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Kennzahl: _____

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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: **9**

Bitte wenden!

Thema Nr. 1**Jane Commane, „UnWeather“ (2018)**

Im sog. *Brexit*-Referendum vom 23.06.2016 entschied sich eine knappe Mehrheit von unter 52 % der Briten für den Austritt aus der Europäischen Union. Der langwierige Austrittsprozess, die sichtbar gewordenen Spannungen innerhalb der britischen Gesellschaft und die polarisierende Debatte über Verbleib in oder Austritt aus der Europäischen Union bieten den Stoff für einen regelrechten Boom an zeitgenössischer *Brexit*-Literatur. Jane Commanes Gedicht „UnWeather“ (2018) zählt zu den meistbeachteten lyrischen Antworten auf das *Brexit*-Referendum.

UnWeather

unweder: storm in Old English, meaning literally “un-weather”

I

1 There will be nights like this
2 when, under the dark sky's heavy knife,
3 the dog comes to your heel and you both stare
4 far off into the fathomless middle-distance of 3 a.m.
5 And there will be mornings like this too,
6 when dread moves in you like botulism
7 as the little island tilts on its foundations,
8 threatens to tip you and the seasick dog loose,
9 alone together on the burning edge as longshore drift
10 carries the crumbling biscuit nation off to sea
11 and you will have nothing left but the words
12 of an old song on your lips, the bones of a last meal
13 to pick through, the ashes, ashes everywhere.

II

14 We need a new word for the name of the country
15 that I woke up in this morning
16 We need a new word for the theft
17 of something indefinable but definitely lifted
18 We need a new word with which to curse
19 the salesman of a shoddy nightmare
20 We need a new word for the sense of betrayal
21 that smashes the pedestals of household gods
22 We need a new word for how we navigate conversations
23 feeling our way in to work out where the fractures lie

- 24 We need a new word for a nation that doesn't exist
25 We need a new word for how the bigotry in the mortar
26 became the bricks and stones and broken windows
27 We need a new word for walking the grey streets
28 of each new day with a mouth full of lime and ashes
29 We need a new word for the uncertainty of loss
30 We need a new word for regret
31 We need a new word for the new bad news
32 We need a new word for the ugliness of our new words
33 For shame, we need a new word for the shame
34 We need a new word for the fear

[...]

IV

- 35 I want to take what my neighbour has.
36 I want the car he has on his drive, which is newer than the car on my drive,
37 I want to take the crockery and the food and the cool beer from his table,
38 I want to take his workaday whistling on a frosty morning,
39 I want to take the quiet pride of his smiling family, his carefree son
40 kicking the football, switching lightly from left to right foot
41 with same ease he slips between one language and another.
42 I want to piss a stream of Rule Britannia over their flowerbeds,
43 I want to wave my flag and tell them they're not welcome,
44 Grind our differences into their faces, pack their bags, *Send 'em back.*
45 I want a sepia empire with a post-truth currency,
46 I want to scrub the star from the union,.

V

- 48 I lost my country
49 for the promises on a big red bus
50 I lost my country
51 when someone left the handbrake off
52 and it rolled away downhill
53 I lost my country
54 after it was recalled due to
55 a manufacturing fault
56 and then burst into flames
57 I lost my country
58 to stop someone else enjoying it
59 I lost my country

- 60 to the failure of the left
61 to an offshore account
62 I lost my country
63 in the food bank queue
64 on the playing fields of Eton

(Quelle: Commane, Jane. *UnWeather*, Assembly Lines. Bloodaxe, 2018. 34–36.)

1. Legen Sie dar, welches Bild des Vereinigten Königreichs und der britischen Gesellschaft im vorliegenden Gedicht entworfen wird! Interpretieren Sie das Gedicht unter Berücksichtigung der Sprecher, der Verwendung von Tempus und des Tonfalls!
2. Analysieren und interpretieren Sie die wichtigsten rhetorisch-stilistischen Mittel des Gedichts!
3. Zeigen Sie weitere inhaltliche oder formale Trends in der zeitgenössischen britischen Lyrik auf!

Thema Nr. 2

Der folgende Textausschnitt ist der Anfang des Romans *Mrs. Dalloway* (1925) von Virginia Woolf (1882–1941), der seiner Titelfigur, einer Londonerin der besseren Gesellschaft, einen Tag lang folgt.

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach.

5 What a lark! What a plunge! For so it had always seemed to her, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Burton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, 'Musing among the vegetables?' – was that it? – 'I prefer men to cauliflowers' – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! – a few sayings like this about cabbages.

10 She stiffened a little on the kerb, waiting for Durtnall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright.

15 For having lived in Westminster – how many years now? over twenty, – one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.

