

# UNIVERSITY COLLEGE LONDON

*University of London*

## EXAMINATION FOR INTERNAL STUDENTS

*For the following qualifications :-*

*B.A.*

### **German C340: Recording Revolt: 1967 in Germany and After**

COURSE CODE : **GERMC340**

UNIT VALUE : **0.50**

DATE : **20-MAY-02**

TIME : **10.00**

TIME ALLOWED : **2 hours**

02-C0616-3-30

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**TURN OVER**

## GERMC340

### RECORDING REVOLT: 1967 IN GERMANY AND AFTER

Time allowed: TWO hours.

Answer TWO questions.

All questions carry equal marks.

Do NOT answer on the same film or text twice.

Do NOT answer on the same texts or films as in your assessed essay for this course.

1. According to some critics, the politicisation of culture around 1968 'ruined' literature. To what extent do you find this assertion justified?
2. To what extent do you think a detailed understanding of the historical and theoretical background of the period is necessary in order fully to appreciate the texts/films in question?
3. Consider the role of sensual experience in ONE OR MORE of the texts/films studied.
4. In the period in question, literary theorists often demanded a re-evaluation of the traditional relationship between texts/films and readers/viewers. With reference to ONE OR MORE examples, discuss whether the texts/films in question indeed manage to give the reader/viewer a new role.
5. To what extent, and in what ways, do the texts/films studied succeed in presenting utopian alternatives to contemporary realities? Illustrate with reference to ONE OR MORE texts/films.
6. 'Enzensberger's "Gemeinplätze, die neueste Literatur betreffend" is a deliberately deceptive text. Rather than denouncing literature, as it claims to do, the essay in fact promotes it.' Discuss.

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7. 'The documentary literature of the period idealises the working classes and/or marginal groups.' Discuss.
8. 'Vesper's novel *Die Reise* is above all an ambitious exploration of the notion of autobiography.' Discuss.
9. 'The inconclusive ending of Schneider's *Lenz* seriously weakens the text as a whole.' Discuss.
10. Discuss the roles and functions of AT LEAST THREE of the characters in Stefan's *Hütungen*, apart from the protagonist herself.
11. In what ways does von Trotta's film *Die bleierne Zeit* use visual effects to underline its themes?
12. Comment on the theme of family relationships in Sanders-Brahms's film *Deutschland im Herbst*.

END OF PAPER