

WELCOME



CONTENTS

EXPERIENCES	“Ready to Pack Your Bags?“ - Au Pairs in the USA	2
ABROAD	Study Abroad in Nashville, TN	5
THEATER	“The World is A Stage“ - Theater Class at the TU	6
	“God’s Away on Business“ - Georg Büchner’s “Woyzeck”	9
	“A Little Freedom in a Big Prison“	12
SPORTS	“I Know What You Will Do This Winter“ - Snowboarding	14
	Argentine Tango	18
CULTURE	“Mona and me“ - A Personal Encounter with Mona Lisa	20
	“About Matilda“—A Touching Irish Novel	24
MOVIES	Little Miss Sunshine & CROSSWORD	25
	“Already the Biggest Blockbuster of 2012?“-The Hobbit	28
	“Blood, Sweat and A DREAM“ - Soulsurfer	30
	“The Master in Disguise“ - Who was Shakespeare?	32
“EDITORIAL“		35

By Helen Siegert

Ready to pack your bags?

Take your chance and become an Au Pair in America!

Do you want to gain experience abroad and improve your English language skills? Have you dreamed of getting to know a different culture and way of life? Are you adventurous, open-minded, sociable and do you enjoy working and spending time with children? If so, the opportunity to spend a period of time in the United States of America as an Au Pair could be the perfect choice for you!

The French term 'Au Pair' means 'mutual' and thus conveys the fundamental idea of working as an Au Pair for a host family in a foreign country. Both sides should be able to derive benefit from this relationship: the Au Pair takes care of the children and certain household chores whereas the host family provides free room and board and pays a fixed pocket money. With a lot of consideration, patience as well as a sense of tact the Au Pair becomes an additional family member, which makes this exchange adventure an unforgettable experience for both sides.

Thousands of American families and young people from all over the world have participated in the Au Pair in America program, a cultural and educational exchange program particularly focused on the aspect of childcare, since its establishment in 1986.

If you wish to become an Au Pair in the United States, you have to adhere to various guidelines issued by the American government. The most important criteria which have to be met to be allowed to participate in the program refer to age, language skills, childcare experience and high school diploma. As an applicant, you have to be between 18 and 26 years old, proficient in spoken English and a secondary school graduate. Moreover, you are required to have an impeccable police certificate, a driver's license and sufficient experience in childcare. In this connection you should notice that the different program sponsors have varying conditions of participation. Some of them do not allow men to take part in the program or they demand a particular number of hours spend on childcare from their applicants, in the majority of cases a minimum of 200 hours. The exact conditions of participation are available on the websites or in the brochures of the respective sponsoring organizations.

After the selection of the agency of your choice, your successful application due to the fulfillment of all the prerequisites and the decision in favor of your prospective host family, the adventure as an Au Pair in America can begin. As a participant in the classical Au Pair program, you enter the United States with a J1 visa for 12 months. Not only the flight and the health and accident insurance are included in the service charge you have to pay to the sponsoring organization, which on average amounts to €500 to 600, but also an introductory seminar close to New York City. It lasts several days and prepares the Au Pairs for their upcoming tasks by offering classes in cultural differences, first aid, childcare and pedagogy.

Photo by S. Walter



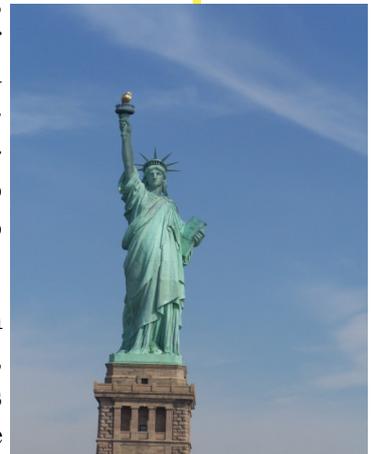
After these first days of orientation, you will reach your destination, your host family's home. Henceforward the American family provides you with free room and board, which means that you get your private bedroom and take part in the family meals. An Au Pair's working conditions are clearly regulated by U.S. law. You are not allowed to work more than 10 hours a day and 45 hours per week. Furthermore, you have a right to 1 ½ free days each week, a complete weekend for yourself per month and two weeks paid vacation during the year. In addition, the host family is committed to make a weekly payment to support the Au Pair financially, which is tied to the U.S. Minimum wage and amounts to \$195,75. During your stay in America, you are required to complete at least six hours of academic credit at an accredited U.S. post-secondary educational institution. Your host family is obliged to contribute to these expenses with up to \$500. You have the choice among various academic courses, which range from languages or sports to psychology or music.

The Au Pair's main duty is childcare and associated tasks of any kind. This may include doing parts of the household chores, for instance preparation and cooking of the kid's meals or doing their laundry, and getting the children ready for kindergarten or school, organizing their leisure time activities or helping them with their homework. As an Au Pair you are responsible for all tasks that accrue concerning your host kids. However, you are not obliged to perform general household duties, for example your host parents cannot expect you to do their laundry or clean the house. Of course, as a family member you can do general chores on a voluntary basis.

Your sponsoring organization supports you during your entire stay in the United States. The contact person on the spot is a community counselor, who is in charge of all the Au Pairs in the local area and helps if any problems should arise. Moreover, he organizes regular so-called cluster meetings, where the Au Pairs within the region meet once a month, spend some time together and explore the area. This is a great opportunity to get to know other Au Pairs from all over the world.

Most Au Pairs use their free weekends as well as their two weeks paid vacation to travel around the country and see other exceptional places. If you are lucky, your host family will take you with them when they go on vacation or visit relatives or friends in other parts of the United States. In addition, the J1 visa gives Au Pairs the opportunity to stay in the country for one more month at the end of their year, which offers you the chance to tour around unhurriedly and visit other cities or sites of natural beauty. If you do not want to return home after you have spent 12 months as an Au Pair in America, the U.S. government allows you to apply for an one-time extension of your visa for additional 6, 9 or 12 months.

The adventure of being an Au Pair does not only entail work experience abroad and an insight into a different and exciting culture, but also a greater sense of responsibility, self-confidence and team spirit, an additional family and new friends from all over the world. If you are fond of children, flexible, responsible and open-minded, spending a year in America as an Au Pair will be one of the most impressive experiences of your life.



Picture:
H.Siegert

My personal experience

Going to America as an Au Pair is definitely one of the things I would always do again. I spent one year in Bethesda, a suburb of the United States' capital Washington, D.C. My main duty was to take care of my host family's two boys aged 6 and 8. Typical tasks during a usual workday were for instance to get the children ready for school, to prepare breakfast and lunch boxes, to drop them off at school and pick them up in the afternoon, to organize play dates, to drive them to their soccer or baseball practice and to prepare the dinner. Moreover, I was responsible to help them with their homework, do their laundry and keep their room clean. Nevertheless, I had a lot of free time for myself, mostly while the boys were at school or during the evenings when the parents returned from work, which I often used to meet friends, go shopping or to the gym and to visit college courses.



Picture: H.Siegert

The adventure of becoming an Au Pair in the United States did not only offer me the opportunity to live with another family in a foreign country and thus to gain insight into a different culture, but also to widen my own horizon by taking the chance to travel through this special country and get to know various extraordinary places. My host family invited me to join them on their journeys to the Atlantic, Niagara Falls or Minneapolis. Furthermore, I used my free weekends and the additional month at the end of the year to tour around and visit, for instance, New York City, San Francisco or Toronto.

During your experience as an Au Pair in America, there will be many things you like, many things you miss and also many things which surprise you. People and the way of life, food, places and culture- everything will be different from what your are used to know. But if you are ready to accept the challenge of trying something new, the year as an Au Pair in the United States of America will be a great adventure changing you as a person in numerous positive ways!

For further information click on:

<http://exchanges.state.gov/>

<http://www.aupairusa.de>

Text and photos
by E.Frey mann



You would like to go abroad as part of your BA or MA in English? You would like to live in the USA for a while, and even better, go to university there? Then Belmont University it shall be! Located in Nashville, TN, this private university offers you a semester– or year-long stay including everything that college life in the States is known for. Not only will you receive excellent guidance and surround yourself in a wonderful academic setting. You will also be able to enjoy all the events hosted by Belmont University, among others free lectures, sports activities and, most importantly, concerts. Nashville itself is known for its (country) music scene—and so is Belmont. When living on such a creative and flourishing campus, you are sure to quickly make friends and really immerse yourself in American culture.