(Quelle: Virginia Woolf, *Mrs. Dalloway*, Harmondsworth: Penguin, 1992, S. 3–4)

1. Analysieren Sie die Erzählperspektive und die Besonderheiten des Erzählverfahrens!
2. Untersuchen Sie, was für eine Welt dieser Romananfang entwirft und wie die Leserinnen und Leser in sie hineingeführt werden!
3. Ordnen Sie das Beispiel in die Entwicklung englischer Erzählliteratur im 20. Jahrhundert ein!

Thema Nr. 3

Bei dem vorliegenden Textauszug handelt es sich um den Beginn des Stückes *The America Play* (1990–1993) der afro-amerikanischen Autorin Suzan-Lori Parks.

In the beginning, all the world was America.

–JOHN LOCKE

ACT ONE: LINCOLN ACT

A great hole. In the middle of nowhere. The hole is an exact replica of the Great Hole of History.

1 THE FOUNDLING FATHER AS ABRAHAM LINCOLN. "To stop too fearful and too faint to go."¹

(Rest)

"He digged the hole and the whole held him."

(Rest)

"I cannot dig, to beg I am ashamed."²

(Rest)

5 "He went to the theatre but home went she."³

(Rest)

Goatee. Goatee. What he sported when he died. Its not my favorite.

(Rest)

"He digged the hole and the whole held him." Huh.

(Rest)

10 There was once a man who was told that he bore a strong resemblance to Abraham Lincoln. He was tall and thinly built just like the Great Man. His legs were the longer part just like the Great Mans legs. His hands and feet were large as the Great Mans were large. The Lesser Known had several beards which he carried around in a box. The beards were his although he himself had not
15 grown them on his face but since he'd secretly bought the hairs from his barber and arranged their beard shapes and since the

¹ An example of chiasmus, by Oliver Goldsmith, cited under "chiasmus" in *Webster's Ninth New Collegiate Dictionary* (Springfield, MA: Merriam-Webster, Inc., 1983) p. 232. Notes 2 and 3 also refer to examples of chiasmus.

² *A Dictionary of Modern English Usage*, H. W. Fowler (New York, Oxford University Press, 1983) p. 86.

³ *The New American Heritage Dictionary of the English Language*, William Morris, ed. (Boston: Houghton Mifflin Co., 1981) p. 232.

procurement and upkeep of his beards took so much work he
 figured that the beards were completely his. Were as authentic as he
 was, so to speak. His beard box was of cherry wood and lined with
 20 purple velvet. He had the initials "A.L." tooled in gold on the lid.

(Rest)

While the Great Mans livelihood kept him in Big Town the Lesser
 Knowns work kept him in Small Town. The Great Man by trade
 was a President. The Lesser Known was a Digger by trade. From a
 family, of Diggers. Digged graves. He was known in Small Town to
 25 dig his graves quickly and neatly. This brought him a steady
 business.

(Rest)

A wink to Mr. Lincolns pasteboard cutout. (*Winks at Lincoln's
 pasteboard cutout*)

(Rest)

It would be helpful to our story if when the Great Man died in
 30 death he were to meet the Lesser Known. It would be helpful to
 our story if, say, the Lesser Known were summoned to Big Town by
 the Great Mans wife: "*Emergency* oh, *Emergency*, please put the
 Great Man in the ground"⁴ (they say the Great Mans wife was
 given to hysterics: one young son dead others sickly: even the
 35 Great Man couldnt save them: a war on then off and surrendered
 to: play Dixie I always liked that song"⁵: the brother against the
 brother: a new nation all conceived and ready to be hatched: the
 Great Man takes to guffawing guffawing at thin jokes in bad plays:
 "You sockdologizing old man-trap!"⁶ haw haw haw because he
 40 wants so very badly to laugh at something and one moment
 guffawing and the next moment the Great Man is gunned down.
 In his rocker. "Useless Useless."⁷ And there were bills to pay.)

"*Emergency*, oh *Emergency* please put the Great Man in the
 ground."

(Rest)

⁴ Possibly the words of Mary Todd Lincoln after the death of her husband.

⁵ At the end of the Civil War, President Lincoln told his troops to play "Dixie," the
 song of the South, in tribute to the Confederacy.

⁶ A very funny line from the play *Our American Cousin*. As the audience roared with
 laughter, Booth entered Lincoln's box and shot him dead.

⁷ The last words of President Lincoln's assassin, John Wilkes Booth.

(Quelle: Suzan-Lori Parks, *The America Play and Other Works*, New York: Theatre Communications
 Group, 1995, S. 158–160.)

1. Nehmen Sie eine textanalytische Interpretation des Textes vor, bei der Sie insbesondere auf die spezifischen Kategorien der Dramenanalyse eingehen!
2. Diskutieren Sie, inwieweit im vorliegenden Textausschnitt Züge des postmodernen amerikanischen Dramas zum Ausdruck kommen!
3. Diskutieren Sie das Stück in einem epochenübergreifenden Zusammenhang, indem Sie auf die Entwicklung des afro-amerikanischen Dramas eingehen! Nehmen Sie dabei Bezug auf zwei afro-amerikanische Dramen aus anderen Epochen!