

Abi **MEHR  
ERFAHREN**

Englisch

Gymnasium  
Baden-Württemberg  
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*Das musst du können!*

**STARK**

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# Vorwort

Liebe Schülerinnen und Schüler,

dieses handliche Skript widmet sich den für Ihre Abiturprüfung wesentlichen Inhalten. Es behandelt das aktuelle **Schwerpunktthema** sowie weitere **landeskundliche Bereiche**, die für Ihre **Englisch**-Prüfung im **Basis- oder Leistungsfach** in Baden-Württemberg relevant sind.

In seiner klaren Struktur und Fokussierung eignet sich dieses Skript besonders zur Auffrischung und Wiederholung des Prüfungsstoffs kurz vor dem Abitur:

- In den Abschnitten zu *Arrival* und den prüfungsrelevanten **Short stories** werden die wichtigsten Informationen zu Film und Kurzgeschichten in übersichtlicher und prägnanter Form zusammengefasst.
- Der anschließende Abschnitt widmet sich Hauptaspekten des Schwerpunktthemas „**On the move – Migration and cross-cultural encounters**“ und ihrer Behandlung in den Kurzgeschichten.
- **Grafische Darstellungen** erleichtern Ihnen das Lernen. Darüber hinaus wird mit Originalzitaten aus Kurzgeschichten und Film gearbeitet. Diese dienen als konkrete **Beispiele** für abstrakte Inhalte und weisen Sie auf entscheidende Text- und Filmstellen hin.
- Im Kapitel „**Anglo-American culture and our modern world**“ finden Sie **Mindmaps** zu den Themenbereichen **USA**, **UK**, **Global chances and challenges**, **The world of work** und **Science and technology** sowie ein Glossar der zentralen landeskundlichen Begriffe.
- Die insbesondere für das **schriftliche Abitur im Leistungsfach** wichtigen Bereiche sind mit Symbolen gekennzeichnet:



**Politics, culture, society – between tradition and change (USA)**



**Global chances and challenges**

Viel Erfolg beim Lernen mit diesem Buch und im Abitur!

*Sonja Corleis*

Sonja Corleis



# Arrival

## 1 Key facts about the film

- **screenplay:** Eric Heisserer (based on the short story “Story of Your Life” by Ted Chiang)
- **director:** Denis Villeneuve
- **release date:** 2016
- **genre:** science-fiction drama
- **main setting:** an undeveloped area of Montana, USA, where contact is established between human beings and heptapods
- **structure:** non-linear plot: film starts with short scenes of Louise’s recollections of her daughter Hannah’s life and death, main plot regularly interrupted by Louise’s visions of Hannah; structure imitates the heptapods’ language by putting the end at the beginning, thus forming a circle

