Englisch

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25. Juni 2005

Inhaltsverzeichnis

1 Englisch

1.1 Schulheft

1.1.1 Thennessee Williams (* 1911, † 1983)

- Mother: religious

- Father: materialistic

1945
    The Glass Menagerie

1946
    One-Act Plays

1947
    A Streetcar Named Desire

1955
    Cat On A Hot Tin Roof

1.1.2 Ernest Hemingway: Cat in the Rain

Atmosphere

- sad, cold, unfriendly

- emptiness, isolation, stagnation, longing („looking out")

- contrast: description of environment in good weather

- stylistic device: repetition („war momument" ⇒ foreshadowing, „rain", „looking out") ⇒ emphasis

Characterization

a) the American wife, the American

- looking out ⇒ =
- wants to get the kitty ⇒ =
- ative
- likes the way she´s treated by the hotel-keeper (respect)
- acts childishly (fetching a stray cat)
- narcastic behaviour (mirror) „I want, I want, I want"
- wants to be a lady and be treated like one
- wants material, tactile pleasures
- wants something to take care of, to be responsible for
- wants it to be spring ⇒ =

b) the husband

- doesn´t say much, monosyllabic ⇒
- treats her like a child („Don´t get wet.")
- lying in bed throughout the whole story
- reading ⇒ interests
- „Wonder where it went to?" ⇒ =
- satisfied with his life, the way it is
- „Oh, shut up and get something to read" ⇒ no common basis

Theme

Symbols:

- „kitty", cat ⇒
- bad weather ⇒
- war monument ⇒

- it´s getting darker ⇒

- light comes on in the square ⇒

- padrone asked the maid to bring her the cat ⇒

⇒ relationship that has problems because the partners are not on common grounds. While he´s a grown-up with intellectual interests, his wife, whose behaviour is rather childish, feels the need for material pleasures.

1.1.3 Shirley Jackson: The Lottery

1. - no information about name of the village, time
   - no info about the nature of the event itself (what is there to „win"?)
   - the reader is thrown into the heart of the matter
     the story begins in the middle of the action
   - we feel that something important, unique, mysterious is going to happen

2. - ordinary, normal day (get home in time for noon dinner (l. 6), women wear faded house dressed (l. 17), the men were talking about planting, rain, tractors and taxes (l. 15))
   - cheerful, sunny, warm (l. 1-2)
   - uneasiness (l. 8)
   - mysterious, somewhat like the „calm before the storm" (jokes were quiet, girls were looking over their shoulders (l. 13), women called their children, they came reluctantly, Bobby M. ducked, girls clung to the hands of their older...)
   - effect on the reader: suspense; misleading effect, sends him on the wrong track, curiosity

3. - doesn´t take long
   - conducted every year
   - something normal like square dances, teen club, Halloween program (l. 23)

- represents tradition
- prosperity/well-being of the village depends on it! („Lottery in June, corn can be heavy soon." (l. 128))

4.
- some parts of the procedure have been changed (chips of wood replaced by slips of paper) ⇒ ???

  [slips of paper: man-made! arbitrary, not substantial, what´s the significanse attached to a slip of paper?]
- black box represents tradition ⇒ essential symbol
- grows shabbier each year ⇒ . . .
- they act as if it were untouchable but in fact. . .

5.
- until the very end, it is not mentioned what there is to „win"
- delays the resolution especially (l. 146f.)
- described reactions of village people („a sudden hush...")
- changes narrative perspective, lets characters talk

  ⇒ wee see the action through their eyes, feel with them, take part in the action

6. [see 4.]

7. peace and quiet ↔ nervousness and anxiety

   tradition ↔ change

   relief/fun and laughter ↔ tragedy, death

8. **a) telling**

   l. 24: „Mr. Summers was a round-faced, jovial man and people were sorry for him..."

   l. 35: „No are liked to upset tradition."

   He describes their attitudes from an unlimited point of view.

   b) showing

   l. 17: „They smiled rather than laughed"

   l. 100: „Most of them were quiet, wetting their lips"

   c) dialogue

   l. 126: „Pack of crazy fools"

   l. 128: „Lottery in June..."