Every second year in spring, the TU offers a short trip to Belmont. In this way, you could get acquainted with the idea of studying there. If you would like to go the whole hog, then apply for a spot a year before!



For further information have a look at:

www.belmont.edu

[http://tu-](http://tu-dres-)
[dres-](http://tu-dres-)

[den.de/die_tu_dresden/fakultaeten/fakultaet_sprach_literatur_und_kult](http://tu-dres-den.de/die_tu_dresden/fakultaeten/fakultaet_sprach_literatur_und_kult)
[urwissenschaften/studium/auslandsstudium/auslandskontakte_slk](http://tu-dres-den.de/die_tu_dresden/fakultaeten/fakultaet_sprach_literatur_und_kult)

or make an appointment with Dr. Angelika Köhler, who is in charge of
the exchange program

[angelika.koehler@tu-dresden.de]

The World is A Stage - at least the Anglophile Part of it

“Has anybody seen the wigs? I know I put them here just a few minutes ago...oh, wait, there they are! Ah, and, by the way, I reckon we should move to the bigger room over there; it’s much too crowded in here.”

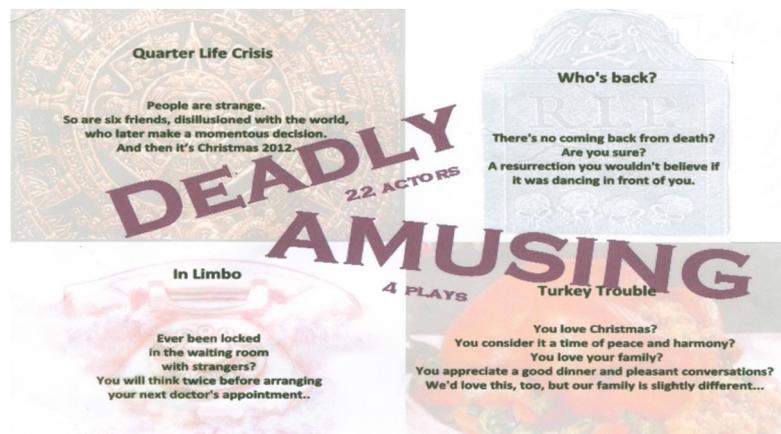
With these words, Mrs. Erdmann grabs some of the stuff already littering the floor and rushes off, leaving the room chock-a-block with people, props and pastries. The instructor of several language seminars at the Department of British and American Studies, who, even in her very best days, always seems a bit jittery and likably scatterbrained, is now on the edge of a nervous breakdown: it is the evening of December 19th, and the performance of the Theatre Workshop is about to happen. This much-anticipated event is the culmination of the language seminar, which, having been under Mrs. Erdmann’s artistic guidance since October 2009, is offered twice a year and is supposed to be enrolled for by 3rd year B.A. students as one of their two elective courses. But, speaking of electing, why should someone belonging to the allegedly idle number of students choose to attend a seminar which, due to meetings and rehearsals taking place additionally to the weekly lessons, requires apparently more work than others?

In order to shed light upon such an obscure issue, I have ventured to ask my classmates for their motivations and reasons for participating in this course, some of which turned out to be quite similar to my own experiences and thoughts while others offered a rather new perspective on the topic. The key motive, as one might already have guessed, was primarily the interest in performing a play and expressing oneself in front of an audience, but there were other reasons as well: one student cited Mrs. Erdmann as being the instructor as the major inducement to enroll for the seminar; another participant, who is studying to become a teacher, said she had signed in for the course for a second time, as she considered theatrical experience a valuable means to include the creative arts in her future teaching, although she didn’t get any credits for attending this class. So much for the rumour of the lazy student.

By Michaela
Beck

As has been mentioned, my own reasons for joining the Theatre Workshop were not unlike those cited above; however, I was particularly looking forward to creating something palpable, an outcome which would not only consist of an abstract, impersonal number on a sheet of paper, but rather reflect my individual abilities and aptitudes, an anticipation that was to be fulfilled entirely.

This circumstance becomes even more evident when looking at the students' responses to my inquiry about their most fruitful impressions and experiences gained in the course of the seminar: many of my classmates enjoyed writing their own plays and filling them with life as much as myself. What was also named as a vital aspect was the great responsibility all of us were given. One fellow student said this very responsibility had been the best thing about the course: "We were responsible for writing the texts, getting together for extra rehearsals and organising props and such."



And a great responsibility it was indeed, also owing to the fact that what had originally been introduced to us as the props room turned out to be a "Chamber of Secrets" instead.

Apart from the feeling of being personally challenged, what obviously also distinguished this course from so many other seminars was a certain social aspect, as several students pointed out that they had particularly liked how each and every course member had fully participated in the process of writing, discussing and rehearsing, a circumstance which, at least in my opinion, contributed to the overall impression that, at the end of the day, one had not only made casual acquaintances, but had also really got to know one's fellow students and classmates outside the otherwise overbearing academic setting. This fact, however, brings me back to the introductory question of possible motives for attending Mrs. Erdmann's course, as it was the very same feeling of solidarity and companionship which made us forget about additional meetings and practice sessions; it would make us sit together until late at night, it smoothed ruffled feelings when our rehearsal time had been postponed at short notice and inspired us with creativity; to cut a long story short, even our thespian misery loved company.

Last but not least, and here I can only speak for myself, the Theatre Workshop offers the great opportunity of trying one's inexperienced hand at actively participating in a theatre production, both as author and actor, as there is no need to be a fully skilled and trained performer or screenwriter in order to enroll for the course. Every student, with or without dramatic experience, is welcome to join in. However, for those of you who are now completely hooked, I have to admit that there is, alas! one restriction to be mentioned: although this course is offered every semester, it is only in the winter term that the participants are supposed to write their own plays; in the summer term the class usually performs a play by a canonical author.

This being said, I only want to reassure those students who are still worrying about Mrs. Erdmann and her current state of mind: according to a very recent statement of hers, she is "*definitely*" going to carry on being our Drama Queen; moreover, having attended her class last week, I'm able to confirm that she has gone back to normal- as far as this is possible for her, of course.

„God’s away on business“

- Georg Büchner’s “Woyzeck” at the Kleines Haus in Dresden

When the 24-year-old German author *Georg Büchner* started writing his tragedy “Woyzeck” in 1836, he did not know he was never going to finish it, as he died only one year later. He also never got to know that this fragment of a drama would one day be world-renowned and acted on many stages all over the world. It is the story of the simple and modest soldier “Franz Woyzeck”, who has found his true love in the beautiful “Marie”; together they had an illegitimate child. “Woyzeck”, willing to do everything to keep his little family safe and sound, takes all kinds of occasional jobs to bring the money home. He does not even shy away from medical experiments, which slowly but surely are affecting his physical strength as well as his sanity, carried out by the mean “Doctor”. When “Marie” cheats on him with the “Tambourmajor” it is more than he can take. Driven by feverish delirium, jealousy and rage, he takes a fatal decision and kills Marie.



Staatsschauspiel
Dresden

In the version played at the Kleines Haus in Dresden, opening night was on September 11th, the story stays the same but a new element is added. The Californian singer-songwriter *Tom Waits*, well-known for his gravelly voice, wrote and arranged songs around *Büchners* “Woyzeck” together with dramatist *Kathleen Brennan* and director *Robert Wilson* a few years ago, creating a musical framework for each scene, action and the play as a whole. These songs are brilliantly performed by well-known, local musicians and the singing ensemble, each one of them giving a different edge to *Tom Waits* songs.

The large band, so to speak, is situated left and right of the big, grey metal-stage, looking like a quarter-pipe, built by *Volker Hintermeyer*. With its plain dreariness, containing only a single leafless tree, a few metal boxes, fake dead doves, a small ladder at the side and a rope as the only ways to climb up the wall and very deeply hanging spotlights, it is just the perfect platform for the story of “Woyzecks” dreadful life.

By Corinna May

This stage is filled by a set of actors who are altogether doing a great job at breathing and actually singing life into their characters. There are the smaller parts such as “Andres”, played by *Mathias Bleier*, the always optimistic, but superficial friend of “Woyzeck”. The “nice-guy” in appearance and behavior one could say, fervently singing the credo of his life to “Always keep a diamond on your mind” with the backing of the full band. It is only when “Franz” has already resigned from life that “Andres” starts to realise there really is something wrong with his friend.

Sonja Beißwenger, in looks and ways like the name of her role, is “Karl, an idiot”, who actually is not stupid at all, but important in a way. His words are riddled with idioms; his appearances serve as kind of linking from one scene to another. In one part he is just the little fly squashed by the “Tambourmajor”, at the end he is trying to give a muted, panicky warning to Marie, foreboding that “Franz” has not come back for good.



