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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: 5

Bitte wenden!
The Characters

**Isabella Bird** (1831–1904)—lived in Edinburgh, travelled extensively between the ages of 40 and 70.

**Lady Nuo** (b. 1258)—Japanese, was an Emperor’s courier and later a Buddhist nun who travelled on foot through Japan.

**Dull Gret**—is the subject of the Brueghel painting *Dulle Griet*, in which a woman in an apron and armour leads a crowd of women charging through hell and fighting the devils.

**Pope Joan**—disguised as a man, is thought to have been Pope between 854–856.

**Patient Griselda**—is the obedient wife whose story is told by Chaucer in “The Clerk’s Tale” of The Canterbury Tales.

The Layout

A speech usually follows the one immediately before it BUT:

1. When one character starts speaking before the other has finished, the point of interruption is marked / E.g.
   - **Isabella.** This is the Emperor of Japan? / I once met the Emperor of Morocco.
   - **Nuo.** In fact he was the ex-Emperor.

2. A character sometimes continues speaking right through another’s speech: e.g.
   - **Isabella.** When I was forty I thought my life was over. / Oh I was pitiful. I was
   - **Nuo.** I didn’t say I felt it for twenty years. Not every minute.
   - **Isabella.** sent on a cruise for my health and felt even worse. Pains in my bones, pins and needles . . . etc.

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**Top Girls**

**Act One**

**Scene I**

Restaurant. Saturday night. There is a table with a white cloth set for dinner with six places. The lights come up on MARLENE and the Waitress.

**Marlene.** Excellent, yes, table for six. One of them’s going to be late but we won’t wait. I’d like a bottle of Frascati straight away if you’ve got one really cold. (The Waitress goes. ISABELLA BIRD arrives.) Here we are. Isabella.

**Isabella.** Congratulations, my dear.

**Marlene.** Well, it’s a step. It makes for a party. I haven’t time for a holiday. I’d like to go somewhere exotic like you but I can’t get away. I don’t know how you could bear to leave Hawaii. / I’d like to lie

**Isabella.** I think of settling.

**Marlene.** In the sun forever, except of course I can’t bear sitting still.

**Isabella.** I sent for my sister Hennie to come and join me. I said, Hennie we’ll live here forever and help the natives. You can buy two sirloins of beef for what a pound of chops cost in Edinburgh. And Hennie wrote back, the dear, that yes, she would come to Hawaii if I wished, but I said she had far better stay where she was.

**Marlene.** Poor Hennie.

**Isabella.** Do you have a sister?

**Marlene.** Yes in fact.

**Isabella.** Hennie was happy. She was good. I did miss her see, my own pet. But I couldn’t stay in Scotland. I loathed the constant muck.

*(LADY NUO arrives.)*

**Marlene.** (seeing her) Ahl Nuoj! (The Waitress enters with the wine.)

**Nuo.** Marlene! (to ISABELLA) So excited when Marlenes told me you were coming.

**Isabella.** I’m delighted to meet you.

**Marlene.** I think a drink while we wait for the others. I think a drink anyway. What a week. (MARLENE seats NUO. The Waitress pours the wine.)

**Nuo.** It was always the men who used to get so drunk.

**Marlene.** I’d be one of the maidens, passing the sake.

**Isabella.** I’ve had sake. Small hot drink. Quite fortifying after a day in the wet.

**Nuo.** One night my father proposed three rounds of three cups, which was normal, and then the Emperor should have said three rounds of three cups, but he said three rounds of nine cups, so you can imagine. Then the Emperor passed his sake cup to my father and said, “Let the wild goose come to me this spring.”

