
Prüfungsteilnehmer

Prüfungstermin

Einzelprüfungsnummer

Kennzahl: _____

Kennwort: _____

Arbeitsplatz-Nr.: _____

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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: 8

Bitte wenden!

Thema Nr. 1

James Joyce

„Clay“

Aus dem Kurzgeschichtenband *Dubliners* (1914)

5 The matron had given her leave to go out as soon as the women's tea was over and Maria looked forward to her evening out. The kitchen was spick and span: the cook said you could see yourself in the big copper boilers. The fire was nice and bright and on one of the side-tables were four very big barmbracks*. These barmbracks seemed uncut; but if you went closer you would see that they had been cut into long thick even slices and were ready to be handed round at tea. Maria had cut them herself.

10 Maria was a very, very small person indeed but she had a very long nose and a very long chin. She talked a little through her nose, always soothingly: "Yes, my dear," and "No, my dear." She was always sent for when the women quarrelled over their tubs and always succeeded in making peace. One day the matron had said to her:

"Maria, you are a veritable peace-maker!"

And the sub-matron and two of the Board ladies had heard the compliment. And Ginger Mooney was always saying what she wouldn't do to the dummy who had charge of the irons if it wasn't for Maria. Everyone was so fond of Maria.

15 The women would have their tea at six o'clock and she would be able to get away before seven. From Ballsbridge to the Pillar, twenty minutes; from the Pillar to Drumcondra, twenty minutes; and twenty minutes to buy the things. She would be there before eight. She took out her purse with the silver clasps and read again the words *A Present from Belfast*. She was very fond of that purse because Joe had brought it to her five years before when he and Alphy had gone to Belfast on a Whit-Monday trip. In the purse were two half-crowns and some coppers. 20 She would have five shillings clear after paying tram fare. What a nice evening they would have, all the children singing! Only she hoped that Joe wouldn't come in drunk. He was so different when he took any drink.

25 Often he had wanted her to go and live with them; but she would have felt herself in the way (though Joe's wife was ever so nice with her) and she had become accustomed to the life of the laundry. Joe was a good fellow. She had nursed him and Alphy too; and Joe used often say:

"Mamma is mamma but Maria is my proper mother."

[...]

Wortschatz:

*Zeile 4: barmbrack – an Irish yeasted bread

(Quelle: James Joyce, *Dubliners* (Wordsworth Classics, 1993), S. 123–124.)

Aufgaben:

1. Analysieren Sie die Erzählsituation der ausgewählten Passage!
2. Interpretieren Sie die sprachliche Darstellung der Bewusstseinszustände der Figuren in diesem Erzähltext!
3. Ordnen Sie den Text literaturhistorisch in die Entwicklung der britischen Prosaerzählung ein; nehmen Sie dabei auf mindestens zwei andere Werke Bezug!

Thema Nr. 2

Der nachfolgende zu analysierende Textausschnitt stammt aus dem 4. Akt von Oscar Wildes Stück *An Ideal Husband* (1895). Die Szene spielt im Salon des Hauses von Sir Robert Chiltern. Dort wartet Lord Goring, ein Freund des Hauses. Während er wartet, tritt sein Vater, Lord Caversham, auf. Der Textausschnitt beginnt in der Endphase des Gesprächs der beiden. Mabel Chiltern, die später zu den beiden stößt, ist Sir Roberts jüngere Schwester.

1. Erläutern Sie, welche Mittel in dem zu untersuchenden Textausschnitt eingesetzt werden, um Komik zu erzeugen!
2. Nehmen Sie eine Stilanalyse der Repliken von Lord Goring und Mabel Chiltern vor und erklären Sie darauf aufbauend, wie diese dazu beitragen, Lord Goring mit Zügen des Dandys und Mabel Chiltern mit Zügen der New Woman auszustatten!
3. Ordnen Sie Oscar Wildes sogenannte *society comedies* literatur- und gattungsgeschichtlich ein! Erläutern Sie dabei, welche dramatischen Traditionslinien darin aufgegriffen werden!

