



## Die Abiturvorbereitung

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**Schülerarbeitsbuch**

**Brinkmann.Meyhöfer**

## Die Pflichtmaterialien

<b>Ethnic identity</b>	2
➡ PFLICHTMATERIAL Mindmaps	2
➡ PFLICHTMATERIAL Guidelines for using bias-free language	4
➡ WORD BOX Ethnic identity	4
➡ WORD BOX Discrimination, prejudice, stereotypes and racism	5
<b>Camille Acker: <i>Cicada</i> [gA]</b>	6
➡ PFLICHTMATERIAL Mindmap	6
➡ PFLICHTMATERIAL Summary	8
➡ PFLICHTMATERIAL Aspects focused on in the story	8
➡ WORD BOX Talking about <i>Cicada</i>	9
<b>Nafissa Thompson-Spires:</b>	
<b><i>Fatima, the Biloquist: A Transformation Story</i> [gA]</b>	10
➡ PFLICHTMATERIAL Mindmap	10
➡ PFLICHTMATERIAL Summary	12
➡ PFLICHTMATERIAL Aspects focused on in the story	12
➡ WORD BOX Talking about <i>Fatima, the Biloquist: A Transformation Story</i>	13
<b>Camille Acker: <i>Mambo Sauce</i> [eA]</b>	14
➡ PFLICHTMATERIAL Mindmap	14
➡ PFLICHTMATERIAL Summary	16
➡ PFLICHTMATERIAL Aspects focused on in the story	16
➡ WORD BOX Talking about <i>Mambo Sauce</i>	17
<b>Nafissa Thompson-Spires: <i>Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology</i> [eA]</b>	18
➡ PFLICHTMATERIAL Mindmap	18
➡ PFLICHTMATERIAL Summary	20
➡ PFLICHTMATERIAL Aspects focused on in the story	20
➡ WORD BOX Talking about <i>Heads of the Colored People</i>	21
<b>Jasmine Lee-Jones: <i>seven methods of killing kylie jenner</i> [ABS]</b>	22
➡ PFLICHTMATERIAL Mindmap	22
➡ PFLICHTMATERIAL Summary	24
➡ PFLICHTMATERIAL Aspects focused on in the play	25
➡ WORD BOX Talking about <i>seven methods of killing kylie jenner</i>	26

<b>Sarfraz Manzoor: <i>Greetings from Bury Park</i> [gA]</b>	28
PFLICHTMATERIAL Mindmap	28
PFLICHTMATERIAL Summary	30
PFLICHTMATERIAL Aspects focused on in the memoir	30
WORD BOX Talking about <i>Greetings from Bury Park</i>	33
<b>Ian McEwan: <i>Atonement</i> [eA]</b>	34
PFLICHTMATERIAL Mindmap	34
PFLICHTMATERIAL Summary	36
PFLICHTMATERIAL Aspects focused on in the novel	37
WORD BOX Talking about <i>Atonement</i>	39
<b>Film <i>Pride</i> [gA]</b>	40
PFLICHTMATERIAL Mindmap	40
PFLICHTMATERIAL Summary	42
PFLICHTMATERIAL Aspects focused on in the film	42
WORD BOX Talking about <i>Pride</i>	44
<b>Film <i>Boy Erased</i> [eA]</b>	46
PFLICHTMATERIAL Mindmap	46
PFLICHTMATERIAL Summary	48
PFLICHTMATERIAL Aspects focused on in the film	48
WORD BOX Talking about <i>Boy Erased</i>	50
<b>Film <i>The Founder</i> [BG]</b>	52
PFLICHTMATERIAL Mindmap	52
PFLICHTMATERIAL Summary	54
PFLICHTMATERIAL Aspects focused on in the film	54
WORD BOX Talking about <i>The Founder</i>	56
<b>William Shakespeare: <i>A Midsummer Night's Dream</i> [eA]</b>	58
PFLICHTMATERIAL Mindmap	58
PFLICHTMATERIAL Summary	60
PFLICHTMATERIAL Aspects focused on in the play and in the film	61
WORD BOX Talking about <i>A Midsummer Night's Dream</i>	65

## Die Abiturklausur

<b>Zur äußeren Form der Abituraufgaben</b>	70
Ein mögliches Deckblatt für das schriftliche Abitur	70
Prüfungsteil 1a	72
Prüfungsteil 1b	73
Prüfungsteil 2	74
<b>Abituraufgaben verstehen</b>	77
➡ OPERATOREN für das Fach Englisch	78
Die Anforderungsbereiche	80
Anforderungsbereich I	80
➡ SKILL BOX How to outline information	80
Anforderungsbereich II	82
➡ SKILL BOX How to analyse a text	82
Anforderungsbereich III	84
➡ SKILL BOX How to write a comment or written discussion	84
Aufgabenbeispiel I	86
Aufgabenbeispiel II	88
Aufgabenbeispiel III	90
Aufgabenbeispiel IV	92
<b>Abiturklausuren schreiben</b>	94
<b>PRÜFUNGSTEIL 1a</b> Listening Comprehension	95
<b>PRÜFUNGSTEIL 1b</b> Übungsklausur Mediation/Sprachmittlung	98
<b>PRÜFUNGSTEIL 2</b> Übungsklausur 1	102
Übungsklausur 2	116
Übungsklausur 3	126
Übungsklausur 4	136
Übungsklausur 5	146

## ANHANG

### Die Abiturklausur • Lösungen

<b>Abituraufgaben verstehen • Lösungen</b>	160
Anforderungsbereich I	160
Anforderungsbereich II	161
Anforderungsbereich III	162
Aufgabenbeispiel II	163
Aufgabenbeispiel III	164
Aufgabenbeispiel IV	166
<b>Abiturklausuren schreiben • Lösungen</b>	168
<b>PRÜFUNGSTEIL 1a</b> Listening Comprehension	168
<b>PRÜFUNGSTEIL 1b</b> Übungsklausur Mediation/Sprachmittlung	171
<b>PRÜFUNGSTEIL 2</b> Übungsklausur 1	173
Übungsklausur 2	184
Übungsklausur 3	191
Übungsklausur 4	198
Übungsklausur 5	205



## Die Pflichtmaterialien

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### 1. Short stories:

- Camille Acker: *Cicada*  
[grundlegendes Anforderungsniveau]
  - Nafissa Thompson-Spires: *Fatima, the Biloquist: A Transformation Story*  
[grundlegendes Anforderungsniveau]
  - Camille Acker: *Mambo Sauce*  
[erhöhtes Anforderungsniveau]
  - Nafissa Thompson-Spires: *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*  
[erhöhtes Anforderungsniveau]
- 

### 2. Jasmine Lee-Jones: *seven methods of killing kylie jenner* [allgemeinbildende Schulen]

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### 3. Memoir/novel:

- Sarfraz Manzoor: *Greetings from Bury Park*  
[grundlegendes Anforderungsniveau]
  - Ian McEwan: *Atonement*  
[erhöhtes Anforderungsniveau]
- 

### 4. Films:

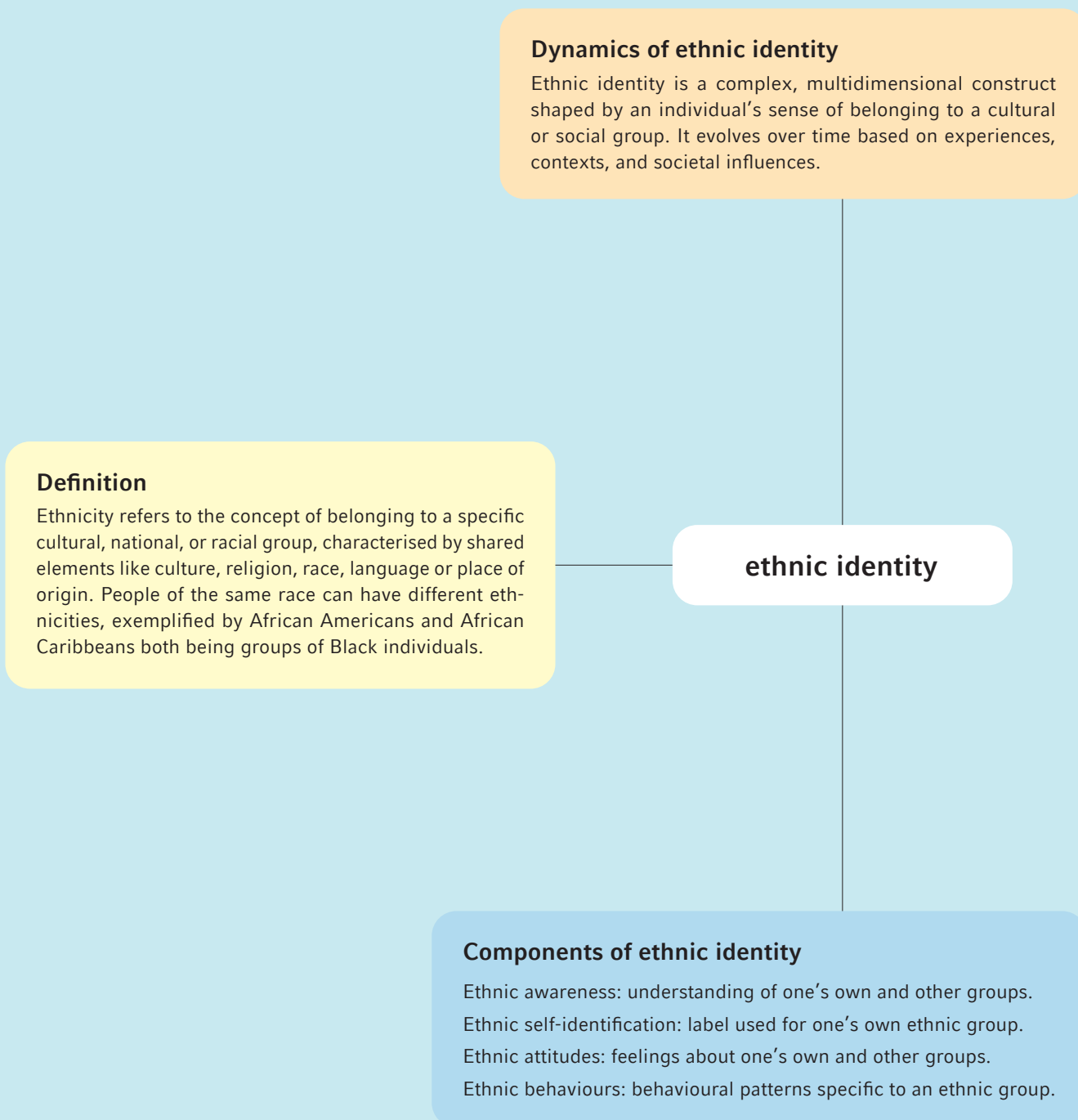
- *Pride*  
[grundlegendes Anforderungsniveau]
  - *Boy Erased*  
[erhöhtes Anforderungsniveau]
  - *The Founder*  
[berufliche Gymnasien]
- 

### 5. William Shakespeare: *A Midsummer Night's Dream* [erhöhtes Anforderungsniveau]

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# Ethnic identity

## Mindmap



Based on: <https://actforyouth.net/adolescence/ethnic-racial-identity.cfm>,  
<https://tilford.k-state.edu/resources/ethnic-identity-development.html> and  
<http://psychology.iresearchnet.com/papers/what-is-ethnic-identity/>.



# Discrimination

## Mindmap

### Discrimination

Discrimination is the observable behaviour that stems from prejudices. It is the act of treating people differently based on preconceived notions. Discrimination can be both conscious and unconscious, and it can be directed towards various aspects such as race, gender, religion, sexual orientation, appearance, and age. Discrimination manifests as actions against a group, and it takes various forms, including housing discrimination and other societal disparities.

### Discrimination, stereotypes, prejudice and racism: understanding the nuances

Terms like stereotypes, prejudices, discrimination, and racism often intertwine, yet each possesses distinct characteristics that shape our perceptions and interactions.

### Stereotypes

Stereotypes are patterns assigned to groups which are not necessarily negative or incorrect. The issue arises when these patterns become expected behaviour. They encompass beliefs, general knowledge, and oversimplified generalisations about the characteristics of a group. While stereotypes can be both positive and negative, they often lean towards negative assumptions.

### Prejudices

Prejudices involve “pre-judging” and holding opinions before having factual evidence. They are learned and frequently stem from stereotypes and represent thoughts or feelings that do not necessarily lead to actions. Prejudices occur at the individual level, as all humans have learned prejudices.

Prejudices involve biased thinking, where people attribute stereotypes to every member of a group. This can result in negative assessments of entire groups.

### Racism

Racism is a particular form of discrimination practiced against people due to their perceived race. It often involves the majority exerting power over minorities. Racism, similar to stereotypes, involves assigning patterns to groups. It is a more potent form of discrimination that goes beyond behaviour and extends to the belief that one race is superior to others. It takes on various forms, from housing and employment discrimination to institutional racism, indicating deeply rooted structural biases.

In the United States, Whites are the dominant group, while people of colour are the minoritised group. Racism here is defined as White racial and cultural prejudice and discrimination, supported intentionally or unintentionally by institutional power. This power is used to benefit Whites and disadvantage people of colour. Racism goes beyond race prejudice, as it is a macro-level social system controlled by Whites. Anyone across any race can have race prejudice, but racism is a system in which all Whites are collectively implicated.

Based on: [https://www.youtube.com/watch?v=6Hr2XpBc\\_B4](https://www.youtube.com/watch?v=6Hr2XpBc_B4) and Di Angelo, Robin “What Does It Mean to Be White? - Developing White Racial Literacy”, p. 107f.

## Guidelines for using bias-free language

In writing, it is important to accurately and respectfully represent racial and ethnic groups. Follow these guidelines to ensure proper usage and avoid potential pitfalls:

### 1. Capitalisation and spelling

- Capitalise racial and ethnic terms, such as “Black,” “Native American,” and “Hispanic.”
- Avoid using hyphens in multiword names (e.g. “Asian American participants,” not “Asian-American participants”).
- Avoid using colours to refer to other groups, as it can be considered pejorative.

### 2. Referring to racial and ethnic groups

- Use terms like “people of colour” or “underrepresented groups” instead of “minorities” to collectively refer to non-White racial and ethnic groups.
- “Minority” may carry negative connotations, implying being inferior or deficient compared to the majority.
- If discussing a dominant racial group and nondominant racial groups, use modifiers like “racial,” “ethnic,” or “racial-ethnic.”

### 3. Avoiding assumptions

- Do not assume that members of minority groups are underprivileged; the term refers to economic disadvantage, not solely racial or ethnic status.
- Use more specific terms like “economically marginalised” or “economically exploited” when appropriate.

Adapted from: <https://apastyle.apa.org/style-grammar-guidelines/bias-free-language/racial-ethnic-minorities>.

## WORD BOX

### Ethnic identity

(to) accuse sb of sth	jmdm etwas vorwerfen
(to) adapt to sth	sich anpassen
(to) adopt a lifestyle	einen Lebensstil übernehmen
affluence	der Wohlstand
(to) appeal to sb’s conscience	an das Gewissen von jmdm appellieren
biracial	aus zwei Kulturen stammend
come to terms with	etwas verarbeiten
(to) cope with sth	etwas bewältigen/meistern
embarrass sb	jmdn beschämen
(to) experience sth	etwas erfahren
(to) be disobedient	ungehorsam/unfolgsam sein
displacement	die Verdrängung
(to) face a challenge	vor einer Herausforderung stehen
(to) facilitate sth	etwas ermöglichen/unterstützen
(to) learn to navigate in the world	lernen, in der Welt zurecht zu kommen

(to) live up to one's expectations	den Anforderungen von jmdm gerecht werden
(to) long for sth	sich nach etwas sehnen
low-income	einkommensschwach
(to) overcome struggles	Hürden/Schwierigkeiten überwinden
(to) rise to the occasion	sich der Lage gewachsen zeigen
sense of belonging	das Zugehörigkeitsgefühl
(to) stand up for sb/sth	sich für etw/jmdn einsetzen
(to) be torn between	hin- und hergerissen sein
(to) be trapped in sth	in etwas gefangen sein



#### MATERIAL

Quizlet:  
Ethnic identity  
Kennwort: black  
[q-r.to/beUBrB](https://quizlet.com/join/q-r.to/beUBrB)

### WORD BOX

#### Discrimination, prejudice, stereotypes and racism

(to) assume sth	etwas annehmen/vermuten
bigotry	der Fanatismus/die Intoleranz
casual racism	der Alltagsrassismus
come to realise sth	etwas bewusst werden/erkennen
(to) confirm stereotypes/prejudices	Vorurteile/Stereotype bestätigen
(to) be discriminated against by sb	von jmdm diskriminiert werden
(to) experience discrimination/racism	Diskriminierung/Rassismus erfahren
(to) judge sb based on ...	jmdn aufgrund von etwas beurteilen
(to) label sb	jmdn in eine Schublade stecken
racist remarks/insults	rassistische Äußerungen/Beleidigungen
stereotype	das Klischee
structural racism	struktureller Rassismus



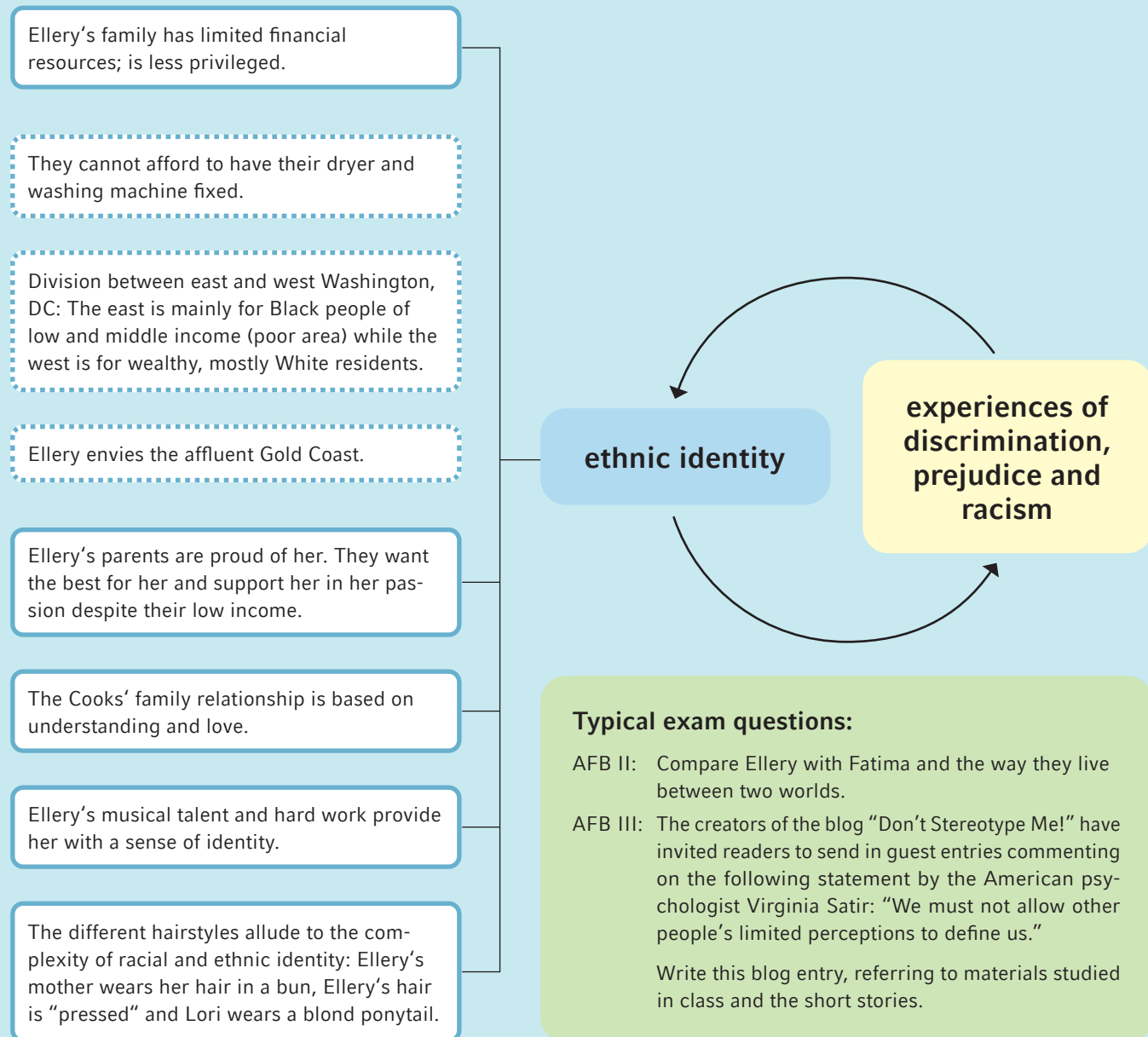
#### MATERIAL

Quizlet: Prejudice,  
discrimination, and racism  
Kennwort: black  
[q-r.to/beUBuP](https://quizlet.com/join/q-r.to/beUBuP)

## Camille Acker: *Cicada*

[grundlegendes Anforderungsniveau]

### Mindmap



Housing discrimination and financial discrimination: The income disparities affect residents' quality of life.

The Cook family is less privileged.

There is better housing and there are better opportunities in Rock Creek Park (White privilege).

Discriminatory and racist remarks: Lori and Cara ridicule Ellery's hair and Lori diminishes Ellery's talent.

Lori adopts a superior attitude.

Ellery breaks out of her "shell" like a cicada (*symbolism*).

As an act of defiance and personal growth, Ellery throws cicada shells at Lori and challenges discrimination.

Use of symbolism: Cicadas are linked to the protagonist, Ellery, and are used to show her transformation.

## Summary

The short story *Cicada*, which was written by Camille Acker in 2018, is set in Washington, DC and focuses on Ellery Cook, a young Black girl who is about to win a piano competition.

At the beginning, we learn about the family's low socioeconomic status. They live on the east side of Rock Creek Park, a poor neighbourhood. Although they are not able to have things repaired in the household, they nevertheless do everything possible to enable their daughter to follow her passion. Their neighbour, Ms Anita, takes the family to the recital in the Gold Coast. Ellery is fascinated and feels overwhelmed by the affluent neighbourhood and the majestic recital hall, which resembles a sanctuary or a synagogue. Before the per-

formance, she meets the other competitors and is seated next to Cara and Lori. Lori is a well-off White girl who makes racist remarks about Ellery's hair. Additionally, Lori tries to diminish Ellery's excellent performance and cannot imagine Ellery winning. Whereas Lori takes second place more because of her confidence/great poise than her musical talent, Ellery is named the true winner of the competition. However, Ellery is disappointed when she wins a savings bond instead of a cheque she could use to help her parents to finance a car. Her mother explains to her that the savings bond will reach its face value when Ellery has grown up. As they are about to leave the hall, Ellery becomes angry and throws cicada shells at Lori and her car.

## Aspects focused on in the story

### Ethnic identity

The short story shows the theme of ethnic identity through various contrasts such as the vivid juxtaposition between Ellery's neighbourhood and the affluent Gold Coast in Washington, DC. Ellery's neighbourhood is portrayed as less privileged, and her family has limited financial resources, e. g. Ellery's family cannot afford to fix the dryer and washing machine, and they have to rely on a bus for transportation. The houses in the lower-income neighbourhood are described as "not just in rows, obedient toy soldiers," while the houses in the Gold Coast have "turrets or Juliet balconies" and spacious yards which suggest a higher socioeconomic status associated with that area. This contrast highlights the disparities in living conditions and economic backgrounds even as it points out class differences.

Throughout the story, Ellery admires and envies the affluent neighbourhood. Ellery's passion for music and her dedication to her piano performance become a source of empowerment. The story suggests that Ellery's musical talent and hard work provide her with a sense of identity and achievement that transcends her socioeconomic circumstances.

The different hairstyles in the story allude to the complexities of racial and ethnic identity and the role of appearance in shaping how people perceive themselves and are perceived by others.

