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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: 6

Bitte wenden!
Thema Nr. 1

Percy Shelley, "To Wordsworth" (1815)

Poet of Nature, thou hast wept to know
That things depart which never may return:
Childhood and youth, friendship, and love's first glow,
Have fled like sweet dreams, leaving thee to mourn.
These common woes I feel. One loss is mine
Which thou too feel'st, yet I alone deplore.
Thou wert as a lone star, whose light did shine
On some frail bark in winter's midnight roar:
Thou hast like to a rock-built refuge stood
Above the blind and battling multitude:
In honoured poverty thy voice did weave
Songs consecrate to truth and liberty. –
Deserting these, thou leavest me to grieve,
Thus having been, that thou shouldst cease to be.


1. Analysieren Sie die dem Gedicht zugrunde liegende Kommunikationssituation!
2. Welche Verdienste hält Shelley Wordsworth zugute?
3. Wie positioniert sich der Sprecher selbst als Dichter gegenüber dem Adressaten?
4. Diskutieren Sie die lyrische Gestaltung der Mitteilungsabsicht!
5. Inwiefern reflektiert das Gedicht die Spannungen zwischen der älteren und der jüngeren Generation englischer Dichter der Romantik?
Thema Nr. 2

Jack London: "To Build a Fire" (1908)

"To Build a Fire" ist die Geschichte eines Mannes, der auf dem „Yukon Trail“ am Yukon Fluss im nördlichen Kanada bzw. in Alaska in Begleitung eines Hundes zu Fuß das Lager seiner Kameraden, die er „the boys“ nennt, zu erreichen sucht. Der Mann kämpft mit der extremen Kälte und den Schwierigkeiten, Feuer zu machen. Der Hund beobachtet ihn dabei. Mann und Hund werden eingangs der Geschichte beschrieben:

"He was a newcomer in the land, a chechago, and this was his first winter. The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances. Fifty degrees below zero meant eighty-odd degrees of frost. Such fact impressed him as being cold and uncomfortable, and that was all. It did not lead him to meditate upon his frailty as a creature of temperature, and upon man’s frailty in general, able only to live within certain narrow limits of heat and cold; and from there on it did not lead him to the conjectural field of immortality and man’s place in the universe. Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, ear-flaps, warm moccasins, and thick socks. Fifty degrees below zero was to him just precisely fifty degrees below zero. That there should be anything more to it than that was a thought that never entered his head.

[...]

At the man’s heels trotted a dog, a big native husky, the proper wolf-dog, gray-coated and without any visible or temperamental difference from its brother, the wild wolf. The animal was depressed by the tremendous cold. It knew that it was no time for travelling. Its instinct told it a truer tale than was told to the man by the man’s judgment. In reality, it was not merely colder than fifty degrees below zero; it was colder than sixty below, than seventy below. It was seventy-five below zero. Since the freezing-point is thirty-two above zero, it meant that one hundred and seven degrees of frost obtained. The dog did not know anything about thermometers. Possibly in its brain there was no sharp consciousness of a condition of very cold such as was in the man’s brain. But the brute had its instinct. It experienced a vague but menacing apprehension that subdued it and made it slink along at the man’s heels, and that made it question eagerly every unwonted movement of the man as if expecting him to go into camp or to seek shelter somewhere and build a fire. The dog had learned fire, and it wanted fire, or else to burrow under the snow and cuddle its warmth away from the air" (817-819).