9. foreshadowing: by saying „Wouldn´t...“ Mrs. Hutchinson alludes to the possibility of being the one who „hits the jackpot“ this year. That´s why she doesn´t want to leave her house in and untidy state. The fact that she actually draws the lot with black spot on it makes her comment highly ironic.

10. the effect of cruelty:

   - children are involved: l. 180: „Little Dave has to take a slip of paper, he laughs . . . wonderingly, doesn´t even understand what´s going on“
   - l. 196: „Nancy and Bill beamed and laughed. . . knowing that a member of their family was going to be killed“
   - children made piles of stones
   - littly Davy Hetchinson gets pebbles to throw at his mother

1.1.4 Civil Rights Movement

MLK:

- brotherhood
- peace and harmony
- integration
- non-violence
- Christianity

Malcolm X:

- black community
- separation
- political and economic independence
- violence if need be
  revolution

1.2 Hausaufgaben

1.2.1 1. Hausaufgabe

Buch Seite 13, Aufgabe 4b

In this scene, how do the **stage directions** help to characterize Jackie and Margaret?

Stage directions like „Momentarily caught“ (line 26), „Margaret has nothing to say“ (line 37), and „[Margaret] collects herself“ (line 27)

expose Margaret´s problems with her very own life. She can´t repress her own experiences with men. By looking at Jackie´s stage directions, you can see Jackie´s tries to cancel the conversation with her mother: „Gets up and goes to the house" (line 34), „Jackie stops" (line 36), and „[Jackie] goes into the house" (line 38).

1.2.2   2. Hausaufgabe

Meinung über den Sohn und den Vater von Buch Seite 8-10

I think, the son is, in this excerpt, right. He wants to go his own ways („Oh Dad, can´t you see all I want to do is be individualistic?" at line 71). This own ways include becoming an actor, even if the´re certain risks connected with not choosing a, though bad-paid, albeit stable job. His father doesn´t understand this, he wants his son to do take over his business when he´ll be done. But the father can´t force his son to do what he want, resulting in a moot.

1.2.3   3. Hausaufgabe

Buch Seite 11/5

a) Who is the **narrator** of the text?

John is the first-person narrator, because line 87 reads „She looked **me** over carefully, checking for any clues as to what mood I left Bore in".

b) How does the choice of narrator influence your feelings, sympathies or opinions concerning John and his father?

John describes his feelings the best, because the narrator **is** John. So, he can give us first-hand information. Additionally, he puts everything in his perspective, so we´re brought to think, that he´s right. If John´s father was the narrator, then, I guess, we could understand his point of view better. To abstract: The perspective depends significantly on the narrator.

1.2.4   4. Hausaufgabe

Buch Seite 22, Aufgabe 5

a) Who is the narrator of this short story?

b) What does the narrator choose to tell about the girl in order to influence the reader and to justify the title of the story?

I think, there´re two possibilities. The narrator could be one of her children, presuming that, one day, she told her children the true story of her life. Or, maybe, she died and their children read her diary. The other possibility which comes to my mind is the theory, that she herself is the narrator of the text. Only she is able to know so much about her inner feelings and thougts. You can see that at many different places in the text.

The narrator describes the girl´s inner feelings in order to influence the reader. On a certain way, you feel compassionate to that girl. Additionally, the title „Greyhound Tragedy" implies certain feelings of the girl. You know, and you get influenced to know, that her life is „bad". This is clear from other excerpts of the text, too.

1.2.5   5. Hausaufgabe

Brief an McNamara

Topic: Is it right and proper that today there are 7,500 strategic offensive nuclear warheads, of which 2,500 are on 15 minute alert, to be launched by the decision by **one** human being?

No, that is neither right nor proper. There are two appalling reasons against it. Firstly, the problem is, that **one** human being decides if and when these missiles should be launched – there is the danger of that human being being blackmailed.

Ignoring the possibility of the President being blackmailed, there´s another „problem" with this fact. Conflicts are **never** – and, because that´s so important I´ll stress it – conflicts are **never**, under **no circumstances**, solved by war, war is **never** justified. So, there shouldn´t be any need to **have** nuclear warheads.