Ellery's mother wears her hair in a bun, particularly when she is engaged in practical activities like cooking or laundry. Thus, her choice of hair prioritises practicality over aesthetics.

At the beginning of the story, Ellery's hair is described as "pressed" by her mother. This act of changing her hair could symbolise an attempt to fit into the predominantly White and upper-class cultural context of the Gold Coast. Her appearance and polished clothes suggest a more privileged upbringing. Again, the description of the characters' hairstyle choices highlights the broader societal and economic disparities.

### Discrimination

The challenges faced by Ellery's family in maintaining their appliances are symbolic of the broader financial difficulties faced by marginalised communities. It illustrates how housing discrimination and income disparities directly affect their quality of life.

Described as predominantly White and affluent, the residents of the west side of Rock Creek Park exemplify the concept of White privilege. Their ability to access better housing and opportunities is a result of systemic advantages that have historically favoured White people. Similarly, the display of wealth by Lori's family, from their expensive clothes to their new car, highlights the socioeconomic disparities between the two families.

### Discrimination

This divide not only affects their material circumstances, but also plays a role in shaping their attitudes and perspectives. Lori consistently adopts a superior attitude towards Ellery, which can be seen as a manifestation of White privilege. She dismisses Ellery's talent by saying: "Any thing can make noise." This comment can be seen as a form of microaggression that undermines Ellery's achievements and talents. Lori's comments also suggest that Ellery's performance and victory were a matter of chance rather than skill and hard work.

While Lori cannot accept that someone is better than she is, Cara admits that Ellery's performance was really good.

Despite all of Lori's discriminatory remarks, Ellery realises that this is her moment to shine and break out of her "shell" like a cicada.

At the end of the story, Ellery is motivated to throw cicada shells at Lori. This represents Ellery's personal transformation and growth. It can also be seen as a symbolic act of defiance against Lori's racism and Ellery's desire to challenge discrimination.

### WORD BOX

#### Talking about *Cicada*

achievement	die Errungenschaft
act of defiance	Akt des Widerstands/Trotzreaktion
an affluent neighbourhood/lifestyle	ein wohlhabendes Viertel/wohlhabender Lebensstil
(to) break out of her shell	aus ihrer Schale ausbrechen
cicada shells	die Zikadenschalen
(to) confront discrimination	Diskriminierung entgegentreten
disparities in living conditions	Unterschiede in den Lebensbedingungen
financial difficulties	finanzielle Schwierigkeiten
(to) follow one's passion	der Leidenschaft folgen
housing discrimination	die Wohnungsdiskriminierung
personal growth	persönliches Wachstum
privileged upbringing	privilegierte Erziehung/Herkunft
savings bonds	die Sparanleihen
source of empowerment	Quelle der Stärkung
superior attitude	überlegene Einstellung
(to) take part in a piano competition	an einem Klavierwettbewerb teilnehmen
(to) transcend socioeconomic circumstances	sozioökonomische Umstände überwinden
White privilege	weiße Privilegien



#### MATERIAL

Quizlet: Talking about  
*Cicada*

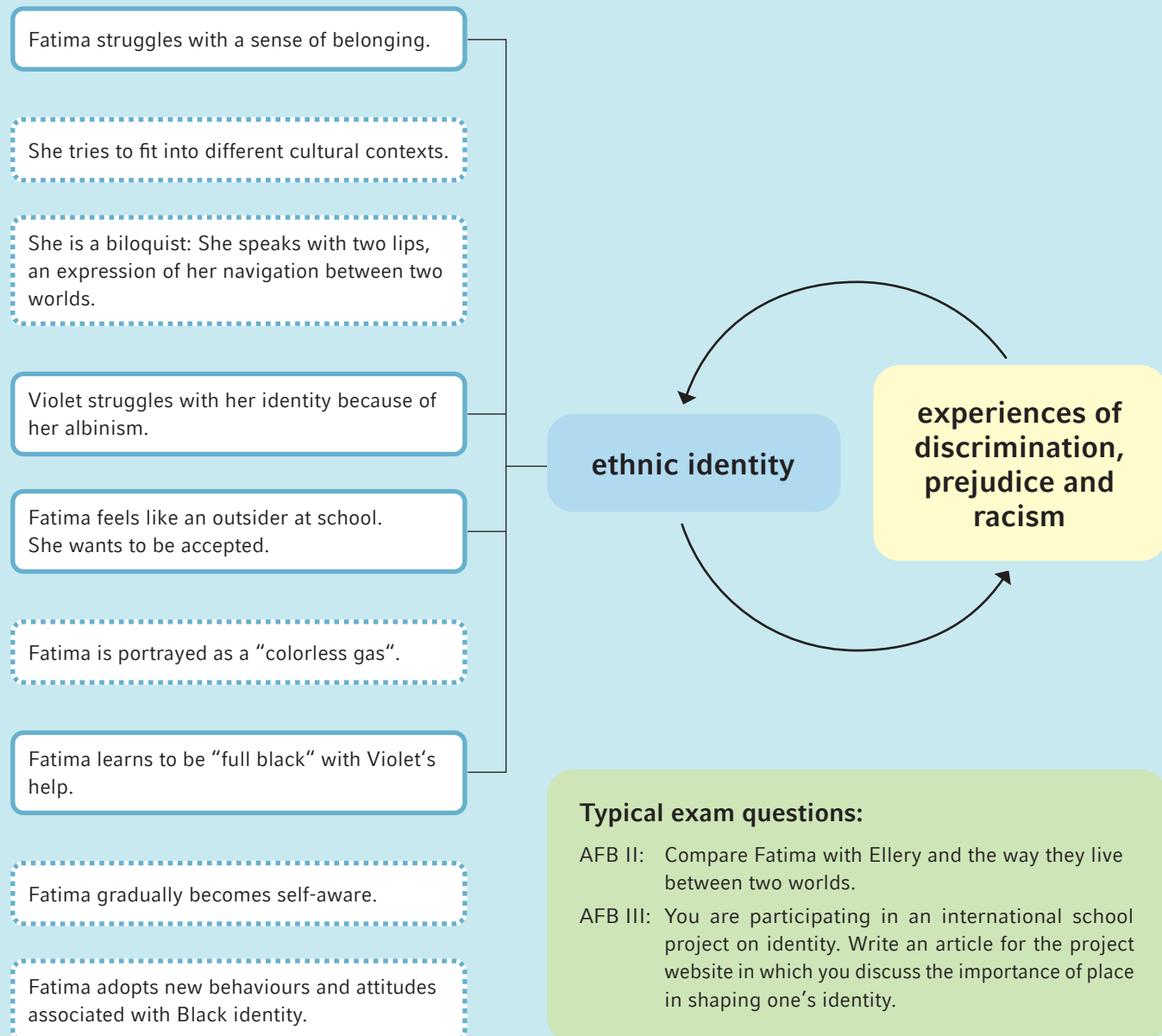
Kennwort: cicada

q-r.to/beUBw9

# Nafissa Thompson-Spires: *Fatima, the Biloquist: A Transformation Story*

[grundlegendes Anforderungsniveau]

## Mindmap





Wally recites a poem with the N-word and wins applause.

He adopts certain elements of Black culture. "Cultural appropriation" is a term that refers to the act of borrowing or taking elements from one culture by people of another culture, often without proper understanding, respect, or acknowledgment.

Fatima and Violet face discrimination.

Fatima is called "ghetto supastar".

Violet is called "Patti Mayonnaise" by her classmates and Rolf.

Violet accuses Fatima of not being Black enough.

Rolf's comments reveal his racial insensitivity. His compliments are discriminatory comments in disguise. He has a biased notion of race.

## Summary

The short story *Fatima, the Biloquist: A Transformation Story*, which was written by Nafissa Thompson-Spires and published in 2018, is about a Black girl questioning her identity and struggling to feel Black.

Set in 1998, the short story revolves around Fatima's experiences as an upper-middle-class teenager who lives in a White neighbourhood and attends a predominantly White private high school, where she finds herself one of only two Black students. According to her, she is perceived as not being Black enough.

Initially, Fatima feels unnoticed and not really present at school. However, Fatima becomes angry when her classmate Wally recites a poem containing the N-word to seek attention.

Outside of school, Fatima befriends Violet, a self-assured Black teenager with albinism. Violet begins to

teach Fatima about being Black and introduces Fatima to aspects of Black culture. Through Violet's guidance, Fatima learns to embrace Black slang, pronunciation, expressions and attitudes. She gains confidence.

A complication arises when Fatima begins a relationship with Rolf, a White boy. Feeling insecure about navigating different environments, Fatima hides her relationship with Rolf from Violet. Although she feels guilty towards Violet, she decides to keep the two worlds separate.

Towards the end of the short story, Fatima and Rolf unexpectedly meet Violet and her boyfriend at the cinema. Trying to be funny, Rolf makes an inappropriate remark to Violet, who feels insulted, and the four people go their separate ways. As at the beginning, Fatima is irritated and feels invisible again.

## Aspects focused on in the story

### Ethnic identity

The protagonist, Fatima, struggles with her ethnic identity and her sense of belonging ("Up to that point she had existed like a sort of colorless gas."). This leads her to question her identity and try to fit into various cultural contexts. She feels like an outsider both at her predominantly White school and in her own Black community, but wants to be accepted by her peers.

Fatima observes how her White classmate, Wally, is praised for adopting aspects of Black culture, while she is criticised for her own choices: "Fatima was called 'ghetto supastar' the one time she outlined her lips with dark pencil."

Her friendship with Violet, who also struggles with her identity because of albinism, shows how different parts of identity can affect a person's experiences.

Fatima, initially portrayed as a "colorless gas", learns to be "full black" with Violet's help. Thus, Violet is not only a friend, but a catalyst for Fatima's exploration of her ethnic identity and her attempt to change herself. Under Violet's guidance, Fatima begins to adopt new behaviours, talk like Black people from sitcoms and use expressions that are associated with Blacks. Fatima gradually becomes more self-aware and true to herself. Violet aims to empower her to navigate her racial identity more confidently.

Similar to Fatima, Violet also seeks acceptance and a sense of belonging. Her experience of feeling both desired and despised due to her albinism shapes her perception of self-worth. Her friendship with Fatima offers support and a chance to share her feelings and experiences.

Fatima's loyalty to Violet and her relationship with Rolf, a White teenager, create tensions, as she struggles to balance her different worlds.

Her fear of disappointing or betraying Violet becomes a central conflict in her attempt to maintain her transformed identity.

The term "biloquist" and the description of Fatima's lips (her "brown top lip" and "pink lower lip") show Fatima's mixed racial identity and her effort to reconcile her two cultural worlds – the White world of her private school and neighbourhood and the Black culture she wants to embrace.

### Discrimination

At school, Fatima experiences microaggressions from Wally "The Wigger" Arnett, who tries to identify with Countee Cullen's struggles and wins applause. When Fatima tries to correct Wally's misconceptions, however, she is ignored. Ultimately, her reaction leads to her being sent to the principal's office. This illustrates the unequal treatment of racial issues.

Fatima is called derogatory names because of her looks. She is called "ghetto superstar" for simply outlining her lips with a dark pencil, while Wally is praised for adopting certain elements of Black culture.

### Discrimination

Violet also faces discrimination because of her albinism. Her classmates, and even Rolf, call her “Patti Mayonnaise.” The nickname reflects how people reduce someone’s identity to superficial aspects, namely appearance and racial background.

Although Violet accuses Fatima of not being “black enough” because of her darker skin tone and middle-class background, Violet’s motivation to educate Fatima about Black culture seems to stem from her own experiences of prejudice and her desire to make Fatima’s identity feel authentic.

When Rolf visits Fatima’s house for dinner, his comments and behaviour reveal his racial insensitivity. He comments about the family’s success as a Black family. This suggests that he thinks that the family’s success is unusual for their racial background. In addition, Rolf compliments Fatima by saying that she is “different” from other Black people he knows and describes Fatima as “articulate” for a Black girl. In fact, his compliments are discriminatory comments and reflect his biased notions of race as well as his ignorance of the diversity within Black communities.

### WORD BOX

#### Talking about *Fatima, the Biloquist: A Transformation Story*

(to) adopt new behaviours	neue Verhaltensweisen übernehmen
Albinism	der Albinismus
(to) gradually become more self-aware	allmählich bewusster werden
(to) betray sb	jemanden verraten
(to) have biased notions of sth	voreingenommene Vorstellungen von etwas haben
biloquist	jemand, der mit zwei verschiedenen Stimmen sprechen kann
catalyst for change	Auslöser für Veränderung
colourless gas	farbloses Gas
desired and despised	begehrt und verachtet
diverse Black communities	vielfältige Schwarze Gemeinschaften
(to) feel unnoticed	sich unbeachtet fühlen
(to) hide a relationship from sb	eine Beziehung vor jmdm verbergen
ignorance of diversity	Unwissenheit über Vielfalt
insensitive	unsensibel
(to) navigate different environments	sich in verschiedenen Umgebungen zurechtfinden
outsider at school	Außenseiter in der Schule
(to) be perceived as not being Black enough	als nicht „schwarz genug“ wahrgenommen werden
(to) be praised for adopting aspects of Black culture	gelobt werden für das Übernehmen von Elementen der schwarzen Kultur
predominantly White	überwiegend weiß
reconcile	versöhnen
self-assured teenager	selbstsicherer Teenager



#### MATERIAL

Quizlet: Talking about

*Fatima, the Biloquist*

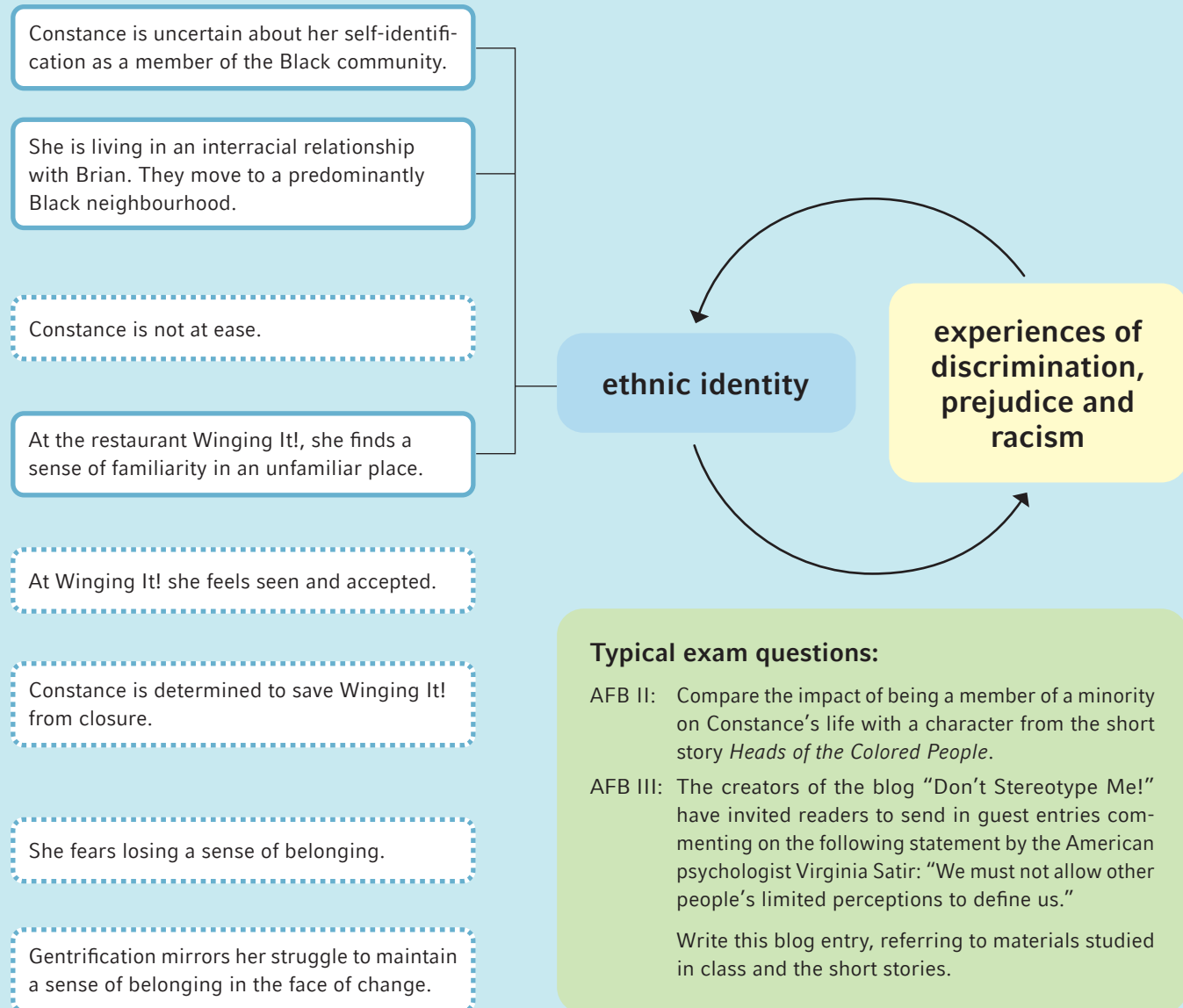
Kennwort: fatima

[q-r.to/beUBxx](https://www.quizlet.com/join/q-r.to/beUBxx)

# Camille Acker: *Mambo Sauce*

[erhöhtes Anforderungsniveau]

## Mindmap



Constance faces prejudices and stereotypes at the welcome dinner with Brian's friends.

Brian's friends make insensitive remarks about mambo sauce, calling it "ghetto sauce".

Alissa holds prejudices towards the area where Constance and Brian live.

Brian and Constance move into an apartment in Far Northeast, a predominantly Black neighbourhood.

The author, Camille Acker, is critical of the fact that there is a division of race and wealth in Washington, DC.

Winging It! embodies the history of racism in the 1960s.

Race riots after Martin Luther King's assassination in 1968.

Gentrification contributes to racial inequalities.

Gentrification often leads to rising property values and rents, which make it difficult for long-standing Black residents and businesses to afford housing in their own neighbourhoods. The process of gentrification often marginalises Black communities and threatens their social, economic and cultural well-being.

Gina feels discriminated against by Constance.

Constance does not consult Gina before involving the media.

## Summary

The short story *Mambo Sauce*, which was written by Camille Acker in 2018, is set in Washington, DC and focuses on Constance, a Black woman in her 30s who moves in with her White boyfriend, Brian, to pursue a career as a full-time sculptor. Brian and Constance move to a more Black neighbourhood in the Northeast district of DC. From the beginning, it is clear that Constance is worried about whether she and Brian will feel comfortable as an interracial couple in this neighbourhood. After spending many hours in their apartment working on her sculptures, she starts exploring the neighbourhood. She is drawn to a carry-out called Winging It!, where she learns about mambo sauce. On their first weekend, Brian and Constance visit Brian's friends in Georgetown, a more affluent area. Constance does not feel right there because Brian's friends are a bit snobby, make derogatory remarks about mambo sauce, referring to it as "ghetto sauce", and make other unkind

comments about the area where Constance and Brian live. After the welcome dinner, Brian and Constance have a heated discussion about their relationship. She visits Winging It! again and feels at ease in a place she is visiting for only the second time. Constance learns from the owners, Anne and George, that the carry-out was established in 1968, a time of racial unrest. Additionally, she learns that Winging It! is about to close as a victim of gentrification. Constance reacts swiftly and organises television coverage to save the carry-out. This, however, is contrary to Anne and George's intentions and they feel overrun by Constance's activism.

Towards the end of the story, Brian visibly shows how disappointed he is that Constance has not told Anne and George that he is her boyfriend. All in all, the story depicts Constance's struggle with her own ethnic identity, the way she interacts with other people's businesses and her complicated relationship with Brian.

## Aspects focused on in the story

### Ethnic identity

In her relationship with Brian, Constance is not at ease being in an interracial relationship or living in a predominantly Black neighbourhood. Despite Brian's affection for her, Constance wonders if her identity is reduced to being the "black girlfriend."

Constance's identity as a Black woman is challenged when Brian introduces her simply as "his girlfriend" without acknowledging her ethnicity. This points to a lack of recognition of her racial identity. She "mentally" corrects him and emphasises her identity as a "black girlfriend." This correction shows her awareness of how her ethnicity can shape people's perceptions and lead to labels.

Constance, who has recently moved from Brooklyn to Washington DC, visits a neighbourhood restaurant called Winging It!. The restaurant offers a piece of her cultural heritage by serving mambo sauce – a special DC sauce with a blend of sweet and spicy flavours. Constance's appreciation of this sauce and her interactions with the staff at the restaurant show her connection to local culture and her desire to find familiarity in an unfamiliar place.

Constance is uncertain about her self-identification as a member of the Black community. The restaurant becomes a refuge where she feels seen, accepted, and able to engage in light-hearted banter with the employees. In contrast to the strained interactions at the dinner party with Brian's friends, Constance finds a sense of belonging at Winging It!.

Constance's determination to save Winging It! reveals her desire to preserve her community's Black history and cultural identity. Furthermore, she fears losing a sense of belonging, a part of herself, in the face of gentrification. The process of gentrification mirrors her deeply personal struggle to maintain a sense of belonging amid societal shifts.

### Discrimination

At Brian's welcome dinner, Constance faces prejudice and stereotyping when his friends make insensitive remarks about mambo sauce and call it "ghetto sauce". This cultural insensitivity reveals their lack of awareness of the food's cultural origins and significance. These seemingly small comments contribute to Constance's discomfort and sense of displacement.

Furthermore, Alissa's comments about Far Northeast DC imply that it is unsafe and undesirable. This demonstrates her prejudice against neighbourhoods that are different from her own and a lack of awareness of the diversity of lifestyles in Washington, DC.

In the short story, the reader learns about the past of Winging It! and the history of racism through the character of Gina, one of the restaurant's owners. Gina and her husband started Winging It! in 1968, following the riots that occurred after Martin Luther King Jr.'s assassination. They watched DC burn after the assassination and had

### Discrimination

to take action by opening a new Black-owned business. Gina and her husband believed that the city needed new Black-owned businesses as a way of showing their faith in the community and combating racial inequality.

The story also points out problems with changes to the neighbourhood because of gentrification. Developers who want to buy the building where Winging It! is and replace it with new condos. This would make important places from the past disappear. This connects to the larger issue of racial inequality and how businesses that have been in historically Black neighbourhoods for a long time are forced to leave.

Although Gina and her husband agree with the closure of Winging It!, Constance tries to intervene and wants to save it. Gina feels discriminated against by Constance for not consulting her before involving the media. Gina also feels that Constance does not fully understand the importance of the restaurant to the community and that her actions are disrespectful and insensitive.