Nach vergeblichen Versuchen des Mannes, ein Feuer zu entfachen, endet die Geschichte so:

"And all the time the dog ran with him, at his heels. When he fell down a second time, it curled its tail over its forefeet and sat in front of him, facing him, curiously eager and intent. The warmth and security of the animal angered him, and he cursed it till it flattened down its ears appeasingly. This time the shivering came more quickly upon the man. He was losing in his battle with the frost. It was creeping into his body from all sides. The thought of it drove him on, but he ran no more than a hundred feet, when he staggered and pitched headlong. It was his last panic. When he had recovered his breath and control, he sat up and entertained in his mind the conception of meeting death with dignity. However, the conception did not come to him in such terms. His idea of it was that he had been making a fool of himself, running around like a chicken with its head cut off – such was the

Fortsetzung nächste Seite!
simile that occurred to him. Well, he was bound to freeze anyway, and he might as well take it
decently. With this new-found peace of mind came the first glimmerings of drowsiness. A good idea,
he thought, to sleep off to death. It was like taking an anaesthetic. Freezing was not so bad as people
thought. There were lots worse ways to die.
He pictured the boys finding his body next day. Suddenly he found himself with them, coming along
the trail and looking for himself. And, still with them, he came around a turn in the trail and found
himself lying in the snow. He did not belong with himself any more, for even then he was out of
himself, standing with the boys and looking at himself in the snow. It certainly was cold, was his
thought. When he got back to the States he could tell the folks what real cold was.

[...]

Then the man dowsed off into what seemed to him the most comfortable and satisfying sleep he had
ever known. The dog sat facing him and waiting. The brief day drew to a close in a long, slow twilight.
There were no signs of a fire to be made, and, besides, never in the dog’s experience had it known a
man to sit like that in the snow and make no fire. As the twilight drew on, its eager yearning for the
fire mastered it, and with a great lifting and shifting of forefeet, it whined softly, then flattened its ears
down in anticipation and of being chidden by the man. But the man remained silent. Later, the dog
whined loudly. And still later it crept close to the man and caught the scent of death. This made the
animal bristle and back away. A little longer it delayed, howling under the stars that leaped and danced
and shone brightly in the cold sky. Then it turned and trotted up the trail in the direction of the camp it
knew, where were the other food-providers and fire-providers”(827).


Fragen:

1. Analysieren Sie Stil und Perspektivenwechsel in den Passagen der Erzählung!
2. Untersuchen Sie das dargestellte Verhältnis von Mensch und Natur sowohl im Hinblick auf das
   Verhältnis Mann und Hund wie auch im Hinblick auf das Verhältnis beider zur sie
   umgebenden, durch die Kälte lebensfeindlichen Natur! Beachten Sie dabei die Darstellung der
   Todeserfahrung!
3. Kommentieren Sie die möglichen ideengeschichtlichen Hintergründe der Erzählung in Bezug
   auf Neuentwicklungen im Verständnis der Natur und ordnen Sie die Geschichte in die
   Entwicklung des Naturverständnisses in der amerikanischen Literatur ein!
ACT ONE

No curtain.
No scenery.
The audience, arriving, sees an empty stage in half-light.
Presently the stage manager, hat on and pipe in mouth, enters and begins placing a table and three chairs downstage left, and a table and three chairs downstage right. He also places a low bench at the corner of what will be the Webb house, left.
'Left' and 'right' are from the point of view of the actor facing the audience. 'Up' is towards the back wall.
As the house lights go down he has finished setting the stage and leaving against the right proscenium pillar watches the late arrivals in the audience.

When the auditorium is in complete darkness he speaks.

STAGE MANAGER: This play is called Our Town. It was written by Thornton Wilder; produced and directed by A. . . . (or: produced by A. . . ; directed by B. . . ). In it you will see Miss C. . . ; Miss D. . . ; Miss E. . . ; and Mr F. . . ; Mr G. . . ; Mr H. . . ; and many others. The name of the town is Grover's Corners, New Hampshire just across the Massachusetts line: latitude 42 degrees 40 minutes; longitude 70 degrees 37 minutes. The First Act shows a day in our town. The day is 7 May 1901. The time is just before dawn.

[At rooster crow.] The sky is beginning to show some streaks of light over in the east there, behind our mountain.
The morning always gets wonderful bright the minute before it has to go – doesn't it?
[He stands at it for a moment, then goes upstairs.]

