an errant monk who sets about writing his autobiography in order to redeem what he sees as a life of 'sin', but whose literary endeavour ultimately deconstructs itself. A life can be constructed in writing, but how can this life be made 'true'? The monk (Medardus') fictional 'self' barely represses its murderous 'other'. When he falls in love, women die; when he renounces sexual desire and proclaims his intention to dedicate a life to God, a text is produced, but its relation to the truth of a life is precarious. What are the implications of the conflict between a character's intention and that character's actions? And what if that character is oneself? Written approximately 100 years before literary Modernism, Hoffmann's novel raises such questions of narrative and subjectivity that will resurface in Modernist novels.

Discussing Hoffmann's text, this module will also examine its significant literary precedents – Mathew Lewis's gothic novel, *The Monk*, with its socially critical examination of religion; extracts from the *Confessions*, by Jean-Jacques Rousseau, extracts from Augustine's *Confessiones*, (*Confessions*) the cornerstone of European literary autobiography and a seminal text in which autobiographical reflection takes on a theological and philosophical direction that will influence discourses on the self through the early modern period and into modern times.

Profile of Staff Members

Dr Siobhán Donovan's research interests encompass the literature, culture and intellectual history of the German-speaking countries in the eighteenth and nineteenth centuries, word and music studies, and the literature of recent and contemporary German-speaking Switzerland. She is the author of the monograph *Der christliche Publizist und sein Glaubensphilosoph: Zur Freundschaftsbeziehung zwischen Matthias Claudius und Friedrich Heinrich Jacobi* (2004) and co-editor of the volume *Music and Literature in German Romanticism* (2004). She is currently researching nineteenth/twentieth-century German operas whose libretti stem from pre-existent literary sources, viewing them as works of intermedial transformation or translation.

Professor Anne Fuchs (on leave in 2009/10) is professor of Modern German Literature and Culture in the School of Languages & Literatures. Her research covers areas such as cultural memory, German-Jewish Literature, German modernism, travel writing and contemporary German and Austrian Literature. She is author of four monographs, amongst them *Die Schmerzsspuren der Geschichte. Zur Poetik der Erinnerung in W. G. Sebalds Prosa* (Boehlau: 2004) and *Phantoms of War in Contemporary German Literature, Films and Discourse* (Macmillan/Palgrave, 2008). She is co-editor of a range of volumes, most recently *W. G. Sebald and the Writing of History*, ed. by Anne Fuchs and J.J. Long (Koenigshausen & Neumann, 2007) and *German Memory Contests: The Quest for Identity in Literature, Film and Discourse*, ed. by Anne Fuchs, Mary Cosgrove and Georg Grote (Camden House, 2006) which has received the "outstanding academic title" award by CHOICE in 2007. She has published widely on modern German literature and cultural memory in journals and in books. In addition to her post in UCD she was appointed "Special Professor" at the Department of German, University of Nottingham in 2005.

Dr Georg Grote is a historian lecturing in the German Studies section of the School of Languages and Literatures. His research areas include Western European History with special focus on historical and contemporary collective organisation of peoples through nationalisms and regionalisms. He is the author of two monographs on the Irish culture: *Torn Between Politics and Culture: The Gaelic League 1893-1993* (1994) and *Anglo-Irish Theatre and the Formation of a Nationalist Political Culture between 1890-1930* (2003). Recently, he has co-edited *German Memory Contests. The Quest for Identity in Literature, Film, and Discourse since 1990* (with Anne Fuchs, Mary Cosgrove, 2006). He has published several articles on South Tyrolean history and is currently working on a monograph on the transformation of the German South Tyroleans' collective identity in the 20th century.

Professor Theo Harden studied German and English language and literature at the Ruhr-Universität Bochum, the Freie Universität Berlin and the University of Aston (Birmingham). He worked as a junior member of staff in the German Departments of the University of Aston and the Freie Universität Berlin and as Professor Adjunto in the Departamento de Línguas Estrangeiras e Tradução, Universidade de Brasília. In 1990 he moved to University College Dublin. His main research areas are Linguistic Relativism, Modality and Teaching German as a Foreign Language. He has published extensively on these and related topics. His recent publications include a monograph on Applied Linguistics and Second Language Acquisition and a reader on the Notion of Progression in Second Language Teaching. Further details can be found on the homepage of the School of Languages and Literatures.

Dr Gillian Pye completed her PhD at the University of Sheffield in 1998, and has been a Lecturer in German in UCD since then. Her research interests include twentieth century drama and theories of comedy, new German-language writing and theories of pop and material culture, new German-language writing, the built environment and cultural identity. She is author of *Approaches to Comedy in German Drama* (Mellen, 2002) and is currently editing a volume on *The Aesthetics of Trahs: Objects and Obsolence in Cultural Perspective*

Dr Jeanne Riou (on leave in 2009/10) studied German and Modern English at Trinity College Dublin, followed by postgraduate research at Trinity College, and in Germany at the universities of Würzburg, Hamburg and the Humboldt-University, Berlin. She is author of *Imagination in German Romanticism. Rethinking the Self and Its Environment*, Peter Lang, 2004 and co-editor (with H. Böhme and J. Barkhoff) of *Netzwerke. Eine Kulturtechnik der Moderne* (Böhlau, 2004). Her teaching has included comparative courses, such as a Final Year module on the City, examining aesthetic discourses including Film, Essay, Feuilleton, Poetry, focusing on Berlin, 1900-1930. Her research interests encompass literature, philosophy and anthropology in the period of the Enlightenment and Romanticism; cultural theory and history of subjectivity; science and technology in cultural imagination. She is currently working on a monograph, *Paradigms of Connection, 1880-1930*, which examines different models of experience in aesthetics, philosophy and the sciences of the period.

Dr Sabine Strümper-Krobb's research and publications cover a variety of themes, including literary translation studies and translation theory, German-Scandinavian literary relations, Scandinavian literature, with particular emphasis on the period of the so-called "modern breakthrough" and German and Austrian literature around 1900. Key publications in these areas are a monograph on the translation of literary impressionism (*Impressionistische Erzählverfahren im Spiegel der Übersetzung. Zu deutschen Übersetzungen von Prosawerken Jens Peter Jacobsens*. Göttingen: Vandenkoeck, 1997) and a co-edited a volume on literary transfer and mediation around 1900 (*Literaturvermittlung um 1900. Fallstudien zu Wegen ins deutschsprachige kulturelle System*. Amsterdam: Rodopi, 2001). More recently, her research has focused on fictional translator figures and translation as a literary theme and cultural metaphor.

Dr Heidi Zojer studied Translation Studies (English and French) at the University of Innsbruck and DaF (Deutsch als Fremdsprache) at the University of Graz. Her Ph.D. analyzed cultural references in translation as well as problems of transfer, equivalence and untranslatability in Arthur Schnitzler's play *Der Reigen*. After working as a Lektorin in the German Department, King's College, London, she was a Teaching Fellow (1998-1999) and Lecturer (1999-2000) at the Centre for European Languages and Cultures, University of Wales, Lampeter. From September 2000 to August 2002 she lectured at the University of Birmingham. She has been working in UCD since 2002. Her research focuses on literary translation studies, DaF (Deutsch als Fremdsprache), Language Acquisition and the role of translation in language teaching.

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