

Immigrant Stories

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Kompetenz(en)/ relevante Standards	
Schreiben	<p>Grundlegendes Niveau Die Schülerinnen und Schüler können</p> <ul style="list-style-type: none"> ▪ Schreibprozesse selbstständig planen, umsetzen und reflektieren (Teilaufgaben 2 - 4) ▪ Texte in formeller oder persönlich-informeller Sprache verfassen und dabei wesentliche Konventionen der jeweiligen Textsorten beachten (Teilaufgaben 3 und 5) ▪ Texte zu literarischen und nicht-literarischen Textvorlagen verfassen (Teilaufgaben 1 und 3) ▪ eigene kreative Texte verfassen, ggf. in Anbindung an eine Textvorlage (Teilaufgaben 1 und 3) <p>Erhöhtes Niveau Die Schülerinnen und Schüler können darüber hinaus</p> <ul style="list-style-type: none"> ▪ bei der Textgestaltung funktionale Gesichtspunkte, z. B. Leserlenkung und Fokussierung, beachten (Teilaufgaben 1b - 1d und 2b)
Interkulturelle kommunikative Kompetenz	<p>Die Schülerinnen und Schüler können</p> <ul style="list-style-type: none"> ▪ ihr Orientierungswissen über die Zielkulturen in vielfältigen Situationen anwenden: [...] Themen und Probleme junger Erwachsener, [...] historische und kulturelle Entwicklungen [...] (Teilaufgabe 2a) ▪ einen Perspektivenwechsel vollziehen sowie verschiedene Perspektiven vergleichen und abwägen (Teilaufgabe 2c)
GeR-Niveau	C1
Rahmenthema	Immigration to the US/The US as a multicultural society
Textvorlagen/ Materialien	<p>Romanauszug: Toibin, Colm: <i>Brooklyn</i> (884 Wörter) Der Roman spielt in den 50-er Jahren des 20. Jahrhunderts in Südirland und in Brooklyn. Eine 20-jährige Irin, die in ihrer Heimat keine Arbeit findet, hat sich zur Auswanderung in die USA entschieden. Der vorliegende Romanauszug schildert ihre Vorbereitungen, ihre Vorfreude und Ängste im Vorfeld der geplanten Schiffspassage.</p> <p>Teilaufgabe 1: Textausschnitt <i>Brooklyn</i></p>
Bearbeitungszeit	<p>drei bis vier Unterrichtsstunden Teilaufgabe 3 (Verfassen des ersten Entwurfs) sollte im Unterricht begonnen werden, kann aber als Hausaufgabe fertig gestellt werden. Teilaufgabe 5 sollte vollständig als Hausaufgabe - auch über einen längeren Zeitraum, von 1- 2 Wochen - gestellt werden.</p>
Hilfsmittel	<p>einsprachige und zweisprachige Wörterbücher u.U. Thesaurus (damit Schüler sich Wortfelder erschließen oder Ausdrucksvarianten finden können)</p>

QuellenangabenTóibín, Colm (2010): *Brooklyn*. London: Penguin. S. 27-30.**Lernvoraussetzungen**

Sprachlich-literarische Voraussetzungen: Die Schülerinnen und Schüler sind mit Erzählperspektiven und erlebter Rede vertraut.
 Inhaltliche, interkulturelle Voraussetzungen: Die Schülerinnen und Schüler sollen über Kenntnisse zur folgenden Aspekten verfügen: „USA as a multicultural society“, „European immigration“, „push and pull factors“.

