
Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

62619

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (vertieft studiert)**

Einzelprüfung: **Literaturwissenschaft**

Anzahl der gestellten Themen (Aufgaben): **14**

Anzahl der Druckseiten dieser Vorlage: **32**

Bitte wenden!

Thema Nr. 1

Der vorliegende Ausschnitt aus der letzten Szene des 5. Aktes von William Shakespeares Komödie *Much Ado About Nothing* (1600) thematisiert nach den Auflösungen der Täuschungen und der erfolgreichen Zusammenführung des Paares Claudio und Hero die Liebeswirrungen von Beatrice und Benedick und endet mit dem Thema der Eheschließung des streitbaren und sich in geistreichen Dialogen stetig den Konventionen und Erwartungen widersetzenden Paares.

Personen des Textausschnitts:

LEONATO, Governor of Messina

HERO, his daughter

BEATRICE, his niece

DON PEDRO, Prince of Aragon

COUNT CLAUDIO, a young lord from Florence

SIGNIOR BENEDICK, a gentleman from Padua

BEATRICE, *unmasking*

I answer to that name. What is your will?

75

BENEDICK

Do not you love me?

BEATRICE Why no, no more than reason.

BENEDICK

Why then, your uncle and the Prince and Claudio

Have been deceived. They swore you did.

BEATRICE

Do not you love me?

80

BENEDICK Troth, no, no more than reason.

BEATRICE

Why then, my cousin, Margaret, and Ursula

Are much deceived, for they did swear you did.

BENEDICK

They swore that you were almost sick for me.

BEATRICE

They swore that you were well-nigh dead for me.

85

BENEDICK

'Tis no such matter. Then you do not love me?

BEATRICE

No, truly, but in friendly recompense.

LEONATO

Come, cousin, I am sure you love the gentleman.

CLAUDIO

And I'll be sworn upon 't that he loves her,
 For here's a paper written in his hand, 90
 A halting sonnet of his own pure brain,
 Fashioned to Beatrice. *He shows a paper.*

HERO And here's another,

Writ in my cousin's hand, stol'n from her pocket,
 Containing her affection unto Benedick. 95
She shows a paper.

BENEDICK A miracle! Here's our own hands against
 our hearts. Come, I will have thee, but by this light
 I take thee for pity.

BEATRICE I would not deny you, but by this good day, I
 yield upon great persuasion, and partly to save your 100
 life, for I was told you were in a consumption.

BENEDICK Peace! I will stop your mouth.

They kiss.

PRINCE

How dost thou, Benedick, the married man?

BENEDICK I'll tell thee what, prince: a college of
 wit-crackers cannot flout me out of my humor. 105

Dost thou think I care for a satire or an epigram?
 No. If a man will be beaten with brains, he shall
 wear nothing handsome about him. In brief, since I
 do purpose to marry, I will think nothing to any
 purpose that the world can say against it, and 110

therefore never flout at me for what I have said
 against it. For man is a giddy thing, and this is my
 conclusion.—For thy part, Claudio, I did think to
 have beaten thee, but in that thou art like to be my
 kinsman, live unbruised, and love my cousin. 115

CLAUDIO I had well hoped thou wouldst have denied
 Beatrice, that I might have cudged thee out of thy
 single life, to make thee a double-dealer, which out
 of question thou wilt be, if my cousin do not look
 exceeding narrowly to thee. 120

BENEDICK Come, come, we are friends. Let's have a
 dance ere we are married, that we may lighten our
 own hearts and our wives' heels.

LEONATO We'll have dancing afterward.

BENEDICK First, of my word! Therefore play, music.— 125
Prince, thou art sad. Get thee a wife, get thee a wife.
There is no staff more reverend than one tipped
with horn.

(Quelle: Shakespeare, William. *Much Ado About Nothing*, edited by Barbara A. Mowat and Paul Werstine. *Folger Shakespeare Library*, Simon & Schuster, 2018, S. 193f.)

1. Analysieren Sie die vorliegende Passage hinsichtlich des Liebes- und Ehediskurses!
2. Interpretieren Sie die Passage im Kontext der Funktionen gängiger Topoi der Romanze wie der Liebeskrankheit und der die Situation aufklärenden Schriftstücke!
3. Vergleichen Sie die vorliegende Passage mit zwei weiteren Ihnen bekannten elisabethanischen Komödien und positionieren Sie diese jeweils im Kontext der Konventionen und gängigen Motive der elisabethanischen Komödie! Nehmen Sie dabei auch Bezug auf allgemeine Traditionslinien und Theorien der Komödie!

Thema Nr. 2

Oscar Wilde, „The Importance of Being Earnest“, Act 1, 332–334

LADY BRACKNELL.

[Sitting down.] You can take a seat, Mr. Worthing.

[Looks in her pocket for note-book and pencil.]

JACK.

5 Thank you, Lady Bracknell, I prefer standing.

LADY BRACKNELL.

[Pencil and note-book in hand.] I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. Do you smoke?

10 JACK.

Well, yes, I must admit I smoke.

LADY BRACKNELL.

I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?

15 JACK.

Twenty-nine.

LADY BRACKNELL.

A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?

20 JACK.

[After some hesitation.] I know nothing, Lady Bracknell.

LADY BRACKNELL.

I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. What is your income?

25 JACK.

Between seven and eight thousand a year.

LADY BRACKNELL.

30 [Makes a note in her book.] In land, or in investments?

JACK.

In investments, chiefly.

LADY BRACKNELL.

35 That is satisfactory. What between the duties expected of one during one's lifetime, and the duties exacted from one after one's death, land has ceased to be either a profit or a pleasure. It gives one position, and prevents one from keeping it up. That's all that can be said about land.

JACK.

I have a country house with some land, of course, attached to it, about fifteen hundred acres, I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it.

40

LADY BRACKNELL.

A country house! How many bedrooms? Well, that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country.

JACK.

45 Well, I own a house in Belgrave Square, but it is let by the year to Lady Bloxham. Of course, I can get it back whenever I like, at six months' notice.

LADY BRACKNELL.

Lady Bloxham? I don't know her.

JACK.

50 Oh, she goes about very little. She is a lady considerably advanced in years.

LADY BRACKNELL.

Ah, nowadays that is no guarantee of respectability of character. What number in Belgrave Square?

- JACK.
149.
- 55 LADY BRACKNELL.
[Shaking her head.] The unfashionable side. I thought there was something. However, that could easily be altered.
- JACK.
Do you mean the fashion, or the side?
- 60 LADY BRACKNELL.
[Sternly.] Both, if necessary, I presume. What are your politics?
- JACK.
Well, I am afraid I really have none. I am a Liberal Unionist.
- LADY BRACKNELL.
65 Oh, they count as Tories. They dine with us. Or come in the evening, at any rate. Now to minor matters. Are your parents living?
- JACK.
I have lost both my parents.
- LADY BRACKNELL.
70 To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?
- JACK.
75 I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me . . . I don't actually know who I am by birth. I was . . . well, I was found.
- LADY BRACKNELL.
Found!
- JACK.
80 The late Mr. Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.
- LADY BRACKNELL.
Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?
- 85 JACK.
[Gravely.] In a hand-bag.
- LADY BRACKNELL.
A hand-bag?
- JACK.
90 [Very seriously.] Yes, Lady Bracknell. I was in a hand-bag—a somewhat large, black leather hand-bag, with handles to it—an ordinary hand-bag in fact.
- LADY BRACKNELL.
In what locality did this Mr. James, or Thomas, Cardew come across this ordinary hand-bag?
- JACK.
95 In the cloak-room at Victoria Station. It was given to him in mistake for his own.
- LADY BRACKNELL.
The cloak-room at Victoria Station?
- JACK.
Yes. The Brighton line.
- 100 LADY BRACKNELL.
The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate bred, in a hand-bag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the hand-bag
- 105 was found, a cloak-room at a railway station might serve to conceal a social indiscretion—has probably, indeed, been used for that purpose before now—but it could hardly be regarded as an assured basis for a recognised position in good society.

(Quelle: *Complete Works of Oscar Wilde*, intr. Vyvyan Holland, London and Glasgow: Collins, 1975, S. 321–384; S. 332–334.)

1. Analysieren Sie den Auszug aus Wildes Komödie unter besonderer Berücksichtigung sprachlicher und stilistischer Elemente!
2. Erläutern Sie ausgehend von dieser Textstelle die Besonderheit der Sozialkritik bei Wilde!
3. Diskutieren Sie abschließend die Frage, ob es sich bei der Komödie *The Importance of Being Earnest* um ein typisches Theaterstück der 1890er Jahre handelt! Gehen Sie dabei auf drei weitere Dramen-texte dieser Zeit ein!

Thema Nr. 3

David Ives. *Sure Thing* (1988).

Das Stück thematisiert, wie die Endzwanziger Betty und Bill sich in einem Café kennenlernen.

Is this seat taken?	
Betty: No it's not.	
Bill: Would you mind if I sit here?	
Betty: Yes I would.	
Bill: Oh.	5
(Bell.)	
Is this chair taken?	
Betty: No it's not.	
Bill: Would you mind if I sit here?	
Betty: No. Go ahead.	10
Bill: Thanks. (<i>He sits. She continues reading.</i>) Everyplace else seems to be taken.	
Betty: Mm-hm.	
Bill: Great place.	
Betty: Mm-hm.	
Bill: What's the book?	15
Betty: I just wanted to read in quiet, if you don't mind.	
Bill: No. Sure thing.	
(Bell.)	
Bill: Everyplace else seems to be taken.	
Betty: Mm-hm.	20
Bill: Great place for reading.	
Betty: Yes, I like it.	
Bill: What's the book?	
Betty: <i>The Sound and the Fury</i> .	
Bill: Oh. Hemingway.	25
(Bell.)	
What's the book?	
Betty: <i>The Sound and the Fury</i> .	
Bill: Oh. Faulkner.	
Betty: Have you read it?	30
Bill: Not . . . actually. I've sure read <i>about</i> it, though. It's supposed to be great.	
Betty: It is great.	
Bill: I hear it's great. (<i>Small pause.</i>) Waiter?	
(Bell.)	
What's the book?	35
Betty: <i>The Sound and the Fury</i> .	
Bill: Oh. Faulkner.	
Betty: Have you read it?	
Bill: I'm a Mets fan, myself.	
(Bell.)	40
Betty: Have you read it?	
Bill: Yeah, I read it in college.	
Betty: Where was college?	
Bill: I went to Oral Roberts University.	
(Bell.)	45

Betty: Where was college?

Bill: I was lying. I never really went to college. I just like to party.

(Bell.)

Betty: Where was college?

Bill: Harvard.

50

Betty: Do you like Faulkner?

Bill: I love Faulkner. I spent a whole winter reading him once.

Betty: I've just started.

Bill: I was so excited after ten pages that I went out and bought everything else he wrote. One of the greatest reading experiences of my life. I mean, all that incredible psychological understanding. Page after page of gorgeous prose. His profound grasp of the mystery of time and human existence. The smells of the earth . . . What do you think?

55

Betty: I think it's pretty boring.

(Bell.)

60

Bill: What's the book?

Betty: *The Sound and the Fury*.

Bill: Oh! Faulkner!

Betty: Do you like Faulkner?

Bill: I love Faulkner.

65

Betty: He's incredible.

Bill: I spent a whole winter reading him once.

Betty: I was so excited after ten pages that I went out and bought everything else he wrote.

Bill: All that incredible psychological understanding.

70

Betty: And the prose is so gorgeous.

Bill: And the way he's grasped the mystery of time—

Betty: —and human existence. I can't believe I've waited this long to read him.

Bill: You never know. You might not have liked him before.

Betty: That's true.

75

Bill: You might not have been ready for him. You have to hit these things at the right moment or it's no good.

Betty: That's happened to me.

Bill: It's all in the timing. (*Small pause.*) My name's Bill, by the way.

Betty: I'm Betty.

80

Bill: Hi.

Betty: Hi. (*Small pause.*)

Bill: Yes I thought reading Faulkner was . . . a great experience.

Betty: Yes. (*Small pause.*)

Bill: *The Sound and the Fury* . . . (*Another small pause.*)

85

Betty: Well. Onwards and upwards. (*She goes back to her book.*)

Bill: Waiter—?

(Bell.)

You have to hit these things at the right moment or it's no good.

Betty: That's happened to me.

90

Bill: It's all in the timing. My name's Bill, by the way.

Betty: I'm Betty.

Bill: Hi.

Betty: Hi.

Bill: Do you come in here a lot?

95

Betty: Actually I'm just in town for two days from Pakistan.

Bill: Oh. Pakistan.

(Bell.)

(Quelle: David Ives. *Sure Thing* (1988). In: *Literature: An Introduction to Fiction, Poetry, and Drama*. X. J. Kennedy and Dana Gioia. New York: Longman, 1999. S. 1228–1230.)

1. Analysieren Sie die sprachlichen und theaterästhetischen Elemente des Textausschnitts!
2. Situieren Sie das Stück im Umfeld der amerikanischen Postmoderne!
3. Diskutieren Sie die Darstellung und kritische Reflektion von Geschlechterverhältnissen im amerikanischen Theater! Nehmen Sie Bezug auf zwei weitere Beispiele!

Thema Nr. 4

Charlotte Smith

Written at the Close of Spring (1784)

The garlands fade that Spring so lately wove,
 Each simple flower, which she had nursed in dew,
 Anemonies,¹ that spangled every grove,
 The primrose wan, and hare-bell mildly blue.
 5 No more shall violets linger in the dell,
 Or purple orchids variegated the plain,
 Till spring again shall call forth every bell,
 And dress with humid hands her wreaths again.—
 Ah! poor humanity! so frail, so fair,
 10 Are the fond visions of thy early day,
 Till tyrant passion, and corrosive care,
 Bid all thy fairy colors fade away!
 Another May new buds and flowers shall bring;
 Ah! why has happiness — no second Spring?

¹ Anemonies. *Anemony Nemerosa*. The wood Anemony [Smith's note]

(Quelle: Charlotte Smith. „Written at the Close of Spring.“ *The Norton Anthology of English Literature*, Vol. 2, 8th ed., edited by Stephen Greenblatt, Norton, 2006, S. 40.)

1. Analysieren Sie das vorliegende Gedicht formal (Versmaß, Reim, Metrum, Gedichtform, Struktur) und stellen Sie Bezüge zwischen Form und Inhalt her!
2. Erläutern Sie die Bildsprache im Hinblick auf die Funktion der Naturbilder und die Argumentationsführung des Gedichts!
3. Ordnen Sie das Gedicht in den literaturhistorischen Kontext der englischen Romantik ein!

Thema Nr. 5

Ralph Waldo Emerson, *Each and All* (1839)

EACH AND ALL

Little thinks, in the field, yon red-cloaked clown
 Of thee from the hill-top looking down;
 The heifer that lows in the upland farm,
 Far-heard, lows not thine ear to charm;
 5 The sexton, tolling his bell at noon,
 Deems not that great Napoleon
 Stops his horse, and lists with delight,
 Whilst his files sweep round yon Alpine height;
 Nor knowest thou what argument
 10 Thy life to thy neighbor's creed has lent.
 All are needed by each one;
 Nothing is fair or good alone.
 I thought the sparrow's note from heaven,
 Singing at dawn on the alder bough;
 15 I brought him home, in his nest, at even;
 He sings the song, but it pleases not now,
 For I did not bring home the river and sky; —
 He sang to my ear, — they sang to my eye.
 The delicate shells lay on the shore;
 20 The bubbles of the latest wave
 Fresh pearls to their enamel gave;
 And the bellowing of the savage sea
 Greeted their safe escape to me.
 I wiped away the weeds and foam,
 25 I fetched my sea-born treasures home;
 But the poor, unsightly, noisome things
 Had left their beauty on the shore,
 With the sun, and the sand, and the wild uproar.
 The lover watched his graceful maid,
 30 As 'mid the virgin train she stayed,
 Nor knew her beauty's best attire
 Was woven still by the snow-white choir.
 At last she came to his hermitage,
 Like the bird from the woodlands to the cage; —
 35 The gay enchantment was undone,
 A gentle wife, but fairy none.
 Then I said, 'I covet truth;
 Beauty is unripe childhood's cheat;
 I leave it behind with the games of youth.' —
 40 As I spoke, beneath my feet
 The ground-pine curled its pretty wreath,
 Running over the club-moss burrs;

I inhaled the violet's breath;
Around me stood the oaks and firs;
45 Pine-cones and acorns lay on the ground;
Over me soared the eternal sky,
Full of light and of deity;
Again I saw, again I heard,
The rolling river, the morning bird; —
50 Beauty through my senses stole;
I yielded myself to the perfect whole.

(Quelle: *The Collected Works of Ralph Waldo Emerson: Vol IX: Poems*. Cambridge 2011. S. 14f.)

1. Analysieren Sie Thema, Form und Bildlichkeit des Gedichts!
2. Legen Sie dar, wie das Verhältnis von Mensch und Natur hier repräsentiert wird!
3. Erörtern Sie die Bedeutung von Natur für die amerikanische Literatur bis zum Amerikanischen Bürgerkrieg!

Thema Nr. 6

QUARANTINE

In the worst hour of the worst season
of the worst year of a whole people
a man set out from the workhouse with his wife.
He was walking—they were both walking—north.

5 She was sick with famine fever and could not keep up.
He lifted her and put her on his back.
He walked like that west and west and north.
Until at nightfall under freezing stars they arrived.

In the morning they were both found dead.
10 Of cold. Of hunger. Of the toxins of a whole history.
But her feet were held against his breastbone.
The last heat of his flesh was his last gift to her.

Let no love poem ever come to this threshold.
There is no place here for the inexact
15 praise of the easy graces and sensuality of the body.
There is only time for this merciless inventory:

Their death together in the winter of 1847.
Also what they suffered. How they lived.
And what there is between a man and woman.
20 And in which darkness it can best be proved.

(Quelle: Eavan Boland, *Against Love Poetry*. New York/London: Norton, 2001.)

