Abitur

Englisch
Abi Niedersachsen

Das muss

MEHR ERFAHREN

STARK

Inhalt

Richard III (zusätzlich für eA)

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Vorwort

Liebe Schülerinnen und Schüler,

dieses handliche Skript bietet Ihnen umfassende Informationen zu allen **verbindlichen Materialien** (Pflichtlektüren und -filme), die Sie für die **Abiturprüfung 2021** im Fach Englisch kennen müssen.

Dank der knappen, übersichtlichen Darstellung eignet es sich besonders zur Auffrischung und Wiederholung des Prüfungsstoffs kurz vor dem Abitur:

- Anhand der Kennzeichnung im Inhaltsverzeichnis können Sie ersehen, welche Materialien sowohl im **grundlegenden** als auch im **erhöhten Anforderungsniveau** verbindlich sind, welche nur für das erhöhte Niveau vorausgesetzt werden und welche zusätzlich an **Beruflichen Gymnasien** zu behandeln sind.

- Jedes Kapitel enthält die wichtigsten **Fakten** zum Text bzw. Film, eine **Zusammenfassung der Handlung** und eine Übersicht über die zentralen **Figuren**.

- Unter „Themes and interpretation" finden Sie **Interpretationsansätze** zu den Werken, die Ihnen bei der Bearbeitung von möglichen Abituraufgaben helfen können. Gerade im dritten Teil der Textaufgabe wird häufig von Ihnen verlangt, inhaltliche Aspekte aus dem Prüfungstext (den Sie im Abitur erstmals zu Gesicht bekommen) zu den verpflichtenden Materialien (die Sie aus dem Unterricht kennen) in Bezug zu setzen. Die in diesem Skript behandelten Themen orientieren sich an den vom Niedersächsischen Kultusministerium festgelegten „verbindlichen Unterrichtsaspekten" und sind so für die Abiturprüfung besonders relevant (siehe Übersicht auf der folgenden Seite).

- Zahlreiche **Schaubilder** und **Beispiele** helfen Ihnen, sich das Gelernte besser einzuprägen.

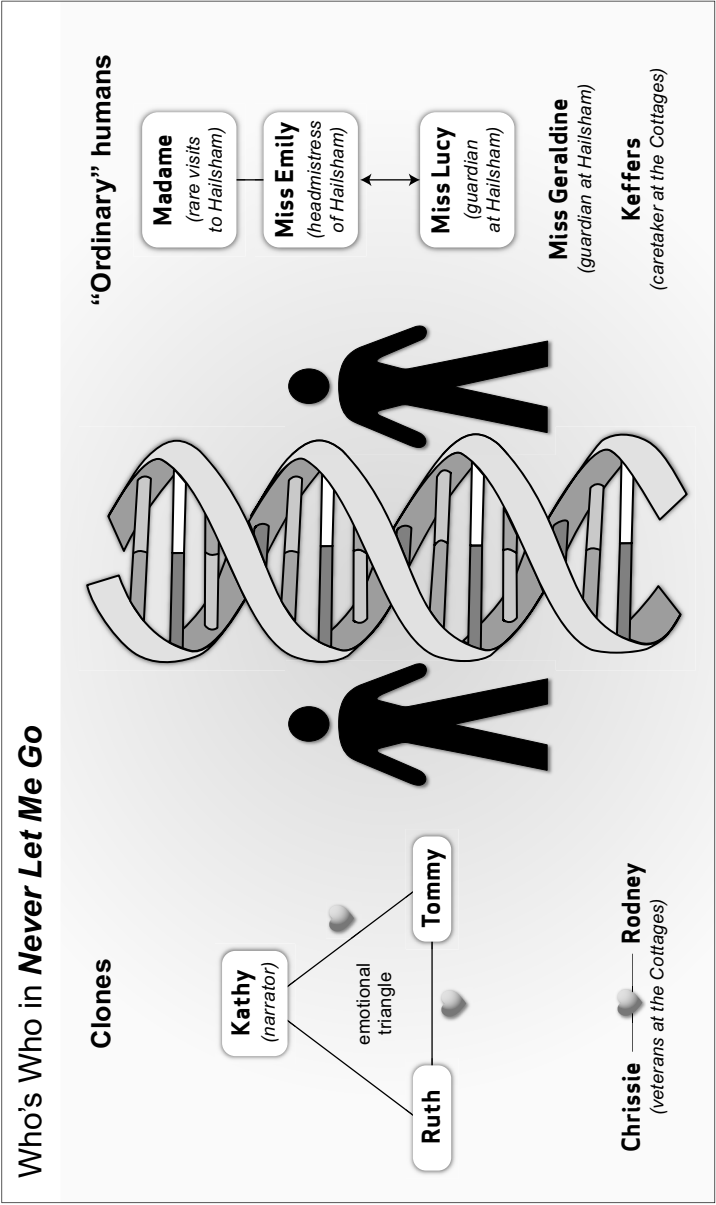Viel Erfolg beim Lernen mit diesem Skript und im Abitur!

