

2021

Abitur

Original-Prüfung
mit Lösungen

**MEHR
ERFAHREN**

Gymnasium Nordrhein-Westfalen

Englisch LK

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Textsorte: Zeitungsartikel

Aufgabenfokus Analyse: *structure, argumentative technique, language*

Zieltextformate Textproduktion: *comment, opening statement*

Mediation: „Peruanischer Kleinbauer fordert RWE heraus“ 3

Textsorte: Zeitungsartikel; Zieltextformat: *article*

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Zieltextformate Textproduktion: *comment, letter to the editor*

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Aufgabenfokus Analyse: <i>atmosphere, narrative perspective</i>	
Zieltextformate Textproduktion: <i>comment, personal letter</i>	
Mediation: „Man darf den Islam nicht pauschal verurteilen“	30
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Zieltextformate Textproduktion: <i>comment, blog post</i>	
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Textsorte: Auszug Website, diskontinuierliche Texte; Zieltextformat: <i>email</i>	

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Zentrale Abitur-Prüfungsaufgaben

Abiturprüfung 2015

(Inhalte: Postkolonialismus, multikulturelle Gesellschaft, Großbritannien)

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Textsorte: Gedicht

Aufgabenfokus Analyse: *structure, language, poetic devices*

Zieltextformate Textproduktion: *comment, debate statement*

Abiturprüfung 2017 – Aufgabe 1

(Inhalte: Zukunftsvisionen, Utopie und Dystopie)

Textaufgabe: <i>The Heart Goes Last</i> by Margaret Atwood	2017-1
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Textsorte: Romanauszug

Aufgabenfokus Analyse: *character, narrative technique, language*

Zieltextformate Textproduktion: *comment, speech*

Mediation: „Smart Cities: Wenn Konzerne Städte bauen“	2017-3
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Textsorte: Zeitungsartikel; Zieltextformat: *report*

Abiturprüfung 2017 – Aufgabe 2

(Inhalte: Amerikanischer Traum, Globalisierung)

Textaufgabe: “Our American Nightmare: Detroit”	2017-13
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Textsorte: Blog

Aufgabenfokus Analyse: *communicative strategies, language*

Zieltextformate Textproduktion: *comment, debate statement*

Mediation: „Nach der Krise – Zu den Hintergründen von „This is not Detroit““	2017-15
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Textsorte: Magazinartikel; Zieltextformat: *email*

Abiturprüfung 2018 – Aufgabe 2

(Inhalte: Studieren in einer globalisierten Welt, Amerikanischer Traum, Freiheit und Chancengleichheit)

Textaufgabe: “First-Generation Students Unite” 2018-1

Textsorte: Zeitungsartikel

Aufgabenfokus Analyse: *communicative strategies, language*

Zieltextformate Textproduktion: *comment, speech*

Mediation: „Drei Monate Uni, drei Monate Büro“ 2018-3

Textsorte: Zeitungsartikel; Zieltextformat: *report*

Abiturprüfung 2019 – Aufgabe 1

(Inhalte: multikulturelle Gesellschaft, Großbritannien, Globalisierung)

Textaufgabe: *Two Caravans* by Marina Lewycka 2019-1

Textsorte: Romanauszug

Aufgabenfokus Analyse: *point of view, language*

Zieltextformate Textproduktion: *comment, story continuation*

Mediation: „Bauern wollen Erntehelfer aus der Ukraine holen“ 2019-3

Textsorte: Zeitungsartikel; Zieltextformat: *report for a website*

Abiturprüfung 2020 www.stark-verlag.de/mystark

Das Corona-Virus hat im vergangenen Schuljahr auch die Prüfungsabläufe durcheinandergebracht und manches verzögert. Daher sind die Aufgaben und Lösungen zur Prüfung 2020 nicht im Buch abgedruckt, sondern erscheinen in digitaler Form. Sobald die Original-Prüfungsaufgaben 2020 zur Veröffentlichung freigegeben sind, können Sie sie als PDF auf der Plattform MyStark herunterladen.

Jeweils zu Beginn des neuen Schuljahres erscheinen die neuen Ausgaben der Abitur-Prüfungsaufgaben mit Lösungen.

