

Name

Inhalt - Teilaufgabe 1 - Comprehension		16	0
1	Intro: Title, Sources: Shakespeare + BBC Production (2005)	2	0
2	dialogue between Macbeth respectively Joe and Lady Macbeth respectively Ella; announcement of Duncan's overnight stay; Duncan's identity: King of Scotland respectively owner of a top-rated Scottish restaurant	4	0
3	the female protagonist's attempt to prepare her husband for the killing of Duncan; this is based on the assumption that Macbeth respectively Joe are too soft-hearted for the deed	4	0
4	preceding action: encounter with the witches or dustmen respectively; the prophecy predicting Duncan's / Joe's succession to the throne	3	0
5	subsequent action: Duncan's murder, Lady Macbeth's/ Ella's mental deterioration und eventual suicide; Macbeth's / Joe's downfall	3	0
6	Weiteres aufgabenbezogenes Kriterium		0
Inhalt - Teilaufgabe 2 - Analysis		24	0
1	Moffat replaces the 11th respectively 17th century names by modern names (Joe + Ella); the interaction between the spouses is more varied in the modern version; the act of undressing as part of the modernisation (l. 41) is unthinkable in Shakespeare's time	4	0
2	male protagonists: both Macbeth and Joe play a rather passive role with Joe putting up some sort of resistance to Ella's allegations: he queries Ella's announcement (l.25), contradicts Ella answering her rhetorical question (ll. 29+30) and corrects her (l.33), finally he asks her to stop tormenting him (l.38); Macbeth's only contribution is to announce Duncan's arrival	5	0
3	Lady Macbeth: she soliloquizes advising Macbeth how to put on a disguise ("look like the innocent flower" l.17 - comparison) to hide mischievous intentions ("be the serpent under't" l.18 - metaphor) and even announces her leadership in the cruel act ("put ... business in my dispatch" .. 19+20)	5	0
4	Ella: her strategy of persuasion is to appeal to Joe's manly pride ("What man [are you]?" - l.48 - to instigate hatred in him against his boss; lots of words are related to exploitation: "eighteen-hour shifts" break all trade union rules, "milks you" (l.31), "pays you in charme and blarney" (l.32) instead of in decent wages, "bullshits you" (l.35) , "humiliate[s] .. you" (ll:47/48) are part of a climax ; Ella's irony ""thank you, Duncan" (l.44) mocks his subservience	5	0
5	language: Shakespeare's verse full of poetic devices ("this night's geat business" - l.20 - euphemism) contrasts with the colloquialisms of Moffat's modernisation, e.g. "bullshit[s]" (l.35), but Moffat also proves his fondness of the original: "full of the milk of human kindness" (ll. 43/44), which is a quotation from an earlier passage of Act I,5	5	0
6	Weiteres aufgabenbezogenes Kriterium		0
Inhalt - Teilaufgabe 3 - Evaluation		20	0
1	setting - pros: Moffat has said in an interview that the scenario of haute cuisine can easily be associated with the themes of blood and a strict hierarchy; this scenario is much closer to the average recipient than that of a royal court; on the other hand this choice might be criticized as far-fetched	5	0
2	characters: the protagonists not being royal can be much nearer to real life - including the element of seductiveness, which is partly responsible for the public commendation for the BBC production	5	0
3	the supernatural element: the substitution of the witches by dustmen might be considered ingenious as they stand in similar distance to center of society as the witches did; on the other hand this choice might mean loosing out on the fascination of the supernatural element	5	0
4	the language element: Moffat's modernisation brings Shakespeare's drama nearer to modern-day audiences; to the purists, this might seem a loss of Shakespeare's linguistic mastery	5	0
6	Weiteres aufgabenbezogenes Kriterium	0	0
Darstellung & Sprachleistung – Kommunikative Textgestaltung		30	0
1	erstellt einen kohärenten und flüssig lesbaren Text, berücksichtigt dabei den Adressaten und bedient sich adäquater sprachlicher Mittel (z.B. topic sentences)	5	0
2	beachtet die Normen der jeweils geforderten Textsorte (Teilaufgaben 1. 2. 3.1 = expositorisch-argumentative Textform)	5	0
3	strukturiert seinen Text in erkennbare u.themat.kohärente Abschnitte. die die Darstellungsabsicht sachgerecht unterstützen	5	0
4	stellt die einzelnen Gedanken in logischer, folgerichtiger Weise dar und verknüpft diese so, dass der Leser der Argumentation leicht folgen kann	5	0
5	gestaltet den Text ökonomisch (ohne unnötige Wiederholungen und Umständlichkeiten)	5	0
6	schafft Leseanreiz, zeigt Originalität, gibt Beispiele, stellt rhetorische Fragen, gibt Vorverweise	5	0
Darstellung & Sprachleistung – Ausdrucksvermögen / Verfügbarkeit sprachlicher Mittel		30	0
7	formuliert verständlich, präzise und klar	4	0
8	bedient sich eines sachlich wie stilistisch angemessenen und differenzierten allgemeinen Wortschatzes sowie passender idiomatischer Wendungen	4	0
9	bedient sich eines treffenden und differenzierten thematischen Wortschatzes	4	0
10	bedient sich sachlich wie stilistisch angemessen des fachmethodischen Wortschatzes (Interpretationswortschatz)	4	0
11	bildet angemessen komplexe Satzgefüge und variiert den Satzbau in angemessener Weise (z.B. Wechsel zwischen Para- und Hypotaxe; Partizipial-, Gerundial- und Infinitivkonstruktionen, Aktiv und Passiv)	10	0
12	löst sich von Formulierungen des 'Ausganstextes und formuliert eigenständig	4	0
Darstellung & Sprachleistung – Sprachrichtigkeit		30	0
13	Orthographie / 0 Punkte / 1-2 Punkte/ 3-4 Punkte / 5-6 Punkte	6	0
14	Grammatik / 0-1 Punkte / 2-5 Punkte/ 6-9 Punkte / 10-12 Punkte	12	0
15	Wortschatz / 0-1 Punkte / 2-5 Punkte/ 6-9 Punkte / 10-12 Punkte	12	0
Note ↓ Paraphe ↓ Gesamtsumme der Punkte		150	0

Datum

27.09.08

143-150	135-142	128-134	120-127	113-119	105-112	98-104	90-97	83-89	75-82	68-74	58-67	49-57	40-48	30-39	0-29
15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0