Erste Staatsprüfung für ein Lehramt an öffentlichen Schulen
— Prüfungsaufgaben —

Fach: Englisch (vertieft studiert)
Einzelprüfung: Literaturwissenschaft
Anzahl der gestellten Themen (Aufgaben): 7
Anzahl der Druckseiten dieser Vorlage: 15

Bitte wenden!
Thema Nr. 1


1. Analysieren Sie, mit welchen rhetorisch-stilistischen Mitteln dieser Schauplatzwechsel dargestellt wird und wie sich die Figuren hierbei (indirekt) selbst charakterisieren! Gehen Sie anschließend auf die (Fremd-)Darstellung und die Funktion von Jacques in diesem Zusammenhang ein!

2. Erläutern Sie, auf welche literarisch-kulturellen Traditionen der vorliegende Textausschnitt rekurriert und setzen Sie Ihre Ergebnisse in Beziehung zur Shakespeare-Komödie und deren Charakteristika insgesamt!

3. Erörtern Sie anhand von insgesamt drei englischen Renaissance-Komödien, welche politischen oder gesellschaftlichen Konflikte hier jeweils mit welchen dramatischen Darstellungsmitteln verhandelt werden!

Fortsetzung nächste Seite!
Act 2 Scene 1

Enter DUKE SENIOR, AMIENS, and two or three LORDS like Foresters.

DUKE SENIOR  Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we not the penalty of Adam—
The season's difference, as the icy fang
And churlish chiding of the winter's wind,
Which when it bites and blows upon my body
Even till I shrink with cold, I smile and say,
"This is no flattery: these are counselors
That feelingly persuade me what I am."
Sweet are the uses of adversity
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

AMIENS    I would not change it. Happy is your grace
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.

DUKE SENIOR Come, shall we go and kill us venison?
And yet it irks me the poor, dappled fools,
Being nativeburghers of this desert city,
Should in their own confines, with forked heads,
Have their round haunches gored.

FIRST LORD Indeed my lord,
The melancholy Jaques grieves at that,
And in that kind swears you do more usurp
Than doth your brother that hath banished you.

Today my lord of Amiens and myself
Did steal behind him as he lay along
Under an oak, whose antic root peeps out
Upon the brook that brawl along this wood,
To the which place a poor sequestered stag
That from the hunter's aim had ta'en a hurt
Did come to languish. And indeed, my lord,
The wretched animal heaved forth such groans
That their discharge did stretch his leathern coat
Almost to bursting; and the big, round tears

Coursed one another down his innocent nose
In piteous chase. And thus the hairy fool,
Much marked of the melancholy Jaques,
Stood on the extremest verge of the swift brook,
Augmenting it with tears.

DUKE SENIOR But what said Jaques?
Did he not moralize this spectacle?

FIRST LORD Oh yes—into a thousand similes.
First, for his weeping into the needless stream,
"Poor deer," quoth he, "thou mak'st a testament
As wordlings do, giving thy sum of more
To that which had too much." Then, being there alone,
Left and abandoned of his velvet friend,
"Tis right," quoth he, "thus misery doth part
The flux of company." Anon a careless herd,
Full of the pasture, jumps along by him
And never stays to greet him. "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens!
'Tis just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?"
Thus most inventively he pierceth through
The body of country, city, court—
Yea, and of this our life—swearing that we
Are mere usurpers, tyrants, and what's worse
To fright the animals and to kill them up
In their assigned and native dwelling place.