Staatsschauspiel
Dresden

The mean sidekick to one of the three demons torturing “Woyzeck”, “Margareth”, is played by *Antje Trautmann*. She is the evil and vulgar nurse of the sadistic “Doctor” performed by *Matthias Luckey* in a perfectly-fitting pervert and disturbing way. Together they are the cruel team who experiment with “Woyzeck”. He hanging upside down, being force-fed with peas, kicked and humiliated by them, seems great fun to the duo. When *Luckey* sings “God’s away on business” as this medicine-possessed, crazy “Doctor” with his evil nurse lolling up and down his side, one really believes that the Lord must be absent.

Another tormentor of “Woyzeck” is the old, depressed “Hauptmann”, a retired captain who, with his maimed arm, the pale face with the dark shadows under the eyes, is a rather miserable character. *Thomas Eisen* is showing the audience a simple, sour man who thinks his plain word is philosophy and whose only pleasure in life seems to be to raise the devil with those who are lower in standings and money than him, as is “Franz”. He has to shave and cut the hair of the “Hauptmann” for small money and gets to hear his nuggets of wisdom. The “Hauptmann” singing the gruesome anthem about the untrustworthiness of man, „Starving in the belly of a whale”, is like chalk and cheese together.

Like the devil himself, but a very tempting and charming one, appears the “Tambourmajor”. Dressed in black and red, accentuating his raw manliness, together with his sneaky smartness, he is the worst of the three demons and the counterpart to “Woyzeck” as a man. So there is no wonder why “Marie” finally indulges him after they had a courtship-dance-like duet. When the “Major” sings “Another Mans Vine”, standing in the limelight, with his deep, rough, booming voice after he has beaten up “Woyzeck”, it is the sheer blackness of this man which makes the audience shudder up to the last row; an amazing performance by *Tom Quaas*.

Appearing very frail and soft, *Ina Piontek* is “Marie”, the one and only love of “Franz”. She really loves him back, but as the brutish “Tambourmajor” turns up she is ever so tempted. She cannot resist him, as he is a colourful escape out of her grey life with “Woyzeck”. After the betrayal one can clearly see how her guilty conscious is nagging on her, having monstrous mood swings in front of “Franz” from loving to bitter cold. “Maries” performance of “ A good man is hard to find” just mirrors the emotional chaos she is in, as she at first sings proudly to the marching beat about strangers sleeping in her bed, just two minutes later she bursts into tears.

Last but not least, there is the protagonist “Franz Woyzeck”, very convincingly played by *Sebastian Wendelin*, who slowly transforms from a loving, self-sacrificing man to a suffering, madness and jealousy driven maniac. At the beginning he sings from the bottom of his heart about “Marie”, his “Coney Island Baby”, his rose, pearl, the spin of his world, though he goes through hell for her. Later, once he got on to the track of her betrayal, one can observe how his sanity vanishes and anger, mistrust, desperation and even madness are taking its place. “Woyzeck” seems to be in a menacing kind of trance, not really being himself, when he and “Marie” are having their last dance and sing-song together to the silent “All the World is Green”, a dream of going back to the good, old days. At the end of the song “Marie” is dead, stabbed or better cut by the bow of “Franz” musical saw, he loved so much to play for her. As he suddenly awakes out of his trance, he is in shock as “Marie” is no more.

Director *Sandra Strunz* has created together with all her cast and crew a remarkable tragedy. It affects one’s mind, one’s soul, it touches, shocks and does not let one go.

Well, it did not let me go even long after the warm and strong applause. The story, the music, the actors, altogether had a great impact on me and left me deeply impressed. It is definitely one of unforgettable plays, as I still catch myself from time to time

By **Maissun
Melhem**

A Little Freedom in a Big Prison

A foreign theater ensemble performing on the stage of the *Landesmuseum* in the German city of Bonn. No one would raise an eyebrow, given that Bonn was the capital city of West Germany for decades, and that it is located within NRW, one of Germany's most multicultural states. However, when you hear about the number of miles the performers had to travel on their journey from the Middle East to Europe, and the number of checkpoints they had to pass through, till they were allowed to leave their home town, Jenin Refugee Camp in occupied Palestine, this performance becomes an incredible story, and you start to understand the meaning of the play's title "Fragments of Palestine". Even the name of the ensemble leaves you wondering: Is it really important to build a theater, in a Palestinian refugee camp, where your basic needs of life could be luxuries? Do you really need a *Freedom Theatre* in a huge prison?

An Oasis for freedom and arts in a huge prison

After the performance, the young actors gathered on the stage and started a very warm discussion with the audience, which was obviously thirsty for knowing more about the *Freedom Theatre* and its members. "May I know, what this theater means to you?" somebody from the back of the hall asked. "It gave a new meaning to my life" answered Ahmad, a 20-year-old student at the *Freedom Theatre*, and one of the performers, "My life used to consist of boring intervals between one curfew, imposed by the Israeli army, and the next one. Now there's something I live for, a reason why I wait for the curfew to be lifted. It means I could go again to the theater"

In the mid-90ies an Israeli Lady called Arna Mer-Khamis founded the so-called *Stone Theater* in Jenin Refugee Camp, where she gave the youth of this camp an opportunity to get in touch with the arts and to get away from the harsh reality one experiences inside a refugee camp. The theater grew with her work and the passion her students showed for arts, and preserved its position as one of the most important cultural centers in the West Bank, until it was completely destroyed by the Israeli raid on the camp in 2002.

A dream was revived by Arna's son, Juliano Mer-Khamis, an established stagedirector and dramatist and a human rights activist from Hayfa. Juliano participated in restoring and reopening the theater in 2006 under the name of *Freedom Theatre*. Now *Freedom Theatre* has developed into a theater school with different departments, and has become again one of the most important cultural centers on the West Bank.

Only free individuals could free an occupied country

On the stage, during the panel discussion that followed the performance, or behind the coulisse, while I was talking to her, Batoul, a 19-year-old performer, was recording every thing around her with curious senses "I'm a Palestinian girl", she told me, "and when I left the camp for this tour, I carried a message with me about our identity and our reality. Many people back home asked me to deliver this message to the whole world and to bring some pictures and impressions when I come back, because, as you know, not every Palestinian is allowed to travel around the world" Indeed, getting a permit from the occupying administration for the group to leave the camp and tour for 2 months in Europe, was a dream came true.

Among the 17 to 22 year old performers, a man in his forties was spreading an atmosphere of warmth and confidence. I approached Juliano, the director of the ensemble, and asked him whether he has a specific mission. "You know, Israel managed to destroy the Palestinian people socially and culturally." he said in a broken Arabic, "What you have today is more or less fragments of Palestine, which have lost their identity" Juliano considered understanding the own identity crucial for the coexistence with the other, and that's why he was working on defining one's identity, with his students. "this happens through dialog," he said, „a diaolog with the other, and a dialog with oneself, and this is, what theater can achieve". With the theater he established he wanted to remind the people of the Jenin Refugee Camp of the necessity of becoming free as individuals, "if I were not a free individual, how would I ever be able to free my occupied country?" With this question, Juliano ended the interview I conducted with him.

I know what you will do this winter!

All you need to know for getting your promising career in snowboarding started

By Vivien
Preiss

When I woke up this morning, it was suddenly there. Just right out of the window! Was I still dreaming? No, without a doubt, the first snow of this year was falling. I was beside myself! My account balance and all the equipment in my room bought in the last few weeks even gave additional hints. Winter must finally have arrived – the starting point of this year’s winter season! The true beginning of constantly hoping for enough snow for doing snowboarding!

Today almost everybody has already heard about this booming sport in some way, which has become very popular in the last decade. And although your first day on the board may leave countless bruises behind, many people who have ever tried it do not want to do without this sport any more. It means lifestyle, freedom, powder, fun and adrenalin to them, so let us have a closer look at snowboarding. Maybe after finishing reading this article you yourself also want to become one of them and find out what it is all about. Do it this winter! It will be fun!

“I’m unathletic. Can I do snowboarding?”

As so many people do snowboarding now, there do not seem to be many demands you have to meet. Of course, it is easier to learn if you already do some kind of sports but this is not essential. Experienced snowboarders recommend it would be advantageous if you have ever stood on a skateboard or have ever tried sports like skateboarding, surfing, skiing, wakeboarding or kiteboarding. Nevertheless, any other sports challenging your balance and coordination might be good preparation as well. Slacklines and balance boards are suitable if you want to practise at home or in the park. For laymen, it might also be helpful to strengthen their thighs as they will be strained in the normal snowboarder's posture.