1. Erläutern Sie die zentralen Aussagen des vorliegenden Gedichts der irischen Poetin Eavan Boland (1944–2020), das den Kontext der irischen Hungersnot aufnimmt, unter Beachtung der literarischen Strategien!
2. Legen Sie dar, wie sich das Gedicht mit den Konventionen der Gattung „Liebeslyrik“ auseinandersetzt!
3. Zeigen Sie Elemente dieses Gedichts auf, die für die Gegenwartslyrik charakteristisch sind!

Thema Nr. 7**Dream Variations**

By Langston Hughes, publ. 1926

To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
5 Then rest at cool evening
Beneath a tall tree
While night comes on gently,
 Dark like me—
That is my dream!

10 To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening . . .

15 A tall, slim tree . . .
Night coming tenderly
 Black like me.

(Quelle: Patricia Liggins Hill, ed. *Call & Response: The Riverside Anthology of the African American Literary Tradition*. Boston: Houghton Mifflin, 1998. S. 890.)

1. Analysieren Sie die wesentlichen Aspekte der formalen und stilistischen Gestaltung des vorliegenden Gedichtes!
2. Diskutieren Sie die Darstellung der Situation und Vision von afroamerikanischer Identität!
3. Diskutieren Sie das Verhältnis des vorliegenden Gedichtes zu Strömungen der (afro)amerikanischen Literatur- und Kulturgeschichte!

Thema Nr. 8

Aphra Behn, *Oroonoko, or The History of the Royal Slave* (1688)

Held des 1688 erschienenen Romans ist Oroonoko, Enkel und Erbe eines westafrikanischen Königs. Seine Geliebte, Imoinda, wird vom alten König in die Sklaverei verkauft, weil dieser sie nicht für sich gewinnen konnte. Auch Oroonoko selbst wird von einem englischen Sklavenhändler entführt und in die Kolonie Surinam gebracht, wo er Imoinda zufällig wieder begegnet. Seine neuen Herren nennen ihn aufgrund seines ‚adeligen Wesens‘ Caesar und lassen ihm eine Sonderbehandlung zukommen. Als Imoinda sein Kind erwartet, führt Oroonoko einen Aufstand gegen die Sklavenhalter an, den diese brutal niederschlagen. Oroonoko tötet Imoinda mit deren Einverständnis und wird grausam hingerichtet. Die Erzählung basiert wohl auf Erinnerungen Behns an ihren Besuch in Surinam (britische Kolonie von 1650 bis 1667), und die Erzählerin des vorgeblichen Augenzeuginnenberichts wird ausdrücklich mit der Autorin identifiziert. Behn selbst war zum Zeitpunkt der Veröffentlichung des Romans bekannt als Dramatikerin und Unterstützerin der Krone.

Die Textvorlage stammt aus der zweiten Hälfte des Romans. Zuvor wurde das Leben Oroonokos in Afrika bis zu seiner Ankunft in Surinam geschildert – vorgeblich basierend auf seinem eigenen Bericht an die Erzählerin. Oroonoko erfährt zu diesem Zeitpunkt in Surinam eine Sonderbehandlung durch die europäischen Sklavenhalter, die ihn anstelle von Zwangsarbeit mit auf Ausflüge ins Landesinnere nehmen, ihm aber keineswegs die Freiheit schenken.

As soon as I came into the country¹, the best house in it was presented me, called St John's Hill². It stood on a vast rock of white marble, at the foot of which the river ran a vast depth down, and not to be descended on that side. The little waves still dashing and washing the foot of this rock made the softest murmurs and purlings in the world, and the opposite bank was adorned with
 5 such vast quantities of different flowers eternally blowing³ and every day and hour new, fenced behind them with lofty trees of a thousand rare forms and colours, that the prospect was the most ravishing that sands can create. On the edge of this white rock, towards the river, was a walk or grove of orange and lemon trees, about half the length of the Mall⁴ here, whose flowery and fruity branches meet at the top and hindered the sun, whose rays are very fierce there, from
 10 entering a beam into the grove, and the cool air that came from the river made it not only fit to entertain people in, at all the hottest hours of the day, but refreshed the sweet blossoms, and made it always sweet and charming, and sure the whole globe of the world cannot show so delightful a place as this grove was. Not all the gardens of boasted Italy can produce a shade to out-vie this which Nature had joined with Art to render so exceeding fine. And it is a marvel to
 15 see how such vast trees, as big as English oaks, could take footing on so solid a rock and in so little earth as covered that rock, but all things by Nature there are rare, delightful and wonderful. But to our sports.

Sometimes we would go surprising, and in search of young tigers in their dens, watching when the old ones went forth to forage for prey, and oftentimes we have been in great danger and
 20 have fled apace for our lives when surprised by the dams. But once, above all other times, we

went on this design, and Caesar was with us, who had no sooner stolen a young tiger from her nest, but going off, we encountered the dam, bearing a buttock of a cow, which he⁵ had torn off with his mighty paw, and going with it towards his den. We had only four women, Caesar and an English gentleman, brother to Harry Martin, the great Oliverian⁶. We found there was no
 25 escaping this enraged and ravenous beast. However, we women fled as fast as we could from it, but our heels had not saved our lives if Caesar had not laid down his cub when he found the tiger quit her prey to make more speed towards him, and taking Mr Martin's sword, desired him to stand aside or follow the ladies. He obeyed him, and Caesar met this monstrous beast of
 30 might, size and vast limbs, who came with open jaws upon him, and fixing his awful stern eyes full upon those of the beast and putting himself into a very steady and good aiming posture of defence, ran his sword quite through his breast, down to his very heart, home to the hilt of the sword. The dying beast stretched forth her paw, and going to grasp his thigh, surprised with death in that very moment, did him no other harm than fixing her long nails in his flesh very
 35 deep, feebly wounded him, but could not grasp the flesh to tear off any. When he had done this, he hollowed to us to return, which, after some assurance of his victory, we did, and found him lugging out the sword from the bosom of the tiger, who was laid in her blood on the ground. He took up the cub, and with an unconcern that had nothing of the joy or gladness of a victory, he came and laid the whelp at my feet. We all extremely wondered at his daring, and at the bigness of the beast, which was about the height of an heifer, but of mighty, great and strong
 40 limbs.

(Quelle: Aphra Behn, *Oroonoko* [1688], hg. v. Janet Todd (London: Penguin, 2003): 52–53.)

Anmerkungen:

- ¹the country: i.e., Suriname
²St. John's Hill: name of a plantation
³blowing: flowering
⁴the Mall: presumably a reference to the Mall in London, a fashionable walk along one side of St. James's Park
⁵her nest...he: There seems some confusion over the animal's sex. Later editions emend the pronouns to make the tiger female throughout.
⁶the great Oliverian: Henry Martin or Marten (1602–1680) was not a follower of Oliver Cromwell (an Oliverian), but an ardent republican who opposed Cromwell's protectorate. He was also one of the judges who signed the death warrant of Charles I and was imprisoned as a regicide at the Restoration.

1. Analysieren Sie die vorliegende Passage mit Blick auf ihre sprachliche Gestaltung, die Figurendarstellung und die Erzählsituation!
2. Diskutieren Sie Formen und Funktionen der erzählenden Konstruktion von Wirklichkeit sowie der Strategien zur Erzeugung von Plausibilität und Authentizität in der Passage!
3. Verorten Sie die Passage im Kontext der Entwicklung des „realistischen“ Schreibens in der englischen Erzählliteratur zwischen 1650 und 1800!

Thema Nr. 9

Cotton Mather (1663–1728), from *The Wonders of the Invisible World* (1693)

**AT THE COURT OF OYER AND TERMINER, HELD BY ADJOURNMENT AT SALEM,
AUGUST 2, 1692**

I. Martha Carrier was Indicted for the Bewitching of certain Persons, according to the Form usual in such Cases. Pleading Not Guilty, to her Indictment, there were First brought in a considerable number of the Bewitched Persons; who not only made the Court sensible of an horrid Witchcraft committed upon them, but also deposed, That it was Martha Carrier, or her Shape, that Grievously
5 Tormented them, by Biting, Pricking, Pinching, and Choaking of them. It was further deposed, that while this Carrier was on her Examination, before the Magistrates, the Poor People were so Tortured that every one expected their Death upon the very Spott; but that upon the binding of Carrier they were eased. Moreover the Look of Carrier then laid the Afflicted People for Dead; and her Touch, if her Eye at the same Time were off them, raised them again. Which things were
10 also now seen upon her Trial. And it was Testified, that upon the mention of some having their Necks twisted almost round, by the Shape of this Carrier, she replied, "Its no matter, tho' their Necks had been twisted quite off."

II. Before the Trial of this prisoner, several of her own Children had frankly and fully confessed, not only that they were Witches themselves, but that this their Mother had made them so. This
15 Confession they made with great shows of Repentance, and with much Demonstration of Truth. They Related Place, Time, Occasion; they gave an account of Journeyes, Meetings, and Mischiefs by them performed; and were very credible in what they said. Nevertheless, this Evidence was not produced against the Prisoner at the Bar, inasmuch as there was other Evidence enough to proceed upon.

20 III. Benjamin Abbot gave in his Testimony, that last March was a twelve month, this Carrier was very Angry with him, upon laying out some Land, near her Husbands: Her Expressions in this Anger, were, That she would stick as close to Abbot, as the Bark stuck to the Tree, and that he should Repent of it afore seven years came to an end, so as Doctor Prescott should never cure him. These words were heard by others, besides Abbot himself; who also heard her say, She would hold
25 his Nose as close to the Grindstone, as ever it was held since his Name was Abbot. Presently after this, he was taken with a swelling in his Foot, and then with a pain in his side, and exceedingly Tormented. It bred into a sore, which was Lanced by Doctor Prescott, and several Gallons of Corruption ran out of it. For six weeks it continued very bad; and then another sore bred in his Groin, which was also Lanc'd by Doctor Prescott. Another Sore then bred in his Groin, which was likewise
30 Cut, and put him to very great Misery. He was brought unto Deaths Door, and so remained until Carrier was taken, and carried away by the Constable; from which very day, he began to mend, and so grew better every day, and is well ever since. Sarah Abbot also, his Wife, testify'd, that her Husband was not only all this while Afflicted in his Body, but also that strange, extraordinary and

unaccountable Calamities befel his Cattel; their Death being such as they could guess at no Natural
35 Reason for.

IV. Allin Toothaker testify'd, That Richard, the Son of Martha Carrier, having some Difference
with him, pull'd him down by the Hair of the Head. When he Rose again, he was going to strike at
Richard Carrier; but fell down flat on his Back to the ground, and had not power to stir hand or
foot, until he told Carrier he yielded; and then he saw the Shape of Martha Carrier go off his Breast.
40 This Toothaker had Received a Wound in the Wars; and he now testify'd, that Martha Carrier told
him, He should never be Cured. Just afore the Apprehending of Carrier, he could thrust a knitting
Needle into his Wound, four Inches Deep; but presently after her being Siezed, he was thoroughly
Healed. He further testify'd, That when Carrier and he sometimes were at variance, she would clap
her hands at him, and say, He should get nothing by it; Whereupon he several times lost his Cattle,
45 by strange Deaths, whereof no Natural Causes could be given.

V. John Rogger also testified, That upon the threatning words of this malicious Carrier, his Cattle
would be strangely Bewitched; as was more particularly then described.

VI. Samuel Preston testify'd, that about two years ago, having some Difference with Martha Car-
rier, he lost a Cow in a strange Preternatural unusual manner; and about a month after this, the said
50 Carrier, having again some Difference with him, she told him, He had lately lost a Cow, and it
should not be long before he Lost another! which accordingly came to Pass; for he had a Thriving
and well-kept Cow, which without any known cause quickly fell down and Dy'd.

VII. Phebe Chandler testify'd, that about a Fortnight before the apprehension of Martha Carrier,
on a Lords-Day, while the Psalm was singing, in the Church, this Carrier then took her by the
55 shoulder and shaking her, asked her, where she Lived? she made her no Answer, although as Car-
rier, who lived next door to her Fathers House, could not in reason but know who she was. Quickly
after this, as she was at several times crossing the Fields, she heard a voice, that she took to be
Martha Carriers, and it seem'd as if it was over her Head. The voice told her, she should within
two or three days be Poisoned. Accordingly, within such a Little time, One Half of her Right Hand
60 became greatly swollen, and very painful; as also part of her Face; whereof she can give no account
how it came. It continued very Bad for some dayes; and several times since, she has had a great
pain in her Breast; and been so siezed on her Legs, that she has hardly been able to go. She added
that lately, going well to the House of God, Richard, the Son of Martha Carrier, Look'd very ear-
nestly upon her, and immediately her hand, which had formerly been poisoned, as is abovesaid,
65 began to pain her greatly, and she had a strange Burning at her stomach; but was then struck deaf,
so that she could not hear any of the prayer, or singing, till the two or three last words of the
Psalme.

VIII. One Foster, who confessed her own Share in the Witchcraft for which the Prisoner stood
indicted, affirm'd, That she had seen the Prisoner at some of their Witch-Meetings, and that it was
70 this Carrier, who perswaded her to be a Witch. She confessed, That the Devil carry'd them on a

Pole, to a Witch-Meeting; but the Pole broke, and she hanging about Carriers Neck, they both fell down, and she then Received an Hurt by the Fall, whereof she was not at this very time Recovered.

IX. One Lacy, who likewise confessed her share in this Witchcraft, now Testify'd, That she and the Prisoner were once Bodily present at a Witch-meeting in Salem-Village; and that she knew the
75 Prisoner to be a Witch, and to have been at a Diabolical Sacrament, and that the Prisoner was the undoing of her and her Children, by Enticing them into the Snare of the Devil.

X. Another Lacy, who also Confessed her share in this Witchcraft, now Testify'd, That the Prisoner was at the Witch-Meeting, in Salem Village, where they had Bread and Wine Administred unto them.

80 XI. In the Time of this Prisoner's Trial, one Susanna Shelden in open Court had her Hands Unaccountably Ty'd together with a Wheel-band, so fast that without Cutting it could not be Loosed: It was done by a Spectre; and the Sufferer affirm'd, it was the Prisoners.

Memorandum. This Rampant Hag, Martha Carrier, was the Person, of whom the Confessions of the Witches, and of her own Children among the rest, agreed, That the Devil had promised her,
85 she should be Queen of Hell.

Having thus far done the Service imposed upon me, I will further pursue it, by relating a few of those Matchless Curiosities, with which the Witchcraft now upon us has entertained us. And I shall Report nothing but with Good Authority, and what I would Invite all my Readers to examine, while tis yet Fresh and New, that if there be found any mistake, it may be as willingly Retracted, as it
90 was unwillingly Committed.

(Quelle: Burr, George Lincoln, 1857–1938. „The Wonders of the Invisible World“, von Cotton Mather, 1693; aus: Narratives of the Witchcraft Cases, 1648–1706, Electronic Text Center, University of Virginia Library)

1. Stellen Sie dar, wie Hexen und Hexerei im Text charakterisiert und beschrieben werden! Zeigen Sie auf, welche Aspekte der puritanischen Weltsicht hier zutage treten!
2. Legen Sie dar, welchem Genre sich dieser Text zugehörig erklärt, welche Perspektive er gegenüber Martha Carrier einnimmt und mit welchen literarischen Mitteln diese gestützt wird!
3. Vergleichen Sie Mathers Text mit einem weiteren Text über die *Salem Witchcraft Trials*!

Thema Nr. 10

Die mittellose Rebecca (Becky) Sharp und die aus einer wohlhabenden Familie stammende Amelia (Emmy) Sedley kennen sich seit ihrer gemeinsamen Zeit als Zöglinge an Miss Pinkertons Erziehungsanstalt für junge Damen. Der Roman erzählt unter anderem die Lebenswege der beiden Frauen, die sich immer wieder kreuzen. Amelia vergöttert den schneidigen, egozentrischen Offizier George Osborne.

We have talked of shift, self, and poverty, as those dismal instructors under whom poor Miss Becky Sharp got her education. Now, love was Miss Amelia Sedley's last tutoress, and it was amazing what progress our young lady made under that popular teacher. In the course of fifteen or eighteen months' daily and constant attention to this eminent finishing governess, what a deal of secrets
 5 Amelia learned, which Miss Wirt¹ and the black-eyed young ladies over the way, which old Miss Pinkerton of Chiswick herself, had no cognizance of! As, indeed, how should any of those prim and reputable virgins? With Misses P. and W. the tender passion is out of the question: I would not dare to breathe such an idea regarding them. Miss Maria Osborne, it is true, was "attached" to Mr. Frederick Augustus Bullock, of the firm of Hulker, Bullock & Bullock; but hers was a most re-
 10 spectable attachment, and she would have taken Bullock Senior just the same, her mind being fixed as that of a well-bred young woman should be, – upon a house in Park Lane, a country house at Wimbledon, a handsome chariot, and two prodigious tall horses and footmen, and a fourth of the annual profits of the eminent firm of Hulker & Bullock, all of which advantages were represented in the person of Frederick Augustus. Had orange blossoms been invented then (those touching
 15 emblems of female purity imported by us from France, where people's daughters are universally sold in marriage), Miss Maria, I say, would have assumed the spotless wreath, and stepped into the travelling carriage by the side of gouty, old, bald-headed, bottle-nosed Bullock Senior; and devoted her beautiful existence to his happiness with perfect modesty, – only the old gentleman was married already; so she bestowed her young affections on the junior partner. Sweet, blooming orange flow-
 20 ers! The other day I saw Miss Trotter (that was), arrayed in them, trip into the travelling carriage at St. George's, Hanover Square, and Lord Methuselah hobbled in after. With what an engaging modesty she pulled down the blinds of the chariot – the dear innocent! There were half the carriages of Vanity Fair at the wedding.

This was not the sort of love that finished Amelia's education; and in the course of a year turned a
 25 good young girl into a good young woman – to be a good wife presently, when the happy time should come. This young person (perhaps it was very imprudent in her parents to encourage her, and abet² her in such idolatry and silly romantic ideas) loved, with all her heart, the young officer in His Majesty's service with whom we have made a brief acquaintance. She thought about him the very first moment on waking; and his was the very last name mentioned in her prayers. She
 30 never had seen a man so beautiful or so clever: such a figure on horseback: such a dancer: such a hero in general. Talk of the prince's bow! what was it to George's? She had seen Mr. Brummell³, whom everybody praised so. Compare such a person as that to her George! Not amongst all the beaux at the Opera (and there were beaux in those days with actual opera hats) was there any one to equal him. He was only good enough to be a fairy prince; and oh, what magnanimity to stoop to

35 such a humble Cinderella! Miss Pinkerton would have tried to check this blind devotion very likely, had she been Amelia's confidante; but not with much success, depend upon it. It is in the nature and instinct of some women. Some are made to scheme, and some to love; and I wish any respected bachelor that reads this may take the sort that best likes him.