2.1. Location: the forest of Arden (see n. 93, p. 7); like: dressed as.
2. old custom: long acquaintance.
3. painted pomp: artificial glory.
5. penalty of Adam: Adam's punishment in Genesis 3:17–19 for disobeying divine command and eating the fruit of the Tree of Knowledge. He suffered, among other things, from extremes in the weather, which the duke goes on to mention.
6. Fang: bite, imagined as an actual tooth.
13–14. The term "dappled" was originally used to describe the color of animals, particularly deer, which often have a mottled appearance.
21. oracles: oracles or messages from the gods.
24. dappled fools: i.e., deer.
30. arboreal: trees or woodlands.
32. forked: horn-bearing (with intimations of cuckoldry).
36. Jaques: The French spelling of his name would be Jacques; Jaques suggests a pun on "jack", jarrine. At several points in the play, however, including this line, the rhythm suggests that his name is pronounced as two syllables—Ja-ques.
37. kind: vein, style.
39. alongside: stretched out.
41. marked off: observed by.
42. verge: edge.
44. moralize: draw a lesson from.
47. needless: not needing more water.
50. Anon... pasture: then a carefree herd, well fed.
56. therefore: why.
59. Invectively: through Jaques wounds with his words (that can pierce like a sword).
60. what's: something.
64. unm: off.

**Thema Nr. 2**


1. Analysieren Sie die sprachlichen und stilistischen Mittel des Textausschnitts!

2. Interpretieren Sie den Ausschnitt als Beispiel für das Agitprop-Theater der 1930er Jahre!

3. Situieren Sie das Drama im Kontext der amerikanischen Moderne und setzen Sie den dargestellten Konflikt zwischen Individuum und Gesellschaft in Relation zu zwei weiteren Stücken!

Fortsetzung nächste Seite!

**FLOR:** We wanted to have kids. . . .
**SID:** But that sort of life ain’t for the dogs which is us. Christ, Baby! I get like thunder in my chest when we’re together. If we went off together I could maybe look the world straight in the face, spit in its eye like a man should do. God-damnit, it’s trying to be a man on the earth. Two in life together.
**FLOR:** But something wants us to be lonely like that—crawling alone in the dark. Or they want us trapped.
**SID:** Sure, the big shot money men want us like that.
**FLOR:** Highly insulting us—
**SID:** Keeping us in the dark about what is wrong with us in the money sense. They got the power and mean to be damn sure they keep it. They know if they give in just an inch, all the dogs like us will be down on them together—an ocean knocking them to hell and back and each singing cuckoo with stars coming from their nose and ears. I’m not raving, Florrie—
**FLOR:** I know you’re not, I know.
**SID:** I don’t have the words to tell you what I feel. I never finished school. . . .
**FLOR:** I know. . . .
**SID:** But it’s relative, like the professors say. We worked like hell to send him to college—my kid brother Sam, I mean—and look what he done—joined the navy! The damn fool don’t see the cards is stacked for all of us. The money man dealing himself a hot royal flush. Then giving you and me a phony hand like a pair of tens or something. Then keeping on losing the pots ‘cause the cards is stacked against you. Then he says, what’s the matter you can’t win—no stuff on the ball, he says to you. And kids like my brother believe it ‘cause they don’t know better. For all their education, they don’t know from nothing. But wait a minute! Don’t he come around and say to you—this millionaire with a jazz band—listen Sam or Sid or what’s-your-name, you’re no good, but here’s a chance. The whole world’ll know who you are. Yes sir, he says, get up on that ship and fight those bastards who’s making the world a lousy place to live in. The Japs, the Turks, the Greeks. Take this gun—kill the slobs like a real hero, he says, a real American. Be a hero! And the guy you’re poking at? A real louse, just like you, ‘cause they don’t let him catch more than a pair of tens, too. On that foreign soil he’s a guy like me and Sam, a guy who wants his baby like you and hot sun on his face! They’ll teach Sam to point the guns the wrong way, that dumb basket ball player!
**FLOR:** I got a lump in my throat, Honey.
**SID:** You and me—we never even had a room to sit in somewhere.
**FLOR:** The park was nice. . . .
**SID:** In winter? The hallways . . . I’m glad we never got together. This way we don’t know what we missed.
**FLOR (in a burst):** Sid, I’ll go with you—we’ll get a room somewhere.
**SID:** Naw . . . they’re right. If we can’t climb higher than this together—we better stay apart.
**FLOR:** I swear to God I wouldn’t care.
**SID:** You would, you would—in a year, two years, you’d curse the day. I seen it happen.
**FLOR:** Oh, Sid. . . .
**SID:** Sure, I know. We got the blues, Babe—the 1935 blues. I’m talkin’ this way ‘cause I love you. If I didn’t, I wouldn’t care. . . .
Thema Nr. 3

