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**Prüfungsteilnehmer**

**Prüfungstermin**

**Einzelprüfungsnummer**

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**Kennzahl:** \_\_\_\_\_

**Kennwort:** \_\_\_\_\_

**Arbeitsplatz-Nr.:** \_\_\_\_\_

**Herbst  
2012**

**42619**

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

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**Fach: Englisch (Unterrichtsfach)**

**Einzelprüfung: Literaturwissenschaft**

**Anzahl der gestellten Themen (Aufgaben): 3**

**Anzahl der Druckseiten dieser Vorlage: 7**

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**Bitte wenden!**

## Thema Nr. 1

### I. Text

Aus Charles Dickens, *Hard Times* (1854)

Kontext: Der Gewerkschaftsfunktionär Slackbridge spricht zu Industriearbeitern in Coketown.

'OH, my friends, the down-trodden operatives of Coketown! Oh, my friends and fellow-countrymen, the slaves of an iron-handed and a grinding despotism! Oh, my friends and fellow-sufferers, and fellow-workmen, and fellow-men! I tell you that the hour is come, when we must rally round one another as One united power, and crumble into dust the oppressors that too long have battered upon the plunder of our families, upon the sweat of our brows, upon the labour of our hands, upon the strength of our sinews, upon the God-created glorious rights of Humanity, and upon the holy and eternal privileges of Brotherhood!'

'Good!' 'Hear, hear, hear!' 'Hurrah!' and other cries, arose in many voices from various parts of the densely crowded and suffocatingly close Hall, in which the orator [Slackbridge], perched on a stage, delivered himself of this and what other froth and fume he had in him. He had declaimed himself into a violent heat, and was as hoarse as he was hot. By dint of roaring at the top of his voice under a flaring gaslight, clenching his fists, knitting his brows, setting his teeth, and pounding with his arms, he had taken so much out of himself by this time, that he was brought to a stop, and called for a glass of water.

As he stood there, trying to quench his fiery face with his drink of water, the comparison between the orator and the crowd of attentive faces turned towards him, was extremely to his disadvantage. Judging him by Nature's evidence, he was above the mass in very little but the stage on which he stood. In many great respects he was essentially below them. He was not so honest, he was not so manly, he was not so good-humoured; he substituted cunning for their simplicity, and passion for their safe solid sense. An ill-made, high-shouldered man, with lowering brows, and his features crushed into an habitually sour expression, he contrasted most unfavourably, even in his mongrel dress, with the great body of his hearers in their plain working clothes. Strange as it always is to consider any assembly in the act of submissively resigning itself to the dreariness of some complacent person, lord or commoner, whom three-fourths of it could, by no human means, raise out of the slough of inanity to their own intellectual level, it was particularly strange, and it was even particularly affecting, to see this crowd of earnest faces, whose honesty in the main no competent observer free from bias could doubt, so agitated by such a leader.

**Fortsetzung nächste Seite!**

Good! Hear, hear! Hurrah! The eagerness both of attention and intention, exhibited in all the countenances, made them a most impressive sight. There was no carelessness, no languor, no idle curiosity; none of the many shades of indifference to be seen in all other assemblies, visible for one moment there. That every man felt his condition to be, somehow or other, worse than it might be; that every man considered it incumbent on him to join the rest, towards the making of it better; that every man felt his only hope to be in his allying himself to the comrades by whom he was surrounded; and that in this belief, right or wrong (unhappily wrong then), the whole of that crowd were gravely, deeply, faithfully in earnest; must have been as plain to anyone who chose to see what was there, as the bare beams of the roof and the whitened brick walls.

## II. Aufgabenstellung

1. Analysieren Sie die kurze Rede Slackbridges (d.h. den ersten Absatz des Textes) im Hinblick auf deren rhetorische Ausgestaltung!
2. Diskutieren Sie, welche Haltung der Erzähler gegenüber dem Gewerkschaftsfunktionär und gegenüber den Arbeitern einnimmt!
3. Situieren Sie den Roman im literatur- und kulturhistorischen Kontext, insbesondere auch unter Berücksichtigung gesellschaftlicher Entwicklungen!

Quelle: Charles Dickens, *Hard Times* (Harmondsworth: Penguin, 1970), S. 221.

**Thema Nr. 2****Oscar Wilde, *Lady Windermere's Fan* (1892)**

Oscar Wilde, *The Major Works*. Ed. Isobel Murray (Oxford: Oxford World's Classics, 2008).