### Example

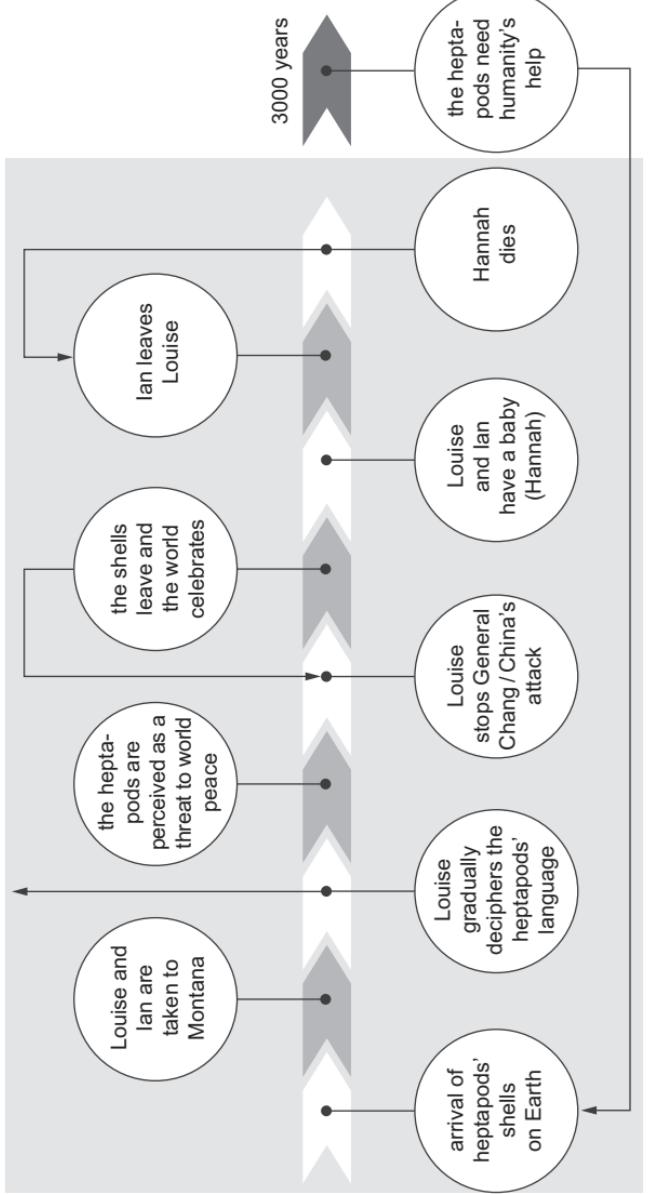
**DVD chapter 1:** “I used to think this was the beginning of your story. Memory is a strange thing. It doesn’t work like I thought it did. We are so bound by time, by its order. [...] I remember moments in the middle. And this was the end. [...] But now I’m not so sure I believe in beginnings and endings. There are days that define your story beyond your life. Like the day they arrived.”  
 (Louise addressing Hannah at the beginning of the film)

Positions of the twelve shells in *Arrival*



**Chronology of events in *Arrival* in a linear timeline (and the influences a cyclical view of time has on these)**

Louise's cyclical view of time





### 3.3 Characters

#### Akunna

- 22-year-old Nigerian woman
- has three siblings, **dutiful** but also **close relationship** to her family
- **false expectations** before going to America
- **ashamed** when she does not fulfil them
- **exasperated** because of the (indirect) racism she is confronted with
- **proud:** does not accept her “uncle’s” advances, ashamed of her father’s grovelling attitude, suspicious of her future boyfriend’s interest
- **feels misunderstood and repelled by her boyfriend:** cannot forgive him his privileged outlook on life, of which he is not even aware

#### Akunna’s boyfriend

- only referred to as “he”
- White American in his late 20s
- senior at university after having **travelled** for some years (mainly to Africa and Asia)
- comes from a **wealthy family**
- **values independence:** does not want to be “bought” by his parents
- **generous**, but could be seen as **condescending**
- **well-read** and **open-minded**
- criticised for his arrogant **outsider view** of Africa and Asia
- **not aware of his privilege**, which he seems to take for granted
- **invested** in his and Akunna’s relationship

#### Minor characters

- **Akunna’s “uncle”:** not related by blood; pragmatic “give-and-take” attitude to life in America; expects sexual favours from Akunna
- **Akunna’s family:** live in Lagos; think Akunna will become rich soon after entering the USA; ask her to send them presents, but also seem to miss her (mother answers Akunna’s letter very fast)
- **Juan:** Akunna’s friendly, but shady boss in Connecticut
- **boyfriend’s parents:** very open-minded and friendly towards Akunna, but, according to their son, pressuring

### 3.4 Language and symbols

#### Title

- It is reminiscent of the **idiom of “a millstone around someone’s neck”**, which refers to a difficult problem or responsibility that seems impossible to solve or get rid of.
- It is symbolic of **Akunna’s depressed emotions** due to not living up to her family’s expectations and not feeling at home in America.

#### Example

“Nobody knew where you were, because you told no one. Sometimes you felt invisible and tried to walk through your room wall into the hallway, and when you bumped into the wall, it left bruises on your arms. [...] At night, something would wrap itself around your neck, something that very nearly choked you before you fell asleep.”

