

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

German C340: Recording Revolt: 1967 in Germany and After

COURSE CODE : GERMC340

UNIT VALUE : 0.50

DATE : 17-MAY-05

TIME : 14.30

TIME ALLOWED : 2 Hours

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. For the purposes of this rubric, all the poems and texts on the Vietnam conflict constitute one text.

1. Historians often describe the West German anti-authoritarian movement as falling into three distinct phases. To what extent do the texts and films studied in this course bear out that description? Answer with reference to **ONE OR MORE** of the texts and/or films studied in this course.
2. 'What is most striking about the West German protest movements of the 1960s and 1970s is their highly developed sense of their own historical significance.' Discuss with reference to **ONE OR MORE** of the texts and/or films studied in this course.
3. 'The cultural products of the anti-authoritarian movement do not celebrate the death of traditional literature; rather, they remain deeply and nostalgically committed to it.' Discuss with reference to **ONE OR MORE** of the texts and/or films studied in this course.
4. Consider the presentation and significance of different kinds of literature, text, writing and any other forms of cultural expression in Timm's *Heißer Sommer*.
5. "'Keine Gedichte gegen den Krieg in Vietnam! / AKTIONEN!!'" Taking this quotation as your point of reference, to what extent do you consider that the selection of poems and texts on the Vietnam conflict studied on this course succeed in being politically persuasive?
6. Consider the representation and significance of work in the documentary literature of the period.
7. "'Fascism" is the basic emotional attitude of man in authoritarian society.' (Wilhelm Reich) In what ways is this notion explored in Vesper's *Die Reise*?
8. Comment on the narrative technique and other stylistic features of Schneider's *Lenz*, and evaluate their contribution to your interpretation of the text.
9. Comment on the significance of **AT LEAST TWO** of the following features of Stefan's *Häutungen*: dreams; nature imagery; the city; art.

- TURN OVER -

10. 'The key duality running through von Trotta's *Die bleierne Zeit* is that between movement and stasis, for instance, between moving and petrified bodies, and moving and petrified images.' Discuss.
11. Give a detailed analysis of one of the individual sequences in the film *Deutschland im Herbst*, and show how it relates, both thematically and formally, to the film as a whole.