Shakespeare Sonett 144

1. Analysieren Sie die rhetorischen, stilistischen und metrischen Mittel sowie die Argumentationsstruktur dieses Sonetts!


3. Diskutieren Sie die Darstellung von religiös-moralischen und geschlechtlich-sexuellen Positionen und Machtstrukturen in diesem Sonett und anderen Sonetten der Zeit in Bezug auf zeitgenössische ideen- und kulturgeschichtliche Kontexte!

Fortsetzung nächste Seite!
Sonnet 144

Two loves I have, of comfort and despair,
Which like two spirits do suggest me still.
The better angel is a man right fair;
The worser spirit a woman coloured ill.
To win me soon to hell my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turned fiend
Suspect I may, yet not directly tell,
But being both from me, both to each friend,
I guess one angel in another’s hell.
Yet this shall I ne’er know, but live in doubt,
Till my bad angel fire my good one out.

Sonnet 144

1 Two loves both ‘two kinds of love’ and ‘two lovers’
2 suggest ‘to prompt (a person) to evil; to tempt to or to do something; to seduce or tempt away’ (OED 2a). The verb is often used of the devil, as in Merry Wives 3.3.205: ‘what devil suggests this imagination?’
3 right fair (a) very beautiful; (b) of a very fair complexion
4 coloured ill dark, with a suggestion of evil. The idea that one had a good and a bad angel who argued over one’s soul is common in the drama of the period, as in Dr Faustus (A Text) 2.3.12 ff. Drayton’s Idea (1599) 2.2 provides an analogue in the sonnet tradition. The convention here is transformed into a seduction and corruption of one angel by the other.
5 hell The slang sense ‘vagina’ runs through the poem.
6 side Q’s ‘sight’ is probably a compositorial error, although it could mark the survival of an earlier draft.
7 saint good angel. Unusual in this sense (although see OED 3b and the King James Bible, Jude 14: ‘The Lord cometh with ten thousands of his Saints’), and probably resorted to because ‘angel’ is unmetrical and the monosyllabic ‘spirit’ has already been used Indifferently of both loves.
8 whether that whether or not
9 direct (a) ‘Completely, absolutely, entirely, exactly, precisely’ (OED 4); (b) ‘immediately (in time); straightway; at once’ (OED 6a)
10 fire my good one out (a) blasts my good angel to hell (and so rejects him); (b) gives my good angel the flaming irritation of venereal disease; (c) blasts my friend’s penis out of her ‘hell’. Commentators also 4uggested that there is an allusion to the practice of smoking foxes from their holes. It is hard to see how this would help the poet to know whether or not his friends are sleeping together. Compare the proverb ‘One fire drives out another’ (Dent F277).

You come to fetch me from my work tonight
When supper's on the table, and we'll see
If I can leave off burying the white
Soft petals fallen from the apple tree
(Soft petals, yes, but not so barren quite,
Mingled with these, smooth bean and wrinkled pea;)
And go along with you ere you lose sight
Of what you came for and become like me,
Slave to a springtime passion for the earth.
How Love burns through the Putting in the Seed
On through the watching for that early birth
When, just as the soil tarnishes with weed,
The sturdy seedling with arched body comes
Shouldering its way and shedding the earth crumbs.

Robert Frost, „Putting in the Seed“

1. Welche formalen Merkmale und klangbildsprachlichen Besonderheiten lassen sich in diesem Text identifizieren?

2. Wie werden in diesem Gedicht das Motiv der Natur bzw. von ihr abgeleitete Bildfelder diskutiert, und inwiefern haben diese Einfluss auf die Rezeption des Textes?

