

First-year Reading Sequence

Prior to the beginning of the first quarter, students should meet with the GPC to discuss options for the directed reading sequence. Students should first choose the scope of their lists: either sequence 1: **modern** (18th century to contemporary); or sequence 2: **comprehensive** (medieval to contemporary). The GPC will connect students with faculty advisers for each quarter.

At the beginning of the quarter, students will meet with the adviser to determine the specific timeline and procedures. This is an exercise in expanding students' reading: they should divulge what they've already read in the epoch so that the reading list can be most profitably designed. Use the lists below as guidelines and suggestions: they should not be seen as iron shackles. Since reading lists favor canonical texts, instructors are encouraged to introduce obscured works to contest or complement the more established traditions of the canon. If the student would like to cut or switch titles out, they should discuss options with the adviser. The [departmental archive](#) can be a source and tool for this process.

- The student will register for one credit of GERMAN 600 with the designated faculty adviser for each list.
- The final reading list should be submitted to the GPC two weeks prior to the end of the quarter.
- Students should meet with the faculty adviser regularly during the quarter to discuss their reading progress. Advisers may require written reactions to readings as a basis for these meetings.

MA Reading Lists in Literary History

Sequence 1: Modern German Literature

Fall: Age of Goethe

- Louise Gottsched: *Der Witzling* (1745) [drama]
- G.E. Lessing: *Minna von Barnhelm* (1767) or *Nathan der Weise* (1779) [drama]
- Moses Mendelssohn: *Über die Frage: was heißt aufklären?* (1784) [prose]
- Immanuel Kant: *Was ist Aufklärung* (1784) [prose]
- Sophie von La Roche: *Geschichte des Fräuliens von Sternheim* (1771) [novel]
- J.G. Herder: *Von deutscher Art und Kunst* (1773) [prose: Auswahl]
- J.M.R. Lenz: *Der Hofmeister* (1774) [drama]
- J.W. Goethe: Lyrik (Auswahl) and *Die Leiden des jungen Werther* (1774) [novel] and *Faust I* [drama]
- Friedrich Schiller: *Die Räuber* (1781) or *Maria Stuart* (1801) [drama]
- Friedrich Hölderlin: Lyrik (Auswahl)
- Heinrich von Kleist: *Das Erdbeben in Chili* (1810) [novella] and *Über das Marionettenspiel* (1810) [prose]
- Novalis: *Hymnen an die Nacht* (1800)
- Karoline von Günderode: Lyrik (Auswahl)
- Friedrich Schlegel: Athenäumsfragmente (Auswahl)
- Ludwig Tieck: *Der blonde Eckbert* (1797) [novella]

Winter: 19th Century (c. 1830s-1914)

- Georg Büchner: *Dantons Tod* (1835) [drama] or *Woyzeck* (1837) [drama] and *Lenz* (1835) [novella] and *Der hessische Landbote* (1834) [prose]
- Annette von Dröste-Hülshof: *Der Judenbuche* (1842) [novella]
- Theodor Fontane: *Effi Briest* (1895) [novel] or *Der Stechlin* (1898) [novel]
- Sigmund Freud: *Das Unbehagen in der Kultur* (1930) [prose] or *Der Mann Moses und die monotheistische Religion* (1939) [prose]
- Franz Grillparzer: *Der Traum ein Leben* (1834) [drama] or *Medea* (1821) [drama]
- Christian Friedrich Hebbel: *Maria Magdalena* (1844) [drama] or *Agnes Bernauer* (1851) [drama] or *Judith und Holofernes* (1840) [drama]
- Gerhart Hauptmann: *Die Weber* (1892) [drama] or *Rosa Bernd* (1903) [drama]
- Heinrich Heine: *Deutschland Ein Wintermärchen* (1844) [Lyrik] or *Hebräische Melodien* (1851) [Lyrik] or *Der Rabbi von Bacharach* (1840) [novel]
- Ricarda Huch: *Lügenmärchen* (1897) [story]
- Fanny Lewald: *Osterbriefe für die Frauen* (1863) [prose]
- Thomas Mann: *Der Tod in Venedig* (1912) [novella]
- Karl Marx and Friedrich Engels: *Das kommunistische Manifest* (1848) [prose]
- Friedrich Nietzsche: *Die Geburt der Tragödie* (1872) [prose] or *Zur Genealogie der Moral: Eine Streitschrift* (1887) [prose]
- Lou Andreas-Salome: *Die Erotik* (1910) [prose]
- Richard Wagner: *Das Judentum in der Musik* (1850) [prose]
- Franz Wedekind: *Frühlings Erwachen* (1891) [drama]

Spring: 20th-21st Centuries (c. 1914-present)