Autorinnen und Autoren

Jochen Baier (Lösung zur zentral gestellten Prüfungsaufgabe 2015)

Birgit Holtwick (Hinweise und Tipps, Übungsaufgaben, Lösungen zu den zentral gestellten Prüfungsaufgaben ab 2017)

Vorwort

Liebe Schülerinnen, liebe Schüler,

mithilfe der folgenden Informationen, Aufgaben und Lösungen haben Sie verschiedene Möglichkeiten, sich auf das Abitur im Fach Englisch vorzubereiten:

- Der erste Teil des Buches enthält viele **Hinweise und Tipps** zur schriftlichen und mündlichen Abiturprüfung im Fach Englisch. Ich empfehle Ihnen, diese Seiten als Erstes zu lesen. Am Ende des Kapitels finden Sie zudem auch weitere Hinweise, wie Sie sinnvoll und gewinnbringend mit diesem Band arbeiten können.
- Im zweiten Teil finden Sie acht **Übungsaufgaben** im Stil der **schriftlichen Abiturprüfung**, genau abgestimmt auf die **neuen Vorgaben für das Abitur 2021**. Die dazugehörigen **Lösungsvorschläge** sind jeweils in drei Stufen aufgebaut. Zunächst erhalten Sie einige Denkanregungen und allgemeine Informationen zur jeweiligen Teilaufgabe. Danach finden Sie Stichworte, die wesentliche Lösungsaspekte benennen. Erst in einem dritten Schritt finden Sie die ausformulierte Musterlösung. So können Sie selbst entscheiden, wie viel Hilfe Sie bei der Bearbeitung der Aufgaben brauchen. Der Bereich Übungsaufgaben enthält außerdem ein Beispiel für eine **mündliche Prüfung** inkl. Erwartungshorizont.
- Im Anschluss folgt eine Auswahl von **Original-Prüfungsaufgaben** der letzten Jahre. Beachten Sie, dass sich diese Aufgaben von den aktuellen Abituraufgaben unterscheiden. Trotz der Änderungen eignen sie sich weiterhin sehr gut dazu, die Kompetenzbereiche Leseverstehen und Schreiben sowie Mediation einzuüben.
- Lernen Sie gerne am PC, Tablet oder Smartphone? Auf den nächsten Seiten finden Sie Hinweise zu den digitalen Zusätzen zu diesem Band.

Verwenden Sie das Buch ganz nach Ihren individuellen Bedürfnissen. Eine Hilfe dabei ist auch das ausführliche Inhaltsverzeichnis, aus dem Sie z. B. die Schwerpunkte der Analyseaufgabe oder die geforderten Zieltextformate ablesen können. So finden Sie leicht die Aufgabentypen, die Sie noch üben möchten.

Sollten nach Erscheinen dieses Bandes noch wichtige Änderungen im Zentralabitur vom Ministerium für Schule und Bildung in NRW bekannt gegeben werden, finden Sie Informationen dazu auf der Plattform MyStark (Zugangscode vgl. Farbseiten).

Schon jetzt wünsche ich Ihnen viel Erfolg bei Ihren zentralen Abiturprüfungen!



Birgit Holtwick

Die Bearbeitung der verschiedenen Teilaufgaben

Comprehension (Anforderungsbereich I)

Gehen Sie die Aufgabenstellung genau durch und prüfen Sie, auf welche inhaltlichen Aspekte des Textes diese sich bezieht. In der Regel wird hier nämlich keine vollständige Zusammenfassung, sondern eine Fokussierung auf einzelne Elemente erwartet. Lesen Sie dann den Text gründlich und klären Sie ggf. lexikalische Verständnisprobleme mithilfe Ihres Wörterbuches. Schlagen Sie nur die Wörter nach, die für die Aufgabenstellung oder für ein allgemeines Textverständnis relevant sind, und ignorieren Sie andere Ihnen unbekannte Wörter, um Ihre Zeit effizient zu nutzen. Nehmen Sie anschließend einen Textmarker zur Hand und markieren Sie relevante Textstellen. In der Lösung können Sie manchmal der Chronologie des Textes folgen, es kann für eine logische Darstellung aber auch sinnvoll sein, die Informationen für die Lösung umzustellen. Nummerieren Sie in diesem Fall die einzelnen Textstellen in der Reihenfolge, in der Sie sie anführen wollen. Erstellen Sie sich hierzu ggf. auch ein Konzeptpapier. Abschließend sollten Sie nochmals kontrollieren, ob sich wirklich alle Aspekte, die Sie markiert haben, auf die Aufgabenstellung beziehen.

