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# Abitur

Original-Prüfung  
mit Lösungen

**MEHR  
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Sachsen

**Englisch LK**

ActiveBook  
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# Die wichtigsten Stilmittel zur Textanalyse

## 1. Alliteration

Definition: An alliteration is a figure of speech that occurs when in a series of words several, but not necessarily all words start with the same sound.

Examples: Literary characters such as Tiny Tim (Dickens), Donald Duck (Disney), Peter Parker (*Spiderman*), brand names like Coca Cola, Best Buy or tongue twisters like “Betty Botter bought some butter.”

“So we beat on, boats against the current, borne back ceaselessly into the past.”

F. Scott Fitzgerald: *The Great Gatsby* (1925)

Here the repetition of the “b” sound helps to create a sense of rhythm that evokes the beating of waves against a boat.

Function: Alliterations and assonance (repetition of sounds within a series of words) help to emphasise a point, attract attention and make an expression (or scene) more memorable.

## 2. Allusion

Definition: Allusion is a reference to a character, historical or political event or a piece of art or literature the reader is likely to know or be familiar with.

Example: “This sweltering summer of the Negro’s legitimate discontent will not pass until there is an invigorating autumn of freedom and equality.”

Martin Luther King: “I have a dream”-speech (1963)

Here Martin Luther King alludes to the opening lines of Shakespeare’s play *Richard III* which read as follows: “Now is the winter of our discontent.” These words lay the groundwork of Shakespeare’s portrayal of Richard III as a discontented tyrant.

King’s allusion to *Richard III* therefore can be interpreted as connecting the suppression of the African Americans in the 1960s with the tyrant rule of Richard III in 15th century England.

Function: Allusions create a series of associations (see **connotation**) in the reader’s mind and thereby either have an emotional impact or stimulate the reader’s intellect.

## 3. Anaphora

Definition: Anaphora is the repetition of an expression at the beginning of successive clauses.

Example: “I still have a dream. [...] I have a dream that one day this nation will rise up and live out the true meaning of its creed: ‘We hold these truths to be self-evident, that all men are created equal.’ I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.”

Martin Luther King: “I have a dream”-speech (1963)

Function: Anaphora is used to give prominence to ideas by adding rhythm and thereby making the text more pleasurable to read/listen to and easier to remember. This way it appeals to the emotions of the audience in order to persuade, inspire, motivate and encourage.

#### 4. **Antithesis** (contrast, opposite)

Definition: Antithesis (which literally means “setting opposite”) is a rhetorical device in which two opposite ideas (a thesis and an opposing antithesis) are put together.

*Example:* “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way [...]”

Charles Dickens: *A Tale of Two Cities* (1859)

Function: Antithesis is used to create emphasis by exposing the reader to often stark and unexpected contrast. Thus, it conveys opinions and emotions more vividly and emphatically.

#### 5. **Characterisation** (direct/indirect)

Definition: Characterisation refers to the presentation of characters (literary figures) in a text. There are two different ways of characterisation:

- a) Direct (or explicit) characterisation: A character can be characterised directly (explicitly) which means the audience/the reader is given direct information about the character.

*Example:* “Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster.”

Charles Dickens: *A Christmas Carol* (1843)

Function: Direct characterisation provides straightforward information about a character. There is no need to “read between the lines” and draw one’s own conclusion.

- b) Indirect characterisation: Here the audience has to find out about the character’s qualities by observing his or her actions, behaviour, thoughts, language, appearance, and his/her way of relating and responding to other characters or problems.

Function: Characterisation aims at informing the audience helping them to make sense of the events taking place. Indirect characterisation is the more subtle way of allowing and encouraging the reader to draw his or her own conclusions which makes the reading (or viewing) process more demanding and challenging but also more rewarding and pleasurable.

#### 6. **Connotation**

Definition: Connotations (or standardised associations) are ideas or emotions associated with an expression.

*Examples:* The term “Route 66” is often associated with ideas of freedom and adventure. The term “shark” is frequently connected with images of danger and death. The expression “life sciences” might connote (negative) concepts of genetic modification and/or the successful fight against diseases.