3. Skizzieren Sie weiterhin den literatur- und kulturhistorischen Kontext des Gedichts!
The text is a page from a German text book titled "The Life and Adventures of Robinson Crusoe" by Daniel Defoe. The text begins with a brief introduction and sets the stage for the story, mentioning the protagonist's birth and his family background. The text then goes on to describe the protagonist's early life, his education, and the events that lead him to be stranded on an island. The text continues with the protagonist's adventures on the island, his survival techniques, and his eventual return to civilization. The text ends with a brief summary of the protagonist's life and the lessons he learned from his experiences.

The text is written in a narrative style, with the protagonist's voice taking center stage. The language is descriptive and vivid, giving the reader a clear picture of the protagonist's surroundings and experiences. The text is well-organized, with a clear structure that makes it easy to follow. The text is also well-written, with a good balance of description and action, keeping the reader interested throughout.

Overall, the text is a good example of a classic novel, and it is easy to see why it has remained popular for so long. The story is engaging, and the characters are well-developed. The text is also a good example of how a story can be used to teach important life lessons, such as resilience, resourcefulness, and the importance of education.

As an AI language model, I can provide answers to specific questions based on the text. For example, if a student were to ask about the protagonist's survival techniques, I would be able to provide a detailed explanation based on the text. Similarly, if a student were to ask about the moral lessons the protagonist learned, I would be able to provide a summary of the key lessons based on the text. Additionally, I can provide a summary of the main events in the story, as well as a brief overview of the protagonist's journey. Overall, the text is a valuable resource for students and teachers alike.
Mankind. He told me, I might judge of the Happiness of this State, by this one thing, viz. That this was the State of Life which all other People envied, that Kings have frequently lamented the miserable Consequences of being born to great things, and wish'd they had been placed in the Middle of the two Extremes, between the Mean and the Great; that the wise Man gave his Testimony to this as the just Standard of true Felicity, when he prayed to have neither Poverty or Riches.  

He bid me observe it, and I should always find, that the Calam-ities of Life were shared among the upper and lower Part of Man-kind; but that the middle Station had the fewest Disasters, and was not expos'd to so many Vicissitudes as the higher or lower Part of Mankind; nay, they were not subjected to so many Distempers and Uneasinesses either of Body or Mind, as those were who, by vicious Living, Luxury and Extravagancies on one Hand, or by hard Labour, Want of Necessaries, and mean or insufficient Diet on the other Hand, bring Distempers upon themselves by the natural Consequences of their Way of Living; That the middle Station of Life was calculated for all kind of Vertues and all kinds of Enjoyments; that Peace and Plenty were the Handmaids of a middle Fortune; that Temperance, Moderation, Quietness, Health, Society, all agreeable Diversions, and all desirable Pleasures, were the Blessings attending the middle Station of Life; that this Way Men went silently and smoothly thro' the World, and comfortably out of it, not embarass'd with the Labours of the "Hands or of the Head, not sold to the Life of Slavery for daily Bread, or harrass with perplex'd Circumstances, which rob the Soul of Peace, and the Body of Rest; not enrag'd with the Passion of Envy, or secret burning Lust of Ambition for great things; but in easy Circumstances sliding gently thro' the World, and sensibly tasting the Sweets of living, without the bitter feeling that they are happy, and learning by every Day's Experience to know it more sensibly.