Leiten Sie Ihren Text **in der Hinführung** mit den Quellenangaben zum Text ein. Diese umfassen Titel, Autor*in, Ort und Jahr der Publikation, sofern diese angegeben sind. Fassen Sie außerdem ganz knapp zusammen, worum es in dem Text – mit Blick auf die Aufgabenstellung – geht.

<i>The text</i> <i>The excerpt (from the novel/drama)</i> <i>The novel</i> <i>The short story</i> <i>The drama</i> <i>The poem/The song</i> <i>The (newspaper) article</i>	(title)	<i>written by (author's name) and published in (2020)/on (26 May 2020)</i> <i>in (The New York Times/London)</i>	<i>deals with ...</i> <i>is about ...</i> <i>discusses the question if ...</i> <i>provides information on ...</i> <i>presents ...</i>
<i>The speech</i> <i>The excerpt from the speech</i>	(title)	<i>delivered/given by (speaker's name) on (14 April 2019) in (New York) addresses (the public/the members of the UN/the conference/...).</i>	<i>It explores the question whether ...</i> <i>It deals with ...</i> <i>The speaker discusses the question if ...</i>
<i>The cartoon</i>	<i>called (title)</i>	<i>created by (name of artist) and published in (2018)/on (26 May 2018)</i> <i>in (The New York Times/London)/on the website (www.website.com)</i>	<i>deals with the problem of ...</i> <i>is about ...</i> <i>depicts an attitude towards ...</i> <i>presents a possible view on ...</i>

Beachten Sie im **Hauptteil**, dass Sie bei der Wiedergabe des Inhalts sprachlich nicht zu nah am Ausgangstext bleiben, sondern soweit möglich eigene Formulierungen verwenden. Zitate und Textverweise sind in diesem Aufgabenteil in aller Regel nicht erwünscht. Versuchen Sie, die Inhalte möglichst prägnant wiederzugeben und vermeiden Sie dabei in jedem Fall wertende Äußerungen. Verwenden Sie das *present tense* und verzichten Sie auf *short forms* (also z. B. „do not“ anstatt „don’t“). Verwenden Sie verschiedene Einleitungsverben, um die Aussagen des Autors/der Autorin wiederzugeben (z. B. „The author observes that ...“).

<i>to add</i> <i>to claim</i> <i>to insist</i> <i>to observe</i>	<i>to affirm</i> <i>to declare</i> <i>to maintain</i> <i>to remark</i>	<i>to announce</i> <i>to demand</i> <i>to mention</i> <i>to state</i>
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Analysis (Anforderungsbereich II)

Im **ersten Schritt** sollten Sie auch hier die Aufgabenstellung genau prüfen. Egal welcher inhaltliche Aspekt des Textes in dieser Aufgabe im Vordergrund steht, Sie sind immer gefordert, zu untersuchen und darzustellen, wie dieser sprachlich und/oder strukturell umgesetzt wird und, besonders wichtig, welche Wirkung bei den Leserinnen und Lesern dadurch erzielt wird.

Je nachdem welche Textsorte Ihnen vorgelegt wird, können ganz unterschiedliche sprachliche und stilistische Aspekte in den Fokus gerückt werden. Hierzu gehören:

Bei literarischen Texten:

- *atmosphere*
- *characterisation and constellation of characters*
- *dialogue and director's instructions (screenplay only)*
- *dialogue and stage directions (drama only)*
- *lyric speaker and his/her situation (poem and song only)*
- *narrative techniques: narrative perspective and point of view (narrative texts only)*
- *rhetorical/stylistic devices*
- *rhyme, rhythm and metre (poem and song only)*
- *setting (place and time)*
- *structure and plot*
- *themes and conflicts (inner conflicts and conflicts between characters)*
- *interaction between characters*
- *tone*
- *use/means of language, choice of words*

Bei Sach- und Gebrauchstexten:

- *communicative strategies*
- *message (of the text)/intention (of the author)*
- *rhetorical/poetic/stylistic devices*
- *structure*
- *style, register, tone*

Schriftliche Abiturprüfung NRW – Englisch
Leistungskurs: Übungsaufgabe 8

Teil A: Leseverstehen und Schreiben

Inhalt 42 P. / Sprache 63 P.