### WORD BOX

#### Talking about *Mambo Sauce*

affluent area	wohlhabende Gegend
Black-owned business	Unternehmen/Geschäft, das von Schwarzen geführt wird
blend of sweet and spicy flavours	Mischung aus süßen und würzigen Geschmacksrichtungen
(to) combat racial inequality	rasenbedingte Ungleichheit bekämpfen
career as a sculptor	Karriere als Bildhauer/-in
cultural insensitivity	kulturelle Unsensibilität
(to) feel overrun by her activism	überwältigt sein von ihrem Aktivismus
(to) find familiarity	Vertrautheit finden
(to) be forced to leave	gezwungen werden zu gehen
gentrification	Gentrifizierung
historically Black neighbourhood	historisch schwarze Viertel
(to) intervene	eingreifen
interracial relationship	Beziehung von Menschen unterschiedlicher Ethnien
predominantly Black neighbourhoods	überwiegend schwarzes Viertel
(to) preserve one's cultural identity	seine kulturelle Identität bewahren
(to) raise awareness	Bewusstsein schärfen
reduced to sth	auf etwas reduziert sein
sense of displacement	Gefühl der Entwurzelung
(to) shape people's perceptions	die Wahrnehmung der Menschen formen
societal shifts	gesellschaftliche Veränderungen
strained interactions	angespannte Interaktionen
(to) struggle to maintain a sense of belonging	sich bemühen, ein Zugehörigkeitsgefühl aufrechtzuerhalten
welcome dinner	Willkommensessen



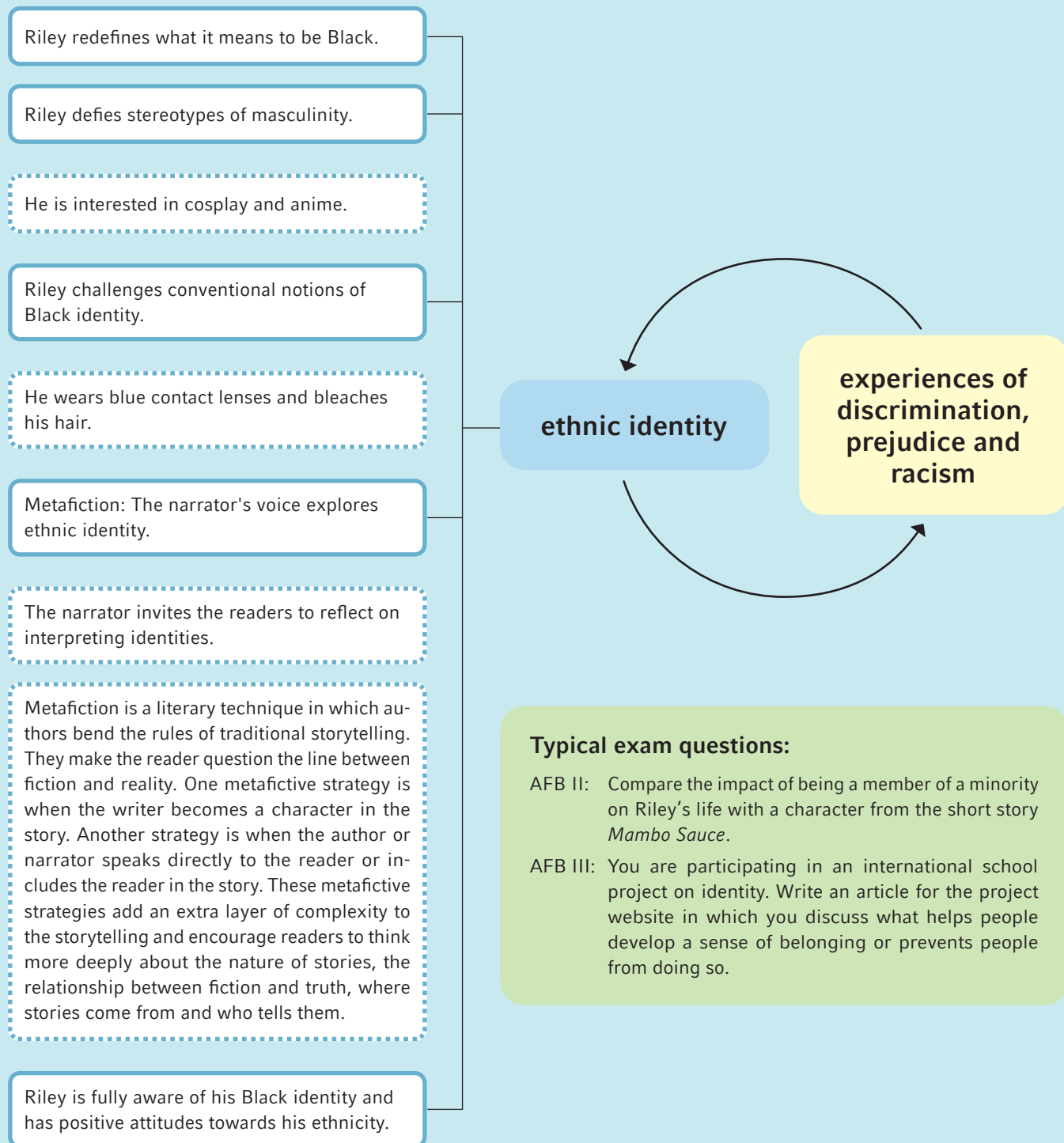
#### MATERIAL

Quizlet: Talking about  
*Mambo Sauce*  
Kennwort: mambo  
[q-r.to/beUBzL](https://www.quizlet.com/join/q-r.to/beUBzL)

## Nafissa Thompson-Spires: *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*

[erhöhtes Anforderungsniveau]

### Mindmap





Riley is discriminated against because of his looks.

Others make constant assumptions about Riley.

"You would think [...] that Riley would date White or Asian women exclusively, or perhaps that he liked men."

Richard also holds prejudices towards Riley ("Uppity, gay-looking nigga").

The media portrayal of their deaths reinforces racial bias.

The short story touches on media representation and how it perpetuates racial stereotypes.

A seemingly routine encounter with the police ends in tragedy.

The short story alludes to systemic racism and instances of police violence against Blacks that lead to tragic outcomes.

The shooting is barely mentioned in the story. Such incidents are so commonplace in the US that the police shooting itself needs no further explanation.

The narrator repeatedly calls for the reader to reflect on their own prejudices.

## Summary

The title story *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*, which was written by Nafissa Thompson-Spires and published in 2018, gives readers a glimpse of the lives of four Black characters whose lives are interwoven stories of discrimination, racism and finding one's identity.

The short story focuses on Riley, a young Black teenager who loves dressing up as his favourite cosplay characters. On his way to a comic convention, he gets into an argument with Richard Simmons (aka Brother Man), a Black artist. Brother Man's attempt to capture Riley's attention escalates into a violent altercation fuelled by assumptions and misunderstandings.

The short story then shifts to Brother Man's perspective. Richard is portrayed as an artist attempting to gain recognition for his self-published comics.

The third section of the story is set at a SweetArt Bakeshop in Saint Louis and focuses on Kevan Peterson, who is spending time at a cupcake shop with his daughter Penny. Kevan is an artist who has sold only a handful of his paintings so far and has to work as a deliveryman to make a living and pay child support for his daughter. He dreams of being allowed to exhibit his paintings at a place like SweetArt. Kevan's thoughts circle around two things: a news story where two people have been shot by a police officer and his upcoming pitch. He remembers literary sketches by

James McCune Smith and has the idea of translating them into paintings. Among other things, Kevan's collection should also consist of a collage of Black victims of police brutality.

The fourth part is about Paris, Riley's girlfriend, who works as a bus-tour guide and secretly loves graveyards. She cosplays with Riley. On the Metro, Paris likes drawing people, Riley in particular. Paris' sketchbook is full of sketches of people's heads. When she arrives at the Convention Center, she sees Riley's dead body. Looking back on the day, she regrets that she did not sketch the offending police officer.

Parts five and six of the story take on a self-reflective perspective. The narrator reflects on how the media have focused on Riley instead of Brother Man. Riley seems to be a more colourful character, suggesting that his appearance is more sensational than Richard's.

The narrator discusses the chalk outlines of Riley's and Richard's bodies and the accompanying photos in the media.

The short story ends with a reflection by the narrator on how to end the story effectively. The narrator thanks the reader for sharing the story, but also expresses regret. The story is described as a collection of fragments and sketches because the narrator finds it difficult to make it reader-friendly due to the repeated police shootings of Black people that have become commonplace in the US.

## Aspects focused on in the story

### Ethnic identity

Riley's decision to wear blue contact lenses and bleach his hair challenges conventional notions of Black identity. His interest in cosplay and anime defies stereotypes of Black masculinity. It also reflects an understanding of his own group and an appreciation of other cultures and interests. Despite his unconventional choices, Riley is fully aware of his Black identity and redefines what it means to be Black. His attraction to Black women and his sense of ease with his own identity further highlight his positive ethnic attitudes.

Richard, also known as Brother Man, seeks recognition for his comic-book series. His commitment to self-identification through his series and street promotion shows his determination to establish a place for his voice within his community.

The story's metafictional elements, such as the narrator's commentary, contribute to the exploration of ethnic identity. The narrator invites readers to reflect on their own role in interpreting and constructing identities. The short story points out that identity is a multifaceted and constructed concept influenced by both internal and external factors.

### Discrimination

Riley faces prejudice because of his appearance. Despite his genuine interests and identity, others make assumptions about him based on his looks.

Also, Richard's initial attempt to engage Riley is based on racial stereotypes and assumptions about Riley's appearance. Richard's derogatory language ("Uppity, gay-looking nigga") underscores the prejudice he holds.

### Discrimination

The portrayal of Riley and Brother Man in the media showcases how narratives can be manipulated to reinforce racial biases. Riley's photo is taken out of context, and Brother Man's past criminal charges are emphasised, perpetuating negative stereotypes and shaping public perception.

The narrator continually confronts readers with their own prejudices and assumptions. Through the characters of Riley and Richard, the narrator exposes the reader's potential biases about appearance, interests, and behaviours. By specifically presenting characters who defy stereotypes and shifting narrative perspective for each section, the narrator encourages readers to question their preconceived notions.

The shooting of Riley and Richard by the police highlights the disproportionate use of force and police brutality against Blacks. The story alludes to systemic racism and instances of police violence against Blacks.

This portrayal aligns with real-world instances of police violence against Black individuals, emphasising the systemic racism that leads to such tragic outcomes.

### WORD BOX

#### Talking about *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*

anime	der Anime
(to) challenge conventional notions	herkömmliche Vorstellungen infrage stellen
comic convention	die Comic-Messe
(to) dress up as a cosplay character	sich als Cosplay-Figur verkleiden
(to) defy stereotypes	Stereotypen trotzen
(to) gain recognition	Anerkennung erlangen
(to) impose boundaries	Grenzen auferlegen
metafictional elements	metafiktionale Elemente
police brutality	die Polizeigewalt
public perception	öffentliche Wahrnehmung
(to) reinforce racial biases	ethnische Vorurteile verstärken
(to) be aware of one's identity	sich seiner Identität bewusst sein
self-reflective	selbstreflektierend
sketch, sketchbook	die Skizze, das Skizzenbuch
street promotion	die Straßenwerbung
systemic racism	systemischer Rassismus
tragic outcomes	tragische Ergebnisse
violent altercation	gewaltsame Auseinandersetzung



#### MATERIAL

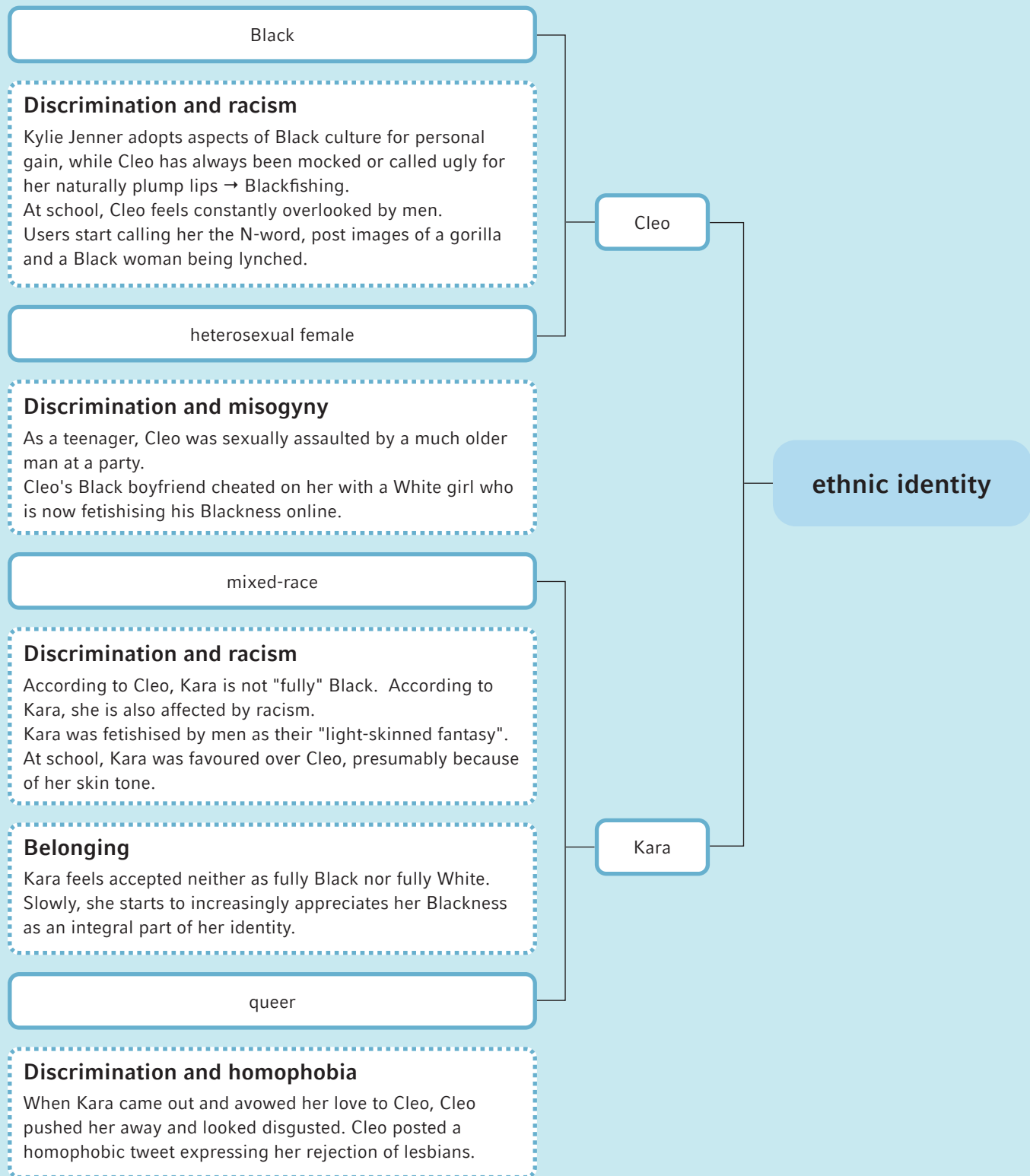
Quizlet: Talking about  
*Heads of the Colored People*  
Kennwort: heads

[q-r.to/beUC16](https://quizlet.com/join/q-r.to/beUC16)

# Jasmine Lee-Jones: *seven methods of killing kylie jenner*

[allgemeinbildende Schulen]

## Mindmap



## the influence of social media

### on personal life

Twitter serves as a means of self-expression for Cleo.

Freedom of speech allows Cleo and other users to express their thoughts.

Freedom of speech is a fundamental human right that guarantees the freedom to express one's opinions and ideas without fear of censorship.

Cleo utilises social media to raise awareness of racism, a problem underrepresented in mainstream media.

Online users expose Cleo's real identity and threaten to find her home address to take revenge.

One of Cleo's old tweets, which she posted years before, is used against her as the internet never forgets.

Social media promote a certain beauty image that can be harmful and often excludes marginalised groups such as Black women.

Social media can be a space for political activism, connecting people around the world.

### on public opinion

Hashtag activism is a form of online protest that connects content under a single hashtag.

Social media can contribute to cyberbullying and hate speech.

Hate speech refers to offensive discourse that incites violence against individuals. Legal prosecution of hate speech always has to negotiate the limits of free speech.

## Summary

The play *seven methods of killing kylie jenner*, written by British playwright Jasmine Lee-Jones in 2019 and initially performed at the Royal Court Theatre in London, explores the intricate themes of race, identity, and the impact of social media on both personal and public opinion.

Lee-Jones' debut work begins with two introductory sections, called the **PREMEDITATIONS**.

The optional **PREMEDITATION I** establishes the historical context of the play, presenting a series of recent news stories about significant global events in reverse chronological order leading up to the start of the COVID-19 pandemic. The compulsory **PREMEDITATION II** serves as a teaser for what might happen at the end of the play, depicting the main characters, Cleo and Kara, dragging what appears to be a body through a park and ultimately burying it.

The narrative then shifts to several hours before what happens in the park. The Twitter account of Forbes Magazine announces Kylie Jenner as the youngest "self-made" billionaire. Under her pseudonym @INCOGNEGRO, Cleo, a Black woman in her early twenties, ironically comments that it is not surprising that a White woman born into a wealthy family has managed to get even richer. She then starts a thread of ways to kill Kylie Jenner, including death by poisoning and by shooting. @INCOGNEGRO also highlights how Kylie's lip fillers are considered attractive on her, while naturally plump lips often found in Black women are considered ugly. Several users reply to the thread, making jokes and encouraging @INCOGNEGRO.

In real life (IRL), Cleo's friend Kara enters the room. She is concerned about Cleo's tweets, but Cleo explains that she is frustrated and serious about the topic. Old conflicts between the two, which have not been addressed for a long time, soon come to the surface. Cleo shows little regard for the struggles Kara faces as a mixed-race, queer woman and instead focuses only on the oppression she believes Kara does not face because of her lighter skin. Kara, on the other hand, hasn't always been a good friend to Cleo either. Cleo brings up an incident when they were both sixteen and at a party. She recounts that she was sexually harassed that night, then mocked and humiliated by numerous party-goers, who made insidious jokes about her lips and ripped off

her wig. The many photos taken of the incident were then spread on social media, leaving Cleo humiliated and exposed to collective mockery. Though she had seen everything, Kara didn't help her friend.

On Twitter (**Twitterlude**), Cleo continues to tweet and draws parallels between the methods of killing Kylie Jenner and the liberation of Black people. As her suggested methods become more violent – including death by skinning and immolation – so are the comments she receives in response. Users start posting racist memes, calling Cleo the N-word and threatening to expose her true identity in order to kill her. An older tweet of Cleo's containing homophobic content leads to a social media backlash against her. Still, Cleo refuses to feel threatened or cancelled by this "historical dirty laundry" (p.62) and continues tweeting about methods of killing Kylie Jenner, including death by disgrace.

As Cleo's true identity is exposed and Kara turns her back on Cleo both in real life and on Twitter, Cleo's true and digital personae finally merge. In her final tweet, Cleo apologises for the homophobic content she tweeted years ago and claims full accountability. Moreover, she explains that she had never had the intention of literally killing Kylie Jenner, but wanted to raise awareness of the Black experience with her tweets. Cleo ends her thread with a final method: **METHOD #7 #deathbydisplacement**. This refers to the idea that cultural appropriation as exemplified by Kylie Jenner can lead to the erasure and displacement of the cultures being appropriated. In her seventh method, Cleo illustrates this approach with the fate of Saartjie, a South African woman who was exhibited as a freak show attraction in Europe during the 19th century due to her physical features.

In the **POST-MORTEM**, Cleo and Kara meet in real life to reconcile and bury a symbolic bundle of their burdens, a reference to **PREMEDITATION I**. As they smoke a joint, the spirit of Saartjie appears to Kara and Cleo, offering them her guidance in dealing with decades of racism, cultural appropriation and trauma. The play ends by leaving both the characters and the audience hypervisible, staring at each other, confronting the audience with its passive consumption of the play and the question: "Who is responsible for the liberation of Black women?"

## Aspects focused on in the play

### Ethnic identity

Representation, discrimination and Blackfishing	The characters struggle with numerous questions of identity and authenticity. With her tweets, Cleo questions the authenticity of Kylie Jenner's persona and the impact it has on society's perception of Black culture. The play addresses issues of racism and discrimination, particularly in the context of cultural appropriation. Cleo's frustration stems from the systemic racism that allows White individuals to profit from Black culture (Blackfishing) while erasing the contributions of Black individuals who still face discrimination and marginalisation. Cleo's frustration with Kylie Jenner's influence and fame reflects a desire for women, particularly women of colour, to be seen, heard and appreciated.
Mixed-race identities, colourism and White privilege	The play also explores the complexities and struggles of identity formation for individuals of mixed cultural heritage. As a light-skinned woman, Kara is accused by Cleo of profiting from certain privileges inherent in a society that favours light skin over dark skin ( <i>colourism</i> ). While Cleo's argument about colourism is true to some extent, she fails to recognise Kara's oppression due to being mixed-race and queer. Kara constantly struggles with being read as either Black or White by society, never passing as either and always denying one aspect of her ethnic identity, which leads to loneliness and a sense of displacement. The play raises the question whether there are different shades of racism and what it actually means to be "authentically" Black.

### The impact of social media on ...

Personal life (self-expression, freedom of speech and online activism)	The play also delves into power dynamics, particularly in terms of social media. On a personal level, Twitter serves as a platform where Cleo expresses her thoughts, frustrations, and experiences, shaping her digital identity in the process. It becomes a space for her to engage in conversations about race, cultural appropriation, and the commodification of Black culture. Using Twitter, Cleo tries to challenge and reclaim dominant narratives (e.g. "the angry Black woman") imposed by mainstream media. She uses the platform to amplify her voice and demand accountability from those who contribute to perpetuating racist stereotypes. At the same time, the audience is driven to wonder where to draw the line between freedom of speech and hate speech.
Public opinion (power dynamics, hate speech and the flipside of online activism)	Social media are portrayed as a double-edged sword, capable of both amplifying marginalised voices and perpetuating harmful stereotypes. Since Cleo herself uses high-scale hate speech in her methods, the play highlights the potential harm and backlash that hate speech can cause, even if it is born out of frustration and a desire to address injustice. As Cleo's tweets gain traction and go viral, she receives support and solidarity from the online community but also faces backlash, online harassment, and death threats. Twitter becomes a battleground where she is confronted with racism, misogyny and the toxic nature of online discourse. Overall, the play ponders the role of jurisdiction within digital spaces and their potential to both empower and harm individuals.

## WORD BOX

### Talking about seven methods of killing kylie jenner

#### Ethnic identity

ambiguous	uneindeutig, zwiegespalten
(to) assimilate to sth	sich an etw anpassen
(to) contribute to oppression	zur Unterdrückung beitragen
(to) discriminate against sb	jmdn diskriminieren
(to) exploit sb/sth	jmdn/etw ausnutzen
marginalisation	soziale Ausgrenzung, Marginalisierung
(to) perpetuate stereotypes	Stereotype verstärken/aufrechterhalten
representation	die Darstellung, Abbildung, Präsentation
(to) struggle with sth	mit etw kämpfen
superiority	die Vorherrschaft, Überlegenheit

#### The impact of social media

(to) amplify a cause	ein (politisches) Anliegen verstärken
death threat	die Morddrohung
dehumanisation	die Entmenschlichung
derogatory statement	abwertender Kommentar
(to) face a backlash	mit einer Gegenreaktion konfrontiert sein
freedom of speech	die Meinungsfreiheit
(to) harass somebody	jmdn bedrängen/belästigen
incitement to violence	Anstiftung zur Gewalt
(to) insult somebody	jmdn beleidigen/beschimpfen
(to) overtly speak out against sth	sich offen gegen etwas aussprechen
visibility	die Sichtbarkeit



#### MATERIAL

Quizlet: Talking about seven  
methods of killing kylie jenner  
Kennwort: seven  
[q-r.to/beUC2y](https://www.quizlet.com/join/q-r.to/beUC2y)

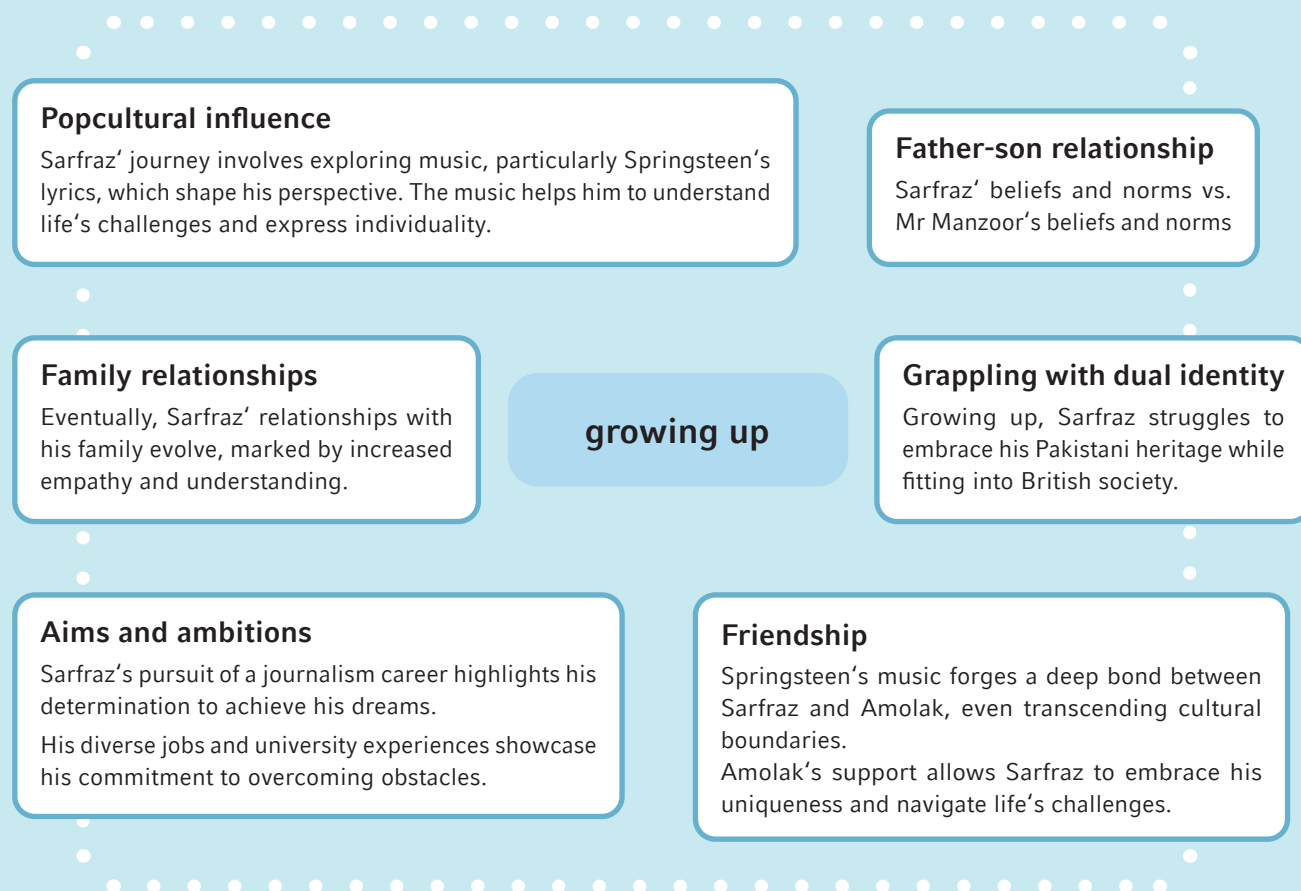




## Sarfraz Manzoor: *Greetings from Bury Park*

[grundlegendes Anforderungsniveau]

### Mindmap



### Unity and diversity

The memoir underscores that cross-cultural friendships go beyond differences. It emphasises how shared emotions and interests can bridge cultural gaps.