40 While under this overpowering impression, Miss Amelia neglected her twelve dear friends at Chiswick most cruelly, as such selfish people commonly will do. She had but this subject, of course, to think about; and Miss Saltire was too cold for a confidante, and she couldn't bring her mind to tell Miss Swartz, the woolly-haired young heiress from St. Kitt's. She had little Laura Martin home for the holidays; and my belief is, she made a confidante of her, and promised that Laura should come and live with her when she was married, and gave Laura a great deal of information regarding the
45 passion of love, which must have been singularly useful and novel to that little person. Alas, alas! I fear poor Emmy had not a well-regulated mind.

What were her parents doing, not to keep this little heart from beating so fast? Old Sedley did not seem much to notice matters. He was graver of late, and his City affairs absorbed him. Mrs. Sedley was of so easy and uninquisitive a nature, that she wasn't even jealous. Mr. Jos⁴ was away, being
50 besieged by an Irish widow at Cheltenham. Amelia had the house to herself – ah! too much to herself sometimes – not that she ever doubted; for, to be sure, George must be at the Horse Guards; and he can't always get leave from Chatham; and he must see his friends and sisters, and mingle in society when in town (he, such an ornament to every society!); and when he is with the regiment, he is too tired to write long letters. I know where she kept that packet she had – and can steal in
55 and out of her chamber like Iachimo⁵ – like Iachimo? No – that is a bad part. I will only act Moonshine, and peep harmless into the bed where faith and beauty and innocence lie dreaming.

But if Osborne's were short and soldierlike letters, it must be confessed, that were Miss Sedley's letters to Mr. Osborne to be published, we should have to extend this novel to such a multiplicity of volumes as not the most sentimental reader could support; that she not only filled sheets of large
60 paper, but crossed them with the most astonishing perverseness; that she wrote whole pages out of poetry-books without the least pity; that she underlined words and passages with quite a frantic emphasis; and, in fine, gave the usual tokens of her condition. She wasn't a heroine. Her letters were full of repetition. She wrote rather doubtful grammar sometimes, and in her verses took all sorts of liberties with the metre. But oh, mesdames, if you are not allowed to touch the heart some-
65 times in spite of syntax, and are not to be loved until you all know the difference between trimeter and tetrameter, may all Poetry go to the deuce, and every schoolmaster perish miserably!

(Quelle: William Makepeace Thackeray: *Vanity Fair. A Novel without a Hero*. Oxford: Oxford University Press, 1998, S. 137–140. [Der Roman erschien erstmals 1847–1848.]

Anmerkungen:

- ¹Miss Wirt: the governess of George Osborne's sisters, one of whom is Miss Maria Osborne.
- ²abet: encourage or assist (someone) to do something wrong
- ³Mr. Brummell: **George Bryan "Beau" Brummell** (1778 —1840), English dandy. Brummell was deemed the leader of fashion at the beginning of the 19th century.
- ⁴Mr. Jos: Amelia Sedley's brother
- ⁵Iachimo: a villainous Italian in Shakespeare's play *Cymbeline*. Iachimo furtively obtains from the sleeping Imogen a token that he uses to convince her husband Posthumus of her infidelity

1. Analysieren Sie die Erzählsituation der Textpassage! Greifen Sie auf unterschiedliche Modelle der Erzähltextanalyse zurück!
2. Erläutern Sie, wie die Figur der Amelia in der vorliegenden Passage charakterisiert wird! Interpretieren Sie die Textstelle im Hinblick auf zeitgenössische Diskurse des 19. Jahrhunderts über Weiblichkeit und die Rolle der Frau!
3. Situieren Sie den Text innerhalb der Entwicklung des englischen Romans!

Thema Nr. 11

Die Kurzgeschichte, zuerst veröffentlicht 1901, liegt Ihnen hier in Auszügen (Anfang und Ende) vor.

The Law of Life**by Jack London**

(published 1901)

Old Koskoosh listened greedily. Though his sight had long since faded, his hearing was still acute, and the slightest sound penetrated to the glimmering intelligence which yet abode behind the withered forehead, but which no longer gazed forth upon the things of the world. Ah! that was Sit-cum-to-ha, shrilly anathematizing the dogs as she cuffed and beat them into the harnesses. Sit-cum-to-ha was his daughter's daughter, but she was too busy to waste a thought upon her broken grandfather, sitting alone there in the snow, forlorn and helpless. Camp must be broken. The long trail waited while the short day refused to linger. Life called her, and the duties of life, not death. And he was very close to death now.

The thought made the old man panicky for the moment, and he stretched forth a palsied hand which wandered tremblingly over the small heap of dry wood beside him. Reassured that it was indeed there, his hand returned to the shelter of his mangy furs, and he again fell to listening. The sulky crackling of half-frozen hides told him that the chief's moose-skin lodge had been struck, and even then was being rammed and jammed into portable compass. The chief was his son, stalwart and strong, head man of the tribesmen, and a mighty hunter. As the women toiled with the camp luggage, his voice rose, chiding them for their slowness. Old Koskoosh strained his ears. It was the last time he would hear that voice. There went Geehow's lodge! And Tusken's! Seven, eight, nine; only the shaman's could be still standing. There! They were at work upon it now. He could hear the shaman grunt as he piled it on the sled. A child whimpered, and a woman soothed it with soft, crooning gutturals. Little Koo-tee, the old man thought, a fretful child, and not overstrong. It would die soon, perhaps, and they would burn a hole through the frozen tundra and pile rocks above to keep the wolverines away. Well, what did it matter? A few years at best, and as many an empty belly as a full one. And in the end, Death waited, ever-hungry and hungriest of them all.

What was that? Oh, the men lashing the sleds and drawing tight the thongs. He listened, who would listen no more. The whip-lashes snarled and bit among the dogs. Hear them whine! How they hated the work and the trail! They were off! Sled after sled churned slowly away into the silence. They were gone. They had passed out of his life, and he faced the last bitter hour alone. No. The snow crunched beneath a moccasin; a man stood beside him; upon his head a hand rested gently. His son was good to do this thing. He remembered other old men whose sons had not waited after the tribe. But his son had. He wandered away into the past, till the young man's voice brought him back.

30 "Is it well with you?" he asked.

And the old man answered, "It is well."

"There be wood beside you," the younger man continued, "and the fire burns bright. The morning is gray, and the cold has broken. It will snow presently. Even now is it snowing."

"Ay, even now is it snowing."

35 "The tribesmen hurry. Their bales are heavy, and their bellies flat with lack of feasting. The trail is long and they travel fast. I go now. It is well?"

"It is well. I am as a last year's leaf, clinging lightly to the stem. The first breath that blows, and I fall. My voice is become like an old woman's. My eyes no longer show me the way of my feet, and my feet are heavy, and I am tired. It is well."

40 He bowed his head in content till the last noise of the complaining snow had died away, and he knew his son was beyond recall. Then his hand crept out in haste to the wood. It alone stood between him and the eternity that yawned in upon him. At last the measure of his life was a handful of fagots. One by one they would go to feed the fire, and just so, step by step, death would creep upon him. When the last stick had surrendered up its heat, the frost would begin to gather strength.

45 First his feet would yield, then his hands; and the numbness would travel, slowly, from the extremities to the body. His head would fall forward upon his knees, and he would rest. It was easy. All men must die.

He did not complain. It was the way of life, and it was just. He had been born close to the earth, close to the earth had he lived, and the law thereof was not new to him. It was the law of all flesh.

50 Nature was not kindly to the flesh. She had no concern for that concrete thing called the individual. Her interest lay in the species, the race. This was the deepest abstraction old Koskoosh's barbaric mind was capable of, but he grasped it firmly. He saw it exemplified in all life. The rise of the sap, the bursting greenness of the willow bud, the fall of the yellow leaf--in this alone was told the whole history. But one task did Nature set the individual. Did he not perform it, he died. Did he

55 perform it, it was all the same, he died. Nature did not care; there were plenty who were obedient, and it was only the obedience in this matter, not the obedient, which lived and lived always. The tribe of Koskoosh was very old. The old men he had known when a boy, had known old men before them. Therefore it was true that the tribe lived, that it stood for the obedience of all its members, way down into the forgotten past, whose very resting-places were unremembered. They did not

60 count; they were episodes. They had passed away like clouds from a summer sky. He also was an episode, and would pass away. Nature did not care. To life she set one task, gave one law. To perpetuate was the task of life, its law was death. A maiden was a good creature to look upon, full-breasted and strong, with spring to her step and light in her eyes. But her task was yet before her. The light in her eyes brightened, her step quickened, she was now bold with the young men, now

65 timid, and she gave them of her own unrest. And ever she grew fairer and yet fairer to look upon, till some hunter, able no longer to withhold himself, took her to his lodge to cook and toil for him and to become the mother of his children. And with the coming of her offspring her looks left her. Her limbs dragged and shuffled, her eyes dimmed and bleared, and only the little children found

joy against the withered cheek of the old squaw by the fire. Her task was done. But a little while,
70 on the first pinch of famine or the first long trail, and she would be left, even as he had been left,
in the snow, with a little pile of wood. Such was the law. [...]

A cold muzzle thrust against his cheek, and at its touch his soul leaped back to the present. His
hand shot into the fire and dragged out a burning faggot. Overcome for the nonce by his hereditary
fear of man, the brute retreated, raising a prolonged call to his brothers; and greedily they answered,
75 till a ring of crouching, jaw-slobbered gray was stretched round about. The old man listened to the
drawing in of this circle. He waved his brand wildly, and sniffs turned to snarls; but the panting
brutes refused to scatter. Now one wormed his chest forward, dragging his haunches after, now a
second, now a third; but never a one drew back. Why should he cling to life? he asked, and dropped
the blazing stick into the snow. It sizzled and went out. The circle grunted uneasily, but held its
80 own. Again he saw the last stand of the old bull moose, and Koskoosh dropped his head wearily
upon his knees. What did it matter after all? Was it not the law of life?

(Quelle: <https://americanliterature.com/author/jack-london/short-story/the-law-of-life>; zuletzt abgerufen am: 23.12.2021.)

1. Identifizieren Sie stilistische und erzählerische Merkmale und Strategien und analysieren Sie deren Funktion(en)!
2. London verwendet einige Wiederholungen von einzelnen Wörtern, aber auch kurzen Sätzen. Legen Sie dar, welche Schlüsselfunktionen diesen Wiederholungen für die Interpretation dieser Geschichte zukommen!
3. Verorten Sie diese *short story* in ihrer Zeit sowie in ihrem literaturgeschichtlichen und Genre-Kontext und vergleichen Sie sie mit mindestens einem weiteren Text aus dieser Zeit!

Thema Nr. 12

Graham Swift, *Waterland* (1983)

CHILDREN. Children, who will inherit the world. Children (for always, even though you were fifteen, sixteen, seventeen, candidates for that appeasing term ‘young adults’, I addressed you, silently, as ‘children’) – children, before whom I have stood for thirty-two years in order to unravel the mysteries of the past, but before whom I am to stand no longer, listen, one last time, to your
5 history teacher.

You, above all, should know that it is not out of choice that I am leaving you. You should know how inadequate was that phrase, so cruel in its cursoriness, ‘for personal reasons’, that our worthy headmaster, Lewis Scott, used in his morning assembly announcement. And you should know how beside the point, by the time they were applied, were those pressures brought to bear by
10 this same Lewis in the name of a so-called educational rationale. (‘Don’t imagine I like it, Tom, but we’re being forced to economize. We’re cutting back on history. You could take early retirement...’)

You should know, because it was you who were witness to the fact that old Cricky, your history teacher, had already in one sense, and of his own accord, ceased to teach history. In the
15 middle of explaining how, with a Parisian blood-letting, our Modern World began, he breaks off and starts telling – these stories. Something about living by a river, something about a father who trapped eels, and a drowned body found in the river, years ago. And then it dawned on you: old Cricky was trying to put himself into history; old Cricky was trying to show you that he himself was only a piece of the stuff he taught. In other words, he’d flipped, he’d gone bananas...

Or, as Lewis put it, ‘Maybe you should take a rest. A sabbatical term. How about it? A chance to get on with that book of yours – what was it now? – *A History of the Fens?*’

But I didn’t take up this offer. Because, as it happened, you listened, you listened, all ears, to those new-fangled lessons. You listened to old Cricky’s crazy yarns (true? made up?) – in a way you never listened to the stranger-than-fiction prodigies of the French Revolution.

And so it was not until a certain event occurred, an event more bizarre still than your history teacher’s new classroom style, an event involving his wife, Mrs Crick, and – given the inescapable irony of the husband’s profession – made much of, as you know, by the local press, that my departure became, at last, an absolute necessity.

Schoolmaster’s wife admits theft of child. Tells court:
30 ‘God told me to do it.’

Children, it was one of your number, a curly-haired boy called Price, in the habit (contrary to regulations but passed over by me) of daubing his cheeks with an off-white make-up which gave to his face the pallor of a corpse, who once, interrupting the French Revolution and voicing the familiar protest that every history teacher learns to expect (what is the point, use, need, etc., of
35 History), asserted roundly that history was ‘a fairy-tale’.

(A teacher-baiter. A lesson-spoiler. Every class has to have one. But this one’s different...)

‘What matters,’ he went on, not knowing what sort of fairy-tale was about to envelop both his history teacher and his history teacher’s wife, ‘is the here and now. Not the past. The here and now – and the future.’ (The very sentiments, Price – but you didn’t see that – of 1789.) And then –
40 alluding rapidly to certain topics of the day (the Afghan crisis, the Tehran hostages, the perilous and apparently unhaltable build-up of nuclear arms) and drawing from you, his class-mates, a sudden and appalling venting of your collective nightmares – he announced, with a trembling lip that was not just the result of uttering words that must have been (true, Price?) carefully rehearsed: ‘The only important thing...’

45 ‘Yes, Price – the only important thing –?’

‘The only important thing about history, I think, sir, is that it’s got to the point where it’s probably about to end.’

So we closed our textbooks. Put aside the French Revolution. So we said goodbye to that old and hackneyed fairy-tale with its Rights of Man, liberty caps, cockades, tricolours, not to mention hissing guillotines, and its quaint notion that it had bestowed on the world a New Beginning.
50

I began, having recognized in my young but by no means carefree class the contagious symptoms of fear: ‘Once upon a time...’

(Quelle: Graham Swift: *Waterland* [1983]. Kapitel 2: „About the end of History“. Rev. ed. Basingstoke: Picador, 1992, S. 5–7.)

1. Analysieren Sie den vorliegenden Textausschnitt im Hinblick auf Argumentationsstruktur und rhetorisch-stilistische Merkmale!
2. Stellen Sie dar, welche Arten des Zugangs zur Geschichte im Text thematisiert werden und in welcher Verbindung diese zu zeitgenössischen Diskussionen über das Verhältnis von Geschichtsschreibung und Literatur stehen!
3. Verorten Sie den Textausschnitt im Kontext der englischen Erzählliteratur des späten 20. Jahrhunderts und beziehen Sie sich dabei auf mindestens zwei weitere Prosawerke!

Thema Nr. 13

Dies ist der Beginn der Kurzgeschichte „Seventeen Syllables“ der japanisch-amerikanischen Autorin Hisaye Yamamoto, 1949 erstmals publiziert. Sie erzählt im weiteren Verlauf die Geschichte von Rosies erster romantischer Begegnung als Kontrapunkt zur Zerstörung der kreativen Ambitionen ihrer Mutter und zur scheiternden Beziehung ihrer Eltern.

The first Rosie knew that her mother had taken to writing poems was one evening when she finished one and read it aloud for her daughter's approval. It was about cats, and Rosie pretended to understand it thoroughly and appreciate it no end, partly because she hesitated to disillusion her mother about the quantity and quality of Japanese she had learned in all the years now that she had
5 been going to Japanese school every Saturday (and Wednesday, too, in the summer). Even so, her mother must have been skeptical about the depth of Rosie's understanding, because she explained afterwards about the kind of poem she was trying to write.

See, Rosie, she said, it was a *haiku*, a poem in which she must pack all her meaning into seventeen syllables only, which were divided into three lines of five, seven, and five syllables. In the one she
10 had just read, she had tried to capture the charm of a kitten, as well as comment on the superstition that owning a cat of three colors meant good luck.

“Yes, yes, I understand. How utterly lovely,” Rosie said, and her mother, either satisfied or seeing through the deception and resigned, went back to composing.

The truth was that Rosie was lazy; English lay ready on the tongue but Japanese had to be searched
15 for and examined, and even then put forth tentatively (probably to meet with laughter). It was so much easier to say yes, yes, even when one meant no, no. Besides, this was what was in her mind to say: I was looking through one of your magazines from Japan last night, Mother, and towards the back I found some *haiku* in English that delighted me. There was one that made me giggle off and on until I fell asleep –

20 *It is morning, and lo!*
I lie awake, comme il faut,
sighing for some dough.

Now, how to reach her mother, how to communicate the melancholy song? Rosie knew formal Japanese by fits and starts, her mother had even less English, no French. It was much more possible
25 to say yes, yes.

It developed that her mother was writing the *haiku* for a daily newspaper, the *Mainichi Shimbun*, that was published in San Francisco. Los Angeles, to be sure, was closer to the farming community in which the Hayashi family lived and several Japanese vernaculars were printed there, but Rosie's parents said they preferred the tone of the northern paper. Once a week, the *Mainichi* would have

- 30 a section devoted to *haiku*, and her mother became an extravagant contributor, taking for herself the blossoming pen name, Ume Hanazono.