**Marlene.** Let the what?

**Nuo.** It’s a literary allusion to a tenth-century epic, / His Majesty was very cultured.

**Isabella.** This is the Emperor of Japan? / I once met the Emperor of Morocco.

**Nuo.** In fact he was the ex-Emperor.

**Marlene.** But he wasn’t old? / Did you, Isabella?

**Nuo.** Twenty-nine.

**Isabella.** Oh it’s a long story.

**Marlene.** Twenty-nine’s an excellent age.

**Nuo.** Well I was only fourteen and I knew he meant something but I didn’t know what. He sent me an eight-layered gown and I sent it back. So when the time came I did nothing but cry. My thin gowns were badly ripped. But even that morning when he left / — he’d a green MARLENE. Are you saying he raped you?

**Nuo.** Robe with a scarlet lining and very heavily embroidered trousers, I already felt different about him. It made me uneasy. No, of course not, Marlene, I belonged to him. It was what I was brought up for from a baby. I soon found I was sad if he stayed away. It was depressing day after day not knowing when he would come. I never enjoyed taking other women to him.

**Isabella.** I certainly never saw my father drunk. He was a clergyman. / And I didn’t get married till I was fifty. (The Waitress brings the menus.)

**Nuo.** Oh, my father was a very religious man. Just before he died he said to me, “Serve His Majesty, be respectful, if you lose his favours enter holy orders.”

**Marlene.** But he meant stay in a convent, not go wandering round the country.

**Nuo.** Priests were often vagrants, so why not a nun? You think I shouldn’t? / I still did what my father wanted.

**Marlene.** No no, I think you should. / I think it was wonderful.

Fortsetzung nächste Seite!
1. Interpretieren Sie den Textausschnitt unter Berücksichtigung von Thematik und Form! Gehen Sie dabei insbesondere auf die Techniken der Informationsvergabe und Figurencharakterisierung ein!
2. Diskutieren Sie die Darstellung von Genderkompetenzen bzw. Geschlechterrollen in dem Textausschnitt! Berücksichtigen Sie dabei auch die durch die Figurencharakterisierung eingeführte historische Dimension!

**Thema Nr. 2**

Analysieren Sie das folgende Gedicht von George Meredith, das 1862 als 17. Gedicht in der Sammlung *Modern Love* erschienen ist, und behandeln Sie dabei folgende Aspekte:

1. Diskutieren Sie das Verhältnis des Sprechers zu seiner Ehefrau („she”) und gehen Sie dabei insbesondere auf die Bildlichkeit des Gedichts ein!
2. Obwohl sie 16 Verse aufweisen, werden die Gedichte der Sammlung *Modern Love* in der Forschung häufig als Sonette bezeichnet; erläutern Sie, welche Aspekte des Gedichts für diese Einordnung sprechen!

17

At dinner, she is hostess, I am host.  
Went the feast ever cheerfuller? She keeps  
The Topic over intellectual deeps  
In buoyancy afloat. They see no ghost.  
With sparkling surface-eyes we ply the ball:  
It is in truth a most contagious game:  
**HIDING THE SKELETON, shall be its name.**  
Such play as this the devils might appall!  
But here’s the greater wonder; in that we,  
**Enamored of an acting naught can tire,**  
**Each other, like true hypocrites, admire;**  
**Warm-lighted looks, Love’s ephemerice,**  
Shoot gaily o’er the dishes and the wine.  
We waken envy of our happy lot.  
**Fast, sweet, and golden, shows the marriage-knot.**  
Dear guests, you now have seen Love’s corpse-light³ shine.

Worterklärung:
Zeile 10: naught – nothing
Anmerkung:
Zeile 16: corpse-light – Flame seen in in churchyard and believed to be an omen of death.


Fortsetzung nächste Seite!
Thema Nr. 3

Kate Chopin, *The Awakening* (1899)

Edna walked down to the beach rather mechanically, not noticing anything special except that the sun was hot. She was not dwelling upon any particular train of thought. She had done all the thinking which was necessary after Robert went away, when she lay awake upon the sofa till morning.

She had said over and over to herself: "To-day it is Arobin; to-morrow it will be some one else. It makes no difference to me, it doesn't matter about Léonce Pontellier – but Raoul and Etienne!" She understood now clearly what she had meant long ago when she said to Adèle Ratignolle that she would give up the unessential, but she would never sacrifice herself for her children.