### ethnic identity

### Self-discovery

Initially, Sarfraz is reluctant to embrace his Pakistani background. With time, however, Sarfraz recognises the significance of his cultural heritage. He begins to appreciate the depth of his Pakistani traditions and values. Eventually, Sarfraz learns to strike a balance between his heritage and engaging with the larger British society.

### Complexities in heritage: Sarfraz' identity crisis

Sarfraz struggles to balance his Pakistani heritage with his Britishness. He wishes he could be proud to be British and, unlike his siblings, does not approve of the customs their parents insist on. Mr Manzoor, on the other hand, shows resistance to certain British customs due to his traditional beliefs and expects the same of his son.

Classmates and co-workers „other“ the Manzoor family members.

### Bridging cultural gaps

Despite cultural differences, Amolak and Sarfraz' shared passion for music forms a strong bond. Their friendship demonstrates that shared interests and emotions can bridge cultural gaps.

Sarfraz eventually integrates his Pakistani background with his British identity. He embraces his heritage without rejecting Britishness.

### Racism, discrimination and prejudice

The Manzoor family deals with racism and bias at work and at school.

For example, Sarfraz describes one of his teachers as a "racist". In addition, he encounters racism at a Springsteen concert. Later on, at the US border, Sarfraz is called a terrorist due to his appearance. This is an example of post-9/11 attitudes.

### Britishness and multicultural Britain

### Family's immigration history

Mr Manzoor immigrates to England and lives there without his family for more than a decade.

Mrs Manzoor lacks sufficient English skills and integration. Sarfraz' mother and sister are poorly paid for their hard sewing work.

In England, Naveela does not have access to a good education.

### Multiculturalism

The Manzoor family's immigration story demonstrates challenges and resilience. Sarfraz' dual identity navigates cultural clashes and coexistence. His journey emphasises the fusion of heritage and identity in a diverse nation.

## Summary

*Greetings from Bury Park* is a memoir written by Sarfraz Manzoor and published in 2008. The book provides a close look into Sarfraz's teenage years as a British-Pakistani growing up in Luton, England. Born just before his family moved from Pakistan to Britain, **Sarfraz** faces the challenges of fitting in and finding where he belongs.

The journey of Sarfraz's family to Britain was filled with obstacles. His **father** had been working in Britain for over ten years before the family could finally join him. This mirrors the larger story of Pakistani immigrants striving for a better life. Sarfraz's family embodies the strong work ethic of Pakistani immigrants, with his father working hard on the Vauxhall production line and his mother sewing clothes at home. Sarfraz and his siblings were also expected to help out, emphasising the importance of work and financial stability in their lives. His **mother and siblings** played vital roles in his upbringing, with his mother's commitment to sewing and financial support underscoring the family's industrious determination. Together, Sarfraz and his siblings engage in the family's collective pursuit of success.

Amidst this background, Sarfraz embarks on a journey of self-discovery. The memoir delves into his thoughts on his cultural identity, the clash between British and Pakistani values and the profound impact of music on his life. A significant aspect of Sarfraz's journey is his close friendship with **Amolak**, a companion who shares his passion for the music of **Bruce Springsteen**.

Together, they find solace and inspiration in Springsteen's lyrics, which speak to their experiences and aspirations. The powerful narratives in Springsteen's songs serve as a guiding light for Sarfraz and Amolak as they navigate the complexities of their lives.

Throughout the memoir, themes of family dynamics and the struggle for a sense of belonging shine through. Sarfraz grapples with the tension between his British environment and his Pakistani heritage, a challenge many immigrants and their descendants must face. The book echoes the broader experience of individuals torn between their roots and the culture of their new home.

One of the most captivating aspects of Springsteen's music for Sarfraz was the portrayal of the American Dream – the idea that with hard work, determination and hope, anyone can overcome challenges and achieve a better life. This aspiration resonates deeply with Sarfraz and Amolak, reflecting their own dreams and the struggles faced by their families as immigrants in a new land.

In *Greetings from Bury Park*, Sarfraz Manzoor blends his experiences, feelings and contemplations into a touching story. This memoir not only illuminates the distinctive path of a British-Pakistani individual, but also captures the timeless themes of self-discovery, identity, the transformative power of music and the allure of the American Dream in shaping one's life.

## Aspects focused on in the memoir

### Growing up

Growing up is a central aspect of *Greetings from Bury Park*, as Sarfraz Manzoor recounts his journey from childhood to adulthood while navigating the challenges, conflicts and discoveries that come with it. The memoir provides a vivid portrayal of his personal growth, both in terms of self-discovery and his evolving relationships with family, friends and the world around him.

As a second-generation Pakistani growing up in Britain, Sarfraz grapples with the complexities of his dual identity. He is torn between embracing his Pakistani heritage and fitting into British society.

Sarfraz's journey is characterised by his exploration of music and deepening fascination with Bruce Springsteen's lyrics. Springsteen's music becomes a transformative force, shaping Sarfraz's perspective and offering a lens to comprehend life's challenges. The connection to Springsteen's music enables him to express his individuality and find common ground with others, like Amolak, who share his passions. Through their discussions of music, Sarfraz gains insight into the universality of human emotions, which transcends cultural boundaries. This connection reinforces his evolving self-awareness and shared struggles. The musical odyssey inspired by Springsteen signifies Sarfraz's transition from youthful curiosity to a more mature understanding of the world.

Amolak empowers Sarfraz to freely express his individuality and pursue various interests without fearing judgment. This support enhances Sarfraz's confidence in his identity and choices. Amolak's acceptance of Sarfraz without the pressure of cultural conformity empowers Sarfraz to embrace his uniqueness. During life's challenges, Amolak becomes a steadfast support, providing a safe space for Sarfraz to share his

### Growing up

thoughts and emotions. Through Amolak's empathy, Sarfraz learns to navigate complex feelings, fostering emotional growth.

Sarfraz's pursuit of a career in journalism and writing reflects his determination to realise his dreams. His diverse jobs, ranging from sandwich maker to temporary positions, underscore his commitment to forging a path despite obstacles. University experiences, documentary involvement and eventual newsroom employment highlight his professional growth.

Sarfraz's relationships and interactions with his family change as he matures. His shifting dynamics with his parents, especially after his father's death, reflect his growth in empathy and understanding. Sarfraz begins to see his parents not only as authority figures but as individuals with their own struggles and desires. He attempts to bridge the generation gap and reconcile their differing world views.

### Ethnic identity

Throughout the book, Sarfraz grapples with his sense of belonging and identity as a British-Pakistani individual. The memoir delves into the complexities of his heritage, the challenges he faces in reconciling his dual identity, and the impact of cultural expectations on his personal growth.

In his early years, Sarfraz experiences a sense of ambiguity and discomfort about his ethnic identity. He feels caught between his family's traditional Pakistani values and the Western influences prevalent in British society. This internal conflict creates tension within him as he tries to navigate his place in the world. This struggle is evident when he reflects on his hair, which reminds him of his father's identity and causes him to resent his own appearance. Sarfraz initially desires acceptance and wants to fit into British society. He is conscious of the differences between his Pakistani background and the predominantly White British culture around him. He wants to blend in, which sometimes leads him to suppress his ethnic identity.

Sarfraz's family expects him to embrace their Pakistani heritage and uphold traditional values. Sarfraz's father's insistence that Sarfraz marry a Pakistani reflects the pressure to conform to cultural expectations. His father's views are rooted in the desire to maintain cultural ties and traditions, but Sarfraz's refusal to adhere to this expectation showcases his resistance to being defined solely by his ethnicity.

Sarfraz's experiences of rejection from both Pakistani and British communities contribute to his sense of not fully belonging to either group. This is evident when he struggles to find a girlfriend who meets both his personal criteria and his parents' cultural expectations. Additionally, the book highlights the racism and prejudice faced by the Manzors in their everyday lives. For example, Sarfraz's classmates and teachers refer to him as a Pakistani. One of Sarfraz's teachers calls him "a Paki" in front of the class even though the teacher is aware that that word is an insult for a person with Pakistani heritage. On the other hand, his father criticises Sarfraz for being too British and neglecting his culture.

However, his friendship with Amolak and his connection to Bruce Springsteen's music provide a sense of acceptance and identity beyond his ethnicity. His friendship with Amolak becomes a significant factor in shaping his views on ethnic identity. Through this friendship, Sarfraz learns that shared interests and emotions can bridge cultural gaps, highlighting the universality of human experiences.

Sarfraz's experiences with cultural and religious expectations illustrate his journey towards self-discovery. His initial reluctance to embrace his Pakistani background and the conflicts he faces regarding arranged marriage and religious practices highlight his evolving understanding of his identity. Mr Manzoor wants his children to marry Pakistanis. Meanwhile, Sarfraz dates White girls and rejects arranged marriage.

As Sarfraz grows older, he begins to appreciate the importance of his cultural roots. He starts recognising the richness of his Pakistani heritage, traditions and values. He learns to find a balance between embracing his background and engaging with the larger British community. Eventually, he realises that his Pakistani heritage is a valuable part of his identity, and he doesn't have to reject it to fit in. He finds ways to integrate his cultural background with his British life, celebrating the aspects that resonate with him.



### Britishness and multicultural Britain

The exploration of Britishness and multicultural Britain takes on a deeply personal dimension through the lens of the Manzoor family's immigration history. Mr Manzoor's decision to immigrate to England ahead of his family and live there for over a decade without them, reflects the sacrifices many immigrants make in pursuit of a better life. This separation underscores the complexities of forging a sense of belonging in a foreign land. The limitations of the educational system become evident in Naveela's inability to access quality education, illustrating the disparities that can arise in multicultural societies. The struggles faced by Sarfraz's mother and sister, who endure poorly paid sewing work, shed light on the underrepresented and underappreciated contributions of immigrant labour. Mrs Manzoor's challenges with English proficiency and integration highlight the barriers that language and cultural differences can pose in the process of adapting to a new environment. These aspects of the Manzoor family's journey underscore the multifaceted nature of multicultural Britain, where stories of resilience, determination and adaptation weave together to create a rich fabric of nationhood.

Sarfraz struggles with his dual identity as both a Pakistani and a British individual. This duality becomes particularly evident when traditional Pakistani values and customs clash with the Western influences he encounters. Manzoor's family upholds cultural traditions from Pakistan while also embracing aspects of British culture. Sarfraz mentions how his family celebrates Pakistani holidays like Eid while also engaging in British customs such as Christmas celebrations.

Despite the challenges Sarfraz faces, he expresses a sense of national pride as a British citizen. He discusses his affection for the British countryside, landmarks like Big Ben and the historical significance of certain places in the UK. Sarfraz's use of the English language and his interactions with British English emphasise his immersion in British culture. His proficiency in English contributes to his ability to engage with British literature, music and media, and to seek a profession using his linguistic and interpersonal skills.

Sarfraz's friendship with Amolak is a prime example of how multiculturalism is celebrated in the book. Despite their cultural differences, Sarfraz and Amolak bond over their shared passion for music, particularly Bruce Springsteen's songs. Their friendship transcends ethnic boundaries, emphasising the idea that connections based on shared interests and emotions can bridge cultural gaps.

As Sarfraz matures, he learns to integrate his Pakistani background with his British identity in a way that feels authentic to him. He discovers that embracing his heritage doesn't mean rejecting his Britishness. For instance, his participation in cultural events and celebrations with his family demonstrates his willingness to honour his roots while being part of the broader British community.

*Greetings from Bury Park* explores the theme of Britishness and multicultural Britain by depicting the complex interplay between cultural heritage, individual identity and the collective identity of a nation that is shaped by its diverse population. Sarfraz's memoir underscores the idea that being British is not defined by a single cultural experience, but rather by the collective stories, traditions and values of a multicultural society.

## WORD BOX

### Talking about *Greetings from Bury Park*

bicultural experience	bikulturelle Erfahrung
(to) bridge cultures/cultural differences	Kulturen verbinden/kulturelle Unterschiede überbrücken
(to) celebrate diversity	Vielfalt feiern
(to) challenge stereotypes	Stereotype herausfordern
cultural enrichment	kulturelle Bereicherung
cultural heritage	kulturelles Erbe
cultural roots	kulturelle Wurzeln
dual identity	doppelte Identität
ethnic identity	ethnische Identität
ethnic pride	ethnischer Stolz
(to) embrace challenges	Herausforderungen annehmen
(to) experience personal change	persönliche Veränderungen erleben
(to) express individuality	Individualität ausdrücken
(to) express one's self	sich ausdrücken
(to) forge connections	Verbindungen schmieden
generational differences	Generationsunterschiede
identity crisis	die Identitätskrise
(to) integrate identities	Identitäten integrieren
(to) navigate challenges	Herausforderungen bewältigen
(to) undergo personal growth	persönliches Wachstum durchlaufen
(to) overcome obstacles	Hindernisse überwinden
(to) respect traditions	Traditionen respektieren
sense of belonging	das Zugehörigkeitsgefühl
(to) shape sb's views and perspectives	Ansichten und Perspektiven formen
(to) struggle with an identity crisis	mit einer Identitätskrise kämpfen



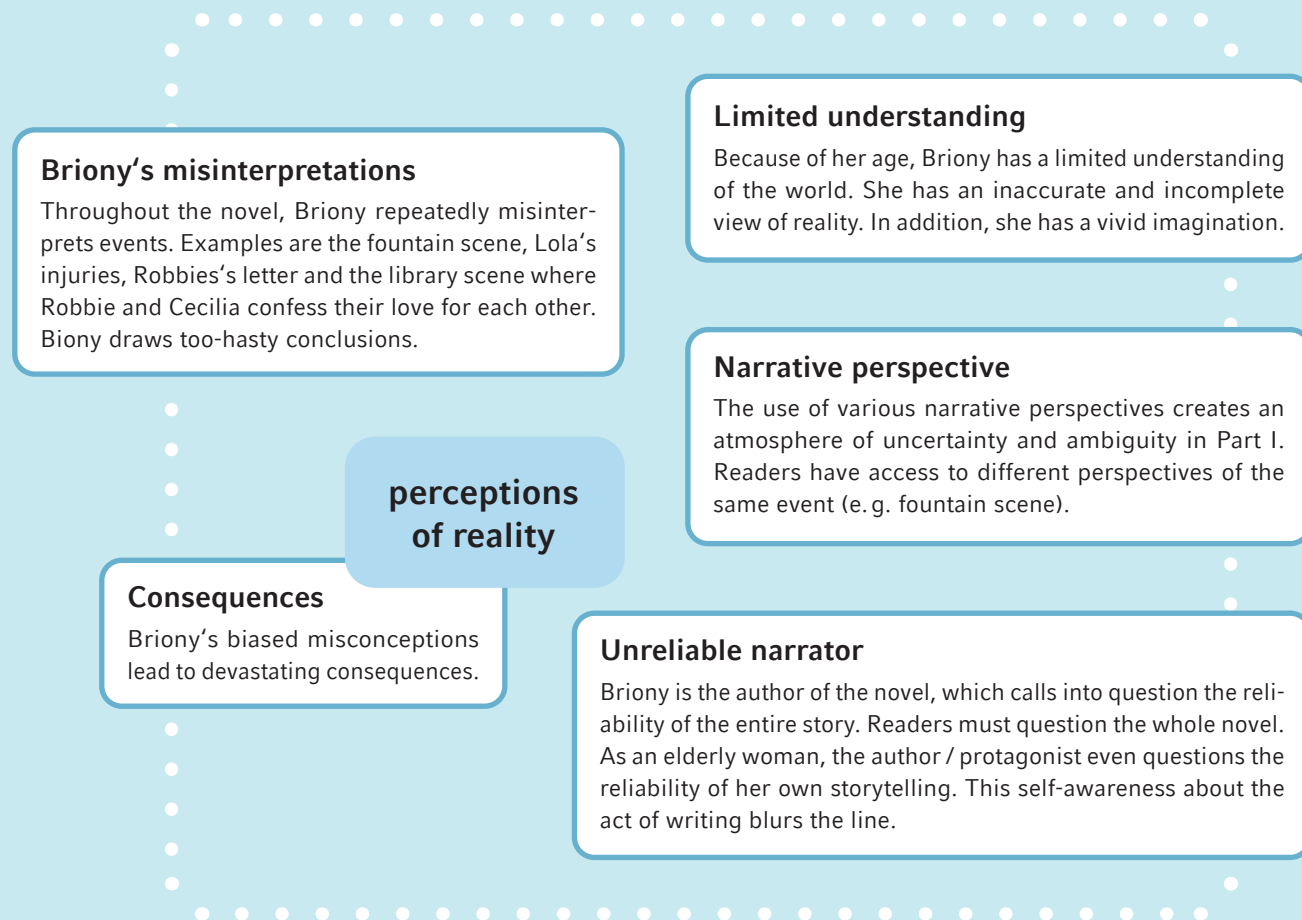
#### MATERIAL

Quizlet: Talking about  
*Greetings from Bury Park*  
Kennwort: greetings  
[q-r.to/beUC4X](https://www.quizlet.com/join/q-r.to/beUC4X)

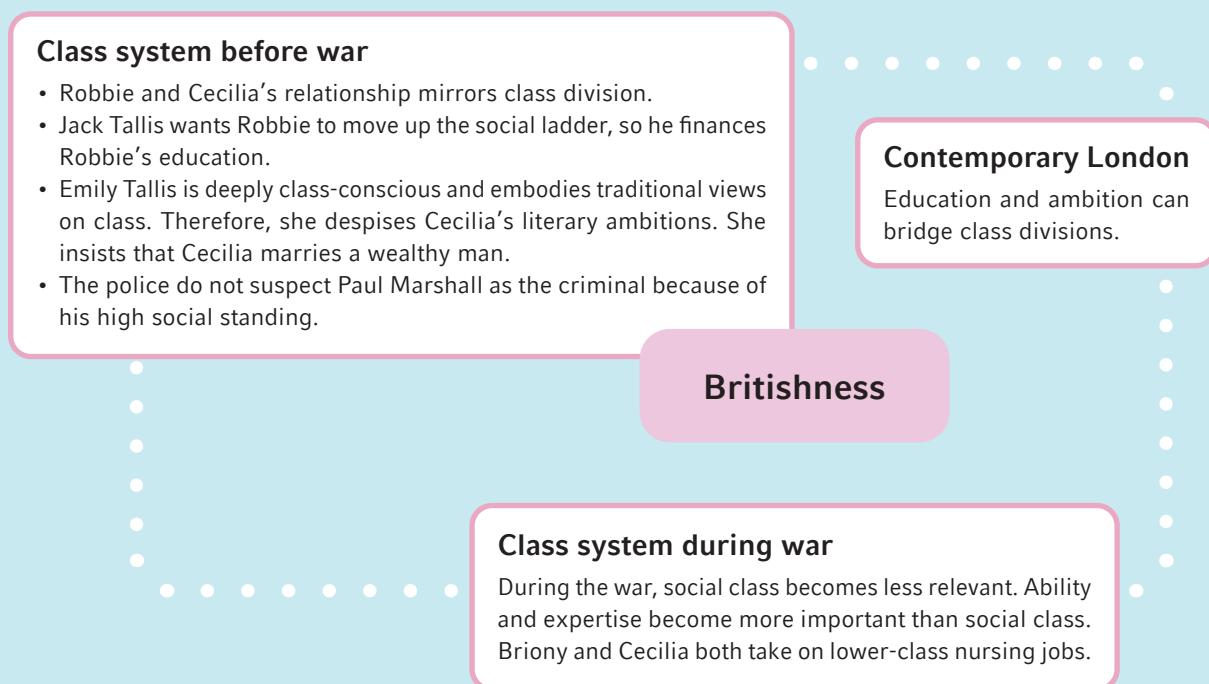
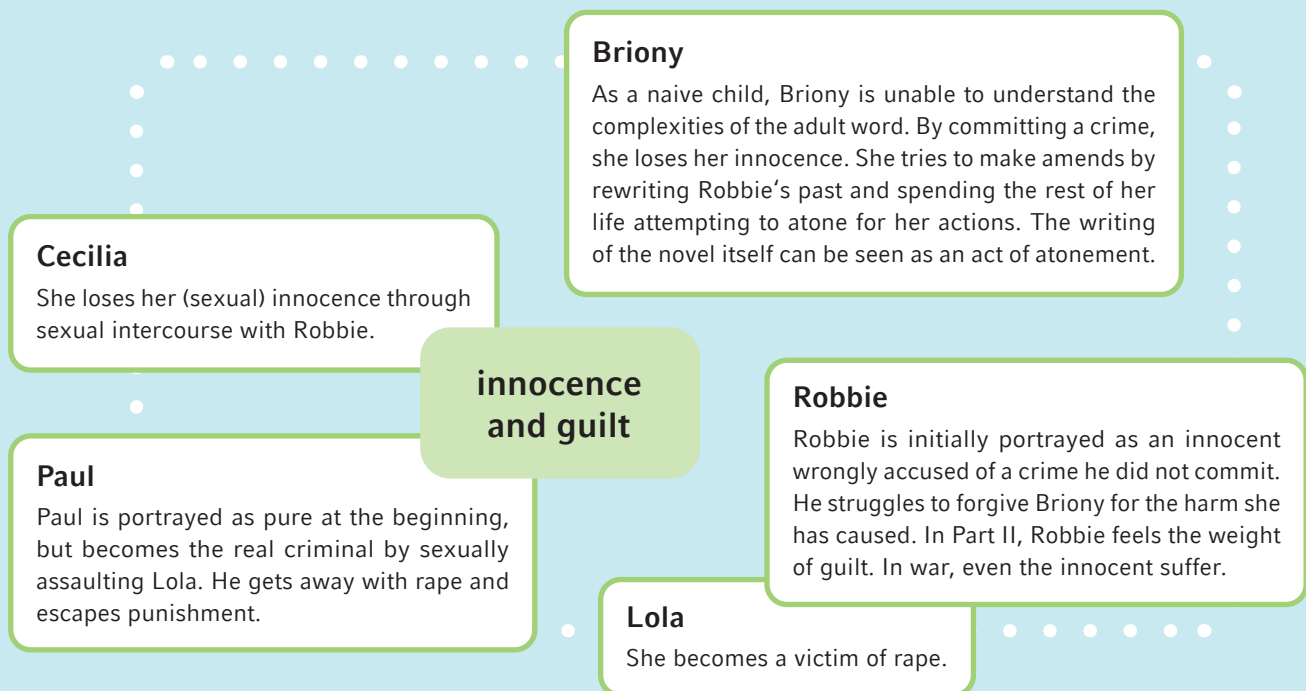
## Ian McEwan: *Atonement*

[erhöhtes Anforderungsniveau]

### Mindmap







## Summary

### Part 1

The first part of the novel takes place on an English country estate in the summer of 1935. Briony Tallis, a 13-year-old girl who loves writing, lives there with her parents, Jack and Emily. Briony's older sister Cecilia, as well as Robbie Turner, the housekeeper's son, have graduated from university and also live on the estate.