Well, I'd better show you how our town lies. Up here
[That is: parallel with the back wall]
is Main Street. Way back there is the railway station; tracks go that way. Polish Town's across the tracks, and some Canadian families.

[Towards the left]
Over there is the Congregational Church; across the street's the Presbyterian.
Methodist and Unitarian are over there.
Baptist is down in the holies by the river.
Catholic Church is over beyond the tracks.
Here's the Town Hall and Post Office combined; jail's in the basement.
Bryan once made a speech from these very steps here.
Along here's a row of stores. Hitching posts and horse blocks in front of them. First automobile's going to come along in about five years – belonged to Banker Cartwright, our richest citizen ... lives in the big white house up on the hill.
Here's the grocery store and here's Mr Morgan's drugstore. Most everybody in town manages to look into those two stores once a day.

Public School's over yonder. High School's all further over. Quarter of nine mornings, noon-times, and three o'clock afternoons, the holl town can hear the yelling and screaming from those schoolyards.

[He approaches the table and chairs downstage right.] This is our doctor's house – Doc Gibbs's. This is the back door.

[Two archetral trellises, covered with vines and flowers, are pushed out, one by each proscenium pillar.]

There's some scenery for those who think they have to have scenery.

This is Mrs Gibbs's garden. Corn ... peas ... beans ... hollyhocks ... heliotrope ... and a lot of burdock.

[Crosses the stage.]
In those days our newspaper come out twice a week – the Grover's Corners Sentinel – and this is Editor Webb's house.

And this is Mrs Webb's garden.
Just like Mrs Gibbs's, only it's got a lot of sunflowers, too.

[He looks upwards, centre stage.]

Right here ...'s a big butternut tree.

[He returns to his place by the right proscenium pillar and looks at the audience for a minute.]

Nice town, y'know what I mean? Nobody very remarkable ever come out of it, s'far as we know.

The earliest tombstones in the cemetery up there on the mountain say 1670 to 1680 – they're Grovers and Cartwrights and Gibbes and Herseys – same names as are around here now.

Well, as I said, it's about dawn.
The only lights on in town are in a cottage over by the tracks where a Polish mother's just had twins. And in the Joe Crowell house, where Joe Junior's getting up so as to deliver the paper. And in the depot, where Shorty Hawkins is getin' ready to flag the 5.45 for Boston.

[At train whistle is heard. The stage manager takes out his watch and nods.]

Naturally, out in the country – all around – there've been lights on for some time, what with mulkin's and so on. But town people sleep late.

So ... another day's begun.
Erläuterungen:

Canuck – Slangwort für französischsprachige Kanadier;
Bryan - William Jennings Bryan (1860-1925), populistischer amerikanischer Politiker, mehrfacher (erfolgloser) Präsidentschaftskandidat;
trellis - Spalier;
hollyhock - Stockrose;
heliotrope - Sonnenwende (Pflanze);
burdock - Klette.

1. Um was für eine Art von Drama handelt es sich hier? Erläutern und belegen Sie anhand des Textausschnitts, was die Besonderheiten dieser Art von Drama sind!

2. Bestimmen und erläutern Sie anhand des Textausschnitts, welche räumliche und zeitliche Position der stage manager einnimmt, und zwar sowohl in Bezug auf die Bewohner der kleinen Stadt als auch in Bezug auf das Publikum!

3. Aus einigen Angaben des stage manager lässt sich ansatzweise eine Art historisches Soziogramm der kleinen Stadt erstellen. Identifizieren und erläutern Sie sechs solcher Angaben, die Aufschluss über Profil und Geschichte der Stadt liefern!

4. Our Town wurde 1938 veröffentlicht. Skizzieren Sie knapp, wie die gesellschaftliche und ökonomische Situation in diesem Jahrzehnt in den USA war und wie der Beginn dieses Dramas damals wohl gewirkt haben mag!