**Act 1**

LORD DARLINGTON. How do you do, Lady Windermere?

LADY WINDERMERE. How do you do, Lord Darlington? No, I can't shake hands with you. My hands are all wet with these roses. Aren't they lovely? They came up from Selby this morning.

LORD DARLINGTON. They are quite perfect. [Sees a fan lying on the table.] And what a wonderful fan! May I look at it?

LADY WINDERMERE. Do. Pretty, isn't it! It's got my name on it, and everything. I have only just seen it myself. It's my husband's birthday present to me. You know to-day is my birthday?

LORD DARLINGTON. No? Is it really?

LADY WINDERMERE. Yes, I'm of age to-day. Quite an important day in my life, isn't it? That is why I am giving this party to-night. Do sit down. [Still arranging flowers.]

LORD DARLINGTON. [Sitting down.] I wish I had known it was your birthday, Lady Windermere. I would have covered the whole street in front of your house with flowers for you to walk on. They are made for you. [A short pause.]

LADY WINDERMERE. Lord Darlington, you annoyed me last night at the Foreign Office. I am afraid you are going to annoy me again.

LORD DARLINGTON. I, Lady Windermere?

**Fortsetzung nächste Seite!**

[Enter PARKER and FOOTMAN C, with tray and tea things.]

LADY WINDERMERE. Put it there, Parker. That will do. [Wipes her hands with her pocket-handkerchief, goes to tea-table, and sits down.] Won't you come over, Lord Darlington?

[Exit PARKER C]

LORD DARLINGTON. [Takes chair and goes across L.C.] I am quite miserable, Lady Windermere. You must tell me what I did. [Sits down at table L.]

LADY WINDERMERE. Well, you kept paying me elaborate compliments the whole evening.

LORD DARLINGTON. [Smiling.] Ah, nowadays we are all of us so hard up, that the only pleasant things to pay are compliments. They're the only things we can pay.

LADY WINDERMERE. [Shaking her head.] No, I am talking very seriously. You mustn't laugh, I am quite serious. I don't like compliments, and I don't see why a man should think he is pleasing a woman enormously when he says to her a whole heap of things that he doesn't mean.

LORD DARLINGTON. Ah, but I did mean them. [Takes tea which she offers him.]

LADY WINDERMERE. [Gravely.] I hope not. I should be sorry to have to quarrel with you, Lord Darlington. I like you very much, you know that. But I shouldn't like you at all if I thought you were what most other men are. Believe me, you are better than most other men, and I sometimes think you pretend to be worse.

LORD DARLINGTON. We all have our little vanities, Lady Windermere.

LADY WINDERMERE. Why do you make that your special one? [Still seated at table L.]

**Fortsetzung nächste Seite!**

LORD DARLINGTON. [Still seated L.C.] Oh, nowadays so many conceited people go about Society pretending to be good, that I think it shows rather a sweet and modest disposition to pretend to be bad. Besides, there is this to be said. If you pretend to be good, the world takes you very seriously. If you pretend to be bad, it doesn't. Such is the astounding stupidity of optimism.

LADY WINDERMERE. Don't you want the world to take you seriously then, Lord Darlington?

LORD DARLINGTON. No, not the world. Who are the people the world takes seriously? All the dull people one can think of, from the Bishops down to the bores. I should like you to take me very seriously, Lady Windermere, you more than any one else in life.

1. Interpretieren Sie die Textpassage aus der Anfangsszene des Stücks! Gehen Sie insbesondere auf Dialogführung, Gesprächsgegenstände und Charakterzeichnung ein!
2. Wodurch weist sich Lord Darlington als typischer Dandy aus? Welche Rolle spielt dieser Typ bei Oscar Wilde und in der Kultur des fin de siècle?

**Thema Nr. 3**

Robert Frost: "The Road Not Taken". In: Kennedy, X. J./Gioia, Dana. *Literature: An Introduction to Fiction, Poetry, and Drama*. New York: Longman, 1999. 910.

**Robert Frost** (1874–1963)\*

**THE ROAD NOT TAKEN** 1916

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

1. Analysieren Sie die formalen, sprachlichen und stilistischen Elemente des Gedichts von Robert Frost!
2. Situieren Sie es im literatur- und kulturhistorischen Umfeld der amerikanischen Moderne!
3. Diskutieren Sie mit Bezug auf zwei weitere Autor/innen das Verhältnis von Naturerfahrung und Selbsterkenntnis!