

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualifications:–

*B.A.*      *M.A.*

**German C334: History as Drama: German Historical Drama from 1770 to the Present**

**COURSE CODE            :   GERM C334**

**UNIT VALUE             :   0.50**

**DATE                     :   09–MAY–06**

**TIME                     :   14.30**

**TIME ALLOWED         :   2 Hours**

## GERMC334

### HISTORY AS DRAMA: GERMAN HISTORICAL DRAMA 1770 – PRESENT

Time allowed: TWO hours.

Answer TWO questions.

All questions carry equal marks.

Do not draw on the same material as in your assessed essay for this course.

Overall (i.e. assessed essay plus timed examination) you must demonstrate substantial knowledge of AT LEAST FOUR of the prescribed plays.

1. 'The best historical drama is concerned with the makers of history, not with its victims.' Discuss with reference to ONE OR MORE of the prescribed plays.
2. 'The heightened theatrical effects that constitute the climactic moments of innumerable history plays are rarely used as a means to stimulate serious thinking.' Consider, with reference to AT LEAST TWO of the prescribed plays, how far you agree with this statement.
3. With reference to ONE OR MORE of the prescribed plays, consider the importance for historical drama of the motif of the protagonist who undergoes a crisis of conscience or self-knowledge.
4. 'Schiller's *Maria Stuart* is a problematic study of the relationship between women and power.' Discuss.
5. '*König Ottokars Glück und Ende* ist die Geschichte eines egozentrischen, in seinem Ehrgeiz einsamen Helden, der dem Untergang geweiht ist, weil er sich keiner Ordnung einfügt.' How far do you agree with this reading of Grillparzer's play?
6. 'What distinguishes Danton from Robespierre is the ability to stand back from his historical role.' Discuss Büchner's *Dantons Tod* in the light of this comment.
7. Consider the view that Hauptmann's *Die Weber* is 'ein im Kern unpolitisches und pessimistisches Mitleids- und Schicksalsdrama'.
8. Analyse Brecht's treatment of the Catholic Church in *Leben des Galilei*.
9. 'Indem er in seinem eigenen Stück eine Rolle übernimmt, gibt sich Sade keinen Vorsprung vor Marat, er läßt sich in seine Imagination verstricken.' Discuss this view of Weiss's *Marat/Sade*.

END OF PAPER