Rainer Jacob

Never Let Me Go

1   Key facts about the novel

- **author:** Kazuo Ishiguro (*1954 in Nagasaki, Japan; family moved to England in 1960), Man Booker Prize for his third novel *The Remains of the Day* (1989), Nobel Prize in Literature (2017)
- **year of publication:** 2005
- **awards:** nominated for the Booker Prize (2005), named the best novel of 2005 by *TIME* magazine
- **adaptations:** British film adaptation directed by Mark Romanek (2010), Japanese television drama adaptation (2016)
- **genre:** dystopian science fiction novel
- **setting:** England
- **time:** late 1990s
- **narrative perspective:** first-person narration; main character Kathy H. tells the story in retrospect; as the novel follows Kathy's memory, the narration is not strictly chronological, but rather episodic and guided by association
- **structure:** 23 chapters; Part One: 1–9 (boarding school Hailsham), Part Two: 10–17 (the Cottages), Part Three: 18–23 (recovery centres; different parts of the country)
- **content:** The novel tells the story of three friends, Kathy, Ruth and Tommy, who are raised and educated in a boarding school called Hailsham. What is not immediately apparent to the reader: all students at Hailsham are clones, destined to donate their organs as young adults in order to prolong the lives of ordinary humans. Every "donor" receives care from a designated "carer" (a clone who has not yet begun the donation process) until they die ("complete").
- **explanation of the title:** name of Kathy's favourite song on a cassette tape

Who's Who in *Never Let Me Go*

Clones

"Ordinary" humans

Kathy
(narrator)

emotional
triangle

Tommy

Ruth

Chrissie — **Rodney**
(veterans at the Cottages)

Madame
*(rare visits
to Hailsham)*

Miss Emily
*(headmistress
of Hailsham)*

Miss Lucy
*(guardian
at Hailsham)*

Miss Geraldine
(guardian at Hailsham)

Keffers
(caretaker at the Cottages)

2 Plot

Part One

Chapter 1

- narrator Kathy H. introduces herself: she is 31, has been a "carer" for over 11 years
- travelling around the country, she recalls episodes from her childhood at Hailsham
- her best friends are Ruth and Tommy, who is often bullied by his schoolmates and tends to have fits of rage as a result
- **Background** (what the reader does not know yet):
  the students at Hailsham are clones who are raised to provide ("donate") organs for transplantation to non-clones who need them

Chapter 2

- the teachers at Hailsham put special importance on the students' efforts in arts, poetry and creativity
- Tommy's schoolmates mock his paintings (elephant); he gives up trying to be creative
- Tommy is relieved when Miss Lucy tells him that there is nothing wrong with not being creative; his tantrums stop
- **Background** (what the reader does not know yet):
  Miss Lucy will later revoke her statement, as she realises creativity at Hailsham does matter
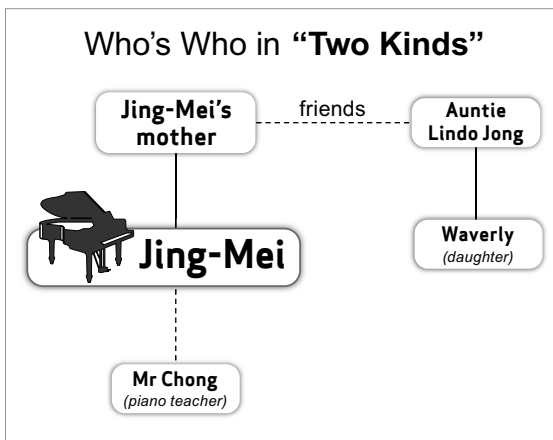
Chapter 3

- Tommy and Kathy try to make sense of Miss Lucy's hints that creativity is not so important and that the students are taught too little about donations
- occasionally, a strange woman, called Madame, arrives and chooses the best pictures for her "Gallery"
- **Background** (what the reader does not know yet):
  Madame collects the pictures to prove that the clones have feelings