Function: Many expressions, but especially figurative language, generate various connotations (associations) in the readers’ minds, addressing their feelings as well as their understanding.





**Teil A: Text**

**First-Generation Students Unite**

- 1 Ana Barros grew up in a two-family house built by Habitat for Humanity, hard by the boarded-up buildings and vacant lots of Newark. Neither parent attended college, but she was a star student. With a 2,200 on her SATs, she expected to fit in at Harvard.
- Yet here she was at a lecture for a sociology course called, paradoxically, “Poverty in America,” as a classmate opened her laptop and planned a multicountry spring break trip to Europe. (Ms. Barros can’t afford textbooks; she borrows from the library.) On the sidewalks of Cambridge, students brush past her in their \$ 700 Canada Goose parkas and \$ 1,000 Moncler puffer jackets. (Ms. Barros saved up for two years for good boots.) On an elite campus, income inequality can be in your face.
- 10 A professor once described how hardships become inscribed on one’s body, and Ms. Barros thought of her father, a janitor at a home for troubled boys, and the wrinkles carved in his face from worrying about money and her mother’s health. Majoring in sociology, she says, “has made me hyperaware of class differences here.”
- Weary of trying to pass as middle class, Ms. Barros decided to “come out,” borrowing the phrase from the gay community. She joined and now leads the two-year-old Harvard College First Generation Student Union, which has 300 on its email list. “This is a movement,” she said. “We are not ashamed of taking on this identity.”
- 15 On the nation’s most prestigious campuses, first-generation-in-college students like Ms. Barros are organizing, speaking up about who they are and what’s needed to make their path to a degree less fraught. [...]
- 20



Ana Barros leads the Harvard College First Generation Student Union. “This is a movement,” she says. “We are not ashamed of taking on this identity.”

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### A Text production

#### A1 Working with the text

*The key points are:*

- *summary of the content of the article: definition of first-generation students, their situation at elite colleges*
- *analysis of the stylistic means used by the author to convey her ideas: title, historical comparisons (workers' movement/gay community), feature story with personal examples, quotations from authorities, figures and numbers, figures of speech (alliteration, contrast, metaphor, irony, anaphora), negatively connoted words*
- *analysis of how the text and the photo complement each other: respect and defiance*

In her article, published in *The New York Times* in April 2015, Laura Pappano depicts the fate of so-called “first-generation students” at American elite universities. These are the first in their families to attend university, they often come from poorer backgrounds and face a variety of sociocultural and economic challenges on and off campus. Not only do the first-generation students miss out on parental financial and academic support, they also find it difficult to cope with life in a world that is characterised by wealth, high status and privilege. Consequently, overcoming these obstacles is one of the issues student-led organisations such as the Harvard College First Generation Student Union have started tackling. At the same time, the value of gifted first-generation students has been widely recognised and elite universities are also making greater efforts to integrate them into university life.

Laura Pappano uses various means to create an authentic and factual depiction and at the same time make the reader sympathise with the group of first-generation students. The ambiguity of the headline “First-Generation Students Unite” immediately captures the reader’s attention, with the title being either a declarative sentence or an imperative, a direct call to action. In this latter meaning, it conjures up the famous slogan of the workers’ movement, “Workers of the world, unite!”. Thereby, it puts the struggles of first-generation students in a significant historical context.

Using the format of a feature story, the author introduces Ana Barros as a shining and sympathetic example of a first-generation student. Alliterations that highlight Ana’s deprived social background (cf. ll. 1/2) as well as her academic achievement as a “star student” (l. 3) immediately draw the reader into the subject.

The hope at the end of the first paragraph that her academic achievements should equip her perfectly for studying at Harvard (cf. l. 3) is quashed by the second paragraph, beginning with the adverb “[y]et” (l. 4) and contrasting her modest financial means with those of her wealthy fellow students. The description of their “multicountry spring break trip[s]” (l. 5), “\$ 700 Canada Goose parkas and \$ 1,000 Moncler puffer jackets” (ll. 7/8) is directly followed by short and crisp remarks about Ana who cannot even afford to buy basic necessities, like winter boots or textbooks (cf. ll. 6–8). These are deliberately put in parentheses as a form of understatement. The paragraph is concluded by a metaphorical expression saying that on elite campuses “income inequality can be in your face” (l. 9), which means that it is undeniably visible. Ana’s father, whose face expresses his worries and fears (cf. ll. 10–12), is a perfect and touching example of how for Ana – in contrast to many of her classmates – her course subject “Poverty in America” (ll. 4/5) is far from only being a theoretical issue.