The Tallis family are visited by the children of Emily's sister, who is getting a divorce. Therefore, the house is now also home to 15-year-old Lola and her younger twin brothers, Jackson and Pierrot. Briony and Cecilia's older brother Leon also returns from London. He is accompanied by the wealthy manufacturer Paul Marshall, a friend from Oxford.

As the plot continues, the first sexual tension arises between Robbie and Cecilia when they argue over a vase which breaks and falls into a fountain, whereupon Cecilia undresses and retrieves it from the water. Briony watches the scene from a window and cannot understand her conflicting feelings. She is inspired to write psychological realism, and readers learn that this will eventually become a trademark of her later novels.

Meanwhile, an injured Lola seeks comfort from Briony, claiming that her younger brothers have attacked her. Briony, in turn, tells her cousin about Robbie's letter to Cecilia. At a family party, Cecilia confronts Robbie. He apologises and confesses his feelings for her. Cecilia also declares her love for him, whereupon they have sex in the library. Briony walks in on them and is convinced that she has interrupted a vicious attack on Cecilia, while Robbie and Cecilia quickly leave.

At dinner, it turns out that Jackson and Pierrot have run away. Divided into teams, the members of the Tallis family and their visitors fan out to find them. While Cecilia goes with Leon, Robbie and Briony each sets off alone. Briony discovers Lola being sexually assaulted by an attacker who flees before the girls can recognise him. Briony, convinced it must have been Robbie, gets Lola to agree, although she is too shocked to remember anything. Back at the house, Briony identifies Robbie as the culprit and swears that she saw him.

When Robbie finally finds the two boys and returns with them, the police are waiting for him. He is arrested. Only Cecilia and Robbie's mother are convinced of his innocence. Briony, on the other hand, is satisfied with this conclusion to her mythologised version of events, in which she is the heroine and Robbie the villain.

### Part 2

Robbie has spent several years in prison when the Second World War breaks out. During his time in prison, he and Cecilia have regularly written to each other, keeping their love alive. On condition that he enlist in the British army, Robbie is finally released. Before he leaves for France to fight

for his country, he meets up with Cecilia, who has become a nurse and broken off contact with her family. Their reunion begins uneasily at first, but at the end they kiss lovingly before saying goodbye.

In France, the threat from German troops becomes critical. The army retreats to Dunkirk. The injured Robbie also makes his way there; his thoughts of Cecilia keep him going. He reflects that he hates Briony but cannot put all the blame on her because she was a child when the assault occurred. This is why he writes Cecilia a letter encouraging her to reconcile with her family. When he arrives in Dunkirk, he is weak and running a high fever. One day before the evacuation of the beach begins, Robbie falls asleep in Dunkirk.

### Part 3

The third part of the novel is also set in 1940. Briony is a trainee nurse in London. She has realised that it was Paul Marshall who raped Lola and regrets accusing Robbie. Although she has already been rejected by several publishers, she still writes fiction. Her stories often feature characters inspired by Cecilia and Robbie's relationship.

When Lola and Paul Marshall get married, Briony attends the ceremony but shies away from accusing Paul of rape and disrupting the wedding. She then meets Cecilia, who is dismissive of her. While Briony is apologising to her sister, Robbie, who has been living with Cecilia since his return from France, suddenly appears. He is furious with Briony, but Cecilia is able to calm him down. However, neither of them can forgive Briony, who wants to try to change her testimony in court.

On the way back to the hospital, Briony hopes to obtain Robbie's exoneration and thus gain absolution.

### London, 1999

The last part of the novel takes place in 1999. Briony is 77 years old and reports from the diary perspective that she is a successful novelist. She has recently been diagnosed with vascular dementia, so she expects to lose her memory and die. Readers learn that it was Briony who wrote the previous parts of the novel.

At a party held in her honour at the Tallis estate, Leon and Pierrot are also present. Jackson, Briony's cousin, has been dead for several years. Briony reveals that Robbie has also died: he was not evacuated but died of septicaemia in Dunkirk. Cecilia was killed in a bombing raid a few months later. Briony explains that the couple's reunion in Part 3 is fictional: Briony attended Lola and Paul's wedding but did not dare to visit her sister. She insists that, apart from the reunion of her sister and Robbie, the novel is true. She describes the fictional happy ending as her attempt to make amends for what she did to Cecilia and Robbie.

## Aspects focused on in the novel

<b>Britishness</b>	<p>In <b>Part I</b> of the novel, the theme of Britishness and social class plays a crucial role in shaping the characters' lives and decisions by reflecting the social norms and attitudes of their time.</p> <p>Robbie and Cecilia's relationship becomes a microcosm of the class divisions prevalent in their society and is often marked by misunderstandings that highlight the communication barriers created by class distinctions.</p> <p>Jack Tallis, Cecilia's father, contrasts with his wife Emily by financing the education of Robbie, the gardener, which enables Robbie to move up the social ladder. This demonstrates that upward social mobility is possible, but challenging, in the established class system of the 1930s. Both Cecilia and Robbie study literature at Cambridge, but Robbie excels academically and aspires to further improve himself by pursuing a medical degree.</p> <p>Cecilia's choice to study literature at Cambridge defies the expectations for women of her time. She is depicted as restless and expected to prioritise family matters and marry within her social class. Although she attempts to break class barriers by expressing her affection for Robbie, fear of societal judgment still holds her back.</p> <p>Emily Tallis represents the older generation. She is deeply class-conscious and embodies traditional views and snobbishness. She despises Cecilia's literary ambitions, disapproves of women's education and insists that Cecilia marry a wealthy man. Her disdain for her husband's financing of Robbie's education and her condescending treatment of the lower classes demonstrate her belief in the old class system.</p> <p>Social class also plays a significant role in Robbie's unjust arrest, as he is falsely accused of rape due to his lower status. Paul, a member of the upper class, escapes suspicion, which illustrates police bias based on social class.</p> <p>In <b>Part II</b> of the novel, set during World War II, the class system begins to break down. Social class becomes less relevant as Cecilia and Briony take on lower-class nursing jobs, a sign of the wartime shift in societal norms.</p> <p>As Cecilia becomes more class-conscious and breaks traditional boundaries by siding with Robbie against her family's expectations, her change in view of social class is evident.</p> <p>Mace and Nettle's reliance on Robbie's skills, such as his knowledge of navigation, language, and map-reading, despite their higher rank, demonstrate the importance of ability and expertise over social class in certain situations.</p> <p>In the <b>final part</b> of the novel, set in 1999, Briony's encounter with a taxi driver named Michael highlights the changing class system in Britain. Unlike the strict social divisions of 1935, Briony is surprised by the driver's education: he is a law graduate studying at a prestigious university. This encounter illustrates that education and ambition can bridge class gaps, even as financial struggles persist for those seeking higher education.</p>
<b>Innocence and guilt</b>	<p>In <b>Part I</b>, the theme of innocence plays an important role, particularly through the perspective of the young characters. Briony and Lola, aged 13 and 15, stand on the brink of adulthood; they are transitioning but remain unaware of the harmful consequences of their actions. The first part portrays their youthful naivety, with Briony unable to understand the complexities of the adult world.</p> <p>Robbie, a carefree and confident young man, is initially portrayed as an innocent wrongly accused of a crime he didn't commit. Cecilia loses her innocence through sexual intercourse with Robbie, while Lola's innocence is shattered when she becomes a victim of rape. Briony herself loses her innocence by committing a serious crime and entering adulthood through her actions.</p> <p>In <b>Part II</b>, the characters deal with guilt and its consequences. Robbie feels the weight of guilt for being unable to save everyone and is haunted by the crimes he has committed during the war. He struggles to forgive Briony for the lasting damage she has caused.</p> <p>The killing of horses in the midst of war serves as a powerful representation of the theme of innocence. It highlights the brutal nature of war, where even the innocent suffer as a result of the need to prevent their capture by the enemy.</p> <p>Briony tries to make amends for her past mistakes. She begins to grasp the gravity of her crime and chooses to train as a nurse during World War II instead of going to Cambridge. Her desire to rewrite Robbie's past and change her police statement illustrates her deep remorse.</p>



## Innocence and guilt

In the **final part** of the novel, Briony spends the rest of her life attempting to atone for her actions. She leaves her family, gives up her social position and becomes a self-sacrificing nurse treating wounded soldiers during the war. Her constant worry for Robbie and her desire to make amends demonstrate her continuing guilt and the lengths to which she will go in order to seek atonement.

Paul Marshall, on the other hand, attempts to cover up his crime but may also be seeking redemption by marrying Lola.

The question of Briony's guilt or innocence remains a central debate throughout the novel. Arguments for her innocence emphasise her youth, good intentions and manipulation by circumstances. In contrast, arguments for her guilt emphasise her deliberate actions, her lack of empathy and her role in causing Robbie's suffering.

## Perceptions of reality

Briony constantly misinterprets events and characters. Her distorted perceptions create a series of misunderstandings that have far-reaching consequences.

In chapter 1, Briony's cousins' disapproval of the characters in her melodrama, *The Trials of Arabella*, reflects her initial misinterpretation of their interests and expectations. This sets the stage for her tendency to misread situations throughout the first part.

Chapter 3 introduces a key scene at the fountain, where Briony witnesses events without hearing them clearly. Her misinterpretations here are numerous: she wrongly assumes Robbie has power over Cecilia, mistakes the scene for a marriage proposal, and even takes Robbie for a villain.

Robbie's intimate letter in chapter 3 further demonstrates Briony's lack of comprehension, as she is shocked by the erotic language and assumes Robbie poses a threat to Cecilia.

In chapter 13, Briony's misinterpretation takes a tragic turn. Convinced that Robbie Turner is Lola's attacker, she falsely identifies him although she has not seen the actual attacker. Her persuasion of Lola further reinforces this damaging misconception.

Chapter 14 introduces Robbie's reappearance, where Briony perceives him as a giant when, in reality, he has rescued the twins and brought them back safely. Cecilia's tender gestures to Robbie in the same chapter are also misinterpreted by Briony as an act of forgiveness or atonement.

Briony's consistent misinterpretation of events highlights how personal biases and limited perspectives can shape people's understanding of reality. Briony too often jumps to hasty conclusions and fails to recognise her own biases. Her limited understanding of the world, largely due to her age and immaturity, leads to an inaccurate and incomplete view of reality. Briony's vivid imagination often leads her to fabricate her own version of events, constantly misinterpreting what is happening around her.

These misperceptions lead to devastating consequences, including Robbie's wrongful accusation and the destruction of relationships and lives.

She does, however, attempt to evaluate reality through her writing, offering readers multiple viewpoints of the same event, such as the fountain scene, in an attempt to get a more complete picture.

The narrative perspective plays a central role in shaping the perceptions of reality. In Part III, readers are ultimately confronted with the revelation that Briony is the author of the novel, which calls into question the reliability of all the events depicted in the story.

Throughout the novel, Ian McEwan employs various narrative perspectives to create an atmosphere of uncertainty and ambiguity. Part I is presented through multiple points of view, using third-person narration. This technique gives readers access to different characters' perspectives and provides differing versions of the same events. However, it is Briony who ultimately tells the story, leaving room for doubt and questioning.

Part II is told mainly from Robbie's perspective. Readers are given unlimited access to his inner world. This allows them to sympathise and identify with his experiences.

In Part III, the readers witness Briony's determined efforts to clear Robbie's name and create a seemingly believable happy ending for him and Cecilia.

In contrast, the elderly Briony takes on a first-person narrative. This self-conscious narrator invites readers to question the truth of what they have read so far. It establishes Briony as the author of the story, reveals the nature of fiction and links the past with the present. It also shows Briony's lifelong attempt at atonement.

The shifting narrative perspectives in *Atonement* serve as a literary device that challenges the readers' perceptions of reality. Briony's role as both protagonist and narrator emphasises the novel's central theme of the unreliability of human perception and the lasting impact of misconceptions.

## WORD BOX

### Talking about *Atonement*

#### Britishness

<b>accession to the throne</b>	die Thronbesteigung
<b>(to) break social conventions</b>	mit sozialen Konventionen brechen
<b>boundary</b>	die Grenze
<b>class division</b>	die Klassentrennung
<b>(to) climb the social ladder</b>	gesellschaftlich aufsteigen
<b>constitutional</b>	konstitutionell
<b>colonisation</b>	die Kolonialisierung
<b>(to) cut ties</b>	die Beziehung zu jmdm/ etw beenden
<b>head of state</b>	das Staatsoberhaupt
<b>heir</b>	der Erbe
<b>line of succession</b>	die Thronfolge
<b>mobility</b>	die Mobilität
<b>monarchy</b>	die Monarchie
<b>(to) reign</b>	regieren
<b>reparations</b>	die Entschädigungen
<b>sovereignty</b>	die Souveränität, Eigenständigkeit, Eigenstaatlichkeit
<b>stratum</b>	die Schicht

#### Guilt and innocence

<b>(to) accuse sb of sth</b>	jmdn beschuldigen/ bezüchtigen
<b>atonement</b>	die Abbitte, Sühne, Wiedergutmachung
<b>(to) commit a crime</b>	ein Verbrechen begehen
<b>(to) be convicted of a crime</b>	wegen eines Verbrechens verurteilt werden
<b>culpable</b>	schuldhaft, strafbar
<b>culprit</b>	der Täter, Angeklagte, Übeltäter

<b>(to) frame sb</b>	jmdn manipulieren, reinlegen
<b>(to) hold a grudge against someone</b>	einen Groll gegen jemanden hegen
<b>guilty</b>	schuldig
<b>(to) incriminate sb</b>	jmdn beschuldigen
<b>(to) make amends for sth</b>	etw wiedergutmachen
<b>misinterpretation</b>	etw missdeuten, falsch bewerten
<b>penance</b>	die Buße
<b>(to) reconcile</b>	schlichten, versöhnen
<b>testimony</b>	die Bezeugung, Zeugenaussage

#### Perception of reality

<b>assumption</b>	die Annahme
<b>ambiguous</b>	mehrdeutig, zweideutig
<b>believable</b>	glaubwürdig
<b>(to) bias</b>	beeinflussen
<b>certain</b>	sicher
<b>(to) see sth through the authorial filter</b>	etw durch den schriftstellerischen Filter sehen
<b>limited</b>	beschränkt, begrenzt, limitiert
<b>multiple narratives</b>	vielfache Erzählungen/ Erzählstränge
<b>narrative voice</b>	die Erzählstimme
<b>(to) observe</b>	beobachten
<b>perspective</b>	die Perspektive
<b>(to) question sb</b>	jmdn befragen
<b>reliability</b>	die Verlässlichkeit

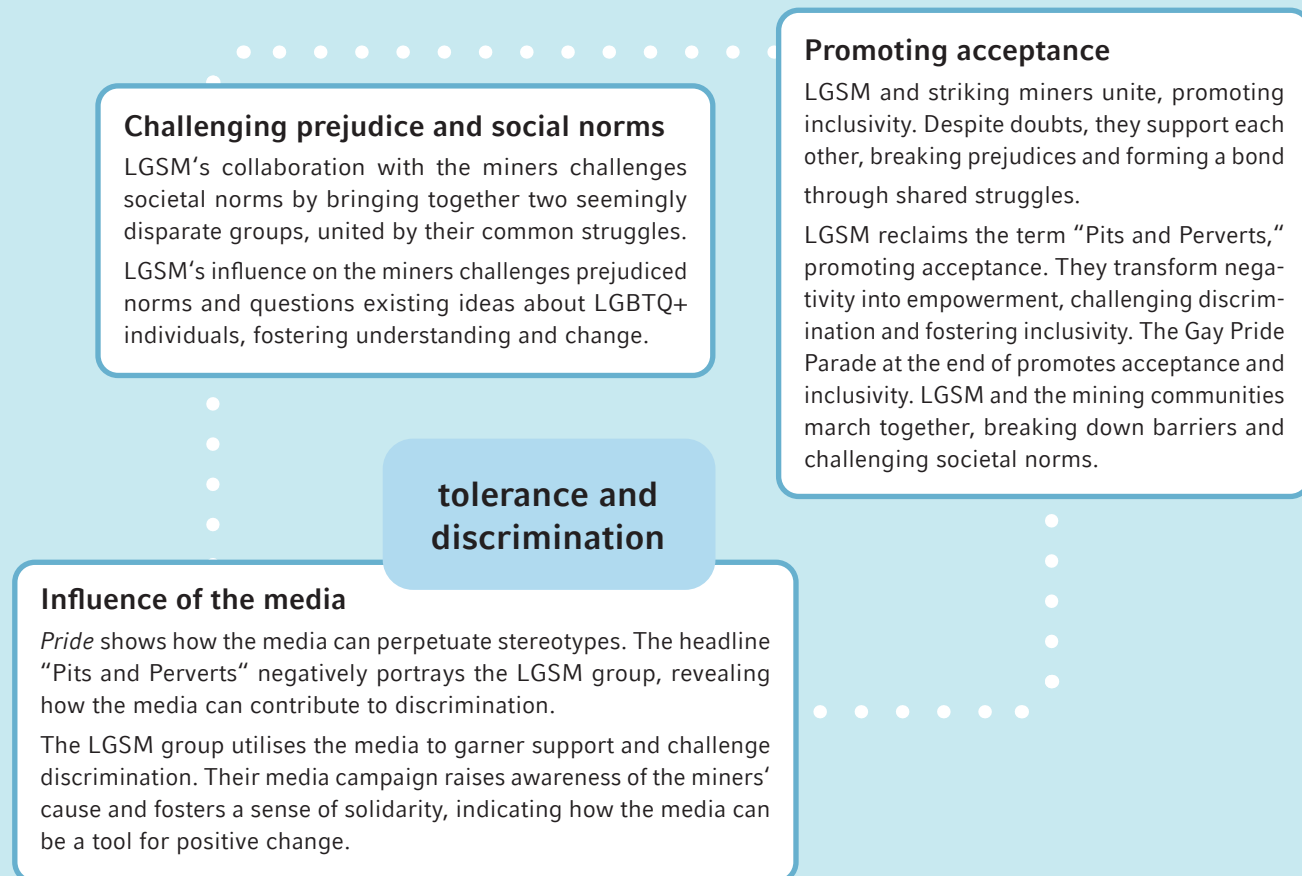


**MATERIAL**  
*Quizlet: Talking about Atonement*  
 Kennwort: atonement  
 q-r.to/beUC5z

## Film *Pride*

[grundlegendes Anforderungsniveau]

### Mindmap



### Identity and self-discovery

Joe's chance involvement in the LGSM march becomes a turning point, prompting him to question his place in society and his own identity. His growing involvement with LGSM offers him acceptance and empowerment, helping him understand his identity. The tension between Joe's identity and his family's conservatism showcases the struggle of reconciling who he is with societal expectations. His departure from home represents his growth and determination to embrace his own identity and beliefs.

### coming of age

### Freedom vs. conformity

Joe stands up for his identity and refuses to conform to his family's expectations, symbolising his growth and coming of age. His brave decision to come out to his disapproving family marks his transition from a young man grappling with his identity to someone willing to stand up for his true self. He considers the group his chosen family.

### Empowerment

Joe bonds with fellow activists and gains their trust and support. While he initially hesitates to openly express his sexual orientation, he gains the confidence through his new relationships and the resulting empowerment.

### Self-discovery and personal transformation

**Cliff Barry** initially struggles to come out as gay. With the LGSM group, he gains the confidence to openly express himself, showcasing personal growth and self-acceptance.

**Jonathan's** openness about his HIV diagnosis challenges HIV/AIDS stigma, fostering understanding and reducing prejudice. His journey embraces self-acceptance and education.

**Mark's** growth is seen in his activist commitment. Forming LGSM is pivotal, reflecting his shift from personal concerns to marginalised communities.

### sexual diversity

### Unity and acceptance

The alliance represents unity across diverse communities. Initially met with scepticism, both groups overcome differences and join forces, challenging preconceived notions and fostering acceptance.

### Challenges faced by the LGBTQ+ community

**Homophobia:** The LGBTQ+ community faces disapproval, hatred, prejudice and discrimination as seen on homophobic verbal attacks, the physical violence against Gethin and Joe's family's lack of acceptance.

**Strained family connections:** Gethin has a troubled relationship with his mother. Inspired by acceptance among older miners he wants to improve their relationship. They start a new connection based on acceptance and healing. Joe faces his parents' prejudices and lack of acceptance,

prompting him to break away for his own well-being. He finds comfort and belonging within the LGBTQ+ and mining communities.

**HIV:** Gethin's HIV-positive status leads to discussions among the characters about health, acceptance and understanding. They also discuss challenges and uncertainties surrounding the disease (e.g. fear and stigma). The credits disclose Mark's death from AIDS, emphasising the tragic impact of the disease.



## Summary

*Pride*, a 2014 historical drama film directed by Matthew Warchus and written by Stephen Beresford, takes place against the backdrop of the 1984–1985 miners' strike in the UK. The film's central focus is the formation of the Lesbians and Gays Support the Miners (LGSM) group, a collective of LGBTQ+ activists who rally to support the striking miners.

As the LGSM group emerges, led by charismatic activist Mark Ashton, they set out to raise funds to aid the miners' cause despite the initial challenges of convincing the mining communities to accept their help. The story unfolds as the LGSM members, including Joe (also known as Bromley), a young man keeping his sexuality hidden from his family, and Jonathan and Gethin, a devoted gay couple, travel to the mining town of Onllwyn in Wales to present their support.

Upon arrival, they encounter a mix of reactions from the mining community. While some locals, like Hefina Headon, warmly embrace LGSM's assistance, others, notably Maureen Barry, hold deep reservations about the group's involvement. Maureen's scepticism stems from misconceptions and prejudices and causes tension within the Women's Support group. Siân James, a determined volunteer, joins the committee and becomes a pivotal bridge between the two groups.

Despite initial tensions, the LGSM members and the miners gradually find common ground and form unexpected friendships. Over time, the LGSM group's

determination to help the miners financially and emotionally starts to erode the walls of distrust and prejudice. As the two communities interact, they realise the shared challenges they face in a society that often marginalises them.

However, the progress made isn't without obstacles. Maureen, feeling excluded from the new camaraderie, betrays her own community by leaking information to a tabloid, leading to a vote within the National Union of Miners regarding their continued support of LGSM. The unexpected timing of the vote, orchestrated by Maureen, results in a narrow decision to cease assistance from LGSM. Mark, disheartened by this outcome, leaves the group.