"Two Kinds" and "The Child"

1 "Two Kinds"

1.1 Key facts about the short story

- **author:** Amy Tan (*1952 in Oakland, California), parents immigrated to the United States from China (Shanghai) in 1948
- **year of publication:** 1989; contained in Tan's first book *The Joy Luck Club* (a novel about a club founded in San Francisco by four Chinese immigrant women and their four American-born daughters, who tell each other stories)
- **genre:** short story
- **narrative perspective:** first-person narration; as an adult, the narrator looks back on occurrences during her childhood
- **content:** Jing-Mei, a young Chinese girl, rebels against her ambitious mother's plans to make her a star.
- **explanation of title:** According to Jing-Mei's mother, there are only two kinds of daughters: "Those who are obedient and those who follow their own mind!"

Who's Who in **"Two Kinds"**

Jing-Mei's mother — *friends* — Auntie Lindo Jong

Jing-Mei

Waverly (daughter)

Mr Chong (piano teacher)

5 Themes and interpretation

The themes dealt with in *Richard III* relate to the major topics "the pursuit of power", "the role(s) of women" and "fate vs. free will".

The pursuit of power

Shakespeare's representation of Richard's rise to power is strongly influenced by literary, political and historical contexts.

	Background information
vice figure	The character of Richard can be seen in the tradition of the medieval **morality plays** in which the protagonists were personifications of moral aberrations. The so-called **vice figure** was a personification of senseless evil and a master of deception who often let the audience in on his / her plans.
Machiavellian politics	In his handbook *The Prince* (1513), Niccolò Machiavelli promoted a political philosophy that was also known to Elizabethan playwrights. "Machiavellian" politics was often associated with cunning, **manipulative behaviour** and **brilliant rhetoric**; "Machiavellian" characters are usually presented as **power-hungry individuals without any moral scruples**.
ambition as a character flaw	The representation of an **extreme will to power** as the protagonist's **fatal flaw** also appears in other Shakespeare plays, such as *Macbeth*. However, whereas Macbeth is vexed by scruples and doubts, Richard reveals a troubled conscience rather late in his final, alarming soliloquy.
Tudor myth	The "Tudor myth" is the idea that the rise of the Tudor dynasty led to a period of peace, unity and prosperity for England, ending the chaos and bloodshed of the Wars of the Roses. It can thus be seen as **political propaganda** that served to glorify Tudor rule. In line with this notion, Shakespeare presents the Yorkist Richard III as a hideous monster and incarnation of evil, who was luckily defeated by the Tudor Henry VII (grandfather of Elizabeth I, who ruled during Shakespeare's time).

depiction in the play

Richard's motives

- in his opening soliloquy (I, 1), Richard confides to the audience that he is dissatisfied with a life "in this weak piping time of peace" and with his physical deformity which does not qualify him as a lover

- thus, he has decided "to prove a villain", as some kind of compensation or revenge for the misfortunes of nature

Richard's evil plans

- similar to the medieval vice figure, Richard discloses the evil methods he is going to use to the audience
- after King Henry VI's death, he puts his plan to seize the throne into action, using his rhetorical power and skills in dissimulation
- his greed for personal power makes him disregard any moral considerations and limitations, making him a Machiavellian villain
  - he has no scruples to first eliminate those who stand before him in the line of the crown (his older brother Clarence and his two child nephews); he deceives the mourning widow Anne, whose husband and father-in-law he had killed
  - his pursuit for power and insatiable ambition makes him unfeeling and cruel (he ignores the desperate appeals of his own mother, the Duchess of York, and snubs the suffering of his sister-in-law, Queen Elizabeth, whose sons he has killed)
  - when he becomes king, Richard takes measures to secure his position by removing those who do not support him and whose "services" are no longer needed
  - the killing of Buckingham, who had served him for a long time, further enhances the image of Richard as the despicable personification of immorality and evil

depiction in the film

Richard's motives

- in his introduction to the screenplay[4], actor and screenwriter Ian McKellen argues that he does not see Richard as inherently evil; rather, Richard's wickedness is "an outcome of other people's disaffection with his physique" → from infancy Richard was exposed to verbal and emotional abuse and this has formed his character and behaviour

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4 All quotes on this and the next page are taken from the following website: http://www.mckellen.com/cinema/richard/screenplay/index.htm