Get the look of a snowboarder

However, before you take off, you need to invest in some equipment to stay dry and safe through your first riding sessions. Unfortunately, one cannot deny snowboarding is an expensive sport. You need special clothes, which prevent you from being completely wet after your first time on the board when you will probably keep on falling into the snow time and again. Therefore, a three-layer-clothing-system has been established as the best solution. The first layer is the functional underwear you wear, accompanied by special snowboard socks. Then pull over a fleece sweater or jacket. The highly waterproof snowboard outerwear makes up the last layer. Also choose waterproof gloves, which are best equipped with protectors to prevent injuries at your wrist in case of falling.



Because in the snow the sunlight is reflected on a much more extreme level, so-called goggles would be useful, too, but they have to match the helmet you wear.

You also need special snowboard boots. They look like hardboots for skiing though today, almost solely softboots are used. It is very important that they fit well as they make up the connection between you and your board. If they are too big, especially at your heel, you will have definitely less control over your board. If in normal posture your big toe touches the front of your boot, they are perfect. When buying boots for the first time, enlist professional assistance in a snowboard shop.

Do you want to go the whole hog and also buy a snowboard? In that case, take care that you do not buy a hard board. Beginners need flexible and soft boards. A freestyle board or an allmountain board will be the best choice. The board also needs to fit your body height and your weight. Its length should at least reach to your shoulders and at the most to the tip of your nose. A shorter board within this range is useful for beginners. However, a skilled salesperson will help to find the perfect board for you. If you just want to give snowboarding a try, you have the chance to borrow snowboard boots and a board including bindings in snowboard schools or in winter sports regions.

If you want to invest in some items, “Safety goes first” is the parole to follow. Never stint on protection wear or waterproof trousers. Today, you can choose between so many different snowboard clothing brands, and even no name stuff could possibly suffice for your first try. However, think about the fact that you will probably have to invest again in more appropriate clothing if you like snowboarding. In case of not liking it, you can re-sell high quality clothes more easily than no-name products. At any rate, do not invest too much money. Even popular brands offer

Goofy or Regular?

When you have cleared the clothing hurdle, you must find the right position on your board, i.e. identify whether you need to put the left or the right foot on the front of your board. If you feel better with the left one, you have chosen the regular position. If you prefer the right foot ahead, this is the so-called Goofy position. No position is better than the other one. It also does not necessarily have to correspond with your left or right hand dominance. If you have already stood on a skateboard, take the foot in front which also is on your skateboard. If you do not know which foot is the right one, use one of the following methods to find out: ask a friend to hustle you when you do not expect it. The foot you put in front of your body to keep balance is your front foot on the snowboard. You can also use slippery ground and slide on it. Here also the foot you put in front while gliding will be your fore foot on the snowboard.

How to learn Snowboarding?

Finally, you are well prepared to learn snowboarding now. After the boom of the last decade, learning snowboarding has never been easier than today and you can learn it quickly. Most people make great progress in their first few days. Just give it two or three days of practice and you will see your skills improve very much! However, what would be a good way to learn it? Different people will advise you differently. Some will say: "Attend a course or book a good snowboard teacher. They know what they are doing and can explain techniques much better than a friend. Right from the beginning, you will learn snowboarding in the correct way." Some others might say you should save your money for a course, better invest it in good equipment and be taught the basics by a snowboarding friend. However, in that case, you have to check to what extent your friend objectively is an experienced snowboarder. It would be bad for your snowboarding and, of course, for your fun when you learn false riding techniques. A third group of people recommend a combination of both above-mentioned methods. The course will ensure you learn the basics correctly. Then you can test yourself on the slope with the help of your more experienced friends.

Useful links:

www.snowboarden.de

www.snowboardtips.de

www.snowboard.at

What are you waiting for?

Ask people who have done snowboarding for years why they like it and you will always get enthusiastic answers. They love the nature and like wearing out themselves on the board. You do not need to book an expensive trip to the Alps. Try out a winter sports resort near to you. Choose a comparably flat and less frequented hillside with wide slopes where you can enjoy your ride and test yourself without being in danger to collide with other people. “A slope with a chair lift or a children's lift would be also nice”, Tobias Hübner, a skilled snowboarder, adds. However, if you want to keep on snowboarding after your first tries, snowboarders recommend Laax (Swiss), Mayerhofen (Austria) or Hintertux (Austria) as nice places to enjoy snowboarding and its different ways of riding. So what are you waiting for? Try snowboarding and do not give up too soon. In return, you will get breath-taking adventures in every respect. Do it this this winter! It will be much fun!



Photos by R.Adamik

Haven't got enough?

You still have not got totally infected with the snowboard virus? Then enjoy the voices of experienced snowboarders.

“Snowboarding is more than just a sport you do – it's rather a lifestyle.” (Marcel Bieler, Snowboarder for 9 years)

“You encounter yourself when having fun on the slope or while trying new tricks in the park.” (Robert Adamik, Snowboarder since 1997)

“ Everyone should try it!!! Even though it is difficult... do not give in immediately. It is worth the trouble!” (Antonia Schwanke, Snowboarder for 3 years)

“I love snowboarding for its multiplicity and its potentiality concerning tricks, slopes and terrain. I can ride my board in both directions and do things, which would be impossible without a snowboard.” (Tobias Hübner, Snowboarder since 1996)

By Jasmin
Boldt

*“Tango is
a four
legged
animal
with two
beating
hearts.”*

- *Anony-
mous.* -

Argentine Tango

Warning: High tendency to get addicted

His eyes meet hers, saying “Would you like to dance with me?” and without having actually exchanged a word, she follows him on the dance floor. Their chests touch. He lays his arm around her waist while she drapes hers across his back. By balancing his weight from foot to foot in harmony with the music, he asks her to trust him and completely give herself over to his lead before he finally makes the first step. With closed eyes, she moves in perfect synchronicity as she keeps the tight connection between them and solely focuses on the subtle movements of his chest and shifts of weight. Watched from the sidelines, their dancing creates the impression of two bodies having become one with four legs and two hearts, just as the quotation says.

This saying is one of the most frequent ways to describe a tango couple, since in Argentine tango the connection between partners plays the most important role. In other words, even if the dancers are strangers, which is often the case, a good connection makes the dance more enjoyable and easier for him to lead and likewise for her to follow. In fact, a man indicates the lead with his chest, but instead of both chests being simply in touch, there is a certain force between both becoming stronger to signal a figure and disappearing to make a stop.

Although it sounds like as if she is completely passive, willingly surrendering to his lead, tango appears more likely to be a partnership in balance of give and take, suggestion and acceptance. Communication is the keyword as well as in every good working relationship, but instead of words partners exchange energy, listen to each other's body language and are finally answering with their feet.





Men speak first, so to speak, by offering a lead to which she answers with a reaction that either corresponds to what he asked her to do or differs from his actually demanded figure. No matter if the last mentioned happens because his lead is less clear than he thought it would be or as a result of her not knowing that particular movement, he simply accepts her suggestion and responds by providing another figure from his repertoire. Both are active and benefit from the experience of their dancing companion.

Tango dancers live and learn. There will always be new steps, figures and decorations to discover, especially when it comes to dancing with strangers. The best way to improve one's tango skills is to swap partners as often as possible, as it is quite frequently the case that one gets used to the style of the man or the woman one is usually practicing with. Thus, the process of learning from each other's knowledge might become less effective.

The most essential thing to say about social tango is the fact that it is a dance of improvisation. It is more than only working through all the movements you have learned in the lessons, dancing tango means playing with this knowledge, getting inspired by your partner's proficiency and above all feeling the music, the fundamental part of Argentine tango.

Almost the whole world has been affected by the Argentine tango. Naomi Hotta, a professional tango dancer, knows why so many people cannot live without tango anymore.

“Warning: tango contains highly addictive ingredients, such as pain, pleasure, passion, excitement, connection, freedom, torment, and bliss. In seven out of ten cases it takes over a person's life.”

Have you now acquired a taste for Argentine tango?

Here are some locations in Dresden.