So Rosie and her father lived for awhile with two women, her mother and Ume Hanazono. Her mother (Tome Hayashi by name) kept house, cooked, washed, and, along with her husband and the Carrascos, the Mexican family hired for the harvest, did her ample share of picking tomatoes
35 out in the sweltering fields and boxing them in tidy strata in the cool packing shed. Ume Hanazono, who came to life after the dinner dishes were done, was an earnest, muttering stranger who often neglected speaking when spoken to and stayed busy at the parlor table as late as midnight scribbling with pencil on scratch paper or carefully copying characters on good paper with her fat, pale green Parker.

- 40 The new interest had some repercussions on the household routine. Before, Rosie had been accustomed to her parents and herself taking their hot baths early and going to bed almost immediately afterwards, unless her parents challenged each other to a game of flower cards or unless company dropped in. Now if her father wanted to play cards, he had to resort to solitaire (at which he always cheated fearlessly), and if a group of friends came over, it was bound to contain someone who was
45 also writing *haiku*, and the small assemblage would be split in two, her father entertaining the non-literary members and her mother comparing ecstatic notes with the visiting poet.

If they went out, it was more of the same thing. But Ume Hanazono's life span, even for a poet's, was very brief – perhaps three months at most.

(Quelle: Hisaye Yamamoto, „Seventeen Syllables“, *Seventeen Syllables*. Hg. Kink-Kok Cheung. Rutgers UP, 1994. S. 21–38. Hier S. 21–23.)

1. Identifizieren Sie die Erzählperspektive und deren Wirkung, und analysieren Sie die Passage als Exposition für den weiteren Verlauf der Kurzgeschichte!
2. Diskutieren Sie anhand der Textvorlage die Darstellung von kulturellen und generationalen Missverständnissen zwischen der ersten und zweiten Generation von *Japanese Americans* und die Rolle, die *haiku* darin spielt!
3. Ordnen Sie die Geschichte in die Entwicklung asiatisch-amerikanischer Literaturen in der zweiten Hälfte des 20. Jahrhunderts ein und setzen Sie sie zu zwei weiteren asiatisch-amerikanischen Texten in Bezug!

Thema Nr. 14

Salman Rushdie, „The Prophet’s Hair“ (Auszug), *East, West* (London: Cape, 1994)

The moneylender summoned his personal shikara¹ and was on the point of stepping into it when, attracted by a glint of silver, he noticed a small vial floating between the boat and his private quay. On an impulse, he scooped it out of the glutinous water.

5 It was a cylinder of tinted glass cased in exquisitely wrought silver, and Hashim saw within its walls a silver pendant bearing a single strand of human hair.

Closing his fist around this unique discovery, he muttered to the boatman that he’d changed his plans, and hurried to his sanctum, where, behind closed doors, he feasted his eyes on his find.

10 There can be no doubt that Hashim the moneylender knew from the first that he was in possession of the famous relic of the Prophet Muhammad, that revered hair whose theft from its shrine at Hazratbal mosque the previous morning had created an unprecedented hue and cry in the valley.

The thieves – no doubt alarmed by the pandemonium, by the procession through the streets of endless ululating crocodiles of lamentation, by the riots, the political ramifications and by the massive police search which was commanded and carried out by men whose entire careers now hung upon the finding of this lost hair – had evidently panicked and hurled the vial into the gelatine bosom of the lake.

15 Having found it by a stroke of great good fortune, Hashim’s duty as a citizen was clear: the hair must be restored to its shrine, and the state to equanimity and peace.

But the moneylender had a different notion.

20 All around him in his study was the evidence of his collector’s mania. There were enormous glass cases full of impaled butterflies from Gulmarg, three dozen scale models in various metals of the legendary cannon Zamzama, innumerable swords, a Naga spear, ninety-four terracotta camels of the sort sold on railway station platforms, many samovars, and a whole zoology of tiny sandalwood animals, which had originally been carved to serve as children’s bathtime toys.

25 ‘And after all,’ Hashim told himself, ‘the Prophet would have disapproved mightily of this relic-worship. He abhorred the idea of being deified! So, by keeping this hair from its distracted devotees, I perform – do I not? – a finer service than I would by returning it! Naturally, I don’t want it for its religious value... I’m a man of the world, of this world. I see it purely as a secular object of great rarity and blinding beauty. In short, it’s the silver vial I desire, more than the hair.

‘They say there are American millionaires who purchase stolen art masterpieces and hide them away – they would know how I feel. I must, must have it!’

30 Every collector must share his treasures with one other human being, and Hashim summoned – and told – his only son Atta, who was deeply perturbed but, having been sworn to secrecy, only spilled the beans when the troubles became too terrible to bear.

The youth excused himself and left his father alone in the crowded solitude of his collections. Hashim was sitting erect in a hard, straight-backed chair, gazing intently at the beautiful vial.

35 It was well known that the moneylender never ate lunch, so it was not until evening that a servant entered the sanctum to summon his master to the dining-table. He found Hashim as Atta had left him. The same, and not the same – for now the moneylender looked swollen, distended. His eyes bulged even more than they always had, they were red-rimmed, and his knuckles were white.

He seemed to be on the point of bursting! As though, under the influence of the misappropriated

40 relic, he had filled up with some spectral fluid which might at any moment ooze uncontrollably from his every bodily opening.

He had to be helped to the table, and then the explosion did indeed take place.

Seemingly careless of the effect of his words on the carefully constructed and fragile constitution of the family's life, Hashim began to gush, to spume long streams of awful truths. In horrified silence, his children heard their father turn upon his wife, and reveal to her that for many years their marriage had
45 been the worst of his afflictions. 'An end to politeness!' he thundered. 'An end to hypocrisy!'

Next, and in the same spirit, he revealed to his family the existence of a mistress; he informed them also of his regular visits to paid women. He told his wife that, far from being the principal beneficiary of his will, she would receive no more than the eighth portion which was her due under Islamic law.
50 Then he turned upon his children, screaming at Atta for his lack of academic ability – 'A dope! I have been cursed with a dope!' – and accusing his daughter of lasciviousness, because she went around the city barefaced, which was unseemly for any good Muslim girl to do. She should, he commanded, enter purdah² forthwith.

Hashim left the table without having eaten and fell into the deep sleep of a man who has got many
55 things off his chest, leaving his children stunned, in tears, and the dinner going cold on the sideboard under the gaze of an anticipatory bearer.

At five o'clock the next morning the moneylender forced his family to rise, wash and say their prayers. From then on, he began to pray five times daily for the first time in his life, and his wife and children were obliged to do likewise.

60 Before breakfast, Huma saw the servants, under her father's direction, constructing a great heap of books in the garden and setting fire to it. The only volume left untouched was the Qur'an, which Hashim wrapped in a silken cloth and placed on a table in the hall. He ordered each member of his family to read passages from this book for at least two hours per day. Visits to the cinema were forbidden. And if Atta invited male friends to the house, Huma was to retire to her room.

(Quelle: Salman Rushdie, „The Prophet's Hair“, East, West, London: Cape, 1994, S. 33–58; 42–47)

Anmerkungen:

¹shikara: a type of wooden boat

²pardah: seclusion of women from public observation among Muslims and some Hindus especially in India

1. Interpretieren Sie den Textauszug aus Salman Rushdies „The Prophet's Hair“ unter besonderer Berücksichtigung sprachlicher und stilistischer Merkmale!
2. Analysieren Sie das satirische Potenzial des Textes; gehen Sie dabei auch auf satirische Techniken ein, mit denen Rushdie arbeitet!
3. Diskutieren Sie abschließend am Beispiel weiterer narrativer Texte Ihrer Wahl aus dem Bereich *New English Literatures*, welche Rolle satirisches Schreiben hier noch spielt! Gehen Sie bei Ihren Ausführungen besonders auf den komplexen „Norm“-Begriff ein, der allen Satiren zugrunde liegen sollte!

Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

62620

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (vertieft studiert)**

Einzelprüfung: **Sprachwissenschaft**

Anzahl der gestellten Themen (Aufgaben): **4**

Anzahl der Druckseiten dieser Vorlage: **17**

Bitte wenden!

Thema Nr. 1

David Lammy | Extract from Brexit Speech | on January 10, 2019 in the House of Commons

5	<p>Mr Speaker, I have faced many challenges in the two decades I have sat in this house. But Sunday 7th August 2011, the morning after the Tottenham riots, was by far the greatest. Walking on broken glass, past burnt-out cars, homes and businesses, comforting men and women still in their pyjamas, I saw the place I had lived my whole life turned to ashes. Many members of the community were urging me to say that the killing of Mark Duggan by police, which had sparked the riots, justified this rage. That the families made homeless, the burnt out buses and houses, and the looted shops were worth it. They told me that I had to say this wrong was right. Mr Speaker, it was not easy. But I had to look my community in the face, and tell them this violence was a disgrace and condemn it unequivocally. Why? Because we have a duty to tell our constituents the truth. Even when they passionately disagree. We owe to them not only our “industry” but also our “judgement.” We are trusted representatives, not unthinking delegates. So why do many in this House continue to support Brexit, when they know it will wreck jobs, the NHS and our standing in the world?</p>
10	
15	<p>This is the fundamental dishonesty at the heart of the Brexit debate. Most MPs now recognise it in private, but do not say it in public. Brexit is a con. A trick. A swindle. A fraud. A deception that will hurt most those people it promised to help. A dangerous fantasy which will make every problem it claims to solve worse. A campaign won on false promises and lies. Vote Leave and Leave.EU both broke the law. Russian</p>
20	<p>interference is beyond reasonable doubt. And by now every single campaign promise made in 2016 has come unstuck. Brexit will not enrich our NHS – it will impoverish it. A trade deal with Donald Trump will see US corporations privatise and dismantle the NHS one bed at a time. And even those promises on immigration – which has so greatly enriched our country – are a lie. After Brexit immigration will go up, not down. When</p>
25	<p>we enter negotiations with countries like India and China, they will ask for three things. Visas. Visas. And more visas. And they will get them because we will be weak. Then there’s the myth about restoring parliamentary sovereignty. The last two years have shown what a joke that is. The Prime Minister has hoarded power like a deluded 21st century Henry the Eighth. Impact assessments have been hidden. Votes resisted and</p>
30	<p>blocked. Simple opponents of a government policy bullied and threatened to get into line. Even when we forced this meaningful vote, the Prime Minister cancelled it, certain we would reject her disastrous deal. And oh we will reject it. Because this is a Lose-Lose compromise, which offers no certainty for our future. All it guarantees is more years of negotiation – headed by the same clowns who guided us into this farce in the first place.</p>
35	<p>Mr Speaker, we are suffering from a crisis of leadership in our hour of need. This country’s greatest moments came when we showed courage, not when we appeased. The courage of Wilberforce to emancipate the slaves, against the anger of the British ruling class. The courage of Winston Churchill to declare war on Hitler, against the appeasers in his cabinet and the country. The courage of Atlee and Bevan to nationalise the health</p>
40	<p>service – against the doctors who protested it was not right. Today we must be bold, because the challenges we face are just as extreme. We must not be afraid to tell the truth to those who do not agree.</p>

Quelle: <https://www.facebook.com/DavidLammyTottenham/videos/767312890292412/>

UzpfTU5NjgxMTcxNzoxMDE1Njc3NTY5NDMxMTcxOA/ [zuletzt aufgerufen am 11.01.2019]

Vorbemerkung: Alle Aufgaben aus Teil A sind zu bearbeiten! Aus Teil B ist nur eine Aufgabe zu bearbeiten! (Sollte mehr als eine Aufgabe aus Teil B bearbeitet werden, wird nur die erste in die Wertung einbezogen.) Für Teil A werden insgesamt 40 Punkte, für Teil B 20 Punkte vergeben.

Teil A**(40 Punkte)**

Bearbeiten Sie **alle** folgenden Aufgaben aus Teil A!

A1 Phonetik und Phonologie

A1.1 Fertigen Sie eine IPA-Transkription der folgenden Passage an:

Most MPs now recognise it in private, but do not say it in public. Brexit is a con. A trick. A swindle. A fraud. A deception that will hurt most those people it promised to help. (Z. 15–17)

Benutzen Sie dabei das Transkriptionssystem der Printversionen der 18. Auflage des *English Pronouncing Dictionary* (Cambridge & New York: Cambridge University Press 2017) bzw. der 3. Auflage des *Longman Pronunciation Dictionary* (Harlow: Pearson 2008)!

Geben Sie an, ob Sie die amerikanische oder die britische Standardvarietät zugrunde legen! Hauptakzente mehrsilbiger Wörter sowie Akzente für betonte Wörter im Satz sind zu setzen! Bei Transkription von amerikanischem Englisch sind *flapped t-s* zu markieren, bei Transkription von britischem Englisch sind *linking r-s* einzufügen, *intrusive r-s* jedoch nicht!

(7 Punkte)

A1.2 Beschreiben Sie drei Aussprachefehler, die deutsche Lernerinnen und Lerner in dieser Passage (*Most MPs now recognise... promised to help.* Z. 15–17) machen könnten, und geben Sie jeweils Fehlerursachen an!

(3 Punkte)**A2 Syntax**

A2.1 Fertigen Sie eine syntaktische Analyse des folgenden Satzes von der Ebene des Gesamtsatzes bis zur Ebene der Wortklasse an! Geben Sie an, welches Syntax-Modell Sie zugrunde legen!

Walking on broken glass, past burnt-out cars, homes and businesses, comforting men and women still in their pyjamas, I saw the place I had lived my whole life turned to ashes. (Z. 3–5)

(7 Punkte)

A2.2 Der obige Satz (*Walking on broken glass, ... turned to ashes.* Z. 3–5) enthält einen notwendigen Relativsatz (*defining / restrictive relative clause*). Identifizieren Sie diesen und geben Sie eine kurze Definition dieses Satztypes! Erklären Sie, wie sich der Relativsatz in Z. 3–5 von dem entsprechenden deutschen Relativsatz unterscheidet!

(3 Punkte)

A3 Text- und Stilanalyse

Geben Sie eine linguistische Stilanalyse des vorliegenden Textes und begründen Sie Ihre Klassifikation jeweils durch zwei angemessene lexikalische, grammatische, textuelle und rhetorische Beispiele aus dem Text!

(10 Punkte)

A4 Lexikologie, Morphologie und Phraseologie

A4.1 Analysieren Sie folgende Ausdrücke hinsichtlich Morphologie und Wortbildung – diskutieren Sie dabei auch immer etwaige Analyseprobleme:

burnt-out (Z. 3), *representatives* (Z. 12), *nationalise* (Z. 39)

(4 Punkte)

A4.2 Geben Sie eine linguistische Analyse der beiden sprachlichen Bilder, die in folgendem Satz verwendet werden:

The Prime Minister has hoarded power like a deluded 21st century Henry the Eighth. (Z. 28–29)

(6 Punkte)

Teil B

(20 Punkte)

Bearbeiten Sie **eine** der Aufgaben B1 bis B4!

B1 Variation und Wandel

Eine klassische soziolinguistische Variable ist die Realisierung von *going* [-ɪŋ] vs *goin'* [-ɪn]. Mechler und Buchstaller (2019) analysierten die Variation dieser Variable im Nordosten Englands. Sie untersuchten dabei Daten von Sprecherinnen und Sprechern, die 1971 und dann nochmals 2013 interviewt wurden.

Figure 1 und *Figure 2* (Mechler und Buchstaller 2019: 4–5) geben die Ergebnisse für zwei Sprecherinnen (Nelly und Edith) wieder:

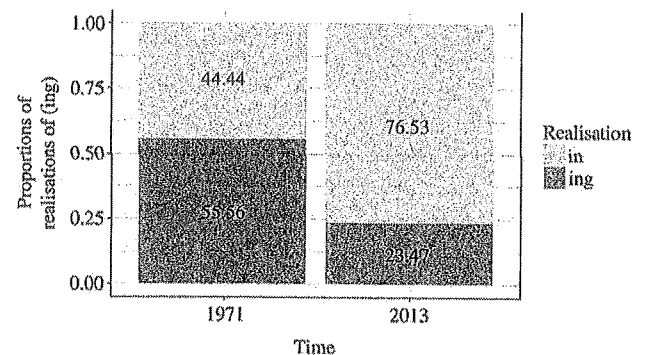
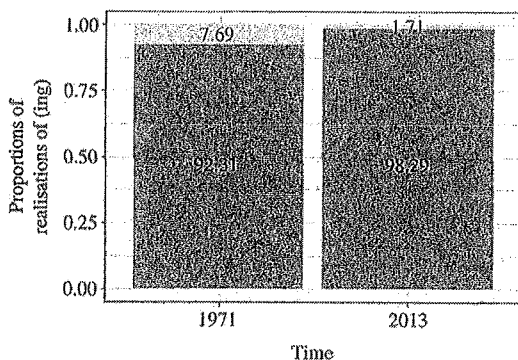


Figure 1: Distributions of (ing) for Nelly in 1971 and 2013

Figure 2: Distributions of (ing) for Edith in 1971 and 2013

Soziolinguistische Hintergrundinformationen:

- Nelly: middle class
1971: 29 Jahre, *nursery nurse/housewife*
2013: 71 Jahre, *retired housewife*
- Edith: working class
1971: 32 Jahre, *co-op saleswoman/house help*
2013: 74 Jahre, *retired house help*

Quelle: Mechler, J. & I. Buchstaller. 2019. [In]stability in the use of a stable variable. *Linguistics Vanguard* 5 (s2), 20180024. doi: <https://doi.org/10.1515/lingvan-2018-0024>

Fassen Sie systematisch die Ergebnisse zusammen, die sich in *Figure 1* und *2* finden lassen, und interpretieren Sie diese! Skizzieren Sie dabei, inwieweit sich die Ergebnisse der Studie mit den bisherigen soziolinguistischen Forschungsergebnissen zu den untersuchten unabhängigen Variablen (*age* und *class*) decken! Gehen Sie darüber hinaus auf die Relevanz der Studie für die Beziehung von Sprachwandel und Variation ein!