Unterrichtsinhalte (Teil A und B):

- Politische, soziale und kulturelle Wirklichkeiten und ihre historischen Hintergründe – Postkolonialismus – Lebenswirklichkeiten in einem weiteren anglophonen Kulturraum – *Voices from the African Continent: Focus on Nigeria*
- Globale Herausforderungen und Zukunftsvisionen – Chancen und Risiken der Globalisierung – *Voices from the African Continent: Focus on Nigeria*

Ausgangstexte:

- Teil A: Literarischer Text (Romanauszug)
- Teil B: Sach- und Gebrauchstext (Interview)

Aufgabenstellung

Punkte

- | | |
|--|----|
| 1. Describe the measures taken by the oil company to obtain the villagers' land. (<i>Comprehension</i>) | 12 |
| 2. Compare how the villagers as well as their situation and the oil company are portrayed. Focus on narrative techniques and the use of language. (<i>Analysis</i>) | 16 |
| 3. Choose one of the following tasks. | 14 |
| 3.1 Discuss the impact oil reserves have on Nigeria. Refer to the text at hand as well as to work done in class. (<i>Evaluation: comment</i>) | |
| 3.2 The natural science course of your Nigerian friend has been dealing with the impact of the oil industry on Nigeria's environment. Your friend has asked you whether there are similar problems in Germany. Write an article for the Nigerian school paper in which you assess to what extent the production of energy influences the environment. (<i>Evaluation: re-creation of text</i>) | |

Text:

Helon Habila, *Oil on Water* (excerpt)

The novel Oil on Water is told by Rufus, a young Nigerian journalist. Together with Zaq, a far more experienced local journalist, he travels to the Niger Delta in search of a British oil engineer's wife, who has been kidnapped. On their journey they spend some days with some villagers. Their chief, Chief Ibiram, tells them about their encounter with an oil company.

- 1 My mind went back to our first night in Chief Ibiram's house. We had finished eating. It was too early to sleep, and the Chief and his brother had withdrawn to one side, speaking softly, listening to the radio. And the Chief had hesitated a long time when Zaq asked him, Are you happy here? But finally, he lowered the radio volume and
5 cleared his voice. [...]

Once upon a time they lived in paradise, he said, in a small village close to Yellow Island. They lacked for nothing, fishing and hunting and farming and watching their children growing up before them, happy. The village was close-knit, made up of cousins and uncles and aunts and brothers and sisters, and, though they were happily insulated from the rest of the world by their creeks and rivers and forests, they were not
10 totally unaware of the changes going on all around them: the gas flares that lit up neighbouring villages all day and all night, and the cars and TVs and video players in the front rooms of their neighbours who had allowed the flares to be set up. Some of the neighbours were even bragging that the oil companies had offered to send their
15 kids to Europe and America to become engineers, so that one day they could return and work as oil executives in Port Harcourt. For the first time the close, unified community was divided – for how could they not be tempted, with the flare in the next village burning over them every night, its flame long and coiled like a snake, whispering, winking, hissing? Already the oil-company men had started visiting, accompanied
20 by important politicians from Port Harcourt, holding long conferences with Chief Malabo, the head chief, who was also Chief Ibiram's uncle.

One day, early in the morning, Chief Malabo called the whole village to a meeting. Of course he had heard the murmurs from the young people, and the suspicious whispers from the old people, all wondering what it was he had been discussing with the
25 oil men and the politicians. Well, they had made an offer, they had offered to buy the whole village, and with the money – and yes, there was a lot of money, more money than any of them had ever imagined – and with the money they could relocate elsewhere and live a rich life. But Chief Malabo had said no, on behalf of the whole village he had said no. This was their ancestral land, this was where their fathers and their
30 fathers' fathers were buried. They'd been born here, they'd grown up here, they were happy here, and though they may not be rich, the land had been good to them, they never lacked for anything. What kind of custodians of the land would they be if they sold it off? [...]

But the snake, the snake in the garden wouldn't rest, it kept on hissing and the apple
35 only grew larger and more alluring each day. And already far off in the surrounding waters the oil-company boats were patrolling, sometimes openly sending their men to the village to take samples of soil and water. The village decided to keep them away

Teil A: Leseverstehen und Schreiben

1. *Here you only need to focus on the different steps the oil company has taken to drive the villagers off their land. The following aspects should be included:*
- *work together with local politicians*
 - *meet and discuss with the villagers' chief*
 - *offer huge amounts of money*
 - *want to relocate villagers, promise a life in luxury*
 - *send boat patrols, first only watch the village from a distance*
 - *come closer, take samples of soil and water in the village*
 - *two oil company workers get in a minor fight with villagers*
 - *accuse chief of several crimes, have him taken away and arrested*
 - *arrive at village with guns after the death of Chief Malabo*
 - *claim chief had signed a contract to sell his land before he died*
 - *start drilling there*
 - *offer to buy the other villagers' land*
 - *the sooner the villagers sell, the more money they get*