1.2.6   6. Hausaufgabe

Übersetzung

Immigrants aren´t necessarily more clever, nor their original cultures more usefal than the ones they invade. But whatever else they have to offer, they see things from a different angle: They can spot problems everbody else takes for granted. And they have the unestimable advantage of being outside the existing hierarchies. If only we remembered that it´s not just an occasional coincidence, but **likely** that new people produce new ideas, then perhaps even those who want to restrict the numbers of incommers might treat the ones who do get in with less automatic hostility.

Einwanderer sind nicht notwendigerweise klüger, noch ihren ursprünglichen Kulturen nützlich als diejenigen, in die sie eindringen. Doch was auch immer sonst sie zu bieten haben mögen, sie sehen doch die Dinge aus einem anderen Blickwinkel: Sie können Probleme erkennen, die jeder andere als selbstverständlich ansieht. Und sie haben den unschätzbaren Vorteil, dass sie sich außerhalb der bestehenden Hierarchien befinden. Wenn wir uns nur vor Augen führen würden, dass es nicht nur eine gelegentliche Zufälligkeit, sondern dass es sehr wahrscheinlich ist, dass neue Leute neue Ideen hervorbringen, dann würden möglicherweise sogar die, die die Zahl der Einwanderer begrenzen wollen, diejenigen, die doch hineinkommen, mit weniger reflexartiger Feindschaftlichkeit behandeln.

1.2.7 7. Hausaufgabe

Übersetzung: „The Lost Generation"

Gertrude Stein prägte den Ausdruck „verlorene Generation", um die Intellektuellen, die Dichter, die Künstler und Romanautoren zu beschreiben, die die Werte des Amerikas nach dem Ersten Weltkrieg abgewiesen haben und die nach Paris umgezogen sind, um einen künstlerischen Lebensstil zu führen. Autoren und Künstler wanderten wegen vielen Gründen aus, aber während sie dort waren, haben sie üblicherweise nach einem Sinn gesucht, maßlos getrunken, hatten Liebesaffären und kreierten einige der feinsten amerikanischen Literaturstücke bis heute.

Autoren der verlorenen Generation haben herausragende Plätze in der Landschaft der amerikanischen Kultur des 20. Jahrhunderts aus drei Gründen bekommen. Erstens haben sie den Weg im Ausdruck der Motive der spirituellen Entfremdung, des Selbst-Exils und der Kulturkritik angeführt. Somit ist ihr Erkennungszeichen in der intellektuellen Geschichte ausgeprägt. Ihre literarischen Innovationen haben die traditionellen Annahmen über Schreiben und Ausdruck herausgefordert, und dadurch den Weg für weitere Generationen von Avantgarde-Autoren geebnet. Und schließlich umgibt ein Mythos die verlorene Generation und hält ihre Bekanntheit als eine gegenkulturelle Einheit aufrecht. Jede spätere Generation – von den Beats bis zu den Xers – strebt auf irgendeine Weise das Ansehen der Genusssucht und Unbesonnenheit der verlorenen Generation der 1920er an.

1.2.8   8. Hausaufgabe

Buch Seite 63, Aufgabe 1

Carpe diem – that´s one of Mr. Keating´s mottos, which he tries to convey to his students. That´s a major difference to other teachers, who just want the pupils to do their jobs and nothing else. That´s founded on the motivations of the teachers: While most of the teachers do their job only because they have to do it, because otherwise their families wouldn´t have anything to eat, Mr. Keating teaches because he is actually convinced of his job, or, to speak in Mr. Keating´s words, of his profession.

Another thing to note is the way Mr. Keating teaches. While other docents are very conservative—the Latin teacher comes to my mind first („agricula, agriculae, agriculae, agriculam, agricula, ...“)—Mr. Keating rejects the old methods of teaching. For example, he asks his students to rip out the „Introduction to Poetry“ by Mr. Pritchard, because he thinks poetry can´t be expressed in a purely analytical

way. In his opinion, poetry is not simply a sequence of verses, but instead it is art, it is culture, it is a way of life.

Another thing Mr. Keating wants to convey to his students is his idea of ideas being able to change the world, which he contrasts to rather ordinary things. In his opinion, even a single poem can and will make a difference and is able to shake the world up.