- It could be interpreted as a **hangman’s noose**, because for Akunna it feels like there is no way out of her predicament.
- As the attachment to her boyfriend grows, the thing around Akunna’s neck starts “to loosen, to let go”. So, in other words, her **feelings of loneliness and depression** seem to ease.
- However, in the end, Akunna does not seem to be able to feel free or that she can be her true self in America. She remains **choked by her family’s expectations**, the (indirect) **racism** around her and her homesickness.

#### The narrative “you”

- On the one hand, the narrative “you” serves to **draw the reader into the story** because it creates the impression of being directly part of the events.
- On the other, it also seems to **generalise the information**, presenting it as something that could happen to anyone. This impression is corroborated by the fact that important characters, like Akunna’s boyfriend, are never mentioned by name.
- Another effect of the narrative “you” is that it seems to **detach the protagonist from her experiences**. They seem to happen to her rather than her being in control and playing an active part in shaping her life.



## 2 “The Southside Raza Image Federation Corps of Discovery”

Word bank of Chicano English expressions

barrio	area, district, part of town, neighbourhood	güey	mate ( <i>used to address sb</i> )
Chicano	male person born in the US whose family stems from Mexico	beaner	person of Mexican origin ( <i>refers to sb eating beans</i> )
vato	(Chicano) guy, dude, bloke	qué?	what?
ese	mate ( <i>used to address sb</i> )	morra	girl
Simón	yes; hell, yeah	wetback	illegal immigrant from Mexico
pocho puto	<i>swearwords roughly meaning an Americanised Mexican person</i>	aquí nomás	right here, just here; <i>also: just hanging/getting by</i>
gabacho	White US American person	gringo	<i>pejorative for sb from a non-Spanish-speaking country (esp. USA)</i>
cabro	<i>swearword</i>		

### 2.1 Key facts about the short story

- **author:** Luis Alberto Urrea, \*1955, born in Mexico to a Mexican father and a US American mother, moved to the USA at the age of four and grew up in San Diego
- **year of publication:** 2011
- **setting:** San Diego, USA, in a Chicano neighbourhood and the wetlands surrounding it
- **narrative situation:** third-person narrative (Junior's point of view)
- **narrated time:** New Year's Day and the following day (in the present)
- **structure:** linear plot in two main parts
  - first part: set in Big Ángel's house, the car belonging to Shadow's mother, the tunnel under the roadway to the beach; introduces the reader to the neighbourhood and shows regular issues, such as drugs, gangs and violence

- second part: set in the wetlands the next day; covers themes such as pollution, neglect and illegal immigration; deals with the extraordinary experience of Shadow's deportation
- **type of migration:** probably economic reasons (for Junior's parents), illegal immigration (in the case of Shadow's family)
- **migration route:** Mexico → San Diego, USA → Mexico