Despondency had come upon her there in the wakeful night, and had never lifted. There was no one thing in the world that she desired. There was no human being whom she wanted near her except Robert; and she even realized that the day would come when he, too, and the thought of him would melt out of her existence, leaving her alone. The children appeared before her like antagonists who had overcome her; who had overpowered and sought to drag her into the soul's slavery for the rest of her days. But she knew a way to elude them. She was not thinking of these things when she walked down to the beach.

The water of the Gulf stretched out before her, gleaming with the million lights of the sun. The voice of the sea is seductive, never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in abysses of solitude. All along the white beach, up and down, there was no living thing in sight. A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water.

Edna had found her old bathing suit still hanging, faded, upon its accustomed peg.

She put it on, leaving her clothing in the bath-house. But when she was there beside the sea, absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her.

How strange and awful it seemed to stand naked under the sky! how delicious! She felt like some new-born creature, opening its eyes in a familiar world that it had never known.

The foamy wavelets curled up to her white feet, and coiled like serpents about her ankles. She walked out. The water was chill, but she walked on. The water was deep, but she lifted her white body and reached out with a long, sweeping stroke. The touch of the sea is sensuous, enfolding the body in its soft, close embrace.

She went on and on. She remembered the night she swam far out, and recalled the terror that seized her at the fear of being unable to regain the shore. She did not look back now, but went on and on, thinking of the blue-grass meadow that she had traversed when a little child, believing that it had no beginning and no end.

Her arms and legs were growing tired.

She thought of Léonce and the children. They were a part of her life. But they need not have thought that they could possess her, body and soul. How Mademoiselle Reisz would have laughed, perhaps sneered, if she knew! "And you call yourself an artist! What pretensions, Madame! The artist must possess the courageous soul that dares and defies."

Exhaustion was pressing upon and overpowering her.

"Good-by – because I love you." He did not know; he did not understand. He would never understand. Perhaps Doctor Mandellet would have understood if she had seen him – but it was too late; the shore was far behind her, and her strength was gone.

Fortsetzung nächste Seite!
She looked into the distance, and the old terror flamed up for an instant, then sank again. Edna heard her father's voice and her sister Margaret's. She heard the barking of an old dog that was chained to the sycamore tree. The Spurs of the cavalry officer clanged as he walked across the porch. There was the hum of bees, and the musky odor of pinks filled the air.

Quelle:

Erläuterungen:
Der Textauszug ist der Schluss des Romans *The Awakening*, der bei seinem Erscheinen einen Skandal auslöste, weil die Protagonistin Edna Pontellier nach dem „Erwachen“ ihrer Sinnlichkeit und ihres Bewusstseins in ihrem Streben nach Unabhängigkeit und Selbstbestimmung die gängigen Rollenerwartungen an eine Frau („the cult of true womanhood“) als repressiv kritisiert und die gesellschaftlichen Normen und Konventionen in ihrem Handeln ignoriert.

Die im Text genannten Figuren stehen wie folgt in Beziehung zur Protagonistin:

Arobin: ihr Partner in einer außerehelichen sexuellen Affäre  
Léonce Pontellier: Ehemann  
Raoul und Etienne: ihre beiden Söhne  
Adèle Ratignolle: Freundin, die alle Rollenerwartungen als Mutter und Ehefrau perfekt erfüllt  
Robert: Ednas große Liebe  
Mademoiselle Reiz: alleinstehende Künstlerin  
Doctor Mandelet: verständnisvoller Arzt  
cavalry officer: Schwarm ihrer Teeniezeit

Fragen:

1. Analysieren Sie die verwendete Symbolik!
2. Diskutieren Sie das Ende des Romans unter Berücksichtigung einer feministischen Perspektive!
3. Situieren Sie den Roman literaturgeschichtlich und beschreiben Sie kurz die zentralen Charakteristika der Erzähl literatur dieser Epoche!