- LORD CAVERSHAM. I wish you would go into Parliament.
- LORD GORING. My dear father, only people who look dull ever get into the House of Commons, and only people who are dull ever succeed there.
- 5 LORD CAVERSHAM. Why don't you try to do something useful in life?
- LORD GORING. I am far too young.
- LORD CAVERSHAM [*Testily.*] I hate this affectation of youth, sir. It is a great deal too prevalent nowadays.
- LORD GORING. Youth isn't an affectation. Youth is an art.
- 10 LORD CAVERSHAM. Why don't you propose to that pretty Miss Chiltern?
- LORD GORING. I am of a very nervous disposition, especially in the morning.
- LORD CAVERSHAM. I don't suppose there is the smallest chance of her accepting you.
- 15 LORD GORING. I don't know how the betting stands today.
- LORD CAVERSHAM. If she did accept you she would be the prettiest fool in England.
- LORD GORING. That is just what I should like to marry. A thoroughly sensible wife would reduce me to a condition of absolute idiocy in less than six months.
- 20 LORD CAVERSHAM. You don't deserve her, sir.
- LORD GORING. My dear father, if we men married the women we deserved, we should have a very bad time of it.
[*Enter Mabel Chiltern.*]
- 25 MABEL CHILTERN. Oh! . . . How do you do, Lord Caversham? I hope Lady Caversham is quite well?
- LORD CAVERSHAM. Lady Caversham is as usual, as usual.
- LORD GORING. Good morning, Miss Mabel!
- MABEL CHILTERN [*Taking no notice at all of Lord Goring, and addressing herself exclusively to Lord Caversham.*] And Lady Caversham's bonnets . . . are they at all better?
- 30 LORD CAVERSHAM. They have had a serious relapse, I am sorry to say.
- LORD GORING. Good morning, Miss Mabel!
- MABEL CHILTERN [*To Lord Caversham.*] I hope an operation will not be necessary.
- 35 LORD CAVERSHAM [*Smiling at her pertness.*] If it is we shall have to give Lady Caversham a narcotic. Otherwise she would never consent to have a feather touched.
- LORD GORING [*With increased emphasis.*] Good morning, Miss Mabel!
- 40 MABEL CHILTERN [*Turning round with feigned surprise.*] Oh, are you here? Of course you understand that after your breaking your appointment I am never going to speak to you again.
- LORD GORING. Oh, please don't say such a thing. You are the one person in London I really like to have to listen to me.
- 45 MABEL CHILTERN. Lord Goring, I never believe a single word that either you or I say to each other.
- LORD CAVERSHAM. You are quite right, my dear, quite right . . . as far as he is concerned, I mean.
- MABEL CHILTERN. Do you think you could possibly make your son behave a little better occasionally? Just as a change.
- 50