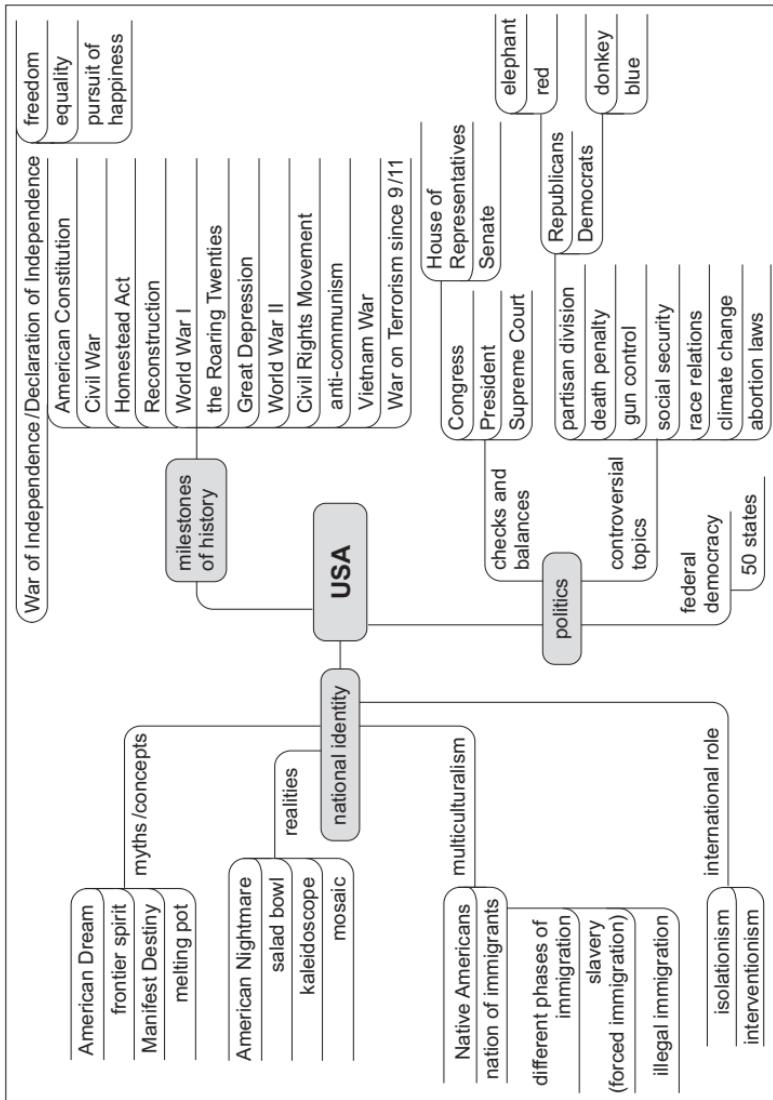
## 2.2 Plot

- Junior wakes up after a New Year's Eve party in Big Ángel's house.
- Shadow invites him to go for a ride to the beach and they drive to the Silver Strand together with the Sotomayor sisters, La Smiley and La Li'l Mousey.
- Junior and Shadow talk about Lewis and Clark, about whom they are supposed to read a book for their history lessons.
- While walking through a tunnel to the beach, two Mexicans provoke Shadow and they get into a fight.
- Junior kicks one of the Mexicans in the mouth.
- Riding back to their neighbourhood, Shadow is delighted and Junior is sick in the car, one of his opponent's teeth still stuck in his shoe.
- The next morning, Shadow picks Junior up to go on an outing with him in a stolen canoe.
- In the wetlands between their barrio and the Mexican border, the two paddle past a slaughterhouse in bloody water polluted with oil.



# Anglo-American culture and our modern world

## 1 USA





## 6 Glossary of important terms

### 2nd amendment



The 2nd amendment to the ⇒ American Constitution was ratified as part of the **Bill of Rights** (the first ten amendments to the Constitution) on 15 December 1791. The Bill of Rights comprises laws concerned with **personal freedoms** and rights and was a reaction to people **fearing too much power of the federal government**. The 2nd amendment reads, “A well regulated militia being necessary to the security of a free state, **the right of the people to keep and bear arms** shall not be infringed.” For years, the question of whether the amendment was to be understood as an individual right of **gun possession** has been controversially discussed. This position was confirmed in a Supreme Court decision of 2008. Advocates of **stricter gun control** cite mass shootings as well as alarming numbers of gun-related deaths (according to statistics, there are more gun-related deaths in the USA on a day than in the UK in a year) as evidence of the dangers of individual gun possession. Accidents spur even more **safety concerns**. Furthermore, widespread gun ownership propagates a **culture of violence**, according to gun law proponents. Opponents of stricter gun control, however, see individual gun ownership as a sign of **personal freedom** and **democratisation**. According to them, individual gun ownership is essential for **self-defence** or successful **resistance to oppression**. The famous mantra of the **NRA**, the National Rifle Association, “The only way to stop a bad guy with a gun is a good guy with a gun”, summarises the non-profit organisation’s position in favour of individual gun ownership.

### 9/11



On 11 September 2001, the **single deadliest terrorist attack** in recent history occurred when terrorists hijacked four planes and crashed two of them into the twin towers of the World Trade Center in Manhattan, one into the Pentagon in Arlington County in Virginia and one, which was actually intended to crash in Washington, D.C., in a field in Pennsylvania. Almost 3,000 people were killed in the attack and more than



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