<http://www.tres-tangos.de/>

<http://www.24tangos.de/>

<http://www.doblea.de/>

Mona & me

~ An encounter with "La Gioconda" ~

By Anika
Herber

The room is enormous. Actually it would be more reasonable to call it a hall or at least a ballroom but such finesses are out of place here. There is a sense of expectation in the air and although there are many things to see, everybody's attention is centred on one particular object, only 77 cm high and 53 cm wide. The place it can be found is officially known as room 6, situated on the first floor of the Denon Wing, Louvre Museum, Paris. Although most people will probably refer to it as the *Mona Lisa Room*.

This summer, I stayed in Paris for one day and took the chance to have a look at one of the world's most famous paintings. What I had not been prepared for were the unwieldy crowds of people, strolling up and down the corridors of the Louvre, and the especially dreadful conditions in room 6: the noise level was beyond imagination as well as the number of tourists taking photographs. It was a sheer mob that moved towards the exhibition space's narrow side - shoving, pushing and muttering excitedly. The only thing to stop it was a funnel-shaped wooden barrier, only a few meters from the one piece of art all those people longed to see. A resigned museum attendant stood on its right-hand side and was not even trying to sort out the mess - nobody would have paid attention to her efforts anyhow. All eyes were focused on a painted face beyond bullet-proof glass and the more than 500-year-old smile that had caused this excitement: the portrait of *Mona Lisa*. Standing right in the middle of the crowd, I could not help but wonder: what makes this painting so appealing that every year more than 5 million people come to visit it? Is there a reason for this kind of unusual magnetism, no one seems to be immune to?

It is not possible to give a final answer to that question. One reason might be that despite *Mona Lisa's* incredible renown, there is only very little known about the history and purpose of the painting. The only indisputable facts are that it was painted by the Italian artist Leonardo da Vinci (1452-1519), most likely between 1503 and 1506. Apart from that, any information regarding this work of art either belongs to the field of speculation or mystery.

Art historians are not even sure about the identity of *Mona Lisa* herself. The most prominent theory is that Francesco del Giocondo, a silk trader from Florence, commissioned the painting in 1503 on the occasion of the birth of his second child. Therefore, the woman depicted would be his wife, Lisa Gherardini. Considering the painting's title, this becomes even more plausible: "Mona" does not refer to a first name but the word derives from an Italian term for "wife" or "woman" - it is a form of address. Nevertheless, Leonardo never delivered the finished painting to his client but kept it until he died. Probably, this is also one reason for other and slightly more adventurous theories about the painting's origins: for example, Lillian Schwartz, an artist from New York, claims that it could also be interpreted as a well hidden self-portrait of the artist himself, although there are no acknowledged indications supporting this statement.



The most remarkable features of the woman portrayed are probably her aforementioned smile and her eyes, which seem to follow the observer across the room. At least the latter can be explained: *Mona Lisa's* pupils are completely black; no reflection of light can be spotted. This artistic trick plus the lack of eyebrows in the woman's face, irritating the observer even further, are causing the effect. Her famous smile again is the subject of discussion: Some art historians claim that it is a visual representation of happiness as the Italian word "gioconda" can be translated as "cheerful" or "merry". On the one hand, this would serve as an explanation for the painting's alternative title *La Gioconda* and on the other hand, it would perfectly fit the Francesco-del-Giocondo-theory as the title and the family name bear a remarkable resemblance. Other scholars take it even a step further, arguing that *Mona Lisa's* smile is emblematic for her whole face, which is, in contrast to what most people assume, asymmetric. Every day, the human brain recognizes the slight asymmetries in other human being's faces, so *Mona Lisa* appears more realistic to us than other portraits, depicting people more perfect than nature actually is. Still, the true meaning of her smile has not

Just as little is known about the person portrayed as about the fact where this person is actually supposed to be situated. A mountainous region makes up the painting's background but it is not the kind of landscape that can be found in Italy. Rather, Leonardo is said to have depicted a Carpathian-like fantasy mountain range. What is especially interesting about this background is the fact that the two visible parts of the landscape do not match geologically. The different areas meet right behind the depicted person, thus the impossible link is covered by her head. Scholars still wonder how to interpret this aspect of the painting because an error by the painter himself seems almost impossible: Leonardo is known for his thorough studies of nature and landscape and there is proof that while painting the *Mona Lisa* he had devoted himself to research in geology.

All the vagueness clearly contributes to *Mona Lisa's* mystery and fame as people are always fascinated by riddles not yet solved. By now this has resulted in the fact that it has become impossible to see the painting just as a picture: almost everyone has heard of it or seen an image in the media, for example on book covers or postcards. The painting has been used for parodies or caricatures, the face of *Mona Lisa* is printed on bags and postcards. She is not so much an abstract painting on the wall nowadays, but more an object people can easily access - at least more easily than other paintings. Even though there is no possibility to study the original thoroughly due to the aforementioned situation in the Louvre, this does not seem to be the most important aspect for most people either. As Stefan Klein, a German author of science, summarizes: "Mona Lisa is an attraction because she is Mona Lisa". At the latest since 1911, when the painting was stolen and the reporting about this event caused international attention, this is utterly true. For two years, Leonardo's work of art had been missing before it finally was returned to the Louvre. By that time the painting had irrevocably become world-famous.

As for *Mona Lisa* and me, there is no such happy ending. After realizing that there would not be any chance to have a closer look at the painting, I was happy to leave the crowd through a small gate in the barrier, which is the only opportunity for visitors to leave the highly frequented scene. Many of them said that looking at the *Mona Lisa* gave them the feeling of having experienced something special. Unfortunately, I could not agree. Maybe one reason is the most peculiar nature of the whole situation: while their only desire seems to be to get to the Louvre's main attraction, people tend to ignore other important works of art they are passing by.

IN ORDER TO
LEARN MORE
VISIT

<http://www.louvre.fr/en/homepage>

The museum, for example, owns both versions of *The Virgin of the Rocks* and also *The Virgin and Child with Sainte Anne*, which paintings by Leonardo da Vinci as well and which are more or less *Mona Lisa*'s equals in certain respects, as for example beauty and value. Almost nobody stops there, at least not for longer than a few seconds. Nobody fights his or her way through the crowd to catch a glimpse of them. No, it is an unknown woman with a beautiful face that outshines them. What would *Mona Lisa* do, if she knew about all the commotion made about her? Well, most probably she would remain silent. And smiling.

Further information:

Clark, Kenneth. *Leonardo da Vinci. Mit Selbstzeugnissen und Bilddokumenten dargestellt von Kenneth Clark*. Hamburg: Rowohlt Taschenbuchverlag, 1969.

Klein, Stefan. *Da Vincis Vermächtnis oder Wie Leonardo die Welt neu erfand*. Frankfurt am Main: Fischer Taschenbuchverlag, 2009.

Zöllner, Frank and Johannes Nathan. *Leonardo da Vinci. Sämtliche Gemälde und Zeichnungen. Band 1: Sämtliche Gemälde*. Köln: Taschen Verlag, 2011.

Das seltsame Verschwinden der Mona Lisa - ZDF.de, <http://terra-x.zdf.de/ZDFde/inhalt/7/0,1872,7620327,>

[00.html](#), access: 2012/01/14.

Louvre Homepage - Remarks on the Collection, <http://www.louvre.fr/en/oeuvre-notices/mona-lisa---portrait-lisa-gherardini-wife-francesco-del-giocondo>, access. 2012/01/14.

image:

Prometheus Bildarchiv, http://prometheus.uni-koeln.de/pandora/image/show/Imageheidicon_kg-45fc0350

[51284f653f8a7e1f3734d89174b49c9e](#), access: 2012/01/08

By **Melanie
Sittig**

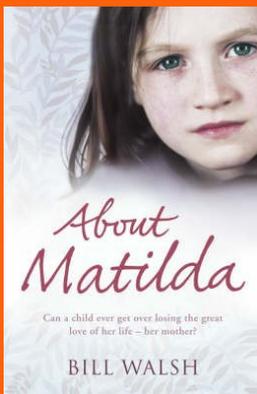
About Matilda. A Touching Debut Novel. Not just for Irish People

Bill Walsh's first novel *About Matilda* deals with what life was like for children in the 1960s in many of the convents in Ireland. It tells the story of 5-and-a-half-year-old Matilda and her 4 siblings Mona, Sheamie, Pippa and Danny who had to leave their home in Australia and move back to Ireland with their father because the mother had run away. They have to spend their childhood in a convent being beaten up by their father and raped by their uncles, never knowing what it feels like to be loved. Only having each other, they have to stick together and fight for their chance to live a better life – and maybe meet their mother again.