- LORD CAVERSHAM. I regret to say, Miss Chiltern, that I have no influence at all over my son. I wish I had. If I had, I know what I would make him do.
- 55 MABEL CHILTERN. I am afraid that he has one of those terribly weak natures that are not susceptible to influence.
- LORD CAVERSHAM. He is very heartless, very heartless.
- LORD GORING. It seems to me that I am a little in the way here.
- MABEL CHILTERN. It is very good for you to be in the way, and to know what people say of you behind your back.
- 60 LORD GORING. I don't at all like knowing what people say of me behind my back. It makes me far too conceited.
- LORD CAVERSHAM. After that, my dear, I really must bid you good morning.
- 65 MABEL CHILTERN. Oh! I hope you are not going to leave me all alone with Lord Goring? Especially at such an early hour in the day.
- LORD CAVERSHAM. I am afraid I can't take him with me to Downing Street. It is not the Prime Minister's day for seeing the unemployed.^o
[Shakes hands with Mabel Chiltern, takes up his hat and stick, and goes out, with a parting glare of indignation at Lord Goring.]
- 70 MABEL CHILTERN *[Takes up roses and begins to arrange them in a bowl on the table.]* People who don't keep their appointments in the Park^o are horrid.
- LORD GORING. Detestable.
- MABEL CHILTERN. I am glad you admit it. But I wish you wouldn't look so pleased about it.
- 75 LORD GORING. I can't help it. I always look pleased when I am with you.
- MABEL CHILTERN *[Sadly.]* Then I suppose it is my duty to remain with you?
- LORD GORING. Of course it is.
- 80 MABEL CHILTERN. Well, my duty is a thing I never do, on principle. It always depresses me. So I am afraid I must leave you.
- LORD GORING. Please don't, Miss Mabel. I have something very particular to say to you.
- MABEL CHILTERN *[Rapturously.]* Oh! is it a proposal?
- 85 LORD GORING *[Somewhat taken aback.]* Well, yes, it is—I am bound to say it is.
- MABEL CHILTERN *[With a sigh of pleasure.]* I am so glad. That makes the second today.
- LORD GORING *[Indignantly.]* The second today? What conceited ass has been impertinent enough to dare to propose to you before I had proposed to you?
- 90 MABEL CHILTERN. Tommy Trafford, of course. It is one of Tommy's days for proposing. He always proposes on Tuesdays and Thursdays, during the season.
- 95 LORD GORING. You didn't accept him, I hope?
- MABEL CHILTERN. I make it a rule never to accept Tommy. That is why he goes on proposing. Of course, as you didn't turn up this morning, I very nearly said yes. It would have been an excellent lesson both for him and for you if I had. It would have taught you both better manners.

(Quelle: Oscar Wilde, *The Major Works*. Hg. Isobel Murray. Oxford: Oxford UP, 2008, S. 460–463.)

Thema Nr. 3**Joy Harjo (*1951): „I Give You Back“ (1983)**

I release you, my beautiful and terrible
fear. I release you. You were my beloved
and hated twin, but now, I don't know you
as myself. I release you with all the
5 pain I would know at the death of
my daughters.

You are not my blood anymore.

I give you back to the white soldiers
who burned down my home, beheaded my children,
10 raped and sodomized my brothers and sisters.
I give you back to those who stole the
food from our plates when we were starving.

I release you, fear, because you hold
these scenes in front of me and I was born
15 with eyes that can never close.

I release you, fear, so you can no longer
keep me naked and frozen in the winter,
or smothered under blankets in the summer.

I release you
20 I release you
I release you
I release you

I am not afraid to be angry.
I am not afraid to rejoice.
25 I am not afraid to be black.
I am not afraid to be white.
I am not afraid to be hungry.
I am not afraid to be full.
I am not afraid to be hated.
30 I am not afraid to be loved.

to be loved, to be loved, fear.

Oh, you have choked me, but I gave you the leash.
You have gutted me but I gave you the knife.
You have devoured me, but I laid myself across the fire.
35 You held my mother down and raped her,
but I gave you the heated thing.

I take myself back, fear.
You are not my shadow any longer.
I won't hold you in my hands.
40 You can't live in my eyes, my ears, my voice
my belly, or in my heart my heart
my heart my heart

But come here, fear
I am alive and you are so afraid
45 of dying.

(Quelle: Joy Harjo, *She Had Some Horses*. New York: Thunder's Mouth Press, 1983.)
Anmerkung: Joy Harjo ist eine indigene (Muskogee/Creek) Lyrikerin.

Aufgaben:

1. Analysieren Sie „I Give You Back“ mit Blick auf seine formalen und stilistischen Mittel und deren Effekt! Berücksichtigen Sie dabei die rhetorische Dynamik!
2. Interpretieren Sie das Gedicht mit Blick auf die Sprechposition und die Verknüpfung, die zwischen ihr und der amerikanischen Kolonisierungsgeschichte sowie der Gewalt gegen die indigene Bevölkerung gezogen wird!
3. Verorten Sie das Gedicht im Kontext der ethnischen, insbesondere auch indigenen Lyrik seit den 1970er Jahren und deren sozialkritischer Ausrichtung!