To emphasise the commitment and political importance of her protagonist, Pappano then quotes Ana as having “decided to ‘come out’” (l. 14), deliberately putting her political objectives on the same level as those of the gay communities, who, after decades of being discriminated against, came out of their closets and finally won recognition.



**Prüfungsteilnehmer A**

**Topic: Gaining People's Attention**

Striving to be noticed, to be heard and to attract attention is a widespread phenomenon in our world.

Comment on this photo.



Cosplayers (people dressing in costumes to resemble or portray a fictional character)

© *picture-alliance/dpa*

Together with your partner(s) comment on reasons for and consequences of this phenomenon. Agree on lines that must not be crossed when striving for attention.



### Gaining People's Attention

**Emma:** OK, let's start. Well, the topic is people seeking attention, wanting to be heard and seen by others. Moritz, Samira and I are supposed to discuss reasons for and consequences of this widespread phenomenon and agree on red lines that must not be crossed when striving for attention.

**So, I was given** a photo showing three female cosplayers jumping up, with the image frozen in mid-air. They are in their typical attire, some flashy sort of fantasy uniforms resembling characters in a Japanese comic strip. **I don't know too much about** cosplay, but **would think** that apart from enjoying their fantasy games, the participants also enjoy the attention they attract from bystanders. **Personally, I believe** that dressing up in fancy costumes has always fascinated people all around the world. It means you can take on a different identity for a limited time, like during the carnival season here in Germany, or just at a fancy-dress party. **What I want to say is** that it is quite common for people to dress up and quite a lot do this to attract other people's attention. **For instance,** the carnival processions are watched by thousands of onlookers, and they are televised, so your chances of getting on TV are not too bad if you really come up with some original or outrageous costume. **Personally,** if someone likes taking on a different identity in a role play, **that's fine with me,** but I find all this showing off rather strange, **to put it mildly.** Why do people always seem to need others' applause for their eccentricities?

**But anyway,** there are numerous examples of people seeking attention we can discuss. **So, Moritz, what have you got?**

**Moritz:** Well, I was given a photo depicting a pianist playing an "Elegy for the Arctic" on an ice float, on location so to speak. So, there is a majestic glacier in the background which makes the picture look somewhat grand. **What can I say?** I don't know how they got a grand piano onto the ice float, if the whole picture hasn't been photoshopped that is, but I suppose he played live, so the photo is probably real. Anyway, playing a song for the Arctic right in the Arctic is quite an unusual thing to do, as pianos and icebergs don't normally go together. **One could say** that it is just another way of seeking attention no matter what and call it plain silly.

**On the other hand,** especially in the context of my picture, I could also imagine the pianist having a different objective in mind: maybe he wanted to raise people's awareness of climate change by playing an elegy for the Arctic, in other words, a sad song that laments the Arctic's fate. In that case, I think seeking attention is a good thing because an act like this can appeal to people's emotions and maybe make them want to change their behaviour. Especially in the case of climate change, where only an effort by a mass of people will be effective, gaining attention is absolutely necessary. So, if that was the motivation for the "Elegy for the Arctic" in the Arctic, I don't find it silly at all, but actually really clever and fitting.

There are many good causes for which more attention should be raised and it would be worth looking into that, but Samira, **what have you got?**

**Samira:** In my picture, you can see a bus which is being strangled to death by a giant snake. And it looks very realistic indeed. Of course, the snake is only an illustration, but it looks so real. And the way the artist painted the rest of the bus – you can see it being deformed by the power of the deadly embrace. It's quite violent, but also overwhelming and excellently executed as regards the art work. In fact, the whole thing is an advert for a zoo. And I think that really, really works out well, because first people will be fascinated, mesmerised, so they'll take a good look at it, they'll wonder, and then they'll understand the message.



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