The story is told from Matilda's point of view and delivers a great insight into how an innocent child sees such an unfair and horrible world and still never stops hoping for better. It describes in an absolutely authentic manner how important it is for children to be loved and what they are capable of doing in order to receive some. The young girl's greatest wishes are "to see her mother again, to live with her brothers and sisters in a happy home, [and] to be given a hug" as is written on the back of the book.

Walsh paints the picture of the life many children had to live in Irish convents back then in a very touching and moving way, but never exaggerates. Using Irish dialect and a lot of direct speech, he makes it possible for the readers to identify themselves with Matilda and her surroundings and also delivers an idea of what the atmosphere must have been like in places like that convent in real life. Cold, unfriendly, terrifying places packed with naïve and innocent souls who are still full of hope and just cannot give up.

A quote from the Irish Independent printed on the back of the book brings it down to the point: "A wonderfully drawn character, endearing and shocking in equal measure...Matilda's voice stays with you long after you put the book down." Especially, when you read the book knowing that convents like these had existed in Ireland until 1998. With this novel Walsh makes it possible for the readers to remember what it was like to be an innocent child and what it felt like to be treated unfairly. This book is a must for everyone who used to be a child – even when you are not Irish.



- Little Miss Sunshine -

“There are two kinds of people in this world: winners and losers“

And Dad clearly knows how to distinguish them. A nice little family outing, a road trip from Albuquerque to California no one actually wanted to make, brings everyone, including the audience, close to a nervous breakdown. “Little Miss Sunshine” clearly depicts the downsides of family; in this case one consisting of six ignorant and self-absorbed individuals who through failure overcome their egocentrism. Ice-cream and waffles for breakfast become a serious nightmare, smuggling a corpse over the state line without any burial transmit permit and life-saving porn represent only a few random situations the Hoovers have to deal with. Directed by the husband-and-wife team Jonathan Dayton and Valerie Farris, “Little Miss Sunshine” gives us a detailed insight into today’s society. Despite the use of stereotypical characters and behavior, the picture echoing in the viewer’s head remains realistic and surprisingly appealing.



Richard Hoover (Greg Kinnear) is trying desperately to succeed. In essence that is all he has done up to now. He is living his 9-steps Refuse to Lose Program, despite the fact that failure is not knocking but banging at the door. His wife Sheryl (Toni Collette) is desperately trying to keep the family together, taking in her suicidal homosexual brother (Steve Carell), who ‘stupidly’, as 7-year old Olive Hoover (Abigail Breslin) puts it, has fallen in love with one of his male students. Granddad Hoover (Alan Arkin) got kicked out of his retirement home for behaving inappropriately. Calling a spade a spade grandpa was snorting heroin. The household is completed by 14- year-old Dwayne (Paul Dano): a Nietzsche addict who is continuously trying to become the incarnation of an ‘Übermensch’. The youngster stopped speaking nine months ago and dad is really proud of his determination. Little Olive entered a beauty pageant a few weeks ago and has been in-

By Jennifer Kuhle

This road movie slash tragic comedy slash family story slash critical depiction of American society is a hilarious, yet critical experience. Toni Collette as well as the other characters are convincingly realistic and succeed in completing the image of a modern American family, the members of which get lost on their way while pursuing individual happiness. The American Award-nominated actress Collette is already known for her appearance in independent movie productions such as, for example, "About a Boy". Not only once has she demonstrated her ambition and dedication towards playing difficult but highly interesting and unusual characters. Even so, the role of Sheryl has taken her to the next level.



The movie was shot in deserted buildings around Los Angeles. Once again this desire towards giving a realistic, yet satirical outlook to a personal story is demonstrated in the significantly down-to-earth attitude the directors and their crew possess. The artistic ambition is obvious but it does not dominate the movie. The initial scene hits close to home: two huge eyes covered with glasses as thick as bulls' eyes staring at the viewer. The reflection in the glasses shows Miss America winning the pageant. This strong picture remains in the back of the viewer's head while the short introductions to all the characters involved again evoke, or in the case of a 65-year-old heroin addict rather provoke, long lasting images in the previously innocent spectator's mind. The music nicely underlines the atmosphere the movie wants to convey, constantly reminding us of its positive message, buried under several layers of sarcasm, ignorance and personal tragedy. According to the directors, the film has been reduced to its essence, a more elaborate script having been cut down. Although it starts out quite dry, the first family get-together at the lunch table suddenly accelerates the action and puts the audience under a spell. The individual viewer becomes involved, feeling himself like a family member, unable to turn away from the screen even though he feels embarrassed and mortified by the protagonist's behavior.

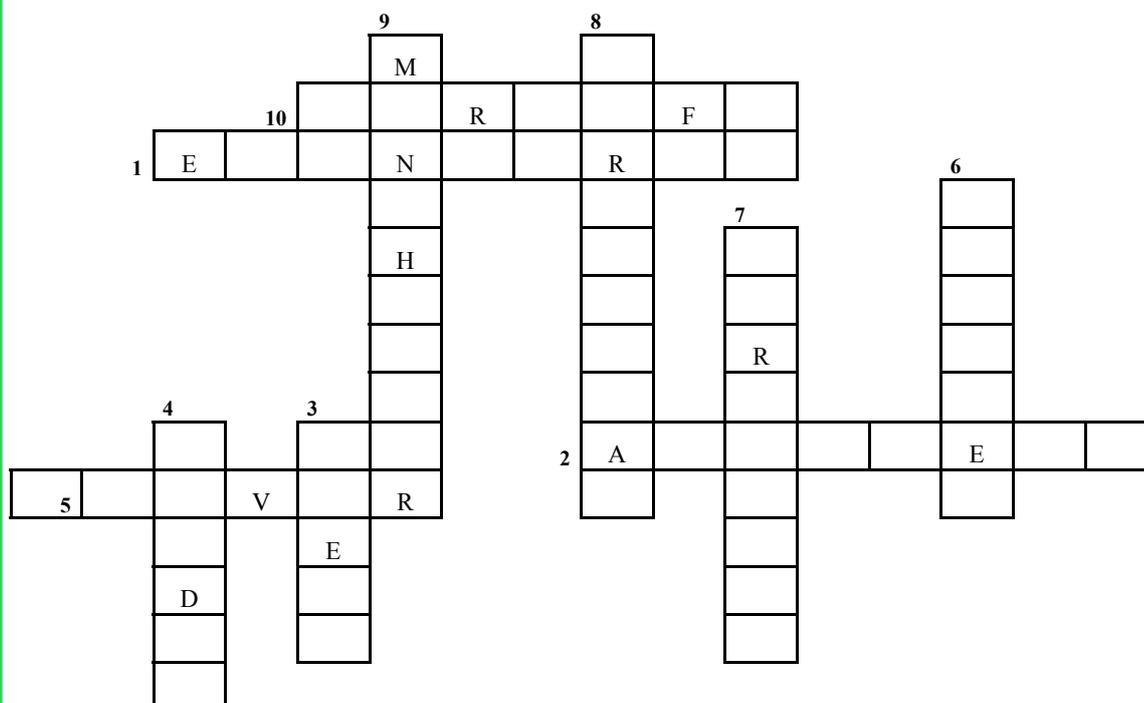
Images:

<http://moviesmedia.ign.com/movies/image/article/716/716885/little-miss-sunshine-20060706060845078-000.jpg>

<http://1.bp.blogspot.com/-q1uc4Q469NY/TVYDHLZh6I/AAAAAAAAAAs/XGamS2guM8c/s1600/Little+Miss+Sunshine+Used.jpg>

The low-budget movie demonstrates the inherent dependencies of playfulness and conflict, and by doing so clearly wins every film lover's heart. The yellow VW bus, a disaster on wheels, shines bright yellow, underlining the sheer unbelievable optimism daddy irrevocably promotes; his actions seemingly motivated by monkey see, monkey do, only the broken horn denotes the imperfection of life. Scary mini-barbies, real pageant contesting American girls incidentally, hair-helmeted and terrifying officials as well as supra-ambitious moms, who, having missed out on their chance of being admired now, middle-aged, fat and sexually frustrated, try to force their dreams onto their offspring, leverage the plot by unifying the family at the very end. A crazy dance, scary pedophilic observers and a last honk put spin on the story. In a nutshell: it remains the viewer's duty to interpret the movie's final message: a sarcastic criticism of today's society.