Despite the setbacks, the film culminates in a powerful and uplifting manner. The miners' strike ends, and LGSM participates in the 1985 Gay Pride Parade. The sight of hundreds of miners joining the LGBTQ+ activists in the parade underscores the message of unity and solidarity in the face of adversity. The film ultimately highlights the transformative power of building bridges across differences and working together for social justice, acceptance, and equality. The personal journeys of Joe, Jonathan and Gethin, including Joe's coming out and road to personal growth and Jonathan's battle with HIV, also showcase the growth, empowerment, and challenges that come from standing up for one's identity and beliefs.

## Aspects focused on in the film

### Coming of age

The film *Pride* deals with the theme of coming of age in various ways, paralleling it with the broader context of LGBTQ+ and social activism. Joe's, Jonathan's and Gethin's personal journeys embody the challenges and growth associated with embracing one's identity and beliefs.

Joe's personal journey in *Pride* serves as a poignant exploration of coming of age within the context of LGBTQ+ identity and social activism. Initially, Joe's insecurities and fears about his sexual orientation are palpable as he navigates the complexities of self-discovery. His accidental participation in the LGSM march becomes a turning point as he witnesses both the violence directed towards the LGBTQ+ community and the unyielding spirit of unity within the group. As Joe becomes more involved, he experiences a profound sense of acceptance and empowerment. This newfound confidence is juxtaposed with his strained relationship with his conservative family, particularly his mother's initial rejection of his sexuality. Joe's decision to come out to his family despite their disapproval underscores the bravery and determination that define his journey to adulthood.

His departure from home signifies a critical juncture in his growth, marking his willingness to assert his identity and beliefs in the face of opposition. Through his experiences, Joe not only transforms from an insecure young man into a confident advocate, but also embodies the broader themes of the film, demonstrating that embracing one's true self and standing up for what is right are integral components of the coming-of-age process. Joe's personal evolution within the LGBTQ+ and activist communities serves as an inspiring representation of the challenges, triumphs and self-discovery that characterise the journey to adulthood.

Jonathan's battle with HIV deepens the film's coming-of-age theme. His resilience



### Coming of age

and growth in the face of a life-threatening illness embody the journey to adulthood. His story underscores the significance of community and solidarity during times of adversity.

Gethin, a minor character, also represents coming of age as he navigates his relationship with his partner Jonathan. Despite facing Jonathan's illness and its impact on their relationship, Gethin remains supportive and caring. This portrayal emphasises the maturity and strength required to maintain a loving partnership in the face of difficulties.

### Sexual diversity, tolerance and discrimination

The film *Pride* effectively addresses **sexual diversity** by depicting a range of experiences within the LGBTQ+ community. The protagonist, Joe, navigates the challenges of self-discovery and acceptance, and his story resonates with many individuals. His involvement with the LGSM group and connection with the striking miners exemplify unity among diverse groups, challenging preconceived notions.

Empowerment and mutual support are recurring themes. Joe's journey towards self-assurance prompts questioning of societal norms and advocacy for change. This theme extends to characters like Mark, Jonathan and Gethin, who find their voices against discrimination.

The film also sheds light on LGBTQ+ youth challenges, illustrated through Joe's initial hesitation to express his identity openly. Such struggles emphasise the need for understanding and support. *Pride* promotes empathy and acceptance, showing growth, unity, and dialogue as tools against biases.

Throughout the film, characters overcome scepticism towards sexual diversity through interactions and growth. For instance, at the beginning of the film, the miners and their community express scepticism and discomfort when the LGSM group offers their support. They are hesitant to accept help from a group of strangers who are from a different background. However, as the film progresses, both groups gradually recognise their shared struggles and develop a sense of camaraderie. This is evident when the miners join the Pride Parade alongside the LGSM members, demonstrating a profound shift in their attitudes and the formation of an unexpected alliance.

Furthermore, the film portrays Joe's family as initially sceptical and disapproving of his sexual orientation. Joe's parents, especially his mother, discourage him from embracing his true self and struggle to accept his homosexuality.

Cliff Barry's transformation serves as a poignant example. His journey, from coming out to confronting biases, highlights growth and understanding, and enhances the film's themes.

*Pride* also explores the themes of **tolerance and discrimination** by examining media influence and the use of reappropriation to challenge negative narratives.

Apart from the media, the film explores these themes through personal interactions. The LGSM group's alliance with the striking miners is met with scepticism due to differences in background. However, as the two groups become acquainted and understand each other's struggles, prejudice is replaced with solidarity.

Discrimination is evident in Joe's strained relationship with his family. His mother initially rejects his sexuality, reflecting societal biases. However, her eventual acceptance portrays growth and challenges discriminatory views.

Mark Ashton's quote, "Why should I believe what the papers write about them if I don't believe what they write about us?", highlights scepticism about biased media portrayals. He suggests doubting the accuracy of the media's portrayal of marginalised groups.

The media play a dual role: spreading hatred through stereotypes and promoting change by presenting accurate, diverse representations. The film shows that confronting prevailing narratives is vital for fostering acceptance.

The LGSM group reclaims a derogatory term in response to the headline "Pits and Perverts". This illustrates reappropriation, turning negativity into empowerment. The event unites LGBTQ+ activists and miners, promotes unity and defies discrimination.

Publicity stunts and fundraisers can raise awareness and support, as shown by the LGSM event. Yet, lasting change often requires sustained efforts and broader strategies.

*Pride* emphasises the power of reappropriation, the impact of the media and collaborative action to combat discrimination and promote tolerance. It encourages us to question narratives, advocate for accurate representation and foster inclusivity.

## WORD BOX

### Talking about *Pride*

#### Coming of age

adolescence	die Adoleszenz
coming of age	das Erwachsenwerden
(to) embrace one's identity	sich mit seiner Identität auseinandersetzen
empowerment	die Ermächtigung
(to) evolve	sich entwickeln
(to) grapple with identity	mit der Identität ringen
journey to adulthood	die Reise ins Erwachsenenalter
newfound confidence	neu gefundenes Selbstvertrauen
maturity	die Reife
personal growth	das persönliche Wachstum
self-discovery	die Selbstentdeckung
struggles and challenges	die Herausforderungen und Schwierigkeiten
transformation	die Veränderung
transition	der Übergang

#### Sexual diversity

sexual orientation	die sexuelle Orientierung
(to) challenge norms	Normen infrage stellen
(to) embrace one's true self	sich selbst akzeptieren
(to) foster understanding	Verständnis fördern
HIV-positive status	HIV-positive Diagnose
gender identity	die Geschlechtsidentität
inclusion	die Inklusion
LGBTQ+ rights	die LGBTQ+-Rechte
LGBTQ+ activism	der LGBTQ+-Aktivismus
same-sex relationship	die gleichgeschlechtliche Beziehung

### Discrimination and tolerance

to advocate for equality	sich für Gleichberechtigung einsetzen
ally	der/die Verbündete
bias	die Voreingenommenheit
(to) bridge gaps	Unterschiede überbrücken
(to) challenge stereotypes/preconceived notions	Klischees/Stereotype/voreingenommene Ideen herausfordern
(to) collaborate with different groups	mit verschiedenen Gruppen zusammenarbeiten
(to) combat discrimination	Diskriminierung bekämpfen
empathy	das Mitgefühl
(to) empower sb	jmdn ermächtigen
(to) foster acceptance	sich für Akzeptanz einsetzen
marginalisation	die Marginalisierung
(to) overcome sth	etwas überwinden
prejudice	das Vorurteil
(to) promote inclusivity	Inklusivität fördern
(to) promote social justice	soziale Gerechtigkeit fördern
(to) reclaim sth	etw zurückfordern
solidarity	die Solidarität
(to) stand up against prejudice	sich gegen Vorurteile wehren/positionieren



#### MATERIAL

Quizlet: Talking about

Pride

Kennwort: pride

[q-r.to/beUC7A](https://quizlet.com/join/q-r.to/beUC7A)

## Film *Boy Erased*

[erhöhtes Anforderungsniveau]

### Mindmap

#### Religion

Jared has grown up in the Bible Belt, a region in the Southern US that is characterised by its conservative Christian beliefs and practices. He has a conservative and deeply religious family. His father is a Baptist pastor who pressures his son to conform. Jared has been taught that homosexuality is a sin. Thanks to his conversation with Xavier, Jared accepts that he alone is responsible for his choices. He comes to realise that there is no shame in being gay.

**sexual diversity,  
tolerance and  
discrimination**

#### Love in Action (LIA)

The conversion therapy aims to change a person's sexual orientation or gender identity. This practice is based on the false and scientifically discredited belief that being queer is a mental disorder or a sinful behaviour that can and should be changed. At LIA, the instructors have stereotypical views of masculinity. The programme's methods lead to feelings of shame, guilt, self-doubt and fear. Jared becomes increasingly aware of the harm in conversion therapy. As Jared progresses through the program, he realises that his sexual orientation is not something that can be changed. The relationships formed with other participants provide a level of support and understanding.

### Beginning of the film

Jared is quiet and defensive. He only comes out to his parents when they pressure him to talk about the phone call from Henry. Jared is sent to a programme to get his homosexuality "cured". At LIA, participants are subjected to physical and psychological violence and abuse. When Sykes asks Jared to express his hatred for his father, Jared refuses and realises that it is not his father who is to blame for his sexual orientation. He begins to question the effectiveness and ethics of conversion therapy.

### coming of age

### End of the film

Jared feels relieved. He comes to terms with his family's past conflicts and is at peace with himself. Jared and his father embrace. Jared has become a writer and lives with his husband in Brooklyn, New York. He has accepted his sexual orientation and stopped trying to change.

### Turning point

Jared wants to leave the programme. He reaches out to his mother and breaks free from the harmful conversion therapy.

## Summary

*Boy Erased* is a biographical drama released in 2018, adapted from Garrard Conley's memoir. The film employs a non-linear narrative with multiple flashbacks to tell the story of Jared, a young man who comes out as gay. The story is set in a conservative region of the US known as the Bible Belt, and Jared's parents are deeply religious. His father is a Baptist preacher and a successful car dealer. Both Jared and his family struggle with Jared's homosexuality.

At 19, Jared faces a traumatic incident when he is sexually assaulted by a fellow college student named Henry. Henry anonymously informs Jared's parents that Jared is gay. Although Jared at first denies this, he eventually comes out to his parents. Struggling with their religious beliefs, they pressure their son to change and enrol him in a conversion therapy programme called Love in Action (LIA). His mother, Nancy, accompanies Jared and stays at a hotel.

The programme attempts to "convert" participants from homosexuality to heterosexuality, labelling it a "sin" that must be confessed and overcome. The programme, which is run by chief therapist Victor Sykes, involves disturbing methods whereby male participants must do various exercises in order to become more "manly". These methods include drawing a family tree to trace the origins of their "sins", writing a "moral inventory" to confess past homosexual thoughts or actions, and undergoing physical exercises to conform to

traditional notions of masculinity.

Jared's experience at LIA becomes a journey of self-discovery. He realises that some participants are merely playing along to escape the programme, while others genuinely hope for change. As Jared's scepticism towards the programme grows, he finds Sykes' techniques increasingly intolerable. When Jared openly expresses his attraction to men, Sykes pushes for more explicit details, which Jared refuses to give. He also resists Sykes' advice to direct his anger towards his father, realising that his anger is aimed at Sykes himself.

Frustrated and emotionally drained, Jared finally reaches out to his mother during the programme and begs her to pick him up. This pivotal moment marks his decision to break free from the harmful conversion therapy environment.

The film fast-forwards four years, showing Jared as a 22-year-old living in New York City. He writes an article for the *New York Times*, exposing the scandalous details of conversion therapy.

In a touching resolution, Jared confronts his father about the emotional neglect he experienced. This powerful interaction signifies a turning point in their relationship as his father acknowledges his mistakes and promises to change.

The closing credits hint at the family's reconciliation and Jared's growth as an LGBTQ+ activist and writer.

## Aspects focused on in the film

### Coming of age

At the beginning of the movie, Jared is quiet and defensive. His parents, Nancy and Marshall, receive a phone call from Henry, who has sexually assaulted Jared at college.

Jared is pressured by his parents to come out, rather than being able to come out voluntarily when he wants to. He initially denies being gay, but later admits to his parents that he has been "thinking about men". Jared goes along with his father's plan to send him to conversion therapy in the hope that homosexuality can be cured.

At LIA, participants are subjected to physical and psychological violence and abuse. When Jared arrives at the facility, he sees another participant, Cameron, being confronted with his own staged funeral, as members of his family and the audience mercilessly beat him with a Bible to "strike his own demon down". At first, Jared watches uncomfortably but does not intervene.

During the lie-chair exercise, Cameron breaks a chair in anger. Jared feels Cameron's anger and becomes suspicious of Sykes. His suspicions and criticisms of LIA's methods gradually grow (e. g. they are forced not to talk about the programme to outsiders, the "lie chair", "genogram" and "moral inventory"). When Sykes asks Jared to express his hatred for his father, Jared refuses and realises that it is not his father who is to blame for his sexual orientation. He becomes increasingly agitated and angry when confronted by Sykes.

He finally wants to leave LIA. When Nancy arrives, Jared is at first held back, then helped by Cameron.

### Coming of age

In his exploration of his identity, there is another encounter that has a profound impact on Jared's development: talking to Xavier, a young artist, Jared feels liberated from his "religious bonds" because Xavier has changed Jared's understanding of religion. He has always felt trapped between his sexual identity and religion. Xavier claims that God lives inside of a person, that people are their own God and that people are responsible for their own actions. Therefore Xavier has reconciled Christianity with homosexuality.

After the conversation with his father at the end of the movie, Jared feels relieved. Jared and his parents have come to terms with their past conflicts, and even Marshall and Jared have embraced. With this newfound freedom and independence, Jared finds peace with himself.

He has become a writer and lives with his husband in Brooklyn, New York City.

Throughout the movie, Jared becomes more outspoken, emotional and confident. He accepts his sexual orientation and stops trying to change.

Not all of his problems are solved, but he becomes stronger in confronting (male) authority figures about his identity and sexual orientation. In the end, Jared seems more balanced.

### Sexual diversity, tolerance and discrimination

*Boy Erased* explores homosexuality and sexual diversity through an intimate and powerful account of Jared's struggle with his sexual orientation, the challenges he faces within his religious context, and the harmful effects of conversion therapy. The movie contributes to the ongoing discussions about LGBTQ+ rights, acceptance, and the harmful consequences of attempting to change a person's innate identity.

The movie explores the impact of religion on Jared's upbringing and how this factor contributes to his sense of shame and guilt about being gay.

Jared has grown up in a deeply religious, conservative family. His father, Marshall, is a Baptist preacher, and his family's faith is central to their identity and lifestyle. From a young age, Jared has been exposed to teachings that portray homosexuality as sinful and against the tenets of their faith.

His father, in particular, places immense pressure on Jared to conform to his expectations and suppress his true self. The fear of disappointing his parents and straying from their religious values weighs heavily on Jared.

Jared is sent to conversion therapy to "fix" his homosexuality. The methods and practices include various forms of counselling, group sessions and activities aimed at changing the sexual orientation of the participants. For example, Cameron is beaten with a Bible in order to "strike his demon down". In the scene "A manly shape", Brandon teaches the importance of physical exercise and masculinity, such as maintaining a certain upright posture, a firm handshake and being able to hit a baseball. His views on masculinity may be extreme, but some of his stereotypes of masculinity are deeply ingrained in many of us.

The programme's methods lead to feelings of shame, guilt, self-doubt and fear as participants are made to believe that their natural feelings are sinful and need to be eradicated.

In the conversion therapy programme, Jared forms relationships with other participants who are also struggling with their sexual orientation. These relationships provide a level of support and understanding.

As Jared progresses through the programme, he begins to question the effectiveness and ethics of conversion therapy. He becomes increasingly aware of the harm it causes and realises that his sexual orientation is not something that can be changed.

In Jared's conversation with Xavier, he expresses that he is struggling with his faith and that he feels trapped between his sexual identity and his religion. He believes that "God and the Devil are having a bet over [him]". Through this conversation, Jared accepts that he alone is responsible for his choices. He frees himself from his parents and their conservative beliefs. He comes to realise that there is no shame in being gay and finally chooses self-fulfilment over faith.

## WORD BOX

### Talking about *Boy Erased*

#### The film

anger	die Wut
acceptance	die Akzeptanz
Baptist preacher	der Baptistenprediger
Bible Belt	Region der USA mit starker religiöser Prägung
biographical drama	das biografische Drama
(to) break free	sich befreien
confident	selbstbewusst
conversion therapy	die Konversionstherapie
attempt to convert	der Versuch der Konversion
deeply religious	zutiefst religiös
disturbing method	die verstörende Methode
flashback	die Rückblende
journey of self-discovery	Reise der Selbstentdeckung
Love in Action (LIA)	Love in Action
manly	männlich, maskulin
non-linear narrative	die nichtlineare Erzählung
outspoken	direkt
pressure	der Druck
reconciliation	die Versöhnung
religious beliefs	die religiösen Überzeugungen
sin	die Sünde
(to) be sexually assaulted	sexuell angegriffen werden
traditional gender roles	die traditionellen Geschlechterrollen
transition to adulthood	der Übergang zum Erwachsenwerden
traumatic incident	das traumatische Ereignis

#### Coming of age

(to) accept sth	etwas akzeptieren
(to) be conflicted about sth	zwiegespalten sein
(to) come to realise	zur Erkenntnis kommen
(to) come to terms with sth	sich mit etwas arrangieren
(to) come out	sich outen
(to) deny one's sexuality	die eigene Sexualität leugnen
(to) face reality	sich der Wirklichkeit stellen
(to) find one's own voice	die eigene Stimme/Meinung finden
independence	Unabhängigkeit
insecure	unsicher
legalisation	Legalisierung
(to) navigate challenges	Herausforderungen meistern



outspoken	offen, direkt
personal growth	persönliche Entwicklung
rebellious	rebellisch
sexual assault	sexueller Übergriff, sexuelle Gewalt
(to) work one's way through sth	sich durch etwas hindurch arbeiten

#### Sexual diversity

(to) break down gender norms	Gendernormen durchbrechen
(to) celebrate diversity	Diversität feiern/zelebrieren
(to) challenge traditional gender roles	traditionelle Geschlechterrollen herausfordern/anfechten
(to) conceal one's sexual identity	die eigene sexuelle Identität verbergen
(to) deviate from heteronormative behaviour	von heteronormem Verhalten abweichen
(to) encourage the expression of sexual identity	zum Ausdruck der sexuellen Identität ermutigen
(to) express one's sexual orientation	die eigene sexuelle Orientierung ausdrücken
(to) face challenges	Herausforderungen begegnen
(to) fight for equal rights	für gleiche Rechte kämpfen
awareness	Bewusstsein
LGBTQIA+ teens	Teenager der LGBTQIA+-Gemeinschaft
progress	Fortschritt
(to) protect sb from violence and discrimination	jemanden vor Gewalt und Diskriminierung beschützen
same-sex marriage	gleichgeschlechtliche Ehe
shifting attitudes towards gender roles	wechselnde Haltungen gegenüber Geschlechterrollen

#### Tolerance and discrimination

anti-LGBTQIA+ sentiment	Anti-LGBTQIA+-Geisteshaltung
(to) discriminate against	diskriminieren
discriminatory laws	diskriminierende Gesetze
(to) ensure sth	etwas sicherstellen
(to) face discrimination, violence and criminalisation	Diskriminierung, Gewalt und Kriminalisierung begegnen
(to) implement gender-inclusive policies	gender-inklusive Grundsätze/Regeln durchsetzen
inhuman treatment	unmenschliche Behandlung
obligation	Verpflichtung
(to) provide a safe space	einen sicheren Raum zur Verfügung stellen
(to) promote	bewerben
(to) put sth in place	etwas einrichten
(to) safeguard	schützen

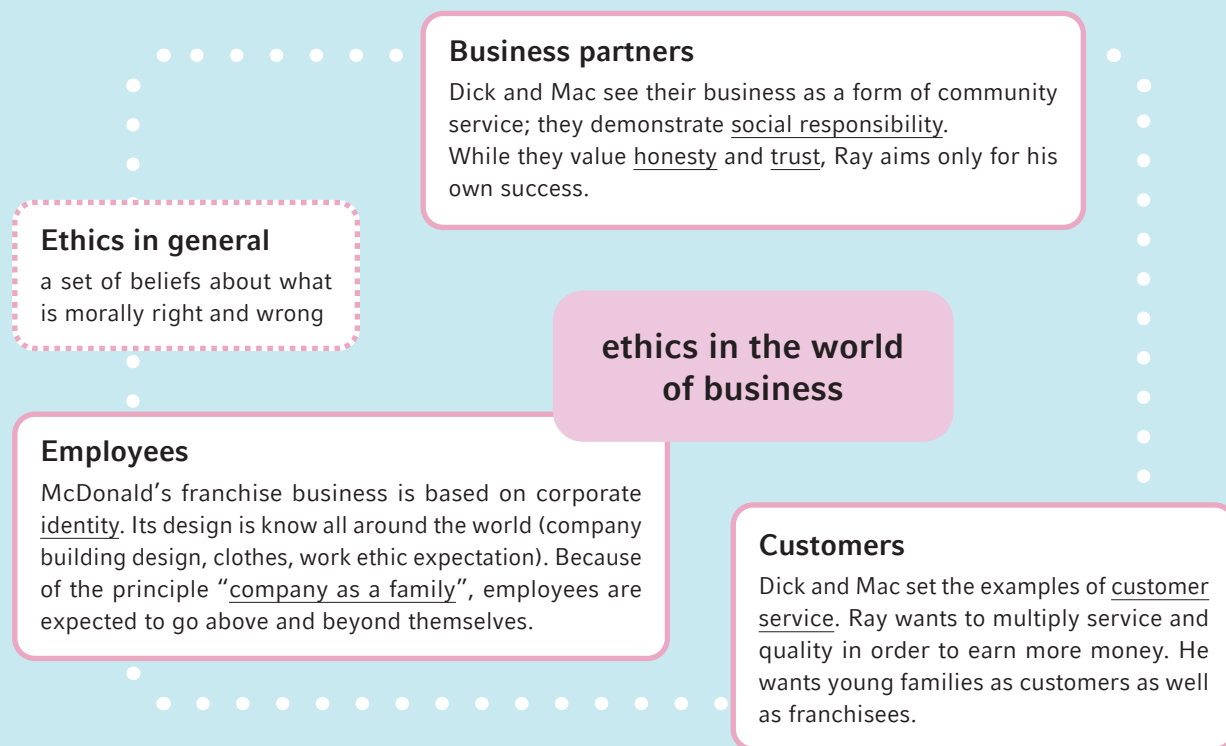


**MATERIAL**  
 Quizlet: Talking about  
 Boy Erased  
 Kennwort: boy  
 q-r.to/beUC8f

## Film *The Founder*

[berufliche Gymnasien]

### Mindmap



### Family life

**Gender roles:** Ray is the breadwinner and decision maker in the family.

**Relationship goals:** Ethel is the perfect partner as long as he is working on his business. When he tries to "dream" a new dream, Ethel is unable to follow. Ray wants couples to work as partners in order to achieve a family-based American Dream.

### Development

The American Dream has changed over time. While it has always meant following individual dreams of self-improvement, since the 1950s it has increasingly been associated with consumerism.

## American Dream

### Values

America is seen as the land of opportunity. The very soil Ray picks up as he prays stands for his own struggles. Material wealth and consumerism are essential signs of the American Dream.

### Symbolism

Scenes in which flags, crosses and courthouses are pictures are always a call to reconsider fundamental American values and belief in the American Dream.

### Business spirit

**Team work:** Dick and Mac work as partners. Together, they develop the Speedee System to perfect the workflow. Ray looks for couples (from minority background) to work as teams, as they will probably be more willing if they work together.

**Hard work:** The goal is to provide quality at a reasonable price. Therefore, Joan persuades Ray to use powdered milkshakes to be more profitable.