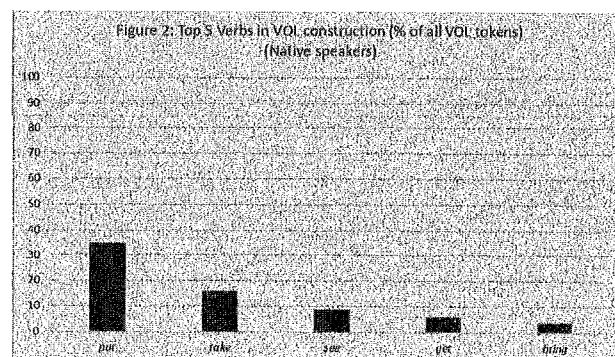
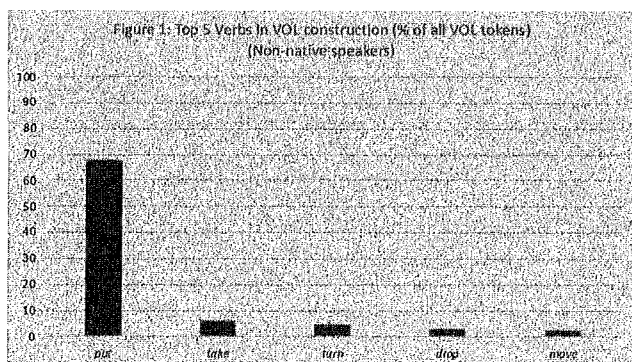
(20 Punkte)

B2 Spracherwerb

Ellis und Ferreira-Junior (2009) untersuchten, wie produktiv Muttersprachler (*native speakers*) und Nicht-Muttersprachler (*non-native speakers*) Verben in Argumentstrukturkonstruktionen (*argument structure constructions*) verwenden. Im *European Science Foundation (ESF) Corpus* analysierten sie z. B. die Verben, die in der *Verb Object Locative (VOL)* Konstruktion vorkamen:

- (1) Verb Object Locative (VOL): [Subj V Obj Obl_{path/loc}]
e.g. *She put the book on the table.*

Figure 1 und *2* zeigen die fünf häufigsten Verben, welche Muttersprachler bzw. Nicht-Muttersprachler in dieser Konstruktion verwenden (Datenquelle: Ellis und Ferreira-Junior 2009: 199 & 203):



Quelle: Ellis, N. C. & F. Ferreira-Junior. 2009. Constructions and their acquisition: Islands and the distinctiveness of their occupancy. *Annual Review of Cognitive Linguistics* 7: 188–221.

Erläutern Sie die Grundannahmen der gebrauchsbasierten Konstruktionsgrammatik bezüglich des Erst- und Zweitspracherwerbs und interpretieren Sie, inwieweit sich die Ergebnisse in *Figure 1* und 2 damit erklären lassen!

(20 Punkte)

B3 Lexikografie und Korpuslinguistik

Grafmiller, Szmrecsanyi und Hinrichs (2018) untersuchten die Verteilung von Relativpronomen in den Korpora der Brown-Familie (Brown, Frown, LOB, and F-LOB). Sie analysierten dabei unter anderem, wie häufig ein Relativpronomen (THAT, WHICH, oder ZERO) in Subjektfunktion („Subject RCs“) oder Non-Subjektfunktion („Non-subject RCs“) vorkommt. Ein Teilergebnis ihrer Studie findet sich in der folgenden Grafik (aus Grafmiller, Szmrecsanyi und Hinrichs 2018: 318):

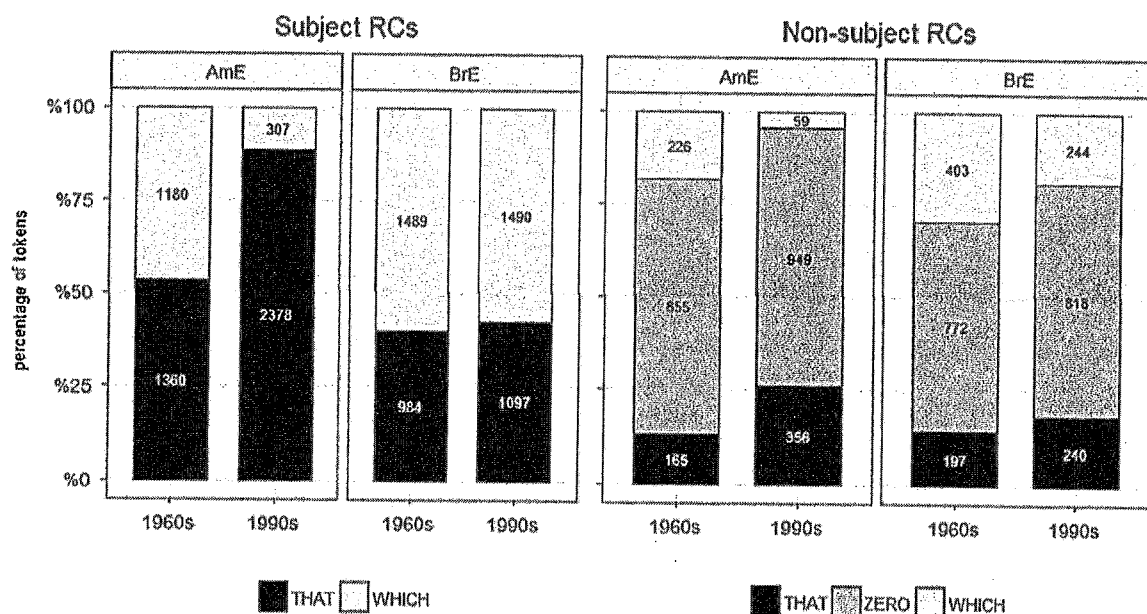


Figure 1: Distribution of relativizers in the Brown corpora, inanimate antecedents only ($N = 15,569$).

Quelle: Grafmiller, J., B. Szmrecsanyi und L. Hinrichs. 2018. „Restricting the restrictive relativizer.“ *Corpus Linguistics and Linguistic Theory* 14(2): 309–355

Fassen Sie die Ergebnisse von *Figure 1* zusammen und diskutieren Sie deren Relevanz für die moderne Sprachwissenschaft! Diskutieren Sie kritisch das Studiendesign (v. a. im Hinblick auf die gewählten Korpora)! Erläutern Sie schließlich eingehend, ob und wie die Ergebnisse derartiger Studien Einfluss auf den englischen Fremdsprachenunterricht haben sollten!

(20 Punkte)

B4 Pragmatik und Diskurs

Deixis ist ein zentrales Phänomen der Pragmatik. Im folgenden Gedicht *Ozymandias* von Percy Bysshe Shelley spielt der Wechsel der deiktischen Perspektive eine wichtige Rolle:

I met a traveller from an antique land,
Who said — ‘Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
5 And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
10 My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.’

(Percy Bysshe Shelley, *Ozymandias*)

Quelle: Stockwell, Peter. 2002. *Cognitive Poetics: An Introduction*. London: Routledge, 41–57.

Definieren Sie kurz das Phänomen der Deixis und identifizieren Sie dann alle deiktischen Elemente im obigen Gedicht! Diskutieren Sie dabei besonders, wie die deiktischen Phänomene die kognitive Perspektive (*construal*) des Lesers steuern!

(20 Punkte)

Thema Nr. 2

Betty White, a beloved icon and actress since the beginning of TV, has died at age 99

5 Betty White was on TV since the beginning of TV. And in an industry where it's often about being young and hot, White got more popular the older she got. The widely beloved actress was reported dead on Friday, at age 99. White's agent, Jeff Witjas, first confirmed her death to *People* magazine.

White was best known for two characters: The first was Sue Ann Nivens from the *Mary Tyler Moore Show*. White called the character "your sickeningly sweet neighborhood nymphomaniac." And then there was the naïve Rose Nylund on *The Golden Girls*, whose greatest disappointment was losing her hometown's Butter Queen pageant due to "churn tampering."

10 White often played characters that seemed innocent on the surface. But underneath, there was something mischievous, even sexual going on. Hosting *Saturday Night Live*, she dropped double entendres during a spoof of NPR called "Delicious Dish," joking that "my muffin hasn't had a cherry since 1939."

15 White was like a maiden aunt who loved to cut loose and say something outrageous, says Barry Monush. He's a researcher at the Paley Center for Media. "I mean, that's the type of relative, everybody loves relatives like that, the aunt who comes over and speaks her mind, you know, and yet is sweet at the same time."

20 And White had been a part of the family – so to speak – for a long time. She was born January 17, 1922, into a family that loved outdoor activities like camping and hiking. Her parents also loved animals, and White was passionate about animal advocacy work throughout her life.

25 As a young woman she got involved with local theater, radio, and eventually the brand new medium of television, co-hosting a live variety show in LA in the late 40s – for five hours a day. In the 1950s White helped create a sitcom called *Life with Elizabeth*; she was the star and the producer. And all through her career, she had a constant side-gig as "the first lady of game shows." "I love games and I love game shows," she once said. "I think it's good mental exercise, I think it keeps everybody kind of alert and kind of on his toes."

She was charming, funny, and a good improviser on shows like *What's My Line*, *Password*, *The Match Game*, and *Pyramid*. She even found love on the game show circuit, marrying the host of *Password*, Allen Ludden.

30 Getting older was good for White's career. She got her role on *The Mary Tyler Moore Show* at age 51. From 63 to 70 she was one of the Golden Girls. And she never stopped after that, doing TV shows, sitcoms, movies, commercials, and live celebrity appearances.

35 Towards the end of her life you could say she cashed in big on another role – the role of Betty White. She was in her late 80s when she did a commercial for Snickers during the 2010 Super Bowl. In it, White is playing some rough and tumble football with the guys. She's a mess on the field; she misses a throw and makes a rude remark about her opponent's girlfriend.

That commercial launched her most recent success, and it showed that people of all ages seemed to be wild about White. In fact, she got the gig hosting *Saturday Night Live* because of her younger fans, who launched a Facebook campaign to get her on the show.

40	Barry Monush says White had a certain coolness factor. "There's just something about her where people are on her side, [a]nd they love that she's in there kicking it at 90 years old."
45	But that long career did have a down side. She'd been a widow since her husband's death in 1981. And she outlived many of the people she knew and loved; in 2010, she choked up during an interview for <i>Inside the Actors Studio</i> when the conversation turned to the three other Golden Girls, who have all died. "You lop three members of your family off and you just, you never get over it," she said. Despite that sadness, White almost always kept things funny and upbeat. In a memoir, White wrote that humor is all about rhythm. And she had outstanding timing – in her individual performances, and with her entire career.
50	That helped her roll with the punches throughout the decades, and made her popular and well-loved from her 20s to her 90s.

Quelle: National Public Radio (NPR.com), published on December 31, 2021

Unter: <https://www.npr.org/2021/12/31/202965627/betty-white-death>, zuletzt aufgerufen am 13.04.2022.

Vorbemerkung: Alle Aufgaben aus Teil A sind zu bearbeiten! Aus Teil B ist nur eine Aufgabe zu bearbeiten! Sollte mehr als eine Aufgabe aus Teil B bearbeitet werden, wird nur die erste in die Wertung einbezogen. Für Teil A werden insgesamt 40 Punkte, für Teil B 20 Punkte vergeben.

Teil A

(40 Punkte)

Bearbeiten Sie **alle** folgenden Aufgaben aus Teil A!

A1 Phonetik und Phonologie

A1.1 Erläutern Sie kurz das Phänomen *linking r* in *Received Pronunciation* unter Verwendung von phonologischen Fachtermini! Schreiben Sie dann **alle** Stellen im Abschnitt von „White was like a maiden aunt...“ (Z. 14) bis „...on his toes“ (Z. 26) auf, **an denen *linking r* auftreten kann** (eine Transkription der Sequenzen ist nicht verlangt)!

(2 Punkte)

A1.2 Fertigen Sie eine phonologische Umschrift für die unten vorgegebenen Abschnitte an! Geben Sie auch die Varietät an, in der Sie transkribieren, und welches Aussprachewörterbuch in welcher Auflage Sie zugrunde legen!

1) *her hometown's Butter Queen pageant due to "churn tampering."* (Z. 9)

2) *And she never stopped after that, doing TV shows, sitcoms, movies, commercials, and live celebrity appearances.* (Z. 31–32)

(3 Punkte)

A1.3 Erläutern Sie **mindestens fünf** verschiedene Ausspracheunterschiede zwischen *Received Pronunciation* und *General American*, **die in den zwei Abschnitten in Teilaufgabe A1.2 vorhanden sind!** Verwenden Sie phonetische/phonologische Fachtermini! Geben Sie keine Unterschiede an, die für diese Abschnitte nicht zutreffend sind!

(5 Punkte)

A2 Syntax

- A2.1 Erstellen Sie eine Liste aller untergeordneten/eingebetteten Partizipialsätze (*participle clauses*) im Abschnitt von „Betty White was...“ (Z. 2) bis „*The Mary Tyler Moore Show* at age 51.“ (Z. 30/31), die mit dem Partizip Präsens (*present participle*) gebildet sind! Geben Sie jeweils an, welche Funktion diese Partizipialsätze in ihrer direkt übergeordneten syntaktischen Konstituente erfüllen! Eine interne Analyse dieser Nebensätze wird nicht verlangt. Ihre Liste soll im folgenden Format gegeben werden:

Partizipialsatz mit Partizip Präsens**Funktion**

·
·
·
·

(6 Punkte)

- A2.2 Analysieren Sie den Satz „Despite that sadness, White almost always kept things funny and upbeat.“ (Z. 47) syntaktisch nach Form und Funktion von der Ebene des Gesamtsatzes bis zur Ebene der Wortarten! Geben Sie an, welches Modell (CGEL oder Herbst/Schüller) Sie zugrunde legen!

(4 Punkte)

A3 Text- und Stilanalyse

In Betty Whites eigenen Worten: „Humor is all about rhythm.“ Der/die Autor/in des Textes erzielt auch mit Hilfe einer Reihe verschiedener, auf Ähnlichkeiten basierender Stilmittel eine Art rhythmische Harmonie.

Geben Sie mindestens acht Beispiele aus dem Text an, um dieses Argument zu stützen! Diskutieren Sie die rhetorischen, kognitiven und kommunikativen Effekte, die die von Ihnen genannten Stilmittel im Text hervorrufen, auch im Hinblick auf das Textgenre!

(10 Punkte)

A4 Lexikologie, Morphologie und Phraseologie

Analysieren Sie die folgenden Wörter hinsichtlich Morphologie und Wortbildung!

- a) *sickeningly* (Z. 7)
- b) *born* (Z. 18)
- c) *first lady* (Z. 24)
- d) *sitcoms* (Z. 32)
- e) *well-loved* (Z. 51)

(10 Punkte)

Teil B**(20 Punkte)**

Bearbeiten Sie **eine** der Aufgaben B1 bis B4!

B1 Variation und Wandel

Erläutern Sie die Entwicklung des *Southern US English* unter Berücksichtigung seines geographischen, sozio-kulturellen und historischen Kontexts! Geben Sie mindestens sechs charakteristische linguistische Merkmale dieser Varietät an und beziehen Sie dabei auch soziale und regionale Verteilungstendenzen ein!

(20 Punkte)**B2 Spracherwerb**

Diskutieren Sie den Begriff *Transfer* im Zweitspracherwerb bezüglich seiner Besonderheiten und Schwächen unter Berücksichtigung von Zweitspracherwerbsprozessen! Stellen Sie dar, welche anderen **linguistischen und kognitiven** Faktoren den Verlauf und Erfolg des Erwerbs zweitsprachlicher Strukturen modulieren können! Nennen Sie hier keine affektiven, sozialen oder altersbezogenen Faktoren!

Identifizieren Sie schließlich Beispiele des *Present Perfect Tense* im Text und erläutern Sie Vorhersagen basierend auf Transfer sowie anderen linguistischen und kognitiven Faktoren für Englischlernende mit Deutsch als L1!

(20 Punkte)**B3 Lexikografie und Korpuslinguistik**

Korpuslinguistische Erkenntnisse werden häufig auch in der Zweitspracherwerbsforschung und im Fremdsprachenunterricht genutzt. Erläutern Sie, wie und in welchem Ausmaß korpuslinguistische Methoden unsere Erkenntnisse über muttersprachliche vs. nicht-muttersprachliche Repräsentationen und Verwendungen **grammatischer Strukturen** sowie deren Anwendung im Grammatikunterricht bereichern! Als Beispielfall betrachten Sie auch das *Present Perfect Tense*, wie es im vorliegenden Text selten vorkommt!

(20 Punkte)**B4 Pragmatik und Diskurs**

Erläutern Sie Diskursmarker (*aka* Diskurspartikel) und ihre formalen und funktionalen Besonderheiten in Bezug auf die Grundsätze von Grammatikalisierung, Pragmatik und Diskurs anhand mehrerer Beispiele aus dem Englischen! Finden Sie mindestens fünf Diskursmarker im vorliegenden Text und beschreiben Sie ihre Funktion und Bedeutung! Verdeutlichen Sie schließlich anhand eines konkreten Falls im Englischen aus dem Text oder anderswo her mögliche situativ-funktionale, regionale oder soziolinguistische Variationen in der Anwendung von Diskursmarkern!

(20 Punkte)

Thema Nr. 3

1 Hwīlum ic wiste þæt sum mæsseprēost, se þe mīn magister wæs on þām tīman, hæfde þā bōc Genesis,
 2 and hē cūðe be dæle Læden understandan; þā cwæð hē be þām hēahfædere Iācōbe, þæt hē hæfde fēower
 3 wīf – twā gewustra and heora twā þīnena. Ful sōð hē sæde, ac hē nyste, ne ic þā gīt, hū micel tōdāl ys
 4 betweox þære ealdan æ and þære nīwan. On anginne þisere worulde nam se brōðer hys swuster tō wīfe,
 5 and hwīlum ēac se fæder tȳmde be his āgenre dehter, and manega hæfdon mā wīfa tō folces ēacan, and
 6 man ne mihte þā æt fruman wīfian būton on his siblingum. [...]
 7 Þā ungelæredan prēostas, gif hī hwæt lītles understandað of þām Lædenbōcum, þonne þincð him
 8 sōna þæt hī magon mære lārēowas bēon; ac hī ne cunnon swā þeah þæt gāstlice andgit þærtō, and hū
 9 sēo ealde æ wæs getācnung tōweardra þīnga, oþþe hū sēo nīwe gecȳþnis æfter Crīstes menniscnisse wæs
 10 gefillednys ealra þæra þīnga þe sēo ealde gecȳðnis getācnode tōwearde be Crīste and be hys gecorenum.