Crossword: Cities in the UK



Horizontal:

- 1) Seat of the Scottish Parliament
- 2) Silver City with the Golden Sands“/ „Granite City“
- 5) Major port in UK
- 10) Most populated city in Wales

Vertical:

- 3) Name derived from the forest of “Loidis”
 - 4) Romans called this place Londinium
 - 6) Most populated city in Wales after 10)
 - 7) Oliver Cromwell's Army defeated King Charles II's Cavaliers
 - 8) Most populous city outside London
 - 9) World's first railway station
- *** Look at page 36 for the solutions***

By **Katrin
Mintel**



The Hobbit – already the biggest blockbuster of 2012?

The year 2012 has just begun but with the release of the movie trailer for the much talked about adaptation of *The Hobbit* by J.R.R Tolkien, critics have already devised this particular film as the most successful at the box office this year. Despite the fact that it will not be released before Christmas 2012. Peter Jackson is the mastermind behind the movie production and has proved himself to be the right choice for the venture. His very detailed and beloved adaptation of the *Lord of the Rings* trilogy was not only a financial success but established the filmmaker in Hollywood and also satisfied the fans of the book series who doubted it would be a theatrical success.

Jackson has always been a devotee to the books written by Tolkien and was the first to dare the peril of turning the story into a real life movie version. Too many production companies and directors feared the incredible number of details they would have had to pay attention to during production and therefore turned down the opportunity of a lifetime. The New Zealander had had only one critically acclaimed movie *Heavenly Creatures* (1994) under his belt before he started working on the book series. He was also the first director ever to work on three major feature films simultaneously.

Even while working on the first part of the trilogy, he expressed his interest in turning *The Hobbit*, one of the prequel stories, into a movie as well. Jackson's enthusiasm was well appreciated but was quenched because the production company could not possibly foresee the success before its release. In the end the *Lord of the Rings* trilogy earned approximately three billion US Dollar world wide with movie tickets alone and won numerous awards including over a dozen Academy Awards. Not to mention the immense merchandise and book sales.

General information:

The Hobbit – An unexpected journey

BILBO BAGGINS, A HOBBIT, JOURNEYS TO THE LONELY MOUNTAIN, ACCOMPANIED BY A GROUP OF DWARVES TO RECLAIM A TREASURE TAKEN FROM THEM BY THE DRAGON SMAUG.

The movies and the director became a phenomenon and the talk about directing and producing the story of Bilbo Baggins, Frodo's uncle, was made public. Still the creative process of transforming the novel as well as casting and other pre-production activities took nearly seven years before shooting began in late 2010 in New Zealand. Of course the expectation level is ridiculously high, especially when it has to compete with the success of its predecessors. Technological advance is another factor that delayed the production of the movies. James Cameron's *Avatar* set new standards in the visual effects department and the 3D trend which has been dominating the cinemas for the last three years also had an impact on the production of *The Hobbit*. Peter Jackson has been very discreet about leaking information to the press or the fans, except for his production diary videos. Alongside the release of the movie teaser trailer details have been published about the movie and the visual effects.



The first set of publicity images introduce the new main characters, like the young Bilbo Baggins (Martin Freeman – *BBC Sherlock*, *The Hitchhiker's Guide to the Galaxy*, *Love Actually*) and a pack of dwarfs, with names even Peter Jackson has trouble in remembering. However not every face is completely new to the audience, because quite a few characters from *The Lord of the Rings* will reprise their roles, e.g Ian McKellan, Orlando Bloom, Cate Blanchett, Andy Serkis and even Elijah Wood's Frodo will appear at some point.

The mass of publicity and focus this theatrical two-part movie has already gained is beyond imagining and will raise an immense amount of media coverage. Unfortunately 2012 will be a strong year in terms of movie releases and the competition is strong because the third part of the Batman series will come out in July, as well as the young adult novel adaptations of *The Hunger Games* trilogy and the grand finale of the *Twilight* series. Indicators of the success of *The Hobbit* are the petitions and fan support ever since the release of *Lord of the Rings: The Return of the King* in 2003. There will definitely be a battle at the box office by the end of the year, but the significant Christmas season release date will draw in many people and especially families, while the other movies are targeted to specific age groups and interests.

On a personal note I am very much looking forward to seeing this particular film as a fan of Tolkien's writing and Jackson's visual interpretation of the incredibly fantastical world or rather alternate universe the author created during the first half of the 20th century.

DIRECTOR: PETER JACKSON

WRITERS: J.R.R TOLKIEN (NOVEL), FRAN WALSH (SCREENPLAY)

STARS: MARTIN FREEMAN, IAN MCKELLEN, RICHARD ARMITAGE AND OTHERS

RELEASE DATE (GERMANY): 13 DEC. 2012

TRAILER: <http://www.youtube.com/watch?v=T90Holderps>

By **Miriam
Höhne**

Blood, Sweat and a Dream

Mind over Matter Enables Success for Young Surfer

Imagine living in Hawaii. Your biggest passion is surfing, and trying to catch the best waves you possibly can. One day in October you decide to go out surfing with your best friend, her father and your brother. The weather is beautiful and the ocean pure blue. While you are drifting in the waters, waiting for the next wave to roll in, your whole life changes in a heartbeat. A huge shark head soars out of the water. There is blood everywhere and you are about to fade away.

This is what happened to Bethany Hamilton. In 2003, when she was 13 years old and about to become a pro-surfer, a shark bit off her left arm.

Contrary to what you might expect, she did not quit surfing. No, as soon as she could (in fact right after she got out of the hospital) she went back into the water, not wanting to give in to her fate.

The movie “Soul Surfer“, which is about to premiere in Germany, tells the story about this almost fearless, courageous and strong young women, who never gave up on her dream to become one of the best surfers the world has ever seen.

AnnaSophia Robb plays the young Hamilton. Her struggle to get back on the surfboard after the attack, and when she first sees her arm has been bitten off, makes viewers almost feel her pain themselves. The huge amount of energy she summons to get where she was before the horrible accident happened is truly inspirational. The movie shows very clearly, and with a lot of sensitivity, Bethany's journey back to the top of surfing and her life – and it surely was a long way.



After recovering, Hamilton trained very hard to be able to stand on a surf board again, which had become much more difficult since she now had to balance with only one arm. Another problem she faced was diving under big waves, as they came in, to avoid getting stuck in the so-called impact zone, the place where the falling lip of each set of waves usually meets the water. Because she could not push down on the board and hold onto it at the same time with only one arm, this task was near impossible at first. However, with the help of her two brothers, her mom (played by Helen Hunt) and her dad (played by Dennis Quaid), who trained with her every single day and attached a kind of handle to her board, she was able to compete again.

Interestingly, the daily training was not the only thing that provided her with the strength to tackle her problems. An important step along the way was also her youth minister, played by the famous American singer Carry Underwood. When asked in several interviews how she found her way back into the water, Bethany always refers to God. She states that after the accident she is now so much closer to him than before, and without her spirituality she would never have gotten as far as she did. And far she went, literally. In 2005, she went on a mission trip to Thailand to help the tsunami victims who lost almost everything. As she says on her home page, *www.bethanyhamilton.com*, this trip helped her to see that there are people who have to suffer from worse things than even a missing arm.

All in all there is one thing to be said about Bethany Hamilton: She is a perfect example of what one can achieve if you never give up on your dream and keep on working for it.

And in her case, now eight years after the accident, she has become a pro-surfer!

For further information have a look at:

www.bethanyhamilton.com

<http://vimeo.com/bethanyhamilton>

<http://twitter.com/bethanyhamilton>

<http://www.facebook.com/SurferBethanyHamilton>

www.soulsurferthemovie.com

<http://www.imdb.com/title/tt1596346/>

By **Ulrike
Kühn**

The Master in Disguise – Who was William Shakespeare? –

The works that we know as having been written by the famous and likewise mysterious writer William Shakespeare, do now appear in a somewhat different light on the release of Roland Emmerich's latest film *Anonymous*, presenting the reputed author as an illiterate, drinking philanderer. As depicted in this adaption of how Shakespeare's plays came to life, it was allegedly solely his name that connected the person with them – not his quill and certainly not his merit.