Hinweise zur Durchführung

Die Aufgabe folgt klassischen Prinzipien des kreativen Schreibens, das heißt die Schülerinnen und Schüler werden in einer relativ langen Ideenfindungsphase (oder *brainstorming*) recht eng geführt, bevor sie in der tatsächlichen Schreibphase völlig selbstständig arbeiten sollen, so dass sich ein Schreibfluss entwickeln kann, der es ihnen erlaubt, ihren Ideen Raum zu geben. Im Hinblick auf das interkulturelle Lernen nehmen die Schülerinnen und Schüler die Perspektive eines Emigranten/einer Person ein, die ihre Heimat verlassen will, der Schreibprozess wird für sie zur „*vicarious experience*“, indem sie versuchen, die Gefühlslage dieser fiktiven Person möglichst differenziert auszuloten. Die Textsorte „Romankapitel“ wurde gewählt, weil sie relativ wenig inhaltliche Anforderungen hat z.B. im Gegensatz zur Kurzgeschichte (Fokussierung auf ein Schlüsselerlebnis, dramatischer Aufbau mit Wendepunkt und Auflösung, offener Beginn, offenes Ende etc.). Ein Romankapitel darf in sich recht geschlossen sein, kann aber auch sehr offen gehalten werden, hinsichtlich der Länge, der Anzahl der Charaktere oder der Handlungsstränge gibt es auch keinerlei Vorgaben.

Die Aufgabe eignet sich als Abschluss einer Unterrichtssequenz zur Einwanderung in die USA. Als vorentlastende, der eigentlichen Lernaufgabe zeitlich **vorangestellte (Haus-)Aufgabe** ist ein Rechercheauftrag hilfreich, um herauszufinden, welche Personengruppen aus Europa sich zur Auswanderung entschlossen haben (z.B. vielfach junge Arbeitslose mit oder ohne berufliche Qualifikationen). Das Wissen um reale Auswandererbiographien kann Schülerinnen und Schülern helfen, für den späteren Schreibauftrag (selbstständiges Verfassen eines Romankapitels) eine genaue Vorstellung von der Situation zu entwickeln, in der sich die von ihnen erdachte Romanfigur befindet.

Im ersten Schritt (**Teilaufgabe 1**) der Lernaufgabe beschäftigen sich die Schülerinnen und Schüler mit einer literarischen Vorlage, um zu analysieren, wie der Autor das Innenleben seiner Protagonistin darstellt und erlebbar macht. Die inhaltliche Zusammenfassung (*summarize*) kann schriftlich oder mündlich (als Partnergespräch) erfolgen. Den Schülerinnen und Schülern muss bewusst gemacht werden, dass sie nicht aufgefordert sind zu imitieren, sondern durch die Rezeption und Analyse eines literarischen Modells ihr Repertoire an Ausdrucksmitteln erweitern. Auch 1c) und 1d) können mündlich erfolgen, um ggf. Unterrichtszeit zu sparen.

In einem zweiten, auch noch gelenkten Schritt (**Teilaufgabe 2**) sollen Schülerinnen und Schüler eine differenzierte und vollständige Vorstellung von ihrer Romanfigur entwickeln, indem sie für diese ein Einreiseformular ausfüllen. Dieser Aufgabenteil zwingt sie als zukünftige Autoren, sich ein möglichst umfassendes Bild von ihrer Romanfigur zu machen. Die Entscheidung für eine Situation (*when and where?*) dient der Fokussierung des zu schreibenden Kapitels, der Vergleich der verschiedenen Erzählperspektiven ist der letzte vorbereitende Schritt, um eine authentische „Stimme“ für die eigene Erzählung zu finden. Da es sich bei der zweiten Teilaufgabe um die konkrete Strukturierung individueller Ideen in Vorbereitung auf das Schreiben handelt, muss sie komplett in Einzelarbeit durchgeführt werden, die Schülerinnen und Schüler können aber Ideen mündlich austauschen oder anderen Anstöße geben.

In der dritten Phase, der Schreibphase (**Teilaufgabe 3**), findet die inhaltliche Öffnung statt. Die Schülerinnen und Schüler schreiben alleine an ihrem Produkt, erleben idealerweise einen Schreibfluss, gestalten ihre Ideen literarisch, führen ihr Kapitel zu einem sinnvollen (auch ernsten, tragischen, humorvollen, offenen, überraschenden) Ende.