This attitude is not liked much by the rest of the teachers. They´d prefer Mr. Keating to use traditional methods of teaching, which are apparently proven to be successful. Additionally, they hold Mr. Keating responsible for Neil Perry commiting suicide.

1.2.9 9. Hausaufgabe

Stichpunkte des Textes von S. 57

- Text is about people not reading any more.
- People prefer TV.
- But there´re good arguments why reading **is** good:
    - Notes
    - Writing down comlicated ideas
    - Understanding more intellectual people
    - Technology

1.2.10 10. Hausaufgabe

Comment: „Monadic IO"

```
A) (Introduction)
B) Using Monads to do IO is better
   1. Ability to optimize a program at compile-time
   2. Static typechecking
   3. Ability to sequence IO actions
C) (Conclusion)
```

With the purely functional programming language Haskell beco-
ming more widely known each day, the idea of using Monads to
do Input/Output (IO) gains support. In the following I´ll show why
using Monads to do IO is a better way to communicate with the re-
al world than using „normal" side-effectful functions which aren´t
possible in a purely functional language.

Firstly, by using Monads, the compiler is able to optimize programs
at compile-time. For example, the following Haskell code. . .

```
f :: IO String
f = haskell_compiler_version >>= \x -> return x
```

...can be substituted by. . .

```
f :: IO String
f = return "Glasgow Haskell Compiler 6.4"
```

...at compile time. This causes many perfomance optimizations
which wouldn´t be possible to do without using Monads to do IO.

Secondly, by using Monads, the compiler can typecheck your code
even when using IO. For example, in the following code, Haskell
will throw an exception if the user does not enter an integer:

```
read_an_integer :: IO Int
read_an_integer = readLn

main :: IO ()
main = read_an_integer >>= \x -> putStrLn $ "Your input
was: " ++ x
```

As this is clearly not possible without using monadic IO, it´s a great
benefit for the programmer not having to do all the typechecking
on his own.

Lastly, monadic IO is the only way to sequence side-effectful ac-
tions in a purely functional language. It would, for example, be
disatrous, if the following snippet deleted »file« before reading it:

```
f fh = readFromFH fh >>= \line -> unlink file
```

By using monadic IO, and especially by using the binding operator
»(>>=)«, the compiler is able to properly sequence all side-effectful
functions.

Monadic IO is a great way to do IO in purely functional languages,
so I hope other languages will adapt this way of sequencing side-
effectful functions one day.

Comment: „IM2000"

```
A) (Introduction)
B) IM2000 is better than SMTP
   1. No bounces
   2. Less traffic
   2. Less spam
C) (Conclusion)
```

One of the world´s most important Internet services today is the electronic mail, commonly transferred using the Simple Mail Transfer Protocol (SMTP) or one of its extensions. In the following I´ll show the advantages Internet Mail 2000 (IM2000) to regular SMTP.

Many mail server administrators know the problem as old as Internet mail itself – a SMTP server triggers sending a so-called „bounce" back to sender if it isn´t able to further deliver the mail. As many statistics show, this is currently a big problem and will continue to become even more serious in the next few years. With IM2000, there are no bounces due to the different way the storing of mail messages is handled with IM2000 – while SMTP mails were simply sent to next reachable SMTP server, which (may) had to report a failure, the mails stay stored on the sender´s ISP. Such, if the destination mail address doesn´t exist, the mail is simply not fetched, but there´s no need to send bounces. Therefore, IM2000 is better than SMTP.

Another reason why IM2000 is better than SMTP is, that the traffic actually needed is minimized when using IM2000. As described in the last paragraph, the actual mail message is not sent to the destination´s mail server until the receiver´s Mail User Agent (MUA) tells the sending server to do so. With millions of mails being sent each day, this will cause enormous savings of traffic. Because of this, IM2000 is better than SMTP.

The last reason why IM2000 is better than SMTP is, that unsolicited bulk mail, commonly referred to as „spam", will cease to exist. Because the costs of sending a mail move from the receiver´s side to the sender, spammers can´t continue to use infected computers, usually connected in a central-managed „botnet", as cheap mail servers – those computers would have to stay online 24/7/365 to be able to wait for a »MAIL_XFER« request. Clearly, most personal computers are switched off at least once a day. Therefore, ordinary

personal computers won´t be able to get abused as cheap mail relays, and this in turn will cause spam to cease. Therefore IM2000 is better than SMTP.