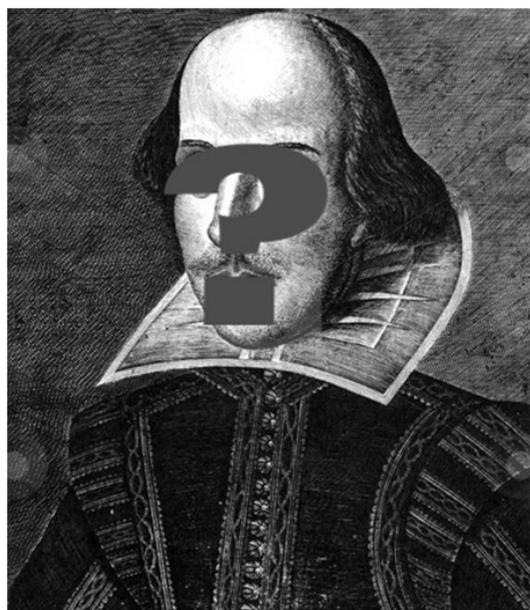
In fact, setting an author as the subject of such speculations is a task easily accomplished. With the knowledge of only three exact dates concerning his private circumstances – those of his baptism, marriage and death – Shakespeare's life provides the observer with enough leeway to interpret his upbringing, work and remains as an intelligent attempt to conceive the identity of the true author, replacing it with that of a man of lower standing, though with more freedom to his pen.

Apart from the various candidates whose ghost writer Shakespeare supposedly was, many different approaches were adopted to prove the man William Shakespeare incapable of creating the 37 plays he is said to have written. Based on the lack of informative biographical data, the most profound assumption claims that it is not known whether and for how long he attended grammar school and studied Latin, as occasionally used in his works, or not. A more convincing argument states that it is rather remarkable how a man of low social status could have had such a vast knowledge of diverse far places and of the customs at court. Attaining such information would have required intensive background reading and a lot of travelling, which he certainly could not have done justice to. Also, the richness of his style seems to be noteworthy for an individual with Shakespeare's background, although playwriting was considered a low-class occupation at the time.

For what is known about the person we consider to be one of the greatest English dramatists ever, he was allegedly not only a playwright, but at the same time an actor, shareholder of a company and later of the Globe Theatre, which made him a figure of both reputation and wealth. The idea goes as far as to suggest it impossible to write an average of two plays a year, while at once rehearsing, playing and learning his lines by heart for the parts he was enacting.

In addition to that, his situation appears implausible, assuming that his theatre company travelled without him to give its performances, leaving Shakespeare behind so as to provide him with the time he needed for his writing. Consequently, his lifestyle would have requested an unusually large amount of consistency, discipline and ambition.

The matter of timing provides another framework for the interpretation of the author's identity. Two of Shakespeare's narrative poems, for instance, were written at a time in which all theatres were closed on order by government due to an epidemic of plague. During the same period, it was fairly common to circulate one's plays without any signature, nurturing the abuse of copyright, for which the legal foundation was not yet set at the time. Profit was one of the main reasons why an author would sign his contribution, herewith en-



hancing the effect of recognition. Besides his name being written in differing ways, such as *Shake-Speare*, *Shakspeare* and *Shaxberd*, Shakespeare came to be the dramatist known for having created the greatest number of plays during his period. Even so, there are some works clearly signed by Shakespeare that are nowadays not considered to be the result of his endeavours.

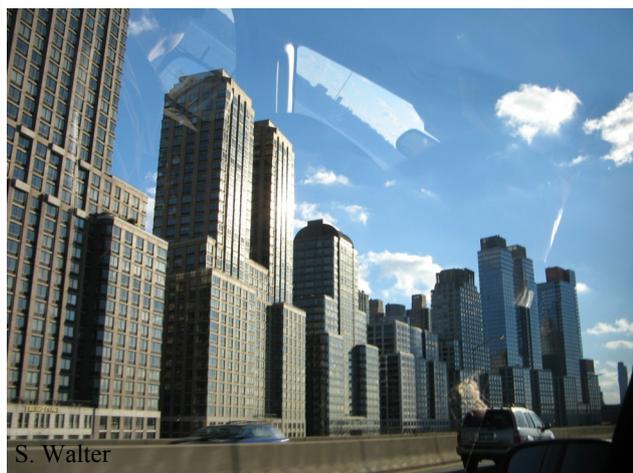
There have been general accusations of proponents of the hidden authorship of the Shakespearean scripts that claim he might as well have stolen all the plays and put his own name underneath. In an attempt to reject such a thesis, others have tried to trace particles of Shakespeare's name, such as *shake*, *spear* and *will*, in his plays. A defending matter to his true authorship is also the assumption of him helping to create the King James's Bible. Psalm number 46 of this edition forms the basis of this idea. As Shakespeare was 46 years of age at the time of its release and the 46th word in this psalm is *shake* and the 46th from the end is *spear*, this notion could be considered as accurate. However, this is generally declared a coincidence.

In the end it is not primarily important whether instead of Shakespeare it was rather Edward de Vere, Christopher Marlowe or Sir Francis Bacon or any other of the over sixty alternatives who can claim the true authorship to the Shakespearean plays. In fact, it is worth mentioning that a few aspects of William Shakespeare's life do not fit with his creative work as such. Nevertheless, it is more significant to acknowledge and enjoy the great heritage that is known under his name: *The world's a stage and all the men and women merely players.* – Maybe Shakespeare was even one of them. ^

Source: <http://cutcaster.com/photo/100521316-William-Shakespeare-engraving/>

When we started our **JABS** class in October, the end of the semester seemed to be so far away. Now I am sitting at my desk, thinking about how fast time has flown by, trying to figure out how to put all these texts and pictures together, pondering on what to include into my little article.

Many things have happened in these past few months and in **2011** in general. As students of English, British and/or American studies respectively, I assume I can speak for all of us, saying that events in the Anglophone world are very much of interest for our group. Some students follow the news on a daily basis, others only snatch a piece of information here and there. Personally, I am in favor of keeping up with political and cultural processes, which come about in the countries, that we are focusing on in our studies. In this way, one can follow "lived reality" and see how the interplay of history and present, and the approaching future is at work.



2011 will probably be remembered as the year of uprisings and liberations in the Arab world. However, in other parts of the planet life continued playing as well. One of the biggest and most memorable events for the **United States** was no doubt the detection of Osama bin Laden and his death caused in the ongoing military action in May. Almost ten years after 9/11, a difficult and painful era, filled with the unbreakable will to "fight terrorism" has at least come to a partial end. It would be too naive to

say that the threats of attacks is banned altogether. Yet, Bin Laden's death constitutes some sort of clearing signal that rang in a new sense of thinking. Another period came to pass: on December 15, the USA declared the end of the war in Iraq. Concerning domestic policy, **2012** will be highly interesting as the presidential elections are going to take place in November. Although at the moment it is not clear which candidate will run for the Republicans, the elections will decidedly be the most dominating event in the United States in 2012.

Concerning Europe and all the members of the European Union - including **Great Britain** -, 2011 brought about much talk about the Euro, its stability and future, as well as multinational quarrels about debts and gazillions of money. Great Britain did not always endear itself to other members of the European Union when question about the euro were raised. Nevertheless, it expressed its belonging and strength by partaking in the UN-mandated intervention in the Civil War in Libya. What shook England the most in 2011 were the unexpected riots in London happening in the first weeks of August. Triggered by the shooting of a supposed drug dealer by the police, days and nights of lootings, turmoil and burglaries followed. Regardless of these events, Great Britain witnessed the dream wedding of Prince William and his long-term date Kate. To better this, gender equality was granted for the British royal succession in October.



So now I am still sitting at my desk, actually thinking about how fast this last hour has flown by, still trying to figure out how to arrange all the texts and pictures, BUT not pondering on what to write my article about.

Once you get started with looking back at past events, it becomes harder to filter out the most impacting ones, for every little detail leads to another. Still, this is not supposed to be a precise history of 2011, but a small backdrop to provide the context for this edition of **JABS**. Surprisingly, it contains many reviews, which leads to the conclusion that there are quite a few culture-culture girls in our class. But of course, we also included an article featuring the topic of Au-pairs and a great text full of tips for snowboarding. **If you have come to this last page of the magazine and have bared with me for the past 607 words, there is just one thing for me to say: thank you for reading. We hope you've enjoyed it.**

S. Walter



JABS TEAM WINTER TERM 2011/2012

Helen Siegert

Michaela Beck

Corinna May

Maissun Melhem

Vivien Preiss

Jasmin Boldt

Anika Herber

Melanie Sittig

Jennifer Kuhle

Katrin Mintel

Miriam Höhne

Ulrike Kühn

Elisabeth Freymann (editing, layout)

Solutions for the crossword on page 25

1) Edinburgh 2) Aberdeen 5) Dover 10) Cardiff

3) Leeds 4) London 6) Swansea 7) Worcester 8) Birmingham 9) Manchester

THANK YOU FOR READING THIS EDITION OF JABS!