

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

B.A.

**German C317: Goethe I**

COURSE CODE : **GERMC317**

UNIT VALUE : **0.50**

DATE : **10-MAY-04**

TIME : **14.30**

TIME ALLOWED : **2 Hours**

**GERMC317**  
**Resit**  
**GOETHE I**

Time allowed: TWO hours.

Answer TWO questions, ONE from EACH section.

All questions carry equal marks.

Do not use the same material as the basis for more than one answer.

Do not answer on substantially the same topic as that of your assessed essay for this course.

**SECTION A**

Poetry

1. 'Goethe's love poetry is not concerned with the beloved, but is about love as a form of being in the world.' Discuss.
2. To what extent is Goethe's nature poetry about the complexity of human nature?
3. Comment on the view that Goethe retains a worldliness of theme and diction in his poems, even when dealing with religious themes.
4. Goethe's wisdom poetry is thoughtful rather than didactic; there is a difference.' Discuss.
5. 'For Goethe, transience is fundamental to experiential intensity; he therefore does not lament it, but celebrates it.' Discuss.
6. Write an analysis of the following poem, paying particular attention to features of theme and style that strike you as particularly Goethean:

Natur und Kunst, sie scheinen sich zu fliehen  
Und haben sich, eh' man es denkt, gefunden:  
Der Widerwille ist auch mir verschwunden,  
Und beide scheinen gleich mich anzuziehen.

- 5 Es gilt wohl nur ein redliches Bemühen!  
Und wenn wir erst in abgemeßnen Stunden  
Mit Geist und Fleiß uns an die Kunst gebunden,  
Mag frei Natur im Herzen wieder glühen.

-CONTINUED ON PAGE 2-

- 10 So ist's mit aller Bildung auch beschaffen:  
Vergebens werden ungebundne Geister  
Nach der Vollendung reiner Höhe streben.

Wer Großes will, muß sich zusammenraffen;  
In der Beschränkung zeigt sich erst der Meister.  
Und das Gesetz nur kann uns Freiheit geben.

## SECTION B

### Drama

7. 'Goethe's *Götz von Berlichingen* is a drama about social and political change, not about the individuality of the hero.' Discuss.
8. To what extent does Goethe's *Egmont* celebrate the force of irrationalism in politics?
9. 'Goethe's *Iphigenie auf Tauris* is a play about overcoming the past; and that issue also conditions its theatrical mode, which both acknowledges and departs from Greek tragedy.' Discuss.
10. Analyse the relationship of artist and society in Goethe's *Torquato Tasso*.
11. 'Es glaubt der Mensch, sein Leben zu leiten, sich selbst zu führen; und sein Innerstes wird unwiderstehlich nach seinem Schicksale gezogen.' How far do these words of *Egmont* apply to other plays by Goethe?
12. Comment on the view that Goethe's dramas are not dramatically but lyrically true.