- Bertolt Brecht: *Die Dreigroschenoper*, 1928 [drama]
- Thomas Mann: *Mario und der Zauberer*, 1930 [novella]
- Irmgard Keun: *Das kunstseidene Mädchen*, 1932 [novel]
- Erich Kästner: *Gesang zwischen den Stühlen*, 1932 or Mascha Kaleko: *Das lyrische Stenogrammheft*, 1933 [Lyrik]
- Ingeborg Bachmann: *Das dreißigste Jahr*, 1961 [stories]
- Peter Handke: *Publikumsbeschimpfung*, 1966 [drama]
- Heiner Müller: *Hamletmaschine*, 1977 [drama]
- Christoph Hein: *Der fremde Freund*, 1982 [novella]
- Christa Wolf: *Kassandra*, 1983 [novel]
- Thomas Bernhard: *Heldenplatz*, 1988 [drama]
- Yoko Tawada: *Wo Europa anfängt*, 1991 [Lyrik and prose]
- May Ayim: *grenzenlos und unverschämt*, 1997 [Lyrik] or Fatma Aydemir/Hengameh Yaghoobifarah: *Eure Heimat ist unser Albtraum*, 2019 [prose]
- W.G. Sebald: *Austerlitz*, 2002 [novel] or Katja Petrowskaja: *Vielleicht Esther*, 2014 [novel]
- Saša Stanišić: *Herkunft*, 2019 [novel] or Lutz Seiler: *Stern III*, 2020 [novel] or Christian Kracht: *Faserland*, 1995 [novel]

Sequence 2: German Literature

Fall: Medieval and Early Modern

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Winter: 18th-19th Century

- G.E. Lessing: *Minna von Barnhelm* (1767) or *Nathan der Weise* (1779) [drama]
- Immanuel Kant: *Was ist Aufklärung* (1784) [prose]
- J.M.R. Lenz: *Der Hofmeister* (1774) [drama]
- J.W. Goethe: Lyrik (Auswahl) and *Die Leiden des jungen Werther* (1774) [novel] or *Faust I* [drama]
- Friedrich Schiller: *Die Räuber* (1781) or *Maria Stuart* (1801) [drama]
- Friedrich Hölderlin: Lyrik (Auswahl)
- Heinrich von Kleist: *Das Erdbeben in Chili* (1810) [novella] and *Über das Marionettenspiel* (1810) [prose]
- Novalis: Lyrik (Auswahl)
- Karoline von Günderode: Lyrik (Auswahl)
- Friedrich Schlegel: Athenäumsfragmente (Auswahl)
- Ludwig Tieck: *Der blonde Eckbert* (1797) [novella]
- Georg Büchner: *Woyzeck* (1837) [drama] or *Lenz* (1835) [novella]
- Annette von Dröste-Hülshof: *Der Judenbuche* (1842) [novella]
- Heinrich Heine: *Deutschland Ein Wintermärchen* (1844) [Lyrik] or *Hebräische Melodien* (1851) [Lyrik]
- Karl Marx and Friedrich Engels: *Das kommunistische Manifest* (1848) [prose]
- Fanny Lewald: *Osterbriefe für die Frauen* (1863) [prose]
- Ricarda Huch: *Lügenmärchen* (1897) [story]
- Friedrich Nietzsche: *Die Geburt der Tragödie* (1872) [prose] or *Zur Genealogie der Moral: Eine Streitschrift* (1887) [prose]

Spring: 20th-21st Century

- Franz Wedekind: *Frühlings Erwachen* (1891) [drama]
- Gerhart Hauptmann: *Die Weber* (1892) [drama] or *Rosa Bernd* (1903) [drama]
- Lou Andreas-Salome: *Die Erotik* (1910) [prose]
- Thomas Mann: *Der Tod in Venedig* (1912) [novella]
- Bertolt Brecht: *Die Dreigroschenoper*, 1928 [drama]
- Irmgard Keun: *Das kunstseidene Mädchen*, 1932 [novel]
- Erich Kästner: *Gesang zwischen den Stühlen*, 1932 or Mascha Kaleko: *Das lyrische Stenogrammheft*, 1933 [Lyrik]
- Sigmund Freud: *Das Unbehagen in der Kultur* (1930) [prose] or *Der Mann Moses und die monotheistische Religion* (1939) [prose]
- Ingeborg Bachmann: *Das dreißigste Jahr*, 1961 [stories]
- Peter Handke: *Publikumsbeschimpfung*, 1966 [drama]
- Heiner Müller: *Hamletmaschine*, 1977 [drama]
- Christa Wolf: *Kassandra*, 1983 [novel]
- Thomas Bernhard: *Heldenplatz*, 1988 [drama]

- Yoko Tawada: *Wo Europa anfängt*, 1991 [poems and prose] or May Ayim: *grenzenlos und unverschämt*, 1997 [Lyrik] or Fatma Aydemir/Hengameh Yaghoobifarah: *Eure Heimat ist unser Albtraum*, 2019 [prose]
- W.G. Sebald: *Austerlitz*, 2002 [novel] or Katja Petrowskaja: *Vielleicht Esther*, 2014 [novel]