

*Ollscoil na hÉireann, Gaillimh*  
*National University of Ireland, Galway*

GX 1375

**Semester II Examinations, 2002/2003**

Exam Code(s)	2BA1
Exam(s)	2 <sup>nd</sup> Arts
Module Code(s)	GR 202
Module(s)	18 <sup>th</sup> Century German Drama
Paper No.	
Repeat Paper	Special Paper
External Examiner(s)	Professor D. Tate
Internal Examiner(s)	Professor E. Bourke
	R. O'Neill M.A.

**Instructions:**      **Answer two questions**

Duration	2hrs
No. of Answer books	

**Requirements:**

Handout	
MCQ	
Statistical Tables	
Graph Paper	
Log Graph Paper	
Other Material	

No. of Pages	2
Department(s)	German.

1. Give some idea of what had to change before the travelling theatre troupes that Gottsched had found in such 'Verwirrung' and 'Chaos' could stage a play such as Gellert's *Die zärtlichen Schwestern*.

Or

Why, in your view, did Gellert choose Lottchen, rather than Julchen, as the object of the audience's sympathy in his "rührendes Lustspiel" *Die zärtlichen Schwestern*?

2. H.L. Wagner deliberately left his play *Die Kindermörderin* open-ended. Why, in your view, did he do this?

Or

How might Gottsched have reacted to H.L. Wagner's *Die Kindermörderin* if he had lived to read the original text? (If you wish, give your answer in the form of the review Gottsched might have written.)

3. Put either or both of the plays *Die zärtlichen Schwestern* (Gellert, 1747) and *Die Kindermörderin* (H.L. Wagner, 1776) into a context which would explain something of literary developments in eighteenth-century Germany.