Im Sinne der Produktorientierung bei dieser Schreibaufgabe geben Mitschülerinnen/Mitschüler/Lehrkraft inhaltliches und formales Feedback (**Teilaufgabe 4**), so dass die Schülerin ihre/der Schüler seine erste Fassung optimieren kann (**Teilaufgabe 5**).

Das Endprodukt sollte adäquat gewürdigt werden. Das könnte durch eine Präsentationsphase innerhalb der Klasse oder eine Veröffentlichung bzw. ein „Öffentlichmachen“ der Texte (z.B. selbst hergestellte und vervielfältigte Broschüre oder Mini-Buch, Vorleseabend, Veröffentlichung im Internet etc.) erreicht werden.

Task

You are to write a story about a person who emigrates from his or her home country. Before you start with the actual writing, study an example text for ideas on how to write and plan your writing systematically.

Eilis goes to New York (excerpt)

In the 1950s a 20-year-old unemployed Irishwoman, Eilis, from a rural part of Ireland is about to leave home and go to New York. An Irish priest in Brooklyn (Father Flood) has found her a job as a shop assistant. Eilis lives with her widowed mother and her sister Rose. Her brother Jack moved to England years ago because he found work there. It is only a few days before the departure of the ship.

Until now, Eilis had always presumed that she would live in the town all her life, as her mother had done, knowing everyone, having the same friends and neighbours, the same routines in the same streets. She had expected that she would find a job in the town, and then marry someone and give up the job and have children. Now, she felt that she was being singled out for something for which she was not in any way prepared, and this, despite the fear it carried with it, gave her a feeling, or more a set of feelings, she thought she might experience in the days before her wedding, days in which everyone looked at her in the rush of arrangements with light in their eyes, days in which she herself was fizzy with excitement but careful not to think too precisely about what the next few weeks would be like in case she lost her nerve.

10 There was no day that passed without an event. The forms that came from the Embassy were filled in and sent back. She went on the train to Wexford town for what seemed to her a cursory medical examination, the doctor appearing to be satisfied when she told him that no one in her family had suffered from tuberculosis. Father Flood wrote with more details, of where she would stay when she arrived and how close it would be to her place of work; her ticket arrived for the ship to New York, which would leave from Liverpool. Rose gave her some money for clothes and promised to buy her shoes and a complete set of underwear. The house was, she thought, unusually, almost unnaturally happy, and the meals they shared were full of too much talk and laughter. It reminded her of the weeks before Jack had left for Birmingham when they would do anything to distract themselves from the thought that they were losing him.

20 One day, when a neighbour called and sat in the kitchen with them having tea, Eilis realized that her mother and Rose were doing everything to hide their feelings. The neighbour, almost casually, as a way of making conversation, said: ‘You’ll miss her when she’s gone, I’d say.’

‘Oh, it’ll kill me when she goes,’ her mother said. Her face wore a dark strained look that Eilis had not seen since the months before their father died. Then, in the moments that followed, the neighbour appearing to have been taken aback by her mother’s tone, her mother’s expression became almost darker and she had to stand up and walk quietly out of the room. It was clear to Eilis that she was going to cry. Eilis was so surprised that, instead of following her mother into the hallway or the dining room, she made small talk with her neighbour, hoping her mother would soon return and they could resume what had seemed like an ordinary conversation.

30 Even when she woke in the night and thought about it, she did not allow herself to conclude that she did not want to go. Instead, she went over all the arrangements and worried about carrying two suitcases with all her clothes without any help, and making sure that she did not lose the handbag that Rose had given her, where she would keep her passport, and the addresses in Brooklyn where she would live and work, and Father Flood’s address in case he did not turn up to meet her as he had promised to do. And money. And her make-up bag. And an overcoat maybe to be carried over her arm, although perhaps she would wear it, she thought, unless it was too hot. And it still might be hot in late September, she had been warned.

