

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

Friday 29 May 2009 1.30 to 4.30

Paper Ge. 6

MODERN GERMAN CULTURE (II): 1890 TO THE PRESENT DAY

Answer THREE questions, AT LEAST ONE from EACH Section.

Use SEPARATE booklets for EACH answer and hand them in SEPARATELY.

Candidates for this paper may NOT draw substantially on material which they have used or intend to use in another scheduled paper. Candidates may NOT draw substantially on the same material in more than ONE question on the same paper.

STATIONERY REQUIREMENTS

3 x 8-Page Answer Books

Rough work pad

SPECIAL REQUIREMENTS

None

**You may not start to read the questions
printed on the subsequent pages of this
question paper until instructed that you
may do so by the Invigilator**

SECTION A

1 'It is remarkable how both Wedekind and Schnitzler can provoke laughter from the most troubling of sexual situations.' Discuss with reference to *Frühlings Erwachen* AND *Reigen*.

2 'Modernist fiction contests conventional distinctions between human and non-human.' Discuss with reference to *Die Verwandlung* AND *Der Steppenwolf*.

3 'In Weimar cinema there is a constant tension between surface organisation and more subversive forces.' Discuss with reference to TWO OR MORE of the following:

(i) *Asphalt*; (ii) *Berlin – Die Sinfonie der Großstadt*; (iii) *Metropolis*.

4 'Writing about the past can only be understood in terms of both the particular time in which it is produced and the particular type of literary production it represents.' Discuss with reference to *Die Blechtrommel* AND *Der Vorleser*.

5 'Women's writing shows that all that women have in common is their oppression at the hands of men.' Discuss with reference to TWO OR MORE of the following:

(i) 'Dienstag, der 27. September'; (ii) *Kassandra*; (iii) *Die Liebhaberinnen*.

6 'German culture since the end of the nineteenth century is marked by a profound scepticism about the reliability of representation.' Discuss with reference to TWO OR MORE works you have studied for this paper.

SECTION B

7 EITHER (a) 'Hitler's *Großdeutsches Reich* was an innovation in German history; it had no antecedents.' Discuss.

OR (b) 'After 1945, German attempts to establish a new identity were shaped by international politics.' Discuss with reference to EITHER the Federal Republic of Germany OR the German Democratic Republic OR BOTH.

8 EITHER (a) 'Simmel asks how we can live with the city, Benjamin asks how we should interpret it.' Discuss.

OR (b) 'For German early twentieth-century theorists, urban culture was driven by forces that ran beyond the immediate awareness of the individual.' Discuss with reference to ANY TWO of the following:

(i) Georg Simmel; (ii) Siegfried Kracauer; (iii) Walter Benjamin.

9 EITHER (a) 'To an extraordinary degree, German society between 1890 and 1918 was dominated by the army and by military values.' Discuss.

OR (b) 'The ultimate aim of National Socialism was the complete military mobilisation of German society.' Discuss.

10 EITHER (a) 'For Habermas, German political identity rests on a recognition of continuing historical processes as well as a conscious break with the German past.' Discuss.

OR (b) 'The terms in which Habermas conceives loyalty to the state (*Verfassungspatriotismus*) are too abstract to command widespread support.' Discuss.

11 EITHER (a) 'Despite the proliferation of women's organisations in Germany in the late nineteenth century, it was the First World War and the Nazi period that brought the most striking changes in the position of women.' Discuss.

OR (b) 'The state has done as much to promote the position of women as any women's movement.' Discuss with reference to the period after 1949 in EITHER the FRG OR the GDR OR Germany as a whole.

12 'Since 1890 German society has experienced only discontinuity and extremes.' Discuss.

END OF PAPER