In the excerpt from the novel *Oil on Water* written by Helon Habila and published in 2010, a Nigerian chief tells two local journalists how an oil company expelled them from their land in the Niger Delta.

introduction:
reference to
source, topic

The oil company works together with local politicians. Together they meet with the villagers' chief to persuade him to sell the land to the company. To bribe the chief and the villagers they offer huge amounts of money, which is meant to help the villagers relocate to another part of the country. When the chief does not accept the offer, the oil company tries to intimidate the villagers by sending patrols to the area. First, they do not come too close but later they come to the land and take samples of soil and water. By doing so, they get in a minor fight with some of the villagers, who have started to patrol their own land. As a consequence, the oil company has an excuse to accuse the chief of several crimes, which leads to his arrest. When the villagers are still not willing to give up their land, they are told that their chief has died.

main part:
oil company's
strategy

The following week the oil company men come in great numbers and heavily armed to take over the village and to start drilling. They claim that the chief has sold them his part of the land and offer to pay the other villagers off, too. However, they will pay less the later they decide to sell. That way, they put pressure

on the villagers who either sell their land or leave without taking the company's money.

(271 words)

2. *In this task the focus is slightly different from the one in the first task. Here you do not focus on the oil company's action but on the way the company is portrayed. Also, you need to compare the image conveyed to the image conveyed of the villagers and their situation. You are asked to pay special attention to the way the narrative situation influences the way you perceive the villagers and the oil company and to the way language is used to portray both parties. Take into account aspects like choice of words and stylistic devices.*

– *Narrative technique:*

- *first person narrator*
- *relates story as told by Chief Ibiram → involved in the action*
- *limited point of view*
- *highly subjective → reader is presented the villagers' perspective → reader is influenced*

– *Portrayal of villagers*

- *"Once upon a time" (l. 6) → fairy tale*
- *"happy" (l. 8) before the oil company arrived*
 - ♦ *enumerations underline image of a self-sufficient community (cf. ll. 7–10)*
 - ♦ *"paradise" (l. 6) → reference to Bible → no worries*
- *villagers have lived on the land for a long time (cf. ll. 30/31)*
- *see themselves as "custodians of the land" (l. 32)*
- *more or less defenceless against oil company*
 - ♦ *enumeration (cf. l. 39)*
 - ♦ *"snake" (l. 34) and "apple" (l. 34) → reference to Bible → expulsion from Paradise*
 - ♦ *"desperate measure" (l. 40)*
 - ♦ *their chief is criminalised ("petty criminal", ll. 45/46), accusations seem far-fetched (cf. ll. 45–48)*
- *remain "firm" (l. 49): Chief Malabo suffers bravely, repetition of "not to" (l. 50) to stress that he does not want his people to give in*
- *after their chief's death their fighting spirit is broken*
 - ♦ *short sentences stress finality (cf. l. 62)*
 - ♦ *those who left become "wanderers" (l. 69)*
 - ♦ *not "happy" (l. 68) any longer*

– *Portrayal of oil company*

- *evil force*
 - ♦ *allusion to the expulsion from Paradise (cf. ll. 34/35)*
 - ♦ *repetition of the word "money" (ll. 26/27) → importance of money → meant to tempt the villagers → sow dissent → materialistic*
- *powerful*
 - ♦ *adverbs of time emphasize speed with which they proceed (ll. 19, 35, 55)*

- *deceitful*
 - ♦ *use an “excuse” (l. 40) to arrest Chief Malabo*
 - ♦ *blackmail villagers (cf. ll. 47/48, l. 60)*
 - ♦ *kill Chief Malabo (cf. l. 65)*
 - ♦ *claim he sold his land (“they said”, l. 57)*
- *disrespectful*
 - ♦ *the chief’s body is handed over unceremoniously: “[j]ust like that” (l. 55)*
 - ♦ *disrupt villagers’ mourning (cf. ll. 55/56)*
- *dehumanized: mostly “the oil companies” (cf. ll. 14, 41, 56), rarely “the oil-company men” (l. 19)*

In this excerpt the oil company is portrayed as a disruptive, evil force whereas the villagers are portrayed as their victims. This image is stressed by the use of narrative techniques and language, especially choice of words.