She had already packed one case and hoped, as she went over its contents in her mind, that she would not have to open it again. It struck her on one of those nights, as she lay awake, that the next

40 time she would open that suitcase it would be in a different room in a different country, and then the
thought came unbidden into her mind that she would be happier if it were opened by another per-
son who could keep the clothes and shoes and wear them every day. She would prefer to stay at
home, sleep in this room, live in this house, do without the clothes and shoes. The arrangements
being made, all the bustle and talk, would be better if they were for someone else, she thought,
45 someone like her, someone the same age and size, who maybe even looked the same as [s]he did, as
long as she, the person who was thinking now, could wake in this bed every morning and move as
the day went on in these familiar streets and come home to the kitchen, to her mother and Rose.
Even though she let these thoughts run as fast as they would, she still stopped when her mind moved
towards real fear or dread or, worse, towards the thought that she was going to lose this world for
50 ever, that she would never have an ordinary day again in this ordinary place, that the rest of her life
would be a struggle with the unfamiliar.

(884 words)

Tóibín, Colm (2010): *Brooklyn*. London: Penguin. S. 27-30.

Part 1

Pre-writing

Reading/Text analysis: *Eilis¹ goes to New York* (literary model text)

- a) In a few sentences summarize in what you learn about the protagonist Eilis shortly before she emigrates to New York.
- b) The passage focuses on different moments and situations. List them and look for specific language features (e.g. choice of words, syntax, direct speech, exaggeration, detailed descriptions etc.)

Passage	What is the situation?	Notes about language or atmosphere
ll. 1-11: description of Eilis' state of mind	Eilis feels similar to a girl who is about to marry. Situation otherwise unclear.	repetition/over-use of the word 'same' is contrasted with novelty of experience, atmosphere: positive expectation
ll. 11-22: Eilis' activities before leaving		

- c) It is not always clear when these moments take place: the neighbor called 'one day', Eilis woke 'on one of those nights'. What is the function of this 'timelessness'?
- d) Reread the passage in which Eilis lies awake in the middle of the night (ll. 30-37). What is narrated in great detail? What is left out completely? What does it say about Eilis that she doesn't allow herself to think about certain things? Speculate on this with a partner.

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¹ Eilis (Hebrew) = God's promise

Part 2

Preparation/Brainstorming/Planning

You are to write one chapter of a novel about a person leaving his or her home in order to immigrate to the USA.

a) Who is your protagonist? Fill in the immigration form for him or her:

Name:	
Male/Female:	
Age:	
Nationality:	
Family status (single/married/with children/divorced ...)	
General health:	
Education/Job training:	
Work experience:	
Reasons for leaving home country:	
Reasons for immigrating to the USA:	
Intended length of stay:	
Employment in the USA:	
Connections in the USA:	
Additional information:	

b) Where, when and with whom does the episode/do the episodes take place?
Brainstorm for ideas, here are some examples you might want to start with:

Where?	When?	With whom?
local pub/restaurant	last night before ship departs	with all the friends and family
in his or her room	last moments before leaving the house	alone
...		

- c) What narrative perspective are you going to choose?
 Compare the different versions (No. 3 is taken from the original) and decide which one you prefer.

1. first-person narrator	I must do everything I can for mum and Rose. I want them to believe that I am excited about going, that for me this is like a great adventure.
2. second-person narrator	Don't show them that you are sad. Make them believe that you are excited about going. Pretend if you have to.
3. third-person narrator	(Rose) resolved as she went back to her room that she would do everything she could for them by pretending at all times that she was filled with excitement at the great adventure on which she was ready to embark.
4. omniscient narrator (unlimited perspective - reader knows the thoughts of several protagonists)	(Rose) resolved that she would pretend at all times that she was filled with excitement at the great adventure. Her mother heard the false note in her voice and it made her even sadder, knowing that Eilis was worried deep down.

Part 3**Writing**

Write your chapter. Work with a German-English dictionary and a thesaurus to help you express nuances.

When you have finished, give your chapter a title - it shouldn't give away too much.