Because of all these advantages of IM2000 to SMTP, I´d vote for a quick adaption of IM2000 to make the Internet the friendly place it once used to be.

Comment: „IPv6"

```
A) (Introduction)
B) IPv6 is better than IPv4
   1. More addresses available
   2. Redundancy by using multicast
   3. Mobile IPv6 Extensions
C) (Conclusion)
```

With the accellerated growth of the Internet, the address space provided by IPv4 will soon be exhausted. In the following, I´ll show why IPv4´s designated successor, IPv6, is better than IPv4.

The first reason, why IPv6 is better than IPv4 is, that the address space available will be big enough for the next few generations. This is because IPv4 uses an unsinged 32 bit sized integer to address each node of the Internet, while IPv6 uses 128 bit. Such, 2^{128} addresses will be available with IPv6, which will clearly be enough. Therefore, IPv6 is better than IPv4.

Secondly, IPv6 increases the redundancy by extensively using multicast. With IPv4, the breakdown of only one router on the path to the destination is sufficient to cause all connections to the destination host to terminate. IPv6 fixes this problem by providing multicast, i.e. one address is used to address multiple hosts. Therefore **all** routers on the path to the destination have to go offline in order to cause the destination host being unreachable. Because of this, IPv6 is better than IPv4.

Most importantly, IPv6 provides Mobile IPv6 Extensions. IPv4 lacks these extensions, and that´s the reason for easy roaming not working presently. By contrast, IPv6 has complete support for the Mobile IPv6 Extensions. Thus, you´ll be able to switch networks **transparently**. Of course, you´ll get a new address, but your old address will continue to work! Therefore, one doesn´t have to terminate all

his connections only to be able to switch networks. Therefore, IPv6
is better than IPv4.

Because off all these advantages of IPv6 to IPv4, I´d like seeing an
accelerated adaption of IPv6.

1.3 Vokabeln

1.3.1 2. Woche

Englisch	Bedeutung
evolve	evolution
(dis)solve	solution
revolve	revolution
involve	involvement
resolve	resolution
sensible	sinnvoll, vernüftig
sensitive	sensibel
murder	planned
manslaughter	unlawfully, but not wilfully
homicide	neutral
detain	being locked in prison
tight-rope walking	Seiltanzen
subject to	abhängig/maßgeblich von

1.3.2 3. Woche

Donnerstagsstunde

Englisch	Bedeutung
petty-bourgeois	„wanna-be-bourgeois"
embarrassing	peinlich
blush	erröten
Paper won´t blush.	Papier ist geduldig.
trait of character/character trait	Charakterzug
characteristic feature	Charakteristisches Merkmal
conceived	gezeugt
protagonist	hero, heroine
antagonist	Gegenspieler
olympic point of view, omniscient narrator	narrator who knows everything
psyche	Psyche

1.3.3 8. Woche

Mitwochsstunde

Englisch	Bedeutung
to give oneself away	verraten
boast	prahlen

1.4 Tests

1.4.1 1. Schulaufgabe

Correction of the first test
Ingo Blechschmidt, 11C

Questions on the text (Answer all questions, using your own words as far as is appropriate.)

1. What is the father´s main criticism of his daughter? (4 sentences) 10 BE

   The father **criticizes** that his daughter is not a sneak. By lying about all the bad things she does, for example**,** smoking, she´d make things easier for both the father and **herself**. If the father didn´t know the bad things his daughter does, he wouldn´t get angry, and stay happy. But if the father did know what his daughter did, he´d have to punish her, which would make not only her unhappy, but him, too, because he´s unhappy when she is.

2. What points of criticism about her parents does the daughter raise? (4 sentences) 10 BE

   Firstly, the daughter **criticizes** about her parents that they use vulgar words while she is not allowed to swear. Then, she doesn´t like her father not wanting to talk to her. But her main criticism about her parents is the sad fact that the parents don´t care as much about her as they did when she was younger. You can see this in the text **(**beginning **in** line 8**):** She tells her father about her smoking and expects him to get angry, but he doesn´t (it seems) care and stays calm.