The novel is told by a first-person narrator (cf. l. 1), namely Rufus, a young Nigerian journalist. Rufus relates the events involving the villagers and the oil company as told by Chief Ibiram, which makes it seem like a first-hand report although Rufus himself did not witness any of the action. This becomes apparent by the insertion “he said” in line 6. Chief Ibiram, however, is involved in the action. Thus, the actions are presented from a highly subjective, limited point of view. The reader only sees the action through the chief’s eyes and not from the perspective of the oil company. As a result, the narration is biased and the reader is invited to feel with the villagers and to take on their standpoint.

Before the oil company became interested in their land, the villagers were “happy” (l. 8), they lived as in a fairy tale (cf. l. 6). This image is underlined by two enumerations (cf. ll. 7–9) which show that they were self-sufficient and a closely-knit community. Furthermore, Chief Ibiram says they used to live in “paradise” (l. 6), which is a reference to the Bible and indicates that the villagers did not know any worries and “lacked for nothing” (l. 7).

The villagers live in harmony with the land they inhabit. They see themselves as “custodians of the land” (l. 32), a word which indicates that they take responsibility for the land and protect it. Also, the repetition of the word father (cf. ll. 29/30) makes it clear that it is important to them to live on “ancestral land” (l. 29). Additionally, the repetition of “here”, as opposed to “there”, underlines their attachment to that particular piece of land. (cf. ll. 30/31).

introduction:
thesis / reference
to assignment

main part:
narrative
technique

language

→ enumerations

→ reference to
Bible

→ choice of
words, repetition

Abiturprüfung NRW – Englisch 2019
Leistungskurs: Aufgabe 1*

**Aufgabe 2 ist nicht enthalten, da sie thematisch nicht zu den aktuellen Abiturvorgaben passt.*

Unterrichtsinhalte (Teil A und B):

- *Politische, soziale und kulturelle Wirklichkeiten und ihre historischen Hintergründe*
Das Vereinigte Königreich im 21. Jahrhundert – Selbstverständnis zwischen Tradition und Wandel: Tradition and change in politics and society – multicultural society
- *Globale Herausforderungen und Zukunftsvisionen*
Chancen und Risiken der Globalisierung: Studying and working in a globalized world

Ausgangstext:

- *Teil A: literarischer Text (Romanauszug)*
- *Teil B: Sach- und Gebrauchstext (Online-Zeitungsartikel)*

Teil A: Leseverstehen und Schreiben (integriert)

Inhalt 42 P. / Sprache 63 P.

Aufgabenstellung

Punkte

- | | |
|---|----|
| 1. Describe Andriy's and Irina's first impressions of London and its people and their feelings about and reactions to them. (<i>Comprehension</i>) | 12 |
| 2. Analyse how London and its people are portrayed in the excerpt. Focus on point of view and use of language. (<i>Analysis</i>) | 16 |
| 3. Choose one of the following tasks: | 14 |
| 3.1 "Food shops, restaurants – everything is there, yes, every corner of the globe has been rifled to furnish this abundance. And the people, too, have been rifled from all over – Europe, Africa, India, the Orient, the Americas, so many different types all mixed together ..." (ll. 13–16).
Discuss the chances and challenges of London as a multicultural capital in a globalized world. Refer to the text and work done in class.
(<i>Evaluation: comment</i>) | |
| 3.2 After the beggar has turned her attention to a Japanese couple, Andriy and Irina carry on walking through the streets of London.
Write a continuation of the text showing the effect the encounter with the beggar has on Andriy's feelings and thoughts.
(<i>Evaluation: re-creation of text</i>) | |

Text:

Marina Lewycka, *Two Caravans*

Irina and Andriy are young migrant workers from Eastern Europe, who get to know each other when they work at a strawberry farm in southern England. After a conflict at the farm, they leave and eventually end up in London looking for jobs.

- 1 Despite the recent rain, the air is already dusty again. It smells of car fumes and blocked drains and the miscellaneous smells of the five million other people who are breathing it at the same time. He feels an unexpected excitement rising in him. This London – once you’ve got your feet on the ground, and you don’t have to worry about those
5 Angliski bandit-drivers – this London is quite something.

He is amazed, at first, just by the vastness of it – the way it goes on and on until you forget there is anything beyond it. OK, he has seen Canterbury and Dover, but nothing can prepare you for the sheer excess of this city. Cars that glide as smooth and silent as silver swans, deluxe model, not the battered old smoke-belchers you get back home.