**Perseverance:** Ray puts down his achievements to his perseverance.

**Aims:** Ray has a good idea and a vision to follow.

## 1950's society

### Increasing mobility

Ray follows the iconic Route 66 to meet up with Dick and Mac.

They create drive-in diners for cheap, good-quality food.

### Upcoming higher standard of living

The automobil is a symbol of mobility. There is a vivid club culture (for instance, Ray and Ethel belong to a country club whose members share specific values and ideas). Electrical appliances are becoming more important (for instance, Ray tries to sell milkshake makers).

## Summary

The movie *The Founder*, which was directed by John Lee Hancock, first aired in 2016 and tells a typical American Dream story. Set in 1950s America, the movie reflects on the life of a middle-class salesman. Starring Michael Keaton as Ray Kroc, the story retells the events that turned a drive-in diner in San Bernardino, California into an international multimillion dollar business.

While on the road trying to sell multi-milkshake machines to drive-in diners, the ambitious yet unsuccessful Ray observes many factors that make these restaurants inefficient. However, after receiving an unusually large order for milkshake mixers from a small diner, he travels to San Bernardino and encounters a family-friendly, high-quality fast-food restaurant successfully run by the brothers Maurice “Mac” and Richard “Dick” McDonald.

Stunned by their concept known as the Speedee System, Ray persuades the brothers to let him enter into their business through franchise. Ray agrees to an adhesion contract to prevent any changes to the original McDonald’s standards. Convinced by the concept, the newly self-employed businessman opens his first McDonald’s while simultaneously trying to sell his idea to his wealthy friends. To his own astonishment, he realises that his idea of franchising is doomed if the investors are unwilling to abide by the original standards. Kroc then starts to look for investors among middle-class minority couples who are willing to make a concerted effort to achieve their personal American Dream.

While his own marriage with Ethel seemingly holds Ray back, he is attracted to Joan Smith, the wife of a wealthy restaurant owner who is interested in running his own McDonald’s. Joan’s business instinct and will-

ingness to think like an entrepreneur set her apart from other women in Ray’s life. Even though the McDonald’s franchise expands at an enormous rate, the stranglehold of the original contract with the McDonald brothers prevents Ray from making money. Ray still struggles to profit from his business until a young financial consultant, Harry Sonneborn, who also loves to eat at the local McDonald’s, convinces Ray to rethink his own business idea. Stating that in Ray’s case real estate is the key to success, Sonneborn helps Ray turn his business around.

Combining the new ideas into a new concept called the Franchise Realty Corporation, Ray now buys land and leases it to his franchisees to circumvent agreements with the McDonald brothers. He also manages to skirt the previous regulations and further increase his success, which allows him to put further pressure on the brothers.

In a final step, he decides to free himself from everything which seems to hold him back. Severing all ties to his old life, he divorces Ethel and grants her everything she demands apart from any share in his new McDonald’s Corporation. In addition, Ray offers the McDonald brothers an enormous lump sum, which they accept, for their name and business idea. When asked why he did not simply steal the idea, Ray Kroc says that the McDonald’s name encompasses everything he thinks is synonymous with the American Dream.

The story ends with the McDonald brothers being forced to close their own restaurant. Ray has become successful. After marrying Joan, he is seen as an older businessman practicing a speech crediting his success to persistence.

## Aspects focused on in the film

### American Dream

Living in your own dream

While the term “American Dream” was coined in 1931, its central idea of offering the **opportunity of achievement** through **ability** and **hard work** is the central ethos of the United States. Varieties of this Dream have existed throughout the past centuries and decades. The American lifestyle today reflects the central ideas of what people know as the American Dream. Ray Kroc sees the potential of the fast-food idea developed by the McDonald brothers (**equal opportunity**) and struggles to follow their dream. However, he realises that his dream is different and incompatible with the brothers’ dream. Through his own **hard work**, Ray is able to inspire others to share his version of the fast-food dream and enables many ambitious couples from minority backgrounds to play a role in contributing to Ray’s dream (**prosperity**) and thus fulfilling their own dream as well as allowing Ray to **achieve success** through his **perseverance**.

Ray is living his own American Dream, which encompasses leaving behind those who do not share in it, those who are unwilling to put in as much effort as he is and those who lack determination, such as his wife and his country-club friends. Ray offers them the chance to follow in his footsteps but they are, from his perspective, incapable of sharing his vision.

The Golden Arches as symbols of the middle-class American Dream of consumerism

Even though a central aspect of the 50s and 60s American Dream was a **stereotypical middle-class family** able to lead a life of **consumerism**, it becomes apparent that only those who share the same ethos, like Ray and Joan, are capable of achieving extraordinary success.

The Golden Arches as symbols of the middle-class American Dream of consumerism

Various **symbols** are used to reflect on the moral basis of Ray's American Dream. While the **American flag** symbolises the individual in a democratic community, the **courthouses** stand for justice and equality within that community. The **churches** and **crosses** represent deep-rooted trust in God and the **Puritan belief** that success is a reflection of fulfilling God's intentions. Yet Ray wants the Golden Arches to be the new American church. With success on his side, the question remains whether Ray's focus on consumerism has now replaced belief in the old values. While the American Dream changed throughout the decades of the past century, evolving from personal success to endless consumerism, the question remains whether there still is such a thing as "the American Dream".

Behind every successful man ...

The role of women in *The Founder* is that of catalysts. While Ray's wives cannot be more different from each other, yet are essential to his development, all the other female characters in the movie seem to be bystanders rather than agents.

Ethel, Ray's first wife, has supported him throughout his life but does not share his ambition for achieving more. In Joan, Ray's second wife, Ray's ambition finds a worthy support that allows him to step out of mediocrity. The differences between both these women and their ambitions mirror Ray's life phases. While Ethel is a homemaker, Joan is the perfect business partner to grow beyond expectations.

This teamwork is mirrored in the couples Ray recruits; it symbolises the importance of equal partners, working side by side, to achieve a common goal.

#### Ethics in the world of business

How much are you willing to pay?

While we generally understand that we are responsible for our own decisions, the central question of general ethics is: "If something is possible, should it be done regardless of the consequences?". According to statistics, strong business ethics are considered to be important by most customers. In this context the ethics in the world of business can be boiled down to central ideas which evolve around **responsibility** towards employees and employers as well as partners and society in general when making decisions in or for a company.

At the beginning, Ray struggles to perform according to the code of business ethics dictated by the McDonald brothers. They focus on **social responsibility** through good customer service, a firm belief in quality over quantity and service to the community by providing good meals at a low price. This leaves Ray questioning his own perspectives and finally deciding on a loophole as the brothers are absolutely unwilling to adapt their morals to the new demands of following Ray's way of extending the business.

While Ray sets up his own business by drawing on his morals of **integrity** and **commitment**, he is a magnet for those couples who follow their American Dream through a willingness to perform as a team. His idea of franchising and **corporate identity** scales Ray's business, yet he does not flourish. **Honesty** and **transparency** seem to be deeply rooted in this context when his employees deal with the corporation, yet whether he is honest and transparent in his dealings with them remains unexplored.

One-way or two-way street?

In the movie, everyone seems to be perfectly happy, allowing Ray to expand further. This highlights the positive image McDonald's has always been able to maintain when it comes to dealing with customers as well as employees.

Even though Ray is finally successful, his business ethics seem to be following a **dog-eat-dog principle** when it comes to dealing with people outside his company. According to the movie, Ray never pays up on the handshake deal between himself and the McDonald brothers. He also denies his first wife any shares in the company. It becomes apparent that this is possible only because he can pay lawyers to do his bidding.

This leaves us with the question of how honest and transparent business ethics really are when it comes to social responsibility.

The end of the movie is similar to the start, with a speech elaborating the reasons for Ray's success, but how much Ray's personality has changed over the course of the movie due to his business success is up to the audience to decide.

## WORD BOX

### Talking about *The Founder*

#### The film

(to) abandon sb	jmdn im Stich lassen
(to) admire sb/sth	jmdn/etw bewundern
ambition	der Ehrgeiz
ardently	leidenschaftlich, begeistert
(to) be honest	ehrlich sein
(to) be visionary	fortschrittlich sein
(to) boil down to sth	auf etwas hinauslaufen
business partner	der Geschäftspartner
community	die Gemeinschaft
consumerism	das Konsumverhalten
corporation	das Unternehmen, die Aktiengesellschaft
devastated	verzweifelt
(a case of) dog eat dog	jeder gegen jeden
(to) establish a livelihood	den Lebensunterhalt verdienen
(to) focus on	auf etwas konzentrieren
greed	die Gier
investment	die Investition
(to) make a living	ein Auskommen haben
(to) meet the needs	den Bedarf decken
mortgage	die Hypothek
payroll	die Lohnliste
real estate	der Grundbesitz, der Immobilienbesitz
royalty	die Abgabe
risk taker	der Risikoträger
unique	einzigartig
savings	die Ersparnisse
(to) strike a deal	eine Vereinbarung treffen
(to) succeed	Erfolg haben

#### Talking about the American Dream

independence	die Unabhängigkeit
capitalism	der Kapitalismus
constitutional	verfassungsrechtlich
effort	die Bemühung
endurance	die Ausdauer
extraordinary	außergewöhnlich
hardship	die Mühsal
hard-working	fleißig

ingrained	tief verwurzelt
land of opportunity	Land der Möglichkeiten
liberty	die Freiheit
opportunity	die Gelegenheit
picket fence	der Gartenzaun
pursuit of happiness	das Streben nach Glück
prosperity	der Wohlstand
rags to riches	vom Tellerwäscher zum Millionär
respectable	respektabel
sacrifice	das Opfer
self-reliance	die Eigenständigkeit
value	der Wert
wealth gap	die Vermögensschere

#### Talking about ethics in the world of business

business practice	die Geschäftspraktik
consumer	der Konsument
corporate	körperschaftlich, kommerziell
decision	die Entscheidung
dependable	zuverlässig
ethical dilemma	das ethische Dilemma
expansion	die Ausweitung, die Erweiterung
honest	ehrlich
innovative	innovativ
investor	der Investor, der Geldgeber
obligatory	verbindlich, verpflichtend
permit	die Genehmigung
reliable	zuverlässig
reputation	der Ruf
resource	das Hilfsmittel, die Quelle
role model	das Vorbild
trademark	der Markenname
trust	das Vertrauen



#### MATERIAL

Quizlet: Talking about  
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# William Shakespeare: *A Midsummer Night's Dream*

[erhöhtes Anforderungsniveau]

## Mindmap

Theseus	&	Bottom
appears to be a regal monarch	vs.	appears to be a craftsman, embodies the lower end of the social hierarchy
has a reputation for being successful on the battlefield	vs.	is publicly humiliated for his farcical performance of <i>Pyramus and Thisbe</i>
is known for having had several affairs, including raping Perigouna	vs.	mocked for his inappropriate relationship with Titania, who orders him into her bed
dismisses the power of imagination	vs.	overestimates the power of imagination

**Shakespeare's  
*A Midsummer Night's Dream* –  
a play of opposites**

Theseus	&	Egeus
ruler of a country	vs.	head of the family
convinced by the lovers' unions to change his mind and overrule Egeus' decision	vs.	uncompromising and merciless
powerful autocrat	vs.	ignored in the end; voiceless

believe in patriarchy and that daughters are their fathers' possessions	vs.	cherish romantic love
do not shy away from violence in order to enforce their claims	vs.	flee in order to escape punishment
like Demetrius, they could be seen as the antagonists who complicate the lovers' fate	vs.	together with Helena, could be regarded as protagonists who struggle because of the constraints of Athenian society and face obstacles in the form of fairy magic

Hermia	&	Lysander
loyal	vs.	fickle due to the love potion
not affected by Puck's magic	vs.	enchanted
victim of her partner's aggressions	vs.	aggressor



Oberon	&	Titania
acts in a controlling, vengeful manner	vs.	is ultimately humiliated and submissive

represent humanity and civilisation	vs.	rule the woods and are linked to nature
create order by getting married and thus ending the war between the Athenians and the Amazons	vs.	cause chaos by arguing about the changeling boy, then restore order by settling their argument through Titania's submission
live in the "real world"	vs.	inhabit a dream-like world
rule a reason-based world of politics	vs.	reign over a fairy world of magic
base their decisions on rationality	vs.	are driven by extreme passion and jealousy
day	vs.	night

Theseus	&	Hippolyta
is the head of a patriarchal society	vs.	represents a matriarchal society
doubts the lovers' accounts of their night in the woods	vs.	feels intrigued by their story, is inclined to believe the lovers
wants to see <i>Pyramus and Thisbe</i>	vs.	would prefer not to
mocks the actors	vs.	empathises with Pyramus

are inflicted with the love potion	vs.	not affected by the love potion
come across as erratic, imprudent and violent	vs.	are humiliated and debased
make the audience question the authenticity of human affection in a patriarchal world	vs.	make the audience doubt their ability to challenge female stereotypes as, despite initially fighting for their love, they appear to be silenced in the end

Helena	&	Hermia
has internalised male superiority and is willing to submit herself to male authority	vs.	initially stands up to her father and the king, does not feel bound by social constraints
willing to betray her best friend in order to win over Demetrius	vs.	trusts in Helena when she confides in her about the planned elopement
tall	vs.	small

Demetrius	&	Lysander
appeals to law and order; believes it is his legal right to marry Hermia	vs.	has won Hermia's love through poetry and romantic gestures
incorporates stereotypical "bad-boy" elements when he breaks his promise to Helena and threatens her with violence	vs.	initially appears to be the chivalric suitor reminiscent of medieval ideas of courting

## Summary

In Athens, Duke Theseus is impatiently awaiting his forthcoming wedding to Hippolyta when Egeus arrives and asks the duke to command his daughter Hermia to marry Demetrius, to whom he has promised her, or else have her executed. Hermia, however, loves Lysander, a man of equal status, and thus begs for mercy, while Lysander reveals that Demetrius had promised his love to Hermia's childhood friend Helena before courting Hermia.

Theseus, however, dismisses the lovers' pleas and offers Hermia time to choose between marrying Demetrius, life in a nunnery or death. Left on their own, Lysander and Hermia decide to flee to Lysander's aunt, where Athenian law holds no power over them. When Helena arrives lamenting her unrequited love for Demetrius, they inform her about their planned elopement. Helena, though, lovesick as she is, decides to inform Demetrius about the secret in order to win his favour.

In the woods outside Athens, Titania, queen of the fairies, and her husband Oberon, the fairy king, are quarrelling about an Indian changeling boy whom Titania has taken on after the death of his mother. Oberon is jealous of this intimate relationship and wants the boy to become his servant, an idea which Titania adamantly rejects – although she knows that their ongoing argument is upsetting nature and affecting humanity. After accusing each other of intimate feelings for Theseus and Hippolyta, respectively, both go their separate ways without resolving their conflict. Thus, Oberon orders his jester Puck to collect a magical flower, the juice of which he then plans to afflict Titania with in order to humiliate her by making her fall in love with the first creature she sets her eyes on.

While planning this revenge, Oberon witnesses Demetrius aggressively rejecting Helena while the two are looking for the runaways in the woods. Moved by Helena's pathetic attempts to arouse compassion in Demetrius, on Puck's return Oberon orders his sprite to use the same magic flower on the Athenian so as to put Helena out of her misery while he goes off to put his plan into action.

In a different part of the forest, Hermia and Lysander have strayed from the right path and decide to postpone their further flight until daytime. Hermia insists that decency requires them to sleep separately; Puck stumbles upon the sleeping Lysander

and mistakes him for Demetrius. Helena, who has lost Demetrius, appears and wakes him. Now under the magic spell, Lysander immediately follows Helena, proclaiming his love for her, which makes her feel he is mocking her. Hermia, however, wakes up from a nightmare in which Lysander gleefully watched a serpent eat her heart, only to find that Lysander has abandoned her.

At the same time in a different part of the woods, the weaver Bottom and his fellow craftsmen are secretly rehearsing the play *Pyramus and Thisbe* for the royal wedding. When Bottom briefly exits the scene, he is transformed by a mischievous Puck and reappears with a donkey's head instead of his own. The frightened craftsmen flee the rehearsal, leaving behind a confused Bottom who sings to himself to prove that he is not afraid. This awakens the enchanted Titania, who immediately falls in love with Bottom and demands that her fairies pamper him before ordering him to her bed.

When Oberon learns about this from Puck he is pleased, but he soon realises that Puck has applied the magic to the wrong Athenian. Attempting to put it right, Puck also makes Demetrius fall in love with Helena, who cannot believe this sudden change of heart and feels further ridiculed by the irate Hermia, who has joined them and who finds herself scorned by her former love Lysander. Oberon witnesses the chaos his jester has caused and orders Puck to fully resolve the situation before himself heading to Titania in order to break the spell on his wife and finally obtain the Indian boy.

Puck obeys, separating the aggressive males from each other by mimicking their voices in the dark until eventually all four lovers fall asleep. Puck then anoints Lysander with a different potion, which restores his love for Hermia. When the lovers wake up, they are found by Theseus and a hunting party including Hippolyta and Egeus. Seeing that the confused lovers now make up two seemingly happy couples, Theseus overrules his initial verdict and announces that they, too, shall be wed at the royal wedding.

At the wedding, the three couples get to see an unintentionally farcical performance of *Pyramus and Thisbe* by the re-transformed Bottom and his crew before heading to bed, where their future is blessed by the reunited fairy king and queen.

## Aspects focused on in the play and in the film

### Love and marriage

In the play, romantic love – based on positive ideals such as fidelity and mutual understanding, and oftentimes inextricably linked to the notion of fate and finding “the one” – is represented by the young lovers: Hermia’s disregard for social constraints and her adamant refusal to marry Demetrius are explained by her passionate feelings for Lysander, who believes that the obstacles they face prove the profundity of their union as their story equals those of other true lovers tested by fate.

In the woods, however, the identity-eroding power of romantic love, which places personal fulfilment outside the subject and within the partner, demonstrates its destructive nature, robbing Helena of her dignity by transforming her into a pathetic, submissive suitor of Demetrius and thereby reversing traditional courtship roles. At the same time, the ease and speed with which love turns into hate through the potions makes Lysander and Demetrius seem erratic and unreliable, revealing the fickleness of human emotion. Yet, due to the play’s fast pace and the lack of character development, the audience is distanced from the events. Rather than empathise, viewers are amused by the silliness of the men’s effusive praise of Helena’s worth and will thus question the authenticity of the feelings portrayed on stage, just as Helena herself does as she feels mocked by the sudden change in affection. This culminates when Hermia, driven by jealousy, physically attacks Helena. Hoffman’s 1999 film adaptation portrays this as a ridiculous catfight between two mud-covered women reduced to their baser instincts.

Jealousy is also a catalyst for the conflict between the fairy king Oberon and his wife Titania as each accuses the other of feelings for Theseus and Hippolyta respectively. The initial animosity, though, stems from Oberon’s desire for the Indian boy whom Titania does not want to part with, revealing a power struggle that has led to an imbalance in nature that causes floods and rotten crops in the human world. Oberon’s lust for revenge and willingness to humiliate Titania may cast doubt on the depth of his feelings; however, it is exactly this domineering behaviour that ultimately restores order. The success of their union and the resulting equilibrium in nature are linked to Titania becoming subject to her husband, which reinforces a patriarchal worldview common in Elizabethan times.

Unlike their quarrelling counterparts in the fairy realm or the confused, helpless lovers, Theseus and Hippolyta seem to represent calmness, stability and order. Therefore, at first glance, theirs could be seen as the more successful union. Their forthcoming wedding is designed to end the war between the Athenians and the Amazons, making a marriage based on rationality, not romance. This is clear from the beginning, when Theseus seems to long for his wedding night but then compares it to waiting for an inheritance. Here the king lacks the romantic sentiment so abundantly expressed by the young lovers.

Nonetheless, when Theseus highlights that Hippolyta was “woo’d” with his sword, i.e., that she is a trophy aggressively won on the battlefield, the nature of their relationship seems questionable. His belief in the submission of a person’s passions to satisfy law and order is also revealed when he threatens Hermia with execution if she does not marry Demetrius. Thus, it seems unlikely that the play is making a case for rationality over romantic love. The violence exhibited in Theseus’ actions contradicts such a reading. Similarly, it is not reason that allows the four lovers to finally form couples, but rather a love potion that Demetrius is never freed from.

All in all, love is presented as a desirable emotion, yet at the same time it is ridiculed as a selfish, fickle force that leads to folly, pain and chaos. In contrast, patriarchal marriage seems to be an attempt to restore both cosmic and worldly order even if it comes at the cost of individual dignity, freedom or autonomy. That Oberon sees the necessity to bless the lovers’ marriages at the end of the play may indicate that wedlock in itself is still no guarantee of stability and happiness.

**Gender roles / Chances and challenges for society: gender issues**

The patriarchal world of the play is based on the Elizabethan belief in male superiority legitimised by the crown and religion. Views of masculinity were influenced by figures such as the late king Henry VIII, who had fostered an image of being a martial uber-man, while Christian tradition perpetuated the narrative of women being descendants of Eve and inherently wanton, wicked temptresses that lead men astray. In this world, women were oppressed and reduced to child-bearers and diligent wives.

These rigid gender roles are mirrored in the play, yet not without criticism. Nick Bottom, for example, longs for recognition and status, which leads him to act like a boastful, self-aggrandising show-off. All the same, he repeatedly ridicules himself by misusing words and acting badly. Hoffman's 1999 film adaptation also paints him as a cowardly husband who sneaks around in order to hide from his irate wife. Moreover, he is literally turned into an ass by Puck. In this sense, the play serves to humorously mock prevalent ideas of masculinity, albeit in a character who finds himself at the bottom of the social hierarchy.

At the other end of the scale there are Theseus and Oberon, both self-assured kings who are prepared to either violently win their wives on the battlefield or use aggression to maintain their superiority. Oberon might seem gracious when he untangles the lovers' romantic confusion. However, his lust for revenge seems boundless, culminating when he orchestrates and enjoys a humiliating sexual encounter between Titania and a hybrid creature. Indeed, both men represent the stereotype of entitled kings who believe in their God-given right to dominate their wives. The fact that the submission of women serves to restore cosmic and political order seems to legitimise their behaviour.

Less powerful, yet similarly convinced of the patriarchal order is Egeus, Hermia's immovable and merciless father. Seeing that Lysander is of equal social standing and wealth as Demetrius, Egeus' insistence that Hermia should marry Demetrius or else be executed is based on no reason other than the expectation that Hermia must bow to his choices.

At first glance, Lysander could seem like a positive counterpart to these self-centred older men. Cast as the chivalrous suitor who has won the heart of his beloved through poetry and romantic gestures, he is willing to leave behind his old life in Athens in order to be with Hermia. However, when the love potion turns his feelings for Hermia into loathing and he courts Helena, his role as romantic hero is reduced to absurdity. This is similar in the case of Demetrius, who initially exudes "bad-boy" vibes when he abandons Helena after a previous romantic episode and violently threatens her in the woods. His sudden change of temperament and his pompous praise of Helena's beauty, though, prove that, just like Lysander, he is an erratic, desire-driven male who disregards the females in his vicinity.

In this world of egocentric men, women have little chance to stand their ground. At the beginning of the play, Hermia may appear independent and surprisingly strong-minded when she fervently refuses to obey her father in front of the king. However, during her altercation with Helena she succumbs to jealousy and threatens her former childhood friend with violence because of a man. In the same way, Helena may show determination to win over her true love, but in order to do so she is willing to betray her best friend by revealing the planned elopement. In addition, she completely debases herself in front of Demetrius. In fact, Helena embodies the self-image of a woman who knows that her worth is tied to that of the men around her. In this light, the women's behaviour is at best pitiable and does not represent much of a challenge to prevailing gender norms.

This culminates in the fact that both the women seem to have been silenced after their nights in the woods. Whether this stems from the fact that they were never afflicted by the love potion and are thus more affected by the events, or whether they have merely accepted their roles as subordinate wives, the result remains the same:

While the young women have reached their goals – which amounted to nothing more than becoming wives – for the play they have become irrelevant.