3. Why does Heller choose the father as his I-narrator? What impression can he convey to the reader this was? (8 sentences) 20 BE

   By choosing the father as the first-person narrator of the text, he conveys **to** the reader the thoughts and emotions of the father. By, for example, writing in line 7 „She lies about everything", the reader gets influenced to think of the daughter as a person who lies all the time, which may not be true. The reader sees the father as the good father who´d do **anything** to make his daughter happy, and the daughter as the **child who** does most things wrong. But this doesn´t **have** to be true

– everything we get to know about the persons of the text is seen from the father´s point of view, which is not neutral. The relationship between the daughter and her father could be disturbed by the father, and not the daughter, for example, but we don´t know.

By choosing the father as the narrator of the text, **the reader gets** to think that the children are always the persons who cause the trouble in the relationships between the children and their parents. The parents, by contrast, are only victims.

The reality, of couse, is different – **it takes two** for a conflict to emerge.

Comment (Write a coherent text of about 120 words.)

Take the father in the text as a model to explain what parents of adolescent children (may) do wrong and how they could do a better job altogether.

One thing the parents may do wrong is, that they forbid their children the things they were not allowed to do when they were young **themselves**. In the text, for example, the father **is likely to have** got his first car when he was an adult, thus his child shouldn´t have a car earlier, **either**.

Another thing parents may do wrong is, that they don´t fully trust their children in important questions. For example, parents may not trust their children when they say, „I´m going to a party, but I won´t drink any alcoholic drinks, I promise!“.

But I think that these **denials** are misinterpreted by the children. In reality, the parents simply have more experience of life and want their children not to make the same mistakes they **made**. It´s simply care. I propose the following solution: Parents should allow their children a bit more, and the children in turn should be grateful about **the advice by** their parents. For example, in the text, the daughter could stop smoking and her father could allow her to have a car.

But a thing we should never forget is that communication is one of the most important things in a relationship. Both parents and children should talk and listen to each other.

1.4.2   Press vocab zur 4. Schulaufgabe

1. In order to remove offensive, morally harmful or politically dangerous contents books used to be subjected to **censorship** (Zensur).

2. The **freedom of the press** is laid down in the first Amendment to the Constitution of the US.

3. USA Today is a **national paper** whereas the Kansas City Star is a **local paper**.

4. A newspaper or a magazine that is published a)every day: **Daily**, b) every week: **Weekly**, c) evry month: **Monthly**, d) four times a year: **Quarterly**.

5. Time and Newsweek are American **magazines or periodicals** comparable to the Spiegel, Psychology Today is a **technical journal**.

6. There´s both an international and a European **edition** of Time available.

7. While I always read the business **section**, I´m not too keen on the **gossip column** (Klatschspalte).

8. If you **subscribed** to a newspaper it will be sent to you by post on a regular basis. So you won´t have to go and buy it at a newsagent´s.

9. The attack on Abigail W. in an otherwise peaceful village in Surrey **made front page news** or in other words **hit the headlines** (Schlagzeilen machen).

10. Stories about celebrities always **make good copy** (sich gut verkaufen).

11. serious press (**a**), sensational press (**b**), scandal sheets (**b**), quality paper (**a**), popular press (**b**), broadsheets (**a**), tabloids (**b**), gutter press (**b**), yellow press (**b**)

12. Tabloids like the Sun are comparable to the German Bild and have huge **circulations** (Auflagen). The Sun sells 3.8 million copies (Exemplare) per day.

13. Titelgeschichte **coverstory**, Leitartikel **editorial**, Aus aller Welt **World News**, Beilage **supplement**, Spezial(artikel) **Feature Story**, Todesanzeigen **obituaries**, Kleinanzeigen **small ads**, Fortsetzungsroman **serialized novel**, Fortsetzung folgt **to be continued**, Leserbrief **letter to the editor**, Bericht **report**, Reportage **news story**, Ratgeberspalte **agony column**

14. Einen Artikel veröffentlichen **publish an article**, eine Meldung bringen **to carry/cover a story**, über ein Ereignis berichten **report on an event**, Berichterstattung **news coverage**, Berichten zufolge **according to news reports**