- 10 Office blocks that almost blot out the sky. And everything in good order – roads, pavements, etc – all well maintained. But why are all the buildings and statues covered in pigeon-droppings? [...]

Food shops, restaurants – everything is there, yes, every corner of the globe has been rifled to furnish this abundance. And the people, too, have been rifled from all over –
15 Europe, Africa, India, the Orient, the Americas, so many different types all mixed together, such a crowd from everywhere under the sun, rubbing shoulders on the pavements without even looking at each other. Some are talking on mobiflons – even the women. And all well dressed – clothes like new. And the shoes – new shoes made of leather. No carpet slippers, like people wear in the street back home.

- 20 ‘Watch out!’

He is so intent on the shoes that he almost stumbles into a young woman walking fast-fast on high heels, who backs away snarling, ‘Get off me!’

‘What are you dreaming about, Andriy?’

- Irina grabs him and pulls him out of the way. The feel of her hand on his arm is like
25 quickfire. The woman walks on even faster. The look in her eyes – it was worse than contempt. She looked straight through him. He didn’t register in her eyes at all. His clothes – his best shirt shabby and washed out, brown trousers that were new when he left home, Ukrainian trousers made of cheap fabric that is already shapeless, held up by a cheap imitation-leather belt, and imitation-leather shoes beginning to split on the
30 toes – his clothes make him invisible. [...] ‘Look!’

Irina is pointing to a small dark-skinned woman wearing a coloured scarf like the women of the former eastern republics. She has a baby bundled up in her arms, and she is approaching passers-by, begging for money. The baby is horribly deformed, with a harelip and one eye only partially opened.

- 35 ‘Have you got any money, Andriy?’

He fumbles in his pockets, feeling vaguely annoyed with the woman, because he hasn’t much money left, and he would rather spend it on ... well, not on her, anyway. But he sees the way Irina is looking at the baby.

‘Take it please,’ he says in Ukrainian, handing her two pound coins. The woman
40 looks at the coins, and at them, and shakes her head.

‘Keep your money,’ she says in broken Russian. ‘I have more than you.’
She takes the baby off and sidles up to a Japanese couple who are photographing a
statue covered with pigeon-droppings. (552 words)

Marina Lewycka, *Two Caravans*, London: Penguin Books 2008, pp. 204–207

Annotations

- 1. 5 *Angliski bandit-drivers: here:* aggressive English drivers
- 1. 9 *smoke-belchers:* vehicles with a large amount of air pollutants
- 1. 17 *mobilfons:* mobile phone

Teil B: Sprachmittlung (isoliert)

Inhalt 18 P. / Sprache 27 P.

Aufgabenstellung

4. Together with students from your British partner school you are working on the topic of *Migration in a Globalized World*. Based on the information given in the article write a report for the project’s website in which you explain the role migrant workers play in German agriculture today, possible future changes and ways of dealing with them. (*Mediation*)

18

Text:

Bauern wollen Erntehelfer aus der Ukraine holen

- 1 Berlin (dpa) – Zehntausende Arbeiter helfen aktuell auf deutschen Feldern aus. Die Suche nach Saisonkräften könnte nach Einschätzung von Arbeitgebern aber schwerer werden.

- Wenn sich die wirtschaftliche Lage in den östlichen EU-Ländern weiter verbessere,
5 könnten in einigen Jahren weniger Erntehelfer nach Deutschland kommen, befürchtet der Hauptgeschäftsführer des landwirtschaftlichen Arbeitgeberverbands GLFA, Burkhard Möller.

- „Perspektivisch sehen wir Probleme“, sagte er der Deutschen Presse-Agentur in Berlin. Landwirte würden deswegen in Zukunft gerne Arbeitskräfte aus der Ukraine
10 holen. Weil das Land nicht Mitglied der Europäischen Union ist, bräuchte es dafür aber ein Abkommen zwischen beiden Staaten. Darum müsse sich die Bundesregierung kümmern, forderte Möller, der auch Referent im Deutschen Bauernverband ist.

- Lauf Agrarministerium gab es bisher genug Saisonarbeiter aus der EU, überwiegend aus Polen und Rumänien. In letzter Zeit mehrten sich allerdings die Anzeichen, dass
15 das Interesse wegen der positiven wirtschaftlichen Entwicklung in diesen Ländern nachlasse, teilte das Ministerium auf Anfrage mit.