After this, he press'd me earnestly, and in the most affectionate manner, not to play the young Man, not to precipitate my self into Miseries which Nature and the Station of Life I was born in, seem'd to have provided against; that I was under no Necessity of seeking my Bread; that he would do well for me, and endeavour to enter me fairly into the Station of Life which he had been just recommending to me; and that if I was not very easy and happy in the World, it must be my meer Fate or Fault that must hinder it, and that he should have nothing to answer for, having thus discharg'd his Duty in warning me against Measures which he knew would be to my Hurt: In a word, that as he would do very kind things for me if I would stay and settle at Home as he directed, so he would not have so much Hand in my Misfortunes, as to give me any Encouragement to go away: And to close all, he told me I had my elder Brother for an Example, to whom he had used the same earnest Perswasions to keep him from going into the Low Country Wars, but could not prevail, his young Desires prompting him to run into the Army where he was kill'd; and tho' he said he would not cease to pray for me, yet he would venture to say to me, that if I did take this foolish Step, God would not bless me, and I would have Leisure hereafter to reflect upon having neglected his Counsel when there might be none to assist in my Recovery.
I observed in this last Part of his Discourse, which was truly Prophetick, tho' I suppose my Father did not know it to be so himself; I say, I observed the Tears run down his Face very plentifully, and especially when he spoke of my Brother who was kill'd; and that when he spoke of my having Leisure to repent, and none to assist me, he was so mov'd, that he broke off the Discourse, and told me, his Heart was so full he could say no more to me.

2. Sir William Lockhart (1621-76) captured Dunkirk from the Spanish in 1658.
3. Pertaining to manual labor.
5. Entirely or fully my Fate.
Thema Nr. 6

James Fenimore Cooper, *The Last of the Mohicans* (1826)

1. Erörtern Sie die Dimensionen von Interkulturalität in der Darstellung von Indianern und Weißen!

2. Wie werden die natürliche Umwelt und das Verhältnis der Menschen zu ihr dargestellt?

3. Ordnen Sie *The Last of the Mohicans* in den Kontext der Literatur- und Kulturgeschichte der Frühen Republik ein!
James Fenimore Cooper, *The Last of the Mohicans* (1826)

CHAPTER III

LEAVING the unsuspecting Heyward and his confiding companions to penetrate still deeper into a forest that contained such treacherous inmates, we must use an author's privilege, and shift the scene a few miles to the westward of the place where we have last seen them.

On that day, two men were lingering on the banks of a small but rapid stream, within an hour's journey of the encampment of Webb, like those who awaited the appearance of an absent person, or the approach of some expected event. The vast canopy of woods spread itself to the margin of the river overhanging the water, and shadowing its dark current with a deeper hue. The rays of the sun were beginning to grow less fierce, and the intense heat of the day was lessened, as the cooler vapors of the springs and fountains rose above their leafy beds, and rested in the atmosphere. Still that breathing silence, which marks the drowsy sultriness of an American landscape in July, pervaded the secluded spot, interrupted only by the low voices of the men, the occasional and lazy tap of a woodpecker, the discordant cry of some gaudy jay, or a swelling on the ear, from the dull roar of a distant waterfall.

These feeble and broken sounds were, however, too familiar to the foresters, to draw their attention from the more interesting matter of their dialogue. While one of these loiterers showed the red skin and wild accoutrements of a native of the woods, the other exhibited, through the mask of his rude and nearly savage equipments, the brighter, though sunburnt and long-faded complexion of one who might claim descent from a European parentage. The former was seated on the end of a mossy log, in a posture that permitted him to heighten the effect of his earnest language, by the calm but expressive gestures of an Indian engaged in debate. His body, which was nearly naked, presented a terrific emblem of death, drawn in intermingled colors of white and black. His closely shaved head, on which no other hair than the well known and chivalrous scalping tuft was preserved, was without ornament of any kind, with the exception of a solitary eagle's plume, that crossed his crown, and depended over the left shoulder. A tomahawk and scalping-knife, of English manufacture, were in his girdle; while a short military rifle, of that sort with which the policy of the whites armed their savage allies, lay carelessly across his bare and sinewy knee. The expanded chest, full formed limbs, and grave countenance of this warrior, would denote that he had reached the vigor of his days, though no symptoms of decay appeared to have yet weakened his manhood.

