
Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

**Frühjahr
2015**

42611

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

Fach: Englisch (Unterrichtsfach)

Einzelprüfung: Interpretation

Anzahl der gestellten Themen (Aufgaben): 3

Anzahl der Druckseiten dieser Vorlage: 5

Bitte wenden!

Thema Nr. 1

... there's "Love Hurts" and "When Love Breaks Down" and "How Can You Mend a Broken Heart" and "The Speed of the Sound of Loneliness" and "She's Gone" and "I Just Don't Know What to Do with Myself" and ... some of these songs I have listened to around once a week, on average (three hundred times in the first month, every now and again thereafter), since I was sixteen or nineteen or twenty-one. How can that not leave you bruised somewhere? How can that not turn you into the sort of person liable to break into little bits when your first love goes all wrong? What came first – the music or the misery? Did I listen to music because I was miserable? Or was I miserable because I listened to music? Do all those records turn you into a melancholy person?

People worry about kids playing with guns, and teenagers watching violent videos; we are scared that some sort of culture of violence will take them over. Nobody worries about kids listening to thousands - literally thousands - of songs about broken hearts and rejection and pain and misery and loss. The unhappiest people I know, romantically speaking, are the ones who like pop music the most; and I don't know whether pop music has caused this unhappiness, but I do know that they've been listening to the sad songs longer than they've been living the unhappy lives.

Anyway. Here's how not to plan a career: (a) split up with girlfriend; (b) junk college; (c) go to work in record shop; (d) stay in record shops for rest of life.

Hornby, Nick, *High Fidelity: A Novel*, 1995, S. 24-25

Dieser Ausschnitt enthält eine vielzitierte Aussage zu einem brisanten Thema, dem Einfluss von Medien auf die Bereitschaft zur Gewalt bei Jugendlichen. Der Erzähler führt bei der Diskussion dieses Themas jedoch einen unerwarteten und originellen Aspekt ein.

1. Analysieren Sie die Redestrategie des Erzählers und diskutieren Sie seine Argumentation!
2. Welche Aussagen über das Verhältnis von Medien und Wirklichkeit lassen sich dadurch ableiten?
3. Diskutieren Sie an zumindest einem weiteren selbst gewählten Beispiel, ob und wie Literatur und andere Medien (wie im Text angesprochen) auf Entwicklungen in der Gesellschaft wirken können!

Thema Nr. 2

Thornton Wilder, *Our Town* (1938)

Act I

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.

[...]

As the house lights go down he has finished setting the stage and leaning 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 Corner, 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 May 7, 1901. The time is just before dawn.

A rooster crows.

The sky is beginning to show some streaks of light over in the East there, behind our mount'in. The morning star always gets wonderful bright the minute it has to go, – doesn't it?

He stares at it for a moment, then goes upstage.

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 Canuck families.

[...]

This is our doctor's house, – Doc Gibbs'. This is the back door.

Two arched 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' garden. Corn . . . peas . . . beans . . . hollyhocks . . . heliotrope . . . and a lot of burdock.

Crosses the stage.

In those days our newspaper came 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', only it's got a lot of sunflowers, too.

He looks upward, center 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.

Fortsetzung nächste Seite!

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 1670-1680 – they're Grovers and Cartwrights and Gibbises and Herseys – same names as are around here now.

Well, as I said: it's about dawn.

The only lights on in town are 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 getting' ready to flag the 5:45 for Boston.

Quelle: Wilder, Thornton. *Collected Plays and Writings on Theater*. New York: The Library of America, 2007. 149-151.

Worterläuterungen:

Canuck: (Franko-)Kanadier

trellis: Rankgitter

hollyhock: Malve

burdock: Klette

1. Analysieren Sie die Rede des *stage manager* im Hinblick auf Stilebene und Sprachregister!
2. Welches Bild des Ortes wird in der Exposition entworfen und auf welche Weise wird dies den Zuschauern vermittelt?
3. Erläutern Sie den Begriff ‚episches Theater‘ und seine Anwendbarkeit auf den vorliegenden Text!

Thema Nr. 3

William Wordsworth, "Lines Written in Early Spring" (1798)

I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure:-
But the least motion which they made
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

Text: William Wordsworth, *The Works of William Wordsworth*, Hertfordshire: Wordsworth Editions Ltd., 1994, 482.

Erläuterungen: Z. 2 "grove": Hain; Z. 9 "primrose": Primel; Z. 10 "periwinkle": Immergrün.
Aufgaben:

1. Bestimmen Sie die lyrische Form des Gedichts und analysieren Sie die sprachlichen Gestaltungsmittel!
2. Welche Rolle wird der Natur hinsichtlich der dichterischen Kontemplation zugewiesen?
3. Situieren Sie das Gedicht im literaturhistorischen Kontext!