Lösungsvorschläge

Teil A: Leseverstehen und Schreiben (integriert)

1. *This task is twofold. You need to describe in some detail the first impressions the two protagonists have of London and the people they meet there. You also need to describe what feelings the city and its people evoke and how the two characters react to them. Be careful, however, not to analyse yet but to state only the aspects mentioned in the text.*
 - *impressions of London*
 - *bad smell of the city*
 - *exciting*
 - *vast*
 - *luxurious and well-maintained, especially when compared to their home country ↔ in contrast to this luxury: pigeon-droppings on statues*
 - *multicultural food*
 - *impressions of the people*
 - *aggressive drivers*
 - *multicultural society: people with different ethnic backgrounds*
 - *rich people, well-dressed, especially their shoes ↔ in contrast to these rich people: Andriy's poverty; people in their home country*
 - *interact only through their phones*
 - *but also: beggar with deformed baby*
 - *feelings and reactions*
 - *excited*
 - *overwhelmed by richness*
 - *realizes his own poverty when he is ignored by the woman/when the beggar rejects his money*
 - *feels worthless because he is ignored*
 - *Irina feels for the beggar and wants to give her some money*

The excerpt from the novel *Two Caravans* by Marina Lewycka, published in 2008, is about two Ukrainian immigrants, Irina and Andriy, who are in London for the first time. The narrator describes how they perceive the city and its people and what feelings and reactions are provoked in the protagonists.

The first thing Andriy notices is London's bad smell but then he is quickly excited and even overwhelmed by the city's vastness and its wealth. As Andriy compares everything to his home country, this impression is further intensified. The cars are luxurious, the buildings enormous and streets are well-maintained. However, he also notices the pigeon-droppings on the buildings and sights.

As for the people in the city, Andriy thinks that the drivers are aggressive. He recognizes the cultural and ethnic diversity of the city and its inhabitants. Most of the people he sees in the streets seem to be very rich because they are well-dressed. Again, Andriy compares them to the people back home and notices their shoes

made of leather. The people only seem to interact on their mobiles. Apart from that they do not look at each other and ignore Andriy. Only a beggar with her deformed baby addresses the protagonists.

The initial excitement is replaced by a feeling of inferiority. As the woman in the street ignores him because of his poor appearance and as the beggar even rejects his meagre offering, Andriy becomes aware of his own poverty. Unlike Andriy, Irina seems to feel more for the people, which is why she wants to give some of their money to the beggar.

On the whole, the protagonists' impressions and their feelings, especially Andriy's, are mixed. (279 words)

2. *Here you must analyse how the mixed impression of the city and its people is conveyed. You are asked to take into account point of view (through whose eyes we see the story) and the effect it has on the narrative as well as language used, e. g. choice of words and stylistic devices.*
- *ambivalent nature of the city and its people, impressive but also intimidating*
 - *third person narrator with a limited point of view*
 - *Andriy's perspective (e. g. ll. 6–8)*
 - *only his feelings and thoughts are presented*
 - *perspective of a poor immigrant from the Ukraine (e. g. ll. 8/9, 18/19)*
 - *compared to the Ukraine, everything is more impressive and richer*
 - *causes feelings of inferiority and disorientation*
 - *language underlines his impressions*
 - *enumerations (ll. 1/2, 15) → vivid description*
 - *images ("old smoke-belchers", l. 9), comparison (ll. 8/9) → easy to visualize*
 - *repetitions ("new", l. 18; "fast-fast/faster", ll. 22, 25; "cheap", ll. 28/29; "imitation-leather", l. 29) → stress on differences*
 - *incomplete sentences (e. g. ll. 17–19) → forceful; stresses disorientation*
 - *question (ll. 11/12) indicates his lack of understanding*

The image of London and its people created in the text is ambivalent. On the one hand, London is very impressive and described in a positive way. On the other hand, negative aspects are also mentioned and the people in particular seem to be intimidating. The image is influenced by the point of view chosen and the language employed.

The story is told by a third person narrator with a limited point of view. The readers perceive the city and its people through the eyes of Andriy (cf. ll. 6–8), a poor migrant worker from the Ukraine. His perception obviously is influenced by his own background and so London and its people are repeatedly compared to his home country and its people. Thus, he "is amazed, at first, just by the vastness of" (l. 6) the city. He can hardly grasp "the sheer excess of this city" (l. 8). To him everything seems to be superior to what he is used to. Cars are cleaner (cf. ll. 8/9),



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