(Quelle: „Preface to Genesis“ in: Bruce Mitchell & Fred C. Robinson (1992), *A Guide to Old English*, 5th ed., Oxford: Blackwell, 191f.)

Vorbemerkung: Alle Aufgaben aus Teil A sind zu bearbeiten! Aus Teil B ist nur eine Aufgabe zu bearbeiten! (Sollte mehr als eine Aufgabe aus Teil B bearbeitet werden, wird nur die erste in die Wertung einbezogen.) Für Teil A werden insgesamt 40 Punkte, für Teil B 20 Punkte vergeben.

Teil A

(40 Punkte)

Bearbeiten Sie **alle** folgenden Aufgaben aus Teil A!

A 1 Übersetzung

Übersetzen Sie den obigen Textausschnitt in flüssiges Deutsch und bilden Sie dabei die Strukturen des Altenglischen möglichst genau ab! Wenn Sie mit Rücksicht auf die deutsche Idiomatik grammatische Kategorien verändern, benennen Sie den Unterschied in einer knappen Anmerkung!

(10 Punkte)

A2 Phonetik und Phonologie

A2.1 Transkribieren Sie die betonten Vokale der folgenden Formen und zeigen Sie, welche Veränderungen jeweils zum Lautstand der Gegenwartssprache geführt haben:
bōc (Z. 1), *āgen-* (vgl. Z. 5), *folc-* (vgl. Z. 5), *hwæt* (Z. 7)!

(4 Punkte)

A2.2 Erläutern Sie anhand der Formen *micel* (Z. 3), *eald-* (vgl. Z. 4) und *gecȳþnis* (Z. 9) (vgl. *cūðe* (Z. 2)) drei verschiedene kombinatorische Prozesse, durch die innerhalb eines altenglischen Wortes eine Anpassung weit auseinanderliegender Artikulationsorte stattfand!

(6 Punkte)

A3 Morphologie und Syntax

A3.1 Erläutern Sie, wie sich die altenglische Pluralform *wīf* (Z. 3) zu ne. *wives* verhält und wie sich die abweichende altenglische Pluralform *wīfa* (Z. 5) erklärt!

(2 Punkte)

A3.2 Nennen Sie den Infinitiv und (möglichst genau) die historische Klassenzugehörigkeit der folgenden Verben sowie eventuelle morphologische Besonderheiten: *wiste* (Z. 1), *cwæð* (Z. 2), *nam* (Z. 4), *understandað* (Z. 7), *þincð* (Z. 7), *wæs* (Z. 9), *getācnode* (Z.10)!

(5 Punkte)

A3.3 Beschreiben Sie, wodurch sich folgende Konstruktionen (soweit zitiert) von den syntaktischen Regeln der Gegenwartssprache unterscheiden: *þonne þincð him sōna þæt hī magon mære lārēowas bēon* (Z. 7–8); *hī ne cunnon swā þēah þæt gāstlice andgit* (Z. 8)!

(5 Punkte)

A4 Lexikologie

A4.1 Erläutern Sie, aus welchen Bestandteilen und nach welchen morphologischen Mustern die Wörter *heahfæder* (vgl. Z. 2), *wīfian* (Z. 6) und *gefillednys* (Z. 10) gebildet sind!

(4 Punkte)

A4.2 Beschreiben Sie, wie die Adverbien *hwīlum* (Z. 1) und *ful* (Z. 3), die Präposition *būton* (Z. 6) und die Verbform *nyste* (Z. 3) jeweils entstanden bzw. zusammengesetzt sind!

(4 Punkte)

Teil B**(20 Punkte)**

Bearbeiten Sie **eine** der Aufgaben B1 bis B4 in Form eines ausführlichen, zusammenhängenden, sinnvoll strukturierten und ausformulierten Textes! (Punkte für inhaltliche Vollständigkeit, das herangezogene Material und seine korrekte Interpretation, Schlüssigkeit und sprachliche Form der Darstellung)

B1 Sprachwandel

Stellen Sie anhand geeigneter Beispiele aus verschiedenen Strukturebenen und Perioden der englischen Sprache dar, durch welche Hauptfaktoren sich Sprachwandel erklären und wie er sich klassifizieren lässt! Erläutern Sie auch, wo Erklärungsmodelle an ihre Grenzen stoßen!

(20 Punkte)

B2 Morphologie und Syntax

Beschreiben Sie kurz die Entwicklung der Kategorie Optativ (Konjunktiv, *subjunctive*)! Gehen Sie dabei ein auf die formale Markierung der Kategorie, auf ihre Bedeutung und wichtige syntaktische Verwendungskontexte, auf ihren Status in der Gegenwartssprache und konkurrierende Strategien!

(20 Punkte)

B3 Lexikologie

Beschreiben Sie anhand zweier geeigneter Szenarien aus der englischen Sprachgeschichte mit möglichst zahlreichen und vielfältigen Beispielen, wie sich außersprachliche (kulturelle, wirtschaftliche, technologische etc.) Veränderungen in der Zusammensetzung des Wortschatzes, in Semantik und Wortbildung niederschlagen!

(20 Punkte)

B4 Pragmatik und Diskurs

Erläutern Sie anhand der Entwicklung zweier verschiedener Sprechakttypen die methodischen Schwierigkeiten der historischen Sprechaktforschung, besonders für die alt- und mittelenglische Zeit, und zeigen Sie mögliche Lösungsansätze auf!

(20 Punkte)

Thema Nr. 4

- 1 Ovyde, amonges othere thynges smale,
 2 Seyde Myda hadde, under his longe heres,
 3 Growynge upon his heed two asses eres,
 4 The whiche vice he hydde as he best myghte
 5 Ful subtilly from every mannes sighte,
 6 That, save his wyf, ther wiste of it namo.
 7 He loved hire moost, and trusted hire also;

[Übersetzung ab hier bis Zeile 27!]

- 8 He preyede hire that to no creature
 9 She sholde tellen of his disfigure.
 10 She swoor him, "Nay"; for al this world to wynne,
 11 She nolde do that vileynye or synne,
 12 To make hir housbonde han so foul a name.
 13 She nolde nat telle it for hir owene shame.
 14 But nathelees, hir thoughte that she dyde
 15 That she so longe sholde a conseil hyde;
 16 Hir thoughte it swal so soore aboute hir herte
 17 That nedely som word hire moste asterte;
 18 And sith she dorste telle it to no man,
 19 Doun to a mareys faste by she ran –
 20 Til she cam there hir herte was afyre –
 21 And as a bitore bombleth in the myre,
 22 She leyde hir mouth unto the water doun:
 23 "Biwreye me nat, thou water, with thy soun,"
 24 Quod she; "to thee I telle it and namo;
 25 Myn housbonde hath longe asses erys two!
 26 Now is myn herte al hool; now is it oute.
 27 I myghte no lenger kepe it, out of doute."

Quelle: „The Wife of Bath’s Tale“, aus *The Riverside Chaucer* (2008), herausgegeben von L. D. Benson.
 Oxford: OUP, S. 118, Zeile 952–978.

Erklärungen und Übersetzungshilfen:

Conseil (Z. 15) = 'secret'; *swal* (Z. 16) = 'swelled'; *mareys* (Z. 19) = 'marsh'; *bitore* (Z. 21) = Rohrdommel (Vogel); *bombleth in the myre* (Z. 21) = 'booms in the mire'; *Biwreye* (Z. 23) = 'betray'

Vorbemerkung: Alle Aufgaben aus Teil A sind zu bearbeiten! Aus Teil B ist nur eine Aufgabe zu bearbeiten! (Sollte mehr als eine Aufgabe aus Teil B bearbeitet werden, wird nur die erste in die Wertung einbezogen.) Für Teil A werden insgesamt 40 Punkte, für Teil B 20 Punkte vergeben.

Teil A**(40 Punkte)**

Bearbeiten Sie **alle** folgenden Aufgaben zum Text! Jeder Aufgabenblock ist in etwa gleich gewichtet.

A1 Übersetzung

Übersetzen Sie die Zeilen 8–27 des voranstehenden Textes ins Deutsche! Die Strukturen des Mittelenglischen müssen in der Übersetzung abgebildet werden; dort, wo dies im Deutschen entweder nicht möglich oder nicht idiomatisch ist, geben Sie einen kurzen Kommentar ab!

A2 Phonetik und Phonologie

Wie wurden die folgenden Wörter im Mittelenglischen ausgesprochen?

longe (Z. 2), *heed* (Z. 3), *sighte* (Z. 5), *loved* (Z. 7), *foul* (Z. 12)

Geben Sie eine Transkription der Wörter nach Obst/Schleburg (2010) oder Sauer (1998) für das Mittelenglische an! Beschreiben und begründen Sie Abweichungen von der heutigen englischen Aussprache!

A3 Morphologie und Syntax

A3.1 Weisen Sie jeder der folgenden Verbformen ihre genaue (germanische) Flexionsklasse zu und gehen Sie auf eventuelle Besonderheiten ein!

seyde (Z. 2), *preyede* (Z. 8), *swoor* (Z. 10), *moste* (Z. 17), *cam* (Z. 20)

A3.2 Vergleichen Sie die folgenden gegebenen Strukturen bzw. Formen mit ihren neuenglischen Entsprechungen aus morphosyntaktischer Sicht und erläutern Sie die Unterschiede sprachhistorisch!

hir thoughte that she dyde (Z. 14)

Biwreye me nat [...] with thy soun (Z. 23)

Myn housbonde hath longe asses erys two (Z. 25)

A4 Lexikologie

A4.1 Beschreiben Sie die Etymologie (d. h. Herkunft, Geschichte und Bedeutung) der folgenden Wörter! Gehen Sie darauf ein, wie diese Begriffe im heutigen Sprachgebrauch des Englischen verwendet werden!

creature (Z. 8), *disfigure* (Z. 9), *vileyne* (Z. 11), *housbonde* (Z. 12)

A4.2 Vergleichen Sie die Bedeutung des mittenglischen *myghte* (Z. 4) mit der Bedeutung des neuenglischen *might* und erläutern Sie die Bedeutungsentwicklung!

Teil B**(20 Punkte)**

Bearbeiten Sie **eine** der vier Aufgaben B1 bis B4!

B1 Sprachwandel

Erläutern Sie, was man unter Bedeutungswandel versteht, und besprechen Sie Voraussetzungen und Gründe für Bedeutungswandel! Beschreiben Sie anhand von selbstgewählten Beispielen aus der englischen Sprachgeschichte die verschiedenen Arten von Bedeutungswandel!

(20 Punkte)**B2 Morphologie und Syntax**

Erläutern Sie, was man unter Grammatikalisierung versteht, und beschreiben Sie verschiedene Mechanismen, die auf dem Weg zur Grammatikalisierung auf eine sprachliche Einheit wirken! Beschreiben Sie anhand von selbstgewählten Beispielen aus der englischen Sprachgeschichte Phänomene der Grammatikalisierung in der Nominalphrase und der Verbalphrase!

(20 Punkte)**B3 Lexikologie**

Erläutern Sie den Einfluss des Lateinischen auf den Wortschatz des Englischen im Verlaufe seiner Geschichte! Arbeiten Sie dabei Unterschiede in drei verschiedenen Kontaktszenarien heraus! Gehen Sie dabei insbesondere auf strukturelle und semantische Besonderheiten des resultierenden Lehngutes verschiedener Perioden ein!

(20 Punkte)**B4 Pragmatik und Diskurs**

Beschreiben und begründen Sie die Veränderungen im System der englischen Personalpronomina der zweiten Person vom Altenglischen bis heute! Gehen Sie dabei kurz auf Veränderungen im Formenbestand ein! Diskutieren Sie anschließend ausführlich soziohistorisch bedingte Veränderungen im Gebrauch! Erläutern Sie schließlich anhand von selbstgewählten Beispielen die Verwendung dieser Pronomina in literarischen Texten wie Chaucers *Canterbury Tales* oder den Dramen Shakespeares!

(20 Punkte)

Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

62621

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (vertieft studiert)**

Einzelprüfung: **Sprachprakt. Aufgabe - Textproduktion**

Anzahl der gestellten Themen (Aufgaben): 1

Anzahl der Druckseiten dieser Vorlage: 4

Bitte wenden!

Examination Paper Overview**Overall Topic: Responses to prejudice**

There are two separate writing tasks:

	Topic	Task	Word Count	Points
Task One	Advice on Cancel Culture in School	Email	300	40
Task Two	Response to racism	Essay	350	60

You will be assessed on task fulfillment (including length), linguistic range, coherence, stylistic appropriateness and accuracy.

Start each task on a separate page in your booklet, leaving a blank page in between tasks.

Indicate after each text the approximate number of words you have written. Note that 10 % plus or minus is acceptable.

Task One: Email (300 words)

You have received the email below from a teacher in the US that you are well-acquainted with. Compose a reply to the email:

From: Tabitha Stevens
To: Clarke Redford
Re: cancel culture in school

Dear Clarke,

I'm sorry I haven't been in touch lately, but life has been busy here. I know you can relate to that! Teaching during the pandemic has been rough, hasn't it?

I am attaching an extract of an article from *Psychology Today* that I recently came across. I really need some advice about how to deal with cancel culture at school. How do you think teachers can best deal with the issues relating to cancel culture mentioned in the article?

I always value your opinions, and I know you will do your best to help me out now. Thanks so much in advance! I am very much looking forward to your answer and to seeing you at the next international teachers' conference!

Take care of yourself!
Tabitha

Attachment:

Cancel Culture: A Shameless Plea

September 11, 2020 Lea Lis *Psychology Today*

5 *Call-out* or *cancel culture* is focused on shaming. This means group shaming to publicly humiliate someone in person and on social media. Hindsight is a gift, and using it to shame others is perpetuating the idea that other people deserve your hate. You might not realize that what is happening on the larger political scale is also happening on a microlevel in middle schools.

For example, in my practice, I had a 14-year-old patient who made a comment about another student being a "fag," and posted "down with the gays" on social media. His parents/administrators did intervene and explained to him why this was wrong. He got it and wrote an apology letter immediately to the other students. But later, he was ostracized, lost many

10 friends, and the other students created a campaign to defriend him on social media. The comments posted about his ignorance and stupidity were harsh and downright mean.

All the students felt vindicated, as they felt they were socially conscious. Other students would not sit next to him at the lunch table. He was devastated, his peers wouldn't let it go, and he became a social pariah. It was so tough for him to recover and he had to be in therapy for nine
15 months and went through a serious depression.

Cancel culture can be very useful in creating grassroots movements for very good causes. On the flip side, it can take bullying to a new level. Stupid comments made by teens can render them "canceled" and cause them to be bullied mercilessly. This happens online and often goes ignored by everyone at school as everyone feels vindicated in doing so. In a recent *New York*
20 *Times* article, one teen states that cancel culture "takes away the option for them to learn from their mistakes and alienates them." [...]

[R]esearch shows that shaming humiliates a person and plants the seeds of animosity. It demeans one group to redeem the dignity of another, sowing resentment, fueling self-censorship, and undermining collaboration.

25 We should encourage teenagers to stand up to bullies or people who may say uneducated things, using facts and positive messages, not shaming, not canceling them. We all deserve another chance, especially when we are teenagers and learning how to behave in this world. I have seen teenagers' lives ruined by a single stupid comment or act. [...]

Shaming people who have not learned life lessons is not the way to move culture forward.
30 Teaching your children to avoid offending or putting people in an awkward position by not making assumptions is important; we should do our best to put other people at ease so they feel at liberty to share about their life. And if you get it wrong? Don't be afraid to apologize.

Task Two: Formal Essay (350 words)

Write a formal essay based on the following question:

"Gestures against racism by figures in the public eye, like taking the knee, are increasingly losing their meaning." Do you agree?

Prüfungsteilnehmer	Prüfungstermin	Einzelprüfungsnummer
---------------------------	-----------------------	-----------------------------

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

62622

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (vertieft studiert)**

Einzelprüfung: **Sprachprakt. Aufgabe - Sprachmittlung**

Anzahl der gestellten Themen (Aufgaben): **1**

Anzahl der Druckseiten dieser Vorlage: **2**

Bitte wenden!

Der folgende Text ist ins Deutsche zu übersetzen!

Die unterstrichenen Begriffe und die Quellenangabe sind nicht zu übersetzen! Bei der Fertigung der Übersetzung für Korrekturzwecke jede zweite Zeile freilassen!

5 [James Joyce's] Ulysses towers over modern Western and now world culture as a lofty monument – albeit a monument whose meaning has changed considerably over the near-century since its first publication. In 1922, it was a banned book, famous as much for its alleged obscenity as for its aesthetic merit. Today, its sexual suggestiveness has largely
10 paled, even if its sometimes baroque descriptions of the body's career – from outhouse to brothel to grave – can still unsettle a classroom. So Ulysses is no longer “there” in the way it once was, but it still looms on the shelves of literary people, in bookstores, on syllabi, in the annual Bloomsday celebrations around the world, and, of course, in Irish airport bookshops. It hails us as something worth trying, something modern, famous, and perhaps even beautiful. [...]

15 [M]ore than any other text, Ulysses lends weight and significance to objects, emotions, and experiences worn smooth by habit. It mystifies and even makes sacred the profane world around us. As Declan Kiberd argues, Joyce “believed that by recording the minutiae of a single day, he could release those elements of the marvelous latent in
20 ordinary living, so that the familiar might astonish.” In the book, a key, a used bar of soap, a discarded newspaper, an empty biscuit tin, a cracked mirror, and even a simple kitchen tap all take on enormous consequence, becoming supercharged with meanings, histories, and even voices of their own. Watching the mundane world come vividly into being, we see into the dynamic complexity of our own everyday lives. [...]

Put simply, Ulysses remains a tremendous imaginative wellspring of ideas that continues to challenge us with its difficulty, its cultural and now global resonance, its deep ethical engagement with modernity, its fascination with an everyday life shot through with staggering importance, and its ability to invoke and sustain a community of readers.