Part 4**Revising**

Give fellow students feedback on their chapter so they can revise it and improve on it if necessary.

Guiding questions	Comments
Is the situation clear?	
Is the protagonist believable?	
Does the reader find out about the protagonist's state of mind?	
Is there a logical development and ending?	

Part 5**Rewriting**

Write your final version with the help of the comments you received on your chapter.

Mögliche Schülerantworten zu part 1: Pre-writing

- a) In a few sentences summarize what you learn about the protagonist Eilis shortly before she emigrates to New York.

Eilis is excited and worried at the same time- the weeks before she embarks on her voyage across the Atlantic are very busy - she is so tense that she lies awake at night - her mother is outwardly normal, but discloses in rare moments how heartbroken she will be once Eilis is gone - Eilis is still determined to go through with her plans but develops unrealistic notions about staying in her home town.

- b) The passage focuses on different moments and situations. List them and look for specific language features (e.g. choice of words, syntax, direct speech, exaggeration, detailed descriptions etc.)

Passage	What is the situation?	Notes about language or atmosphere
ll. 1-11: description of Eilis' state of mind	Eilis feels similar to a girl who is about to marry. Situation otherwise unclear.	repetition/over-use of the word 'same' is contrasted with novelty of experience, atmosphere: positive expectation
ll. 11-22: Eilis' activities before leaving	<i>Eilis is very busy with paper work, certificates and other errands in preparation for immigration.</i>	<i>series of unconnected, parallel sentences all beginning with subject and verb in the simple past - creates hectic, breathless atmosphere; many facts - little description of emotions</i>
ll. 20-29: conversation with neighbour	<i>Neighbour comes over for a chat, Eilis discovers how upset her mother is about her leaving.</i>	<i>rare use of direct speech (two key sentences), rest of conversation is mentioned. Eilis' limited perspective fails to give insight into her mother's real feelings. Tense, unreal atmosphere</i>
ll. 30-37: Eilis' thoughts	<i>Eilis tries to imagine the moments of her arrival in Brooklyn in exact detail.</i>	<i>accumulation of details about Eilis' luggage and belongings, endless sentences/parts of sentences connected with 'and'. Atmosphere: tense, traumatic</i>
ll. 38-end: Eilis' thoughts/nightmare	<i>Eilis imagines her suitcase being opened by another person</i>	<i>use of the conditional/indefinite pronouns (someone), very long, complex sentences - illustration of Eilis' complicated thoughts and nightmares Atmosphere: traumatic, sad, anxious</i>

- c) It is not always clear when these moments take place: the neighbour called ‘one day’, Eilis woke ‘on one of those nights’. What is the function of this ‘timelessness’?

The timelessness Eilis experiences adds a further dimension to her emotional state, i.e. the mix of positive expectation, excitement, curiosity and feelings of sadness, nervousness etc. Specific events on specific days become more and more irrelevant to her; everything she experiences (from letters arriving from the embassy to conversations with neighbours and her mother’s sadness) becomes an integral part of her tension and her very mixed feelings.

- d) Reread the passage (l. 30-37) in which Eilis lies awake in the middle of the night. What is narrated in great detail - what is left out completely? What does it say about Eilis that she doesn’t allow herself to think about certain things? Speculate on this with a partner.

Eilis forces herself to remember all the items she will need for her arrival in New York and worries about how she will cope carrying all the luggage in her two hands (two suitcases, handbag, make-up bag, overcoat, pieces of paper with addresses). What is left out are thoughts about the first weeks and months alone in a city without friends and family, trying to cope with her new job/a foreign country/her personal situation. Thoughts about what life might be like for her mother (and sister) after she is gone are also completely missing. Eilis comes across as somebody who wants to emigrate and is afraid of it at the same time. Not allowing herself to worry about problems/loneliness/homesickness etc. might be her way of coping with fear. She comes across as a complex, rounded, caring, passionate character.

Mögliche Schülerantworten zu parts 2 bis 5

Individuelle Schülerbeiträge.