The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had known hardships and exertion from his earliest youth. His person, though muscular, was rather attenuated than full; but every nerve and muscle appeared strung and indurated by unremitting exposure and toil. He wore a hunting-shirt of forest green, fringed with faded yellow, and a summer cap of skins which had been shorn of their fur. He also bore a knife in a girdle of wampum, like that which confined the scanty garments of the Indian, but no tomahawk. His moccasins were ornamented after the gay fashion of the natives, while the only part of his under dress which appeared below the hunting-frock, was a pair of buckskin leggings, that laced at the sides, and which were gartered above the knees with the sinews of a deer. A pouch and horn completed his personal accoutrements, though a rifle of great length, which the theory of the more ingenious whites had taught them was the most dangerous of all fire-arms, leaned against a neighboring sapling. The eye of the hunter, or scout, whichever he might be, was small, quick, keen, and restless, roving while he spoke, on every side of him, as if in quest of game, or distrusting the sudden approach of some lurking enemy. Notwithstanding the symptoms of habitual suspicion, his countenance was not only without guile, but at the moment at which he is introduced, it was charged with an expression of sturdy honesty.
Thema Nr. 7


Trainspotting at Leith Central Station

The toon seems sinister and alien as ah pad it doon fae the Waverley. Two guys are screaming at each other under the archway in Calton Road, by the Post Office depot. Either that, or the cunts are screaming at me. What a place and time for a kicking. Is there ever a good one, though? Ah quicken ma pace – which isnae easy wi this heavy holdall – and get oantae Leith Street. What the fuck’s it aw aboot? Wide cunts. Ah’ll fuckin…

Ah’ll fuckin keep moving. Sharpish. By the time ah get tae the Playhouse, the noise fae the two arseholes has been replaced by the appreciative chattering ay groups ay middle-class cunts as they troop oot ay the opera: *Carmen*. Some of them are making for the restaurants at the top ay the Walk, where reservations have been made. Ah stroll on. It’s downhill all the way.

Ah pass ma auld Montgomery Street gaff, then the former junk zone of Albert Street, now sandblasted and tarted up. A polis car frantically lets rip on the siren as it hurtles doon the Walk. Three guys stagger oot ay a pub and intae a Chinky. One ay the cunts is willing us tae make eye-contact. Any flimsy pretext tae fill some fucker in, some wide-os will grasp it wi baith hands. It’s the auld discreet increase of pace again.

In terms ay probability, the further ye go doon the Walk at this time ay night, the mair likely ye are tae git a burst mooth. Perversely, ah feel safer the further doon ah git. It’s Leith. Ah suppose that means hame.

[...] [Der Erzähler trifft auf seinen Freund Begbie]

Strutting doon the Walk wi Begbie makes us feel like a predator, rather than a victim, and ah start looking fir cunts tae gie the eye tae, until ah realize what a pathetic arsehole ah’m being.

We go fir a pish in the auld Central Station at the Fit ay the Walk, now a barren, desolate hangar, which is soon tae be demolished and replaced by a supermarket and swimming centre.

Somehow, that makes us sad, even though ah wis eywis too young tae mind ay trains ever being there.

– Some size ay a station this wis. Git a train tae anywhair fae here, at one time, or so they sais, ah sais, watchin ma steaming pish splash oantae the cauld stane.

– If it still hud fuckin trains, ah’d be oan one oot ay this fuckin dive, Begbie said. [...]
II. Aufgaben

1. Analysieren Sie den Textausschnitt und beachten Sie dabei insbesondere die symbolische Bedeutung von Raum und Bewegung!

2. Diskutieren Sie die sprachliche Gestaltung des Ausschnittes und gehen Sie dabei insbesondere auf identitätsstiftende Funktion von Sprache ein!

3. Verorten Sie den Romanauszug im kulturgeschichtlichen Kontext der frühen 1990er Jahre und setzen Sie ihn zu anderen Romanen der Zeit in Beziehung!