Quelle: Sean Latham. 2014. “Preface: Why Read *Ulysses*?” *The Cambridge Companion to Ulysses*. Ed. Sean Latham. Cambridge: CUP. xiv–xvi

Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

62623

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (vertieft studiert)**

Einzelprüfung: **Fachdidaktik**

Anzahl der gestellten Themen (Aufgaben): **3**

Anzahl der Druckseiten dieser Vorlage: **3**

Bitte wenden!

Thema Nr. 1

Die Art und Weise, wie Fremdsprachen unterrichtet werden, ist untrennbar mit der Frage verbunden, wie sie erworben werden.

1. Vergleichen Sie die interaktionistische Spracherwerbtheorie mit einer weiteren Spracherwerbtheorie Ihrer Wahl! Diskutieren Sie dabei auch die Relevanz zentraler Thesen dieser Theorien für den Englischunterricht am Gymnasium!
2. Stellen Sie dar, wie im Englischunterricht am Gymnasium durch Binnendifferenzierung individuellere Lernzugänge ermöglicht werden können!
3. Skizzieren Sie eine Unterrichtseinheit (1–2 Schulstunden) für die 10. Klasse, in der auf handlungsorientierte Weise sprachliche Kompetenzen gefördert werden!

Thema Nr. 2

Storytelling ist für den Aufbau kommunikativer Kompetenzen im Englischunterricht an Gymnasien von erheblichem Wert.

1. Referieren Sie die Wirkung des *Learning through stories* in der Sekundarstufe I auf alle miteinbezogenen, relevanten sprachlichen Fertigkeiten und die Gedächtnisbildung!
2. Erläutern Sie anhand von drei kurzen, ausgewählten Beispielen aus verschiedenen Jahrgangsstufen, wie Sie bei *Learning through stories* jeweils schwerpunktmäßig interaktiv, multimedial und multisensorisch vorgehen, und wie dies differenzierend und individualisierend wirkt!
3. Planen Sie eine *Campfire Storytelling Night* mit Ihrer 7. Klasse! Wählen Sie dazu eine längere Geschichte aus, skizzieren und begründen Sie Ihre methodischen Schritte!

Thema Nr. 3

Die Förderung literarisch-kommunikativer Kompetenz sollte im Englischunterricht des Gymnasiums nicht vernachlässigt werden.

1. Beschreiben Sie wesentliche Komponenten einer literarisch-kommunikativen Kompetenz!
2. Diskutieren Sie die Rolle von Gedichten im Englischunterricht des Gymnasiums, wobei Sie auch auf methodische Verfahren eingehen!
3. Skizzieren Sie eine Unterrichtsstunde, in deren Zentrum ein Gedicht steht! Reflektieren Sie Ihre didaktisch-methodischen Entscheidungen!

Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42619

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**

Einzelprüfung: **Literaturwissenschaft**

Anzahl der gestellten Themen (Aufgaben): **3**

Anzahl der Druckseiten dieser Vorlage: **7**

Bitte wenden!

Thema Nr. 1**Oscar Wilde, „The Harlot's House“ (1885)**

We caught the tread of dancing feet,
We loitered down the moonlit street,
And stopped beneath the Harlot's house.

5 Inside, above the din and fray,
We heard the loud musicians play
The 'Treues Liebes Herz', of Strauss.

Like strange mechanical grotesques,
Making fantastic arabesques,
The shadows raced across the blind.

10 We watched the ghostly dancers spin
To sound of horn and violin,
Like black leaves wheeling in the wind.

Like wire-pulled automatons,
Slim silhouetted skeletons
15 Went sidling through the slow quadrille,

Then took each other by the hand,
And danced a stately saraband;
Their laughter echoed thin and shrill.

Sometimes a clock-work puppet pressed
20 A phantom lover to her breast,
Sometimes they seemed to try and sing,

Sometimes a horrible Marionette
Came out, and smoked its cigarette
Upon the steps like a live thing.

25 Then turning to my love I said,
'The dead are dancing with the dead,
The dust is whirling with the dust.'

But she, she heard the violin,
And left my side, and entered in;
30 Love passed into the house of Lust.

Then suddenly the tune went false,
The dancers wearied of the waltz,
The shadows ceased to wheel and whirl,

And down the long and silent street,
35 The dawn with silver-sandalled feet,
Crept like a frightened girl.

(Quelle: *Oscar Wilde: The Major Works*. Hg. Isobel Murray. Oxford: Oxford University Press, 2008. (Oxford World Classics). 539–540.)

1. Nehmen Sie eine kurze inhaltliche Zusammenfassung sowie eine formale Analyse von Wildes Gedicht vor!
2. Analysieren Sie die Bildlichkeit, die zur Darstellung der Besucher des „Harlot’s House“ eingesetzt wird, und erläutern Sie deren Bedeutung für das Gedicht!
3. Kontextualisieren Sie das Gedicht innerhalb der viktorianischen Lyrik!

Thema Nr. 2

Bei dem hier abgedruckten Textauszug handelt es sich um den Anfang von Joe Ortons Drama *Loot* (1965).

Act One

A room in McLeavy's house. Afternoon.

Door left with glass panel. Door right. A coffin stands on trestles. McLeavy, in mourning, sits beside an electric fan.

5 **Fay**, in a nurse's uniform, enters from the left.

Fay Wake up. Stop dreaming. The cars will be here soon.

(She sits.) I've bought you a flower.

McLeavy That's a nice thought. *(Taking the flower from her.)*

Fay I'm a nice person. One in a million.

10 *She removes her slippers, puts on a pair of shoes.*

McLeavy Are those Mrs McLeavy's slippers?

Fay Yes. She wouldn't mind my having them.

McLeavy Is the fur genuine?

Fay It's fluff, not fur.

15 **McLeavy** It looks like fur.

Fay *(standing to her feet)* No. It's a form of fluff. They manufacture it in Leeds.

She picks up the slippers and takes them to the wardrobe. She tries to open the wardrobe. It is locked. She puts the slippers down.

You realize, of course, that the death of a patient terminates my contract?

20 **McLeavy** Yes.

Fay When do you wish me to leave?

McLeavy Stay for a few hours. I've grown used to your company.

Fay Impossible. I'm needed at other sickbeds. Complain to the Society if you disagree with the rules.

She picks up his coat, holds it out for him to put on.

25 You've been a widower for three days. Have you considered a second marriage yet?

McLeavy *(struggling into his coat)* No.

Fay Why not?

McLeavy I've been so busy with the funeral.

Fay You must find someone to take Mrs McLeavy's place. She wasn't perfect.

30 **McLeavy** A second wife would be a physical impossibility.

Fay I'll hear none of that. My last husband at sixty came through with flying colours. Three days after our wedding he was performing extraordinary feats.

She takes the coathanger to the wardrobe. She tries to open the wardrobe door, frowns, puts the coathanger beside her slippers.

- 35 **Fay** You must marry a girl with youth and vitality. Someone with a consistent attitude towards religion. That's most important. With her dying breath Mrs McLeavy cast doubt upon the authenticity of the Gospels. What kind of wife is that for you? The leading Catholic layman within a radius of forty miles. Where did you meet such a woman?

McLeavy At an informal get-together run by a Benedictine monk.

- 40 **Fay** *takes the flower from his hand and pins it on to his coat.*

Fay Was she posing as a Catholic?

McLeavy Yes.

- 45 **Fay** She had a deceitful nature. That much is clear. We mustn't let it happen again. I'll sort out some well-meaning young woman. Bring her here. Introduce you. I can visualize her - medium height, slim, fair hair. A regular visitor to some place of worship. And an ex-member of the League of Mary.

McLeavy Someone like yourself?

Fay Exactly. *(She takes a clothes brush and brushes him down.)* Realize your potential. Marry at once.

McLeavy St Kilda's would be in uproar.

- 50 **Fay** The Fraternity of the Little Sisters is on my side. Mother Agnes-Mary feels you're a challenge. She's treating it as a specifically Catholic problem.

McLeavy She treats washing her feet as a Catholic problem.

Fay She has every right to do so.

McLeavy Don't Protestants have feet then?

- 55 **Fay** The Holy Father hasn't given a ruling on the subject and so, as far as I'm concerned, they haven't. Really, I sometimes wonder whether living with that woman hasn't made a free thinker of you. You must marry again after a decent interval of mourning.

McLeavy What's a decent interval?

Fay A fortnight would be long enough to indicate your grief. We must keep abreast of the times.

(Quelle: Joe Orton, *The Complete Plays*, New York: Grove Press, 1990. 195–197.)

1. Untersuchen Sie das Verhältnis von McLeavy und Fay und arbeiten Sie die Motivationen der beiden Figuren heraus!
2. Analysieren Sie das obige Exzerpt mit Blick auf die hier implizit und explizit inszenierten Geschlechterrollen!
3. Analysieren Sie die Darstellung von Religion in dieser Passage! Berücksichtigen Sie dabei den Entstehungszeitraum des Texts und ziehen Sie mindestens ein weiteres für den Vergleich relevantes Drama heran!

Thema Nr. 3

Die folgende Textpassage stammt aus dem Roman *Quicksand* (1928) der afrikanisch-amerikanischen Autorin Nella Larsen. Im Zentrum des Romans steht die kritische Thematisierung weiblicher schwarzer Identität. Er setzt sich mit den Erfahrungen der Protagonistin Helga Crane auseinander, die davon geprägt sind, dass sie die Tochter einer dänischen Mutter und eines afrikanisch-amerikanischen Vaters ist. Helga lebt an verschiedenen Orten in den USA, aber auch in Europa. Die Passage bezieht sich auf ihre Zeit in Dänemark, wo sie als junge Frau auf Einladung von Verwandten eine Zeit lang lebt, etliche Freiheiten genießen kann, jedoch nie den Status einer Exotin verliert. Außerdem bezieht sie sich u. a. auf den Erhalt eines Briefes ihrer Freundin Anne, in dem diese ihre bevorstehende Heirat mit einem Mann, Dr. Anderson, ankündigt, für den Helga selbst – wenn auch widersprüchliche – Gefühle hegt.

1 Well into Helga's second year in Denmark, came an indefinite discontent. Not clear, but
2 vague, like a storm gathering far on the horizon. It was long before she would admit that she
3 was less happy than she had been during her first year in Copenhagen, but she knew that it
4 was so. And this subconscious knowledge added to her growing restlessness and little mental
5 insecurity. She desired ardently to combat this wearing down of her satisfaction with her life,
6 with herself. But she didn't know how.

7 Frankly the question came to this: what was the matter with her? Was there, without
8 her knowing it, some peculiar lack in her? Absurd. But she began to have a feeling of
9 discouragement and hopelessness. Why couldn't she be happy, content, somewhere? Other
10 people managed, somehow, to be. To put it plainly, didn't she know how? Was she incapable
11 of it?

12 And then on a warm spring day came Anne's letter telling of her coming marriage to
13 Anderson, who retained still his shadowy place in Helga Crane's memory. It added,
14 somehow, to her discontent, and to her growing dissatisfaction with her peacock's life. This,
15 too, annoyed her.

16 [...]

17 Anne, it seemed, wanted her to come back for the wedding. This, Helga had no
18 intention of doing. True, she had liked and admired Anne better than anyone she had ever
19 known, but even for her she wouldn't cross the ocean.

20 Go back to America, where they hated Negroes! To America, where Negroes were not
21 people. To America, where Negroes were allowed to be beggars only, of life, of happiness, of
22 security. To America, where everything had been taken from those dark ones, liberty, respect,
23 even the labor of their hands. To America, where if one had Negro blood, one mustn't expect
24 money, education, or, sometimes, even work whereby one might earn bread. Perhaps she was
25 wrong to bother about it now that she was so far away. Helga couldn't, however, help it.
26 Never could she recall the shames and often the absolute horrors of the black man's existence
27 in America without the quickening of her heart's beating and a sensation of disturbing nausea.
28 It was too awful. The sense of dread of it was almost a tangible thing in her throat.

(Quelle: Nella Larsen, *Quicksand*. Penguin Classics. New York: Penguin Books, 2002. 83–84.)

1. Identifizieren Sie die Erzählperspektive und stilistische Merkmale in der Textpassage und analysieren Sie deren Funktion!
2. Die Figur der Helga Crane stellt ein Beispiel für den Figurentyp der „tragic mulatta“ dar. Erläutern Sie, worin ihr Identitätskonflikt besteht!
3. Der Roman *Quicksand* erschien in den 1920er Jahren und markiert damit eine Blüteperiode der afrikanisch-amerikanischen Literaturgeschichte wie auch der amerikanischen Literaturgeschichte überhaupt. Erläutern Sie die Relevanz der 1920er Jahre für die literarischen Produktion in den USA!

Prüfungsteilnehmer	Prüfungstermin	Einzelprüfungsnummer
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Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42620

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**

Einzelprüfung: **Sprachwissenschaft**

Anzahl der gestellten Themen (Aufgaben): **1**

Anzahl der Druckseiten dieser Vorlage: **9**

Bitte wenden!

Beantworten Sie alle Aufgaben 1–11 zum folgenden Text! Schreiben Sie Ihre Antworten direkt in die vorgesehenen Leerräume auf dem Angabeblatt! Sollten Sie mehr Platz zum Bearbeiten der Aufgaben benötigen, können Sie Ihre Antworten auf der Rückseite des jeweiligen Angabeblattes fortsetzen. Kennzeichnen Sie dies auf der Vorderseite des Blattes jeweils deutlich!

1 **What do giant veg growers eat on Christmas Day?**

2 By Jennifer Harby

3 BBC News; 24 December 2021

4 **Do gardeners who have spent their lives cultivating some of the world's most colossal carrots,**
5 **stupendous sprouts or oversized onions enjoy huge helpings of trimmings alongside their**
6 **Christmas turkey? BBC News meets three gargantuan growers to find out.**

7 Joe Atherton is not keen on onions. Or, for that matter, parsnips.

8 "And I don't like Brussels sprouts," he adds.

9 All of this is slightly unfortunate, given that Joe is the current world record holder for growing the
10 heftiest versions of eight different vegetables, including the longest leek, the heaviest broad bean
11 and the longest carrot, parsnip, beetroot, radish, salsify and turnip.

12 However Joe, from Mansfield Woodhouse in Nottinghamshire, does put some of his victorious veg
13 to good use on Christmas day.

14 "We have a traditional Christmas dinner: turkey – although I don't like stuffing – potatoes, carrots and
15 swede," he says.

16 "We eat our own runner beans and freeze them so they are fresh at Christmas."

17 Some giant vegetables, Joe says, do not translate well on to the dinner plate but there are
18 exceptions.

19 "The giant leeks and the giant onions – you can eat those," he says.

20 "Once the shows are over, we chop up the ones we have left and freeze them for winter meals. We
21 had a lovely sausage casserole the other night, made with our own leeks."

22 The benefits of being a giant veg grower include being able to invite plenty of people around to share
23 the spoils.

24 "They make quite a few portions," says Joe. "There are going to be 16 of us round this Christmas and
25 there are enough runner beans and leeks to feed everybody."

26 "Carmel, my wife, mainly does the cooking. She uses the fruit from our garden to make lovely cakes
27 and jellies and our apples to make an apple sauce."

28 And while many of us are relaxing indoors over Christmas, we should spare a thought for Britain's
29 legions of dedicated growers for whom there is rarely such a thing as a day off.

- 30 Joe has already started cultivating what he hopes will be next year's show-stopping onion crop.
- 31 "They are growing under artificial lights, as well as natural daylight to give them the best start," he says.
- 32 "I do sometimes nip out to have a check on the garden on Christmas Day. After dinner, normally,
- 33 when there's not a lot on telly."
- 34 "I once had all my Christmas presents left in the greenhouse – Santa must have known that's where
- 35 I'd be." [...]

(Quelle: <https://www.bbc.com/news/uk-england-nottinghamshire-59670844>; zuletzt aufgerufen am: 03.01.2022)

1. Fertigen Sie eine phonologische Umschrift des folgenden Textabschnitts (Z. 12–16) an! Geben Sie dabei die Varietät an und orientieren Sie sich am Umschriftsystem der aktuellen Auflagen des EPD bzw. LPD! Kennzeichnen Sie Wort- und Satzakkente sowie Sprechpausen! Geben Sie eventuell vorkommende Fälle von *linking-r* mit an! (12 P.)

Varietät: _____

However Joe, from Mansfield Woodhouse in Nottinghamshire, does put some of his victorious veg to good use on Christmas day. “We have a traditional Christmas dinner: turkey – although I don’t like stuffing – potatoes, carrots and swede,” he says. “We eat our own runner beans and freeze them so they are fresh at Christmas.”

2. Transkribieren Sie die folgenden Wörter in RP oder GenAm! Beachten Sie hierbei auch Wortakzente! Welche typischen Aussprachefehler deutscher Schülerinnen und Schüler würden Sie in den genannten Fällen aufgrund kontrastiv-phonologischer Erwägungen erwarten? Nennen Sie *einen* typischen Fehler pro Wort, beschreiben Sie den Aussprachefehler artikulatorisch und geben Sie eine kurze Fehlerbegründung! Wählen Sie für jeden der vier Fälle jeweils einen anderen Fehler! (8 P.)

- *adds* (Z. 8)

- *invite* (Z. 22)

- *beans* (Z. 25)

- *crop* (Z. 30)

3. Transkribieren Sie die folgenden Wörter in RP und GenAm! Geben Sie für die in den Transkriptionen offenbar werdenden Ausspracheunterschiede die Fachbegriffe an! (8 P.)

	RP	GenAm	Fachbegriff
<i>News</i> (Z. 6)			
<i>chop</i> (Z. 20)			
<i>garden</i> (Z. 26)			
<i>dedicated</i> (Z. 29)			

4. Zerlegen Sie den folgenden Satz (Z. 34/35) in Satzglieder und klassifizieren Sie diese Satzglieder nach Funktion und Form nach dem Modell der Quirk-Grammatiken! Die Glieder eingebetteter Sätze sind zu berücksichtigen! (9 P.)

Santa must have known that's where I'd be.

5. Unterstreichen Sie jeweils alle Adverbialien in jedem der angegebenen Sätze und geben Sie an, wodurch sie formal realisiert werden! (4 P.)

	Formale Realisierung
What do giant veg growers eat on Christmas Day? (Z. 1)	
We had a lovely sausage casserole the other night. (Z. 20–21, adapted)	
Carmel, my wife, mainly does the cooking. (Z. 26)	
She uses our apples to make an apple sauce. (Z. 26/27, adapted)	

6. Analysieren Sie die folgende Nominalphrase (Z. 22) komplett nach Funktion und Form nach dem Modell der Quirk-Grammatiken (4 P.):

a giant veg grower

7. Zerlegen Sie die folgenden Wörter in ihre Morpheme und klassifizieren Sie diese! Erläutern Sie auch die vorliegenden Wortbildungsmuster bzw. Flexionskategorien! (10 P.)

- *unfortunate* (Z. 9)

- *veg* (Z. 12)

- *shows* (Z. 20)

- *telly* (Z. 33)

- *greenhouse* (Z. 34)

8. Erklären Sie den Unterschied zwischen Flexion und Derivation anhand von *helpings* (Z. 5), *cooking* (Z. 26), *relaxing* (Z. 28), *growing* (Z. 31) und *interesting in a very interesting question* (nicht im Text)! (4 P.)

9. Welche lexikalisch-semantischen Beziehungen bestehen jeweils in den folgenden Lexempaaren? (Hinweis: Es handelt sich jeweils um unterschiedliche Erscheinungen). Geben Sie jeweils den linguistischen Fachbegriff an und erläutern Sie ihn kurz! (10 P.)

- *colossal* (Z. 4) – *huge* (Z. 5)
- *vegetable* (vgl. Z. 10) – *carrot* (Z. 11)
- *leek* (Z. 10) – *carrot* (Z. 11)
- *artificial* (Z. 31) – *natural* (Z. 31)
- *spent* (Z. 4) – *lives* (Z. 4)

10. Geben Sie Beispiele aus dem Text (mit Zeilenangaben) für folgende Phänomene (3 P.):

Apposition	
<i>primary verb</i>	
<i>past participle</i>	

11. Nennen Sie vier historische Ereignisse/Entwicklungen, die zu dem Charakter des Englischen als germanisch-romanische Mischsprache wesentlich beigetragen haben, beschreiben Sie sie kurz und ordnen Sie sie zeitlich ein! Geben Sie auch für jeden dieser vier Einflüsse ein Beispiel aus dem Bereich des heutigen englischen Wortschatzes (das nicht dem Text entnommen sein muss)! (8 P.)

Prüfungsteilnehmer	Prüfungstermin	Einzelprüfungsnummer
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Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42621

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**

Einzelprüfung: **Sprachprakt. Aufgabe - Textproduktion**

Anzahl der gestellten Themen (Aufgaben): **1**

Anzahl der Druckseiten dieser Vorlage: **3**

Bitte wenden!

Examination paper overview**Overall topic: Oral versus written communication**

There are two different writing tasks:

	Topic	Task		Words	Points
Task 1	Need for writing skills?	Comment		250	40
Task 2	Oral versus written exams	Article		350	60

You will be assessed on task fulfilment (including length), coherence, linguistic range, stylistic appropriateness and accuracy.

Please start each task on a separate page in your booklet.

Indicate after each text the approximate number of words you have written. Note that 10 % plus or minus is acceptable.

Task 1: Comment (250 words)

The teacher of your online writing course has posted the article below to your online class forum:

If You Have Something to Say, Then Say It
(The New York Times, Nov 12th 2021 edition)

5 Even with a fully developed writing culture, the Greeks and Romans valued the ability to stand and pose and pace in front of an audience and make their point through speaking it — and formally, not colloquially. Even today, there are revered intellectuals who mainly express themselves by speaking rather than writing.

10 Academic articles look great from a distance, get their authors promotions and can be a joy to write because people can feel they have fully expressed what they know. But all but a few go virtually unread because there are too many of them and too little time. I can tell you that a lot of my earlier articles were all but unreadable because of length and style — or lack thereof.

15 In that light, I am certainly not wishing we would go back to listening to people talk for hours at a time; we have more to entertain us these days. But I imagine a different universe in which academics would be expected to present most of their ideas in solid PowerPoint versions, narrated in formal language, getting across the amount of information a person can actually absorb in 20 to 30 minutes.

I wish students had the choice of either writing essays or speaking them. We would train them in the ability to speak carefully and coherently with the same goal of making a point that we require in writing.

20 A lot of people really hate writing. It's an unnatural activity, as humanity goes. If we imagine that speech has existed for 24 hours, then according to all modern estimates, writing came along only sometime around 11:30 p.m. Writing is an artifice, and given a choice, most people would rather talk (or text).

25 For students who prefer it — and most of them likely would — the idea would be to give an oral presentation to the class, going from a memorized outline of planned remarks but expressing its points spontaneously. They would be graded on the quality of both the delivery and the content.

I have done this in one of my classes, and often the students who choose speaking make a better case than many of those who opt for writing. They seem to connect more readily to the task of talking than to writing an argument and execute it with more passion. It is unclear to me that there is a reason to classify oral suasion as something lesser than the written version, as long as students
30 are instructed that they are to maintain a basic, tempered poise, without relying on volume or colorful rhetoric to stand in for logic.

Some will object that students will need to be able to craft arguments in writing in their future endeavors. But to channel the modern kind of skeptical response: Will they, though?

35 How elaborate do memos get? And especially, are enough students really likely to need writing that it must be drilled into all of them? An alternate universe would be one in which students who thought of themselves as likely to need such a skill in the future, such as in the law, would be the ones who choose written over oral expression.

<https://www.nytimes.com/2021/11/12/opinion/writing-spoken-argument.html>
(accessed 21.11.2021)

Comment on the argument presented, focussing in particular on this question: "Are enough students really likely to need writing that it must be drilled into all of them?"

Task 2: Article (350 words)

The university student union sends out a monthly newsletter in English to the students in your department. They encourage students to weigh in on topics related to student life and studies. Write an article for their monthly newsletter discussing the value of oral exams compared to written exams.

Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42630

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**

Einzelprüfung: **Fachdidaktik - Grundschulen**

Anzahl der gestellten Themen (Aufgaben): **3**

Anzahl der Druckseiten dieser Vorlage: **3**

Bitte wenden!

Thema Nr. 1

Besonders in der Grundschule zeichnen sich Klassen oft durch eine sehr heterogene Schülerschaft aus.

1. Erläutern Sie, durch welche endogenen (im/in der Lernenden selbst angelegten) und exogenen (durch das Umfeld einer bzw. eines Lernenden bedingte) Faktoren das Erlernen der Fremdsprache Englisch in der Grundschule beeinflusst werden kann!
2. Zeigen Sie Wege der Differenzierung auf, durch die unterschiedliche Gruppen von Schülerinnen und Schülern möglichst gut beim Erlernen des Englischen in der Grundschule unterstützt werden können!
3. Skizzieren Sie zwei Möglichkeiten, wie „bewusstmachende“ Verfahren schon im Englischunterricht der Grundschule eingesetzt werden können, um Schülerinnen und Schülern das Erfassen von Parallelen und Unterschieden zwischen den strukturellen Merkmalen des Englischen und anderer ihnen bekannten Sprachen zu erleichtern!

Thema Nr. 2

Geschichten zu erzählen ist für den Aufbau kommunikativer Kompetenzen im Englischunterricht an Grundschulen von ganz erheblichem Wert.

1. Referieren Sie die Wirkung des *Storytelling* auf die miteinbezogenen, relevanten Kompetenzen! Zeigen Sie zusätzlich, wie Wortschatzerwerb und Gedächtnisbildung spracherwerblich und lernpsychologisch erfolgen!
2. Stellen Sie dar, welche multisensorischen didaktischen Mittel ein *Scaffolding* des auf Englisch Erzählten bewirken können! Erläutern Sie an drei unterschiedlichen Beispielen, wie Sie dies methodisch umsetzen können!
3. Planen Sie eine Unterrichtsstunde in einer 4. Klasse mit interaktivem Storytelling! Wählen Sie dazu eine Geschichte aus, die Sie multisensorisch, multimethodisch und ggfs. bilingual didaktisch vermitteln! Begründen Sie Ihre Entscheidungen ausführlich!

Thema Nr. 3

Im Englischunterricht der Grundschule werden bereits Texte zur Entwicklung literaturbezogener Kompetenzen eingesetzt.

1. Erläutern Sie theoretisch fundiert, wie schon im Grundschulalter fremdsprachliche literarische Kompetenzen angebahnt werden können!
2. Zeigen Sie mögliche Textarten und geeignete didaktisch-methodische Verfahren zur Realisierung solcher Zielsetzungen auf!
3. Entwerfen Sie eine Unterrichtseinheit, in der neben sprachlichen und literarischen Zielen auch interkulturelle Kompetenzen gefördert werden können!

Prüfungsteilnehmer	Prüfungstermin	Einzelprüfungsnummer
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Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42631

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**
Einzelprüfung: **Fachdidaktik - Mittelschulen**
Anzahl der gestellten Themen (Aufgaben): **3**
Anzahl der Druckseiten dieser Vorlage: **3**

Bitte wenden!

Thema Nr. 1

Unterschiedliche Spracherwerbtheorien beeinflussen die Didaktik und Methodik im Englischunterricht.

1. Beschreiben und vergleichen Sie die beiden Spracherwerbtheorien des Behaviorismus und Interaktionismus!
2. Diskutieren Sie die Relevanz dieser beiden Spracherwerbtheorien für die Kommunikative Sprachlernmethode (*Communicative Language Teaching*)!
3. Skizzieren Sie eine kommunikativ orientierte Unterrichtsstunde für die Mittelschule, die von Elementen der beiden Spracherwerbtheorien inspiriert wurde! Reflektieren Sie Ihre methodisch-didaktischen Entscheidungen!

Thema Nr. 2

Lernspiele werden im Englischunterricht an Mittelschulen häufig eingesetzt.

1. Zeigen Sie auf, welche Kompetenzen mit dem Einsatz von Lernspielen im Englischunterricht aufgebaut werden können! Geben Sie zudem einen Überblick über unterschiedliche Formen von Lernspielen!
2. Stellen Sie dar, auf welche Kriterien bei der Auswahl von Spielen für den Englischunterricht unbedingt geachtet werden sollte!
3. Stellen Sie Lernspiele vor, die den nachhaltigen Erwerb von Wortschatz, Grammatik und Schreiben fördern, und erläutern Sie jeweils didaktisch den Wert der Spiele!

Thema Nr. 3

Für die Förderung interkultureller Kompetenz können im Englischunterricht *short stories* eingesetzt werden.

1. Beschreiben Sie das Modell von Byram für interkulturelle Kompetenz jeweils mit einem konkreten Beispiel für die einzelnen Ziele!
2. Diskutieren Sie das unterrichtliche Potenzial von *short stories* für die Förderung interkultureller Kompetenz im Englischunterricht!
3. Gestalten Sie eine Unterrichtseinheit für die Jahrgangsstufe 7 und verwenden Sie dabei konkrete Unterrichtsideen zur Entwicklung interkultureller Kompetenz anhand einer *short story*! Gehen Sie insbesondere auf Ihre Wahl didaktisch-methodischer Verfahren ein!

Prüfungsteilnehmer	Prüfungstermin	Einzelprüfungsnummer
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Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42632

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**

Einzelprüfung: **Fachdidaktik - Realschulen**

Anzahl der gestellten Themen (Aufgaben): **3**

Anzahl der Druckseiten dieser Vorlage: **3**

Bitte wenden!

Thema Nr. 1

Innerhalb der verschiedenen Spracherwerbstheorien/ -hypothesen wird sprachlichen Fehlern ein unterschiedlicher Stellenwert zugeschrieben.

1. Für den Begriff „*Fehler*“ existieren im englischsprachigen Kontext zwei Termini: *mistake* und *error*. Definieren Sie beide Begriffe und verdeutlichen Sie, wie beide Begriffe konzeptuell voneinander abzugrenzen sind!
2. Stellen Sie wissenschaftlich fundiert dar, wie innerhalb behavioristischer und kognitiv-konstruktivistischer Theorien/Hypothesen die Entstehung von sprachlichen Fehlern in der Lernaltersprache erklärt wird!
3. Wie können Englischlehrerinnen und Englischlehrer mit mündlichen Fehlern ihrer Lernenden im kommunikativen Englischunterricht der Realschule umgehen? Erläutern Sie Strategien für den Umgang mit mündlichen Fehlern! Gehen Sie dabei auch auf konkrete Techniken der mündlichen Fehlerkorrektur ein! Untermauern Sie Ihre Ausführungen mit geeigneten unterrichtsbezogenen Beispielen!

Thema Nr. 2

Sprachmittlung gehört zu den funktionalen kommunikativen Kompetenzen im Englischunterricht der Realschule.

1. Grenzen Sie die drei Typen von Sprachmittlung (im weiteren Sinne) voneinander ab!
2. Diskutieren Sie Potenzial und Herausforderungen der Sprachmittlung im Englischunterricht der Realschule!
3. Skizzieren Sie eine Unterrichtsstunde, in der Sprachmittlung im Zentrum steht, und reflektieren Sie Ihre methodischen Entscheidungen!

Thema Nr. 3

Texte aus dem Englisch-Lehrwerk bieten sich zur Erarbeitung verschiedener Kompetenzen im Englischunterricht der Realschule an.

1. Beschreiben Sie wesentliche Textsorten, die in den Englischlehrwerken der Realschule Verwendung finden und erörtern Sie, welche Kompetenzen sich mit diesen schulen lassen!
2. Kategorisieren Sie das Textbeispiel aus dem Englisch-Lehrwerk (7. Klasse) und zeigen Sie, wie sich interkulturelle, sprachliche und literarische Kompetenzen mit dessen Hilfe vermitteln lassen!
3. Entwerfen Sie eine komplette Unterrichtsstunde (45 Min.) mit dem nachfolgenden Textbeispiel und begründen Sie dabei ausführlich Ihre inhaltlichen Schwerpunkte und methodischen Entscheidungen!

 **American superheroes**
 Jesse loves superheroes. Look at the article: which of the superheroes do you know?

Our top American superheroes

Superman and Supergirl

Clark Kent works as a newspaper reporter and wears a suit. But as the superhero Superman, he wears a blue costume and a red cape. He fights against evil and saves the world! Superman is superstrong, can run fast and fly like a bird. His cousin Supergirl (Kara Zor-El) has the same amazing powers, but because she is so young, her powers aren't as strong.

Ms. Marvel

Kamala Khan is a Pakistani-American teenager. She sees the world differently from other people and has problems at school and with her parents. Kamala loves superhero video games, so she's very happy when she becomes Ms. Marvel and can catch the bad guys in real life! Ms. Marvel's costume is a blue and yellow dress over a red T-shirt with a red scarf. To escape from dangerous situations, Ms. Marvel can become bigger or smaller and even change how she looks.

Black Panther

Black Panther is the first black superhero. Prince T'Challa can speak many languages and is an amazing fighter. When he became King of Wakanda, he ate a special food which gave him amazing superpowers: he can see, smell and hear so well that he can see when it's dark, notice when a person's smell changes and hear every noise. He wears a special black suit, black boots and a black face mask, and he has long claws like a cat.

Wonder Woman

In the past Wonder Woman's name was Diana. The young Diana behaved kindly to people and wanted to make peace in the world, but later she became a fighter. Wonder Woman wears a short dress, boots and special bracelets. She carries a magic lasso: when she catches people with it, they must tell the truth. Wonder Woman can speak all languages and understand and talk to animals.

ICEMAN

Iceman is supercool! He can change his whole body into hard ice, so that his enemies can't hurt him and in an emergency he can use water in the air around him to make ice weapons. He can also move very quickly through water. He usually wears a blue suit. In real life Iceman's name is Bobby Drake, he's an accountant and he's the first gay superhero.





Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Herbst
2022**

42635

**Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —**

Fach: **Englisch (Unterrichtsfach)**

Einzelprüfung: **Sprachprakt. Aufgabe - Sprachmittlung**

Anzahl der gestellten Themen (Aufgaben): **1**

Anzahl der Druckseiten dieser Vorlage: **2**

Bitte wenden!

Der folgende Text ist ins Deutsche zu übersetzen!

For too long, one version of Englishness has dominated British politics. Proud, white, both confident and defensive, often xenophobic, always anti-Europe, this Englishness has changed as little as the tabloid front pages that have bellowed it out for decades. Brexit is one of its greatest victories. The continuing Conservative ascendancy is another. [...]

- 5 For anyone alienated – or worse – by the right’s continuing hold on our national identity, one of the frustrations is that for a long time, and in many ways, much of the country hasn’t resembled the tabloid England, if it ever did. Increasingly multicultural, globally connected and socially liberal, not reverent about the nation’s imperial past, and immersed instead in our cosmopolitan popular culture, tens of millions of people have been living out new forms of
- 10 Englishness ever since the 1960s. The black British historian Paul Gilroy, no romantic about England, calls this the country’s “convivial” side. The components of this alternative Englishness have been there for decades – right under our noses. And yet they have rarely been put together by politicians.

Paradoxically, Brexit could change that. The disappearance of the EU bogeyman, or at least its

15 diminution, removes much of what has energised conservative Englishness and held its factions together. Some predict that the right will simply replace its campaign against the EU with culture wars against liberal England. With all the recent rightwing attacks on anti-racism and “wokeness”¹, that shift in strategy appears well under way.

And yet, politically potent and socially destructive though such culture wars are, it may prove

20 hard to define and maintain conservative Englishness purely by attacking English people rather than foreigners – by attacking the imperfect but clearly functional multicultural life of our towns and cities rather than caricatured bureaucrats in Brussels. And such culture wars risk making the diverse other England appreciate more clearly what it has in common.

(Source: Andy Beckett, “Brexit may spell the end of the tabloid version of Englishness. Can Labour redefine it?”, 8 January 2021, theguardian.com, abridged)

¹ *wokeness*: “a state of being aware, especially of social problems such as racism and inequality” (<https://dictionary.cambridge.org>)

Der unterstrichene Begriff und die Quellenangabe sind nicht zu übersetzen!

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