The only exception among the female characters is Hippolyta. Despite being Theseus' trophy, her passive behaviour changes after the wedding. Her inclination to believe the lovers' tale of what happened in the woods contrasts with Theseus' doubts, and she expresses her unwillingness to see the play chosen by Theseus and she is the only one to empathise with the character of Pyramus. That she openly contradicts her husband could indicate that Hippolyta shows signs of emancipation which may be explained by her origins: as an Amazon, she stems from a matriarchal society of strong female warriors. Perhaps this is why Oberon sees the necessity to bless their union in order to secure the order it has brought.

#### **Dream and reality**

The contrast between dream and reality lies at the heart of the play. The civilised, orderly world of daytime Athens, represented by its sovereign ruler Theseus, is contrasted with the untamed, bewildering, dream-like nature of the woods, where the rules of everyday life are suspended and the scene is set for Oberon and Titania's quarrels as well as the chaotic entanglements surrounding the lovers.

In this place of unpredictability and irrationality, Puck's love of mischief and chaos helps to set in motion the events that reveal the instability of human affections and their violent, uncontrollable nature. Initially a place of refuge and hiding, where Hermia and Lysander can disregard the social constraints of Athenian society, the woods soon become a magical place that torments the women in particular and reveals core fears of abandonment and loss of control. The dream-like state the lovers enter resembles that of looming anarchy – just as normal dreams do when the restraints of time and place are suspended and transformations (physical and emotional) can occur. In Hermia's case, an actual nightmare of an aggressive serpent frightens her and foreshadows Lysander's betrayal.

In this sense, the stability of the rational world of Athens could seem more appealing. However, without Egeus' cruel, uncivilised decision to threaten Hermia with execution, the young lovers would never have felt the need to elope. And although magic is responsible for the turmoil the lovers find themselves in, it also helps to restore order as without it, Demetrius' love for Helena would not have been rekindled. Here it becomes obvious that what constitutes reality is not distinct from the magic of the dream world. Not only does Demetrius remain enchanted, Oberon and Titania also bless the newlyweds' beds to guarantee health, happiness and stability for the future. Thus, the play demonstrates how these two allegedly separate worlds of dream and reality are in fact one. This reading mirrors common beliefs of Elizabethan times, when people were not only religious but highly influenced by superstition and held a particular dread of night-time terrors.

The men in the play seem to overlook this fact. While Theseus openly doubts the lovers' accounts of what happened in the woods, Lysander and Demetrius are emotionally detached from the plight of Pyramus and Thisbe, arrogantly mocking the actors for their lack of talent. The fact that Pyramus and Thisbe's fate is decided outside the city gates by the appearance of a dangerous lion that embodies the wild nature confronting the human characters – which, apart from the outcome, mirrors their experience – seems to pass them by. Helena and Hermia, however, become noticeably silent. What some interpret as post-marital submission to male authority could also reveal that these women are affected by the story on stage as, not having been enchanted by the love potion, they may be reminded of the night's dreamlike events and doubt the stability of the reality where they now find themselves.

The fear of the dark and what cannot be seen may explain the dominance of sight-related imagery in the play, which revolves around (not) seeing and recognising people. It is no coincidence that the love potion, which temporarily changes a person's reality, is applied to the eyes. How absurdly this can reverse what the audience may perceive as real becomes evident in Titania's case when she praises Bottom's beauty and wit although, to the spectator, he is clearly an unrefined, untalented man whose donkey head has frightened away his fellow tradesmen. Here, the play reveals just how subjective the things we generally assume to be objective reality can be.

This insight feeds into Puck's final words. Throughout the play, it seems that it is only the audience fully understand what is going on, but in the end Puck apologises for any offence caused and asks the viewers to regard the play's events as a dream. By doing so, he again blurs the lines between dream and reality. On the one hand, this may be understood as a request not to take the play's events too seriously; on the other, just as Hermia and Helena may still be questioning the events, the audience, too, will have to review what the illusionary world of the stage may reveal about their reality.

**Questions of identity: ambitions and obstacles, conformity vs. individualism**

Questions of identity in Shakespeare's plays are closely linked to an Elizabethan worldview that was based on the chain of being, subdividing creation into a strict hierarchy with God at the top. Attempts to overthrow prevailing structures were interpreted as acts against God and necessitated the restoration of order.

An example of this is Hermia and Lysander, who plan to elope in order to escape the harsh verdict of the monarch, Theseus. In accordance with the law and Egeus' wishes, Theseus has determined that Hermia should marry Demetrius or else choose between death or life in a nunnery. Thus, the lovers represent characters whose personal ambitions clash with a society that expects conformity to a patriarchal, feudal system authorised by God. Indeed, they face obstacles typical of Shakespeare's plays: disapproving parents and misdirected love. In the woods, though, the introduction of supernatural elements makes them lose control of their story. Due to Oberon's potions, Lysander and Demetrius are denied their free will and become pawns of Puck and, ultimately, fate, as Puck himself denies full responsibility for the misapplied magic when he claims that "fate o'errules" (Act III, Scene 2).

However, the fact that the lovers are granted a seemingly happy ending does not mean that the play is about the importance of personal fulfilment. Since they do not undergo much character development and show few distinct character traits – other than, for example, Lysander as the romantic suitor and Demetrius as the bad boy, which in themselves are stereotypes – the lovers are often seen as interchangeable. They fail to arouse compassion because of the distance created by the unruly world of the woods and their fickle, excessive behaviour. The lovers are designed to be subordinate to a plot that focuses on contrasting social structures and what happens when social order becomes fragile.

This becomes evident in Titania's story. Her fight with Oberon has turned the cosmic order upside down and brought misfortune such as floods and rotten crops to the people. Interestingly, it is her sexual encounter with Bottom, who is not only half-ass during their interlude but also a member of the lowest social class represented in the play and whose relationship to a queen should be unthinkable, which finally helps to restore order.

Bottom, however, is not only ridiculed for his unduly relationship with Titania. Even before he is transformed, the play mocks his overconfidence, which stands in stark contrast to his ineptitude as an actor. His ambitions to excel as a tragic hero become farcical when Theseus condescendingly allows the tradesmen to perform at the wedding ceremony, only to incessantly deride their acting. Here, Shakespeare could be revealing personal animosity towards lay actors, once again proving that the quest for individual identity and fulfilment was confined to limiting social structures.

## WORD BOX

### Talking about *A Midsummer Night's Dream*

#### Theseus and Hippolyta

(to) command obedience	Gehorsam verlangen
condescending	herablassend
diametrically opposed	genau entgegengesetzt
forthcoming wedding	bevorstehende Eheschließung
juxtaposition (of the rational and the irrational)	die Gegenüberstellung (des Rationalen und des Irrationalen)
statesmanlike	staatsmännisch

#### The young lovers

(to) adamantly refuse sth/object to sth	etw entschieden/hartnäckig ablehnen
aversion	die Ablehnung, Abscheu, Abwendung
bewildering passions	verwirrende Leidenschaften
bewilderment	die Fassungslosigkeit, Bestürzung, Verwirrung
(to) debase oneself	sich erniedrigen, sich kleinmachen
devotion	die Hingebung, ergebenheit, Zuneigung
disdain	die Verachtung
effusive	überschwänglich, schwärmerisch
(to) elope	durchbrennen
elopement	heimliche Heirat
erratic	unstet, launenhaft, sprunghaft
fickleness	die Wankelmütigkeit, der Unbestand
forsaken	verloren, verlassen, im Stich gelassen
(to) handle oneself with poise	Haltung zeigen
(to) heap/pour scorn on sb	jmdn mit Hohn und Spott überschütten
inability to contain/restrain oneself	die Unfähigkeit, sich zu beherrschen/ seine Emotionen in Schach zu halten
(to) long for	sich sehnen nach
longing	das Verlangen
lovelorn	liebeskrank
(to) mock sb/sth	jmdn/etw verspotten
mortals	die Sterblichen
obstacle	das Hindernis, die Hürde, die Erschwernis
obstinate pursuit	hartnäckige/unnachgiebige Verfolgung
(to) oppress	unterdrücken



<b>(to) refuse to comply with sth</b>	sich weigern, zu gehorchen
<b>rivalry</b>	die Rivalität, der Konkurrenzkampf
<b>scorn</b>	die Verachtung, Bitterkeit
<b>shallow</b>	oberflächlich
<b>(to) succumb to anger/grief</b>	der Wut erliegen/im Kummer versinken
<b>unrequited love</b>	versmähte Liebe
<b>unruly</b>	widerspenstig, unbändig, wild
<b>unwavering</b>	unerschütterlich, felsenfest

#### **Oberon and Titania**

<b>animosity (towards sb)</b>	die Feindseligkeit (gegenüber jmdm)
<b>(to) become subject to sb</b>	jmdm unterworfen werden
<b>(to) bless sb</b>	jmdn segnen
<b>concord</b>	die Eintracht, das Einvernehmen, Übereinkommen
<b>(to) covet sb/sth</b>	jmdn/etw begehren
<b>discord</b>	die Uneinigkeit, Disharmonie, das Zerwürfnis
<b>(to) dote on sb/sth</b>	jmdn/etw abgöttisch lieben
<b>estranged</b>	zerstritten, getrennt lebend
<b>(to) hold a grudge against sb/sth</b>	einen Groll hegen gegen jmdn/etw
<b>humiliation</b>	die Erniedrigung
<b>infidelity</b>	die Untreue
<b>(to) quarrel</b>	zanken
<b>(to) reconcile with sb</b>	sich mit jmdm versöhnen
<b>reconciliation</b>	die Versöhnung
<b>(to) ridicule sb/sth</b>	jmdn/etw lächerlich machen
<b>rift</b>	das Zerwürfnis
<b>(to) seek revenge</b>	nach Rache trachten
<b>The world is out of joint.</b>	Die Welt ist aus den Fugen geraten.



## Puck

(to) anoint sb with a love potion	<i>hier:</i> jmdn mit einem Liebestrank beträufeln
(to) cause turmoil	zu Unruhen führen
coarse	grob, derb, anstößig
ensuing	sich aus etw ergebend, daraus folgend
(to) fall into disarray	in Unordnung geraten
folly	der Unsinn, die Verrücktheit, Narrheit
(to) gloat over sth	über etw schadenfroh sein
(to) interfere (with sth)	sich in etw einmischen, stören
(to) mimic a person's voice	die Stimme einer Person imitieren
misapplied magic	falsch angewandte Magie
mischief	der Unfug, das Unheil, die Verschmitztheit
mischievous	boshaft, schelmisch, schadenfroh
(to) play a prank on sb	jmdm einen Streich spielen
realm (of fairies)	das Reich (der Feen)
(to) thwart a person's plans	die Pläne einer Person vereiteln
(to) torment sb	jmdn quälen, foltern, peinigen
(to) wreak havoc	Chaos stiften, Unheil anrichten

## Bottom

boisterous	übermütig
deluded	verblendet, voller Illusionen
foolish	töricht, närrisch
overconfident	vermessen
self-aggrandising	selbstherrlich



### MATERIAL

Quizlet: Talking about  
A Midsummer Night's Dream

Kennwort: midsummer

[q-r.to/bfAI7L](https://quizlet.com/join/q-r.to/bfAI7L)





# Die Abiturklausur

# Zur äußeren Form der Abituraufgaben

Auf den folgenden Seiten erfahren Sie, wie Ihre Abiturprüfung aufgebaut sein wird.

Ein mögliches **Deckblatt** für das schriftliche Abitur

## Der Kopf

Im Kopf finden Sie folgende Angaben:

- den Abiturjahrgang,
- das Fach,
- die Beschreibung des Dokuments (z. B. Material für Prüflinge – Deckblatt),
- Ihre Niveaustufe
- und ein Feld, in welches Sie Ihren Namen eintragen.

## Die Hinweise

In den Hinweisen erhalten Sie Informationen über die Prüfungsteile.

Im schriftlichen Abitur gibt es folgende:

Prüfungsteil 1: a. Hörverstehen  
b. Sprachmittlung

Prüfungsteil 2: Textaufgabe

## Hilfsmittel

Für den **Prüfungsteil 1a** (Hörverstehen) erhalten Sie keine weiteren Hilfsmittel.

Im **Prüfungsteil 1b** (Sprachmittlung) dürfen Sie ein ein- oder zweisprachiges Wörterbuch verwenden.

Das ein- oder zweisprachige Wörterbuch steht Ihnen auch im **Prüfungsteil 2** (Textaufgabe) zur Verfügung.

Zentralabitur 2020	Englisch	Material für Prüflinge
Name:	eA	Deckblatt
<b>Hinweise</b> Die zentrale schriftliche Abiturprüfung im Fach Englisch besteht aus einer kombinierten Aufgabe: Prüfungsteil 1: a) Hörverstehen b) Sprachmittlung Prüfungsteil 2: Textaufgabe		
<b>Ablauf und Bewertung der Prüfung:</b>		
Ausgabe der Aufgaben für den Prüfungsteil 1a		
Prüfungsteil 1a: Hörverstehen		
Gewichtung: 20%		
Einlesezeit: keine		
Bearbeitungszeit: 30 Minuten		
Abgabe sämtlicher Unterlagen des Prüfungsteils 1a Ausgabe der Aufgaben für den Prüfungsteil 1b und der zugelassenen Hilfsmittel		
Prüfungsteil 1b: Sprachmittlung		
Gewichtung: 25%		
Einlesezeit: keine		
Bearbeitungszeit: 60 Minuten		
Abgabe sämtlicher Unterlagen des Prüfungsteils 1b Ausgabe der Aufgaben für den Prüfungsteil 2		
Prüfungsteil 2: Textaufgabe		
Gewichtung: 55%		
Einlesezeit: 20 Minuten		
Bearbeitungszeit: 210 Minuten		
<b>Hilfsmittel für die Prüfungsteile 1b und 2:</b> Den Prüflingen stehen einsprachige sowie für den schulischen Gebrauch geeignete zweisprachige Wörterbücher der Allgemeinsprache (Deutsch-Englisch/Englisch-Deutsch) zur Verfügung.		
<b>Hinweise zum Prüfungsteil 1</b> • Jedes einzelne Blatt ist mit dem Namen zu versehen. Der Prüfungsteil 1a ist ohne Hilfsmittel zu bearbeiten.		
<b>Hinweise zum Prüfungsteil 2</b> • Von den zwei Aufgaben ist eine auszuwählen und zu bearbeiten. • Bei jeder Teilaufgabe ist die inhaltliche Gewichtung angegeben.		
Niedersächsisches Kultusministerium		
1 von 6		

## Deckblatt

für das erhöhte Anforderungsniveau,  
Zentralabitur 2020

### Ein paar allgemeine Tipps:

1. Lesen Sie sich die Hinweise auf dem Deckblatt in Ruhe durch, um sich über den Ablauf der gesamten Abiturprüfung zu informieren.
2. Die Ausgabe der Materialien durch die Lehrkraft markiert den Beginn Ihrer Abiturprüfung. Eine eigene Uhr erleichtert die Zeiteinschätzung.
3. Nummerieren Sie Ihre beschriebenen Seiten zur besseren Orientierung durch.
4. Denken Sie daran, dass Sie auch Notizen und Entwürfe abgeben müssen. Aus diesem Grund ist es übersichtlicher, wenn Sie diese beschriften und mit Seitenzahlen und Ihrem Namen versehen.

### Ablauf und Bewertung der Prüfung

In diesem Abschnitt erfahren Sie, wie der jeweilige Prüfungsteil bewertet wird und wie lange Sie jeweils dafür Zeit haben. Auch der Ablauf der Prüfung wird hier vorgestellt.

Folgende Angaben gelten für das erhöhte und das grundlegende Anforderungsniveau:

	grundlegendes Anforderungsniveau	erhöhtes Anforderungsniveau
<b>Prüfungsteil 1a: Hörverstehen</b>		
Gewichtung	20 %	20 %
Einlesezeit	keine	keine
Bearbeitungszeit	30 Minuten	30 Minuten
→ anschließend: Abgabe der Aufgaben und Arbeitsblätter		
<b>Prüfungsteil 1b: Sprachmittlung</b>		
Gewichtung	25 %	25 %
Einlesezeit	keine	keine
Bearbeitungszeit	60 Minuten	60 Minuten
→ anschließend: Abgabe der Aufgaben und Arbeitsblätter		
<b>Prüfungsteil 2: Textaufgabe</b>		
Gewichtung	55 %	55 %
Auswahlzeit	15 Minuten	15 Minuten
Bearbeitungszeit	180 Minuten	210 Minuten
gesamte Dauer Prüfungsteil 2	195 Minuten	225 Minuten
→ anschließend: Abgabe der Aufgaben und Arbeitsblätter		

### Weitere Hinweise

Bitte beachten Sie, dass Sie im Prüfungsteil 1 auf jedes Blatt Ihren Namen schreiben und dass Sie im Prüfungsteil 2 nur eine der zwei möglichen Aufgaben auswählen sollen. In diesen Aufgaben steht an jeder Teilaufgabe die Gewichtung in Prozent, sodass Sie abschätzen können, auf welcher Aufgabe der Schwerpunkt liegt. Für die Auswahl der Prüfungsaufgabe im Prüfungsteil 2 haben Sie 15 Minuten Zeit. Die Aufgaben sind durch römisch I oder II gekennzeichnet. Zusätzlich bietet der Prüfungsteil 2 in der dritten Teilaufgabe eine Auswahlmöglichkeit (3.1/3.2) für die Prüflinge an. Sie müssen nur eine der beiden Teilaufgaben bearbeiten.

## Prüfungsteil 1a

- 1 Das Hörverstehen ist der erste Teil Ihrer Abiturprüfung. Erst danach folgen die Sprachmittlung und die schriftlichen Aufgaben.
- 2 Für diesen Prüfungsteil haben Sie 30 Minuten Zeit.
- 3 Dies sind Angaben zum Ablauf der Prüfung: Sie hören jeden Beitrag zweimal und haben anschließend Zeit, die Aufgaben zu lösen.
- 4 Hier erhalten Sie konkrete Bearbeitungshinweise für die jeweilige Aufgabe.
- 5 Gesamtanzahl der erreichbaren Bewertungseinheiten
- 6 Anzahl der erreichbaren Bewertungseinheiten pro Aufgabe
- 7 Es folgen noch weitere Aufgaben mit unterschiedlichen Aufgabenformaten.

Zentralabitur 2020	Englisch	Material für Prüflinge
Name:	eA	Teil 1a Hörverstehen
		Bearbeitungszeit: 30 min

### Listening Comprehension

23 BE

You will hear each recording twice. After each listening you will have time to complete your answers.

### Task 1: Book Reviews

5 BE

You will hear the beginnings of five book reviews.

While listening, match the reviews 1 to 5 with the headings A to G. There are two more headings than you need.

#### Headings

A	Author likes to puzzle readers
B	Author decides to change project
C	Author specializes in biographies
D	Author wants to teach readers about culture
E	Author turns life of a male ancestor into fiction
F	Author creates fiction from own misunderstanding
G	Author draws on the devastating effects of political conflicts

Review	1	2	3	4	5
Heading					

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1 von 4

## Prüfungsteil 1b

Zentralabitur 2020	Englisch	Material für Prüflinge
Name:	eA	Teil 1b – Sprachmittlung
		Bearbeitungszeit: 60 min

**Aufgabenstellung**

You are taking part in an international project on "Sustainability."

Having come across the following interview about a give-away shop you have decided to focus on consumer awareness. In an article for the project website, you present how the shop works, the motivation of the people who run it, and the public's reaction.

**Material**

Text: Marie-Charlotte Maas, „Viele denken, dass ein Umsonstladen nur was für die Unterschicht ist“ (2019)

643 Wörter

Aus: © Marie-Charlotte Maas für ZEIT ONLINE (www.zeit.de) von 03.12.2019, „Umsonstladen: „Viele denken, dass ein Umsonstladen nur was für die Unterschicht ist.““  
In: <https://www.zeit.de/arbeit/2019-11/umsonstladen-duesseldorf-klamotten-secondhand/komplettansicht>.  
Zugriff am 24.01.2020.

Niedersächsisches Kultusministerium

1 von 1

- 8 Niveauekennzeichnung
- 9 Die Sprachmittlung gehört zum ersten Teil Ihrer schriftlichen Abiturprüfung. Der zweite Teil ist die Textaufgabe.
- 10 Für diesen Prüfungsteil haben Sie 60 Minuten Zeit.
- 11 Die Aufgabenstellung verrät Ihnen den Kontext der Sprachmittlung. So erfahren Sie, für welche Zielgruppe der Text gedacht ist. Auch werden Ihnen konkrete Hinweise auf den gewünschten inhaltlichen Schwerpunkt Ihrer Lösung gegeben.
- 12 Hier ist das Zieltextformat angegeben, welches Ihnen gleichzeitig auch etwas über den Adressaten des Lösungstextes verrät.
- 13 In Ihrer Abiturklausur ist hier der genannte Text abgedruckt. Werfen Sie auch einen Blick auf die Quellenangabe des Klausurtextes. Dieser kann Ihnen wichtige Informationen zum Kontext geben.

## Prüfungsteil 2

Zentralabitur 2020	Englisch	Material für Prüflinge
Aufgabe I	eA	Teil 2 Textaufgabe
		Bearbeitungszeit: 210 min

**Aufgabenstellung**

1. **Describe** the situation as presented in the excerpt.
2. **Examine** the narrator's attitude towards Adam.
3. You are taking part in a course on "Vision of the Future in Literature." Your task is to write an essay in which you **comment** on the following quote by the science-fiction writer Adam Sternbergh: "Dystopias [are] excellent social barometers – the future we fear says a lot about the present-moment anxieties that plague us." Write this essay, referring to the text at hand and materials studied in class, such as *Never Let Me Go*.

Niedersächsisches Kultusministerium

1 von 4

- 14 Im zweiten Prüfungsteil Ihres schriftlichen Abiturs können Sie zwischen zwei Aufgaben wählen. Dies ist der erste Aufgabenvorschlag.
- 15 Niveauekennzeichnung
- 16 Die Textaufgabe ist der zweite Teil Ihrer schriftlichen Abiturprüfung. Der erste Teil umfasst das Hörverstehen und die Sprachmittlung (→ S. 72).
- 17 Diese Zeitangabe ist die reine Arbeitszeit, die Ihnen für diesen Prüfungsteil zur Verfügung steht. Vorab haben Sie 15 Minuten Zeit, sich für eine der beiden Aufgaben zu entscheiden.
- 18 Die erste Aufgabe zählt 30 %.
- 19 Die zweite Aufgabe zählt 30 %.
- 20 Die dritte Aufgabe zählt 40 %. Es kann in Teilaufgabe 3 zwischen zwei Aufgabenstellungen gewählt werden (3.1/3.2), von denen nur eine bearbeitet werden muss.
- 21 Insgesamt bilden diese Aufgaben 55 % Ihrer Gesamtnote.

- 22 Diese Sätze verraten Ihnen den Kontext, den Sie für die Lösung der Aufgaben benötigen. Meist beinhalten sie:
- Informationen zu Ihrer Position, also dem Umfeld, in dem Sie sich als Schreibender befinden, das Zieltextformat und somit einen Hinweis auf den Adressaten Ihres Textes,
  - Hinweise auf thematische Aspekte
  - und einen Hinweis darauf, unter welchem Fokus Sie den Text schreiben sollen.

- 23 Hier sind die Operatoren angegeben.
- 24 Dies ist ein Hinweis auf das Pflichtmaterial, auf welches Sie sich beziehen sollen.
- 25 Die Nummerierung der Seiten hilft Ihnen bei der Orientierung. Denken Sie daran, auch Ihre eigenen Seiten zu nummerieren.



## Prüfungsteil 2

Zentralabitur 2020	Englisch	Material für Prüflinge
Aufgabe I	eA	Teil 2 Textaufgabe Bearbeitungszeit: 210 min

### Material

#### Text: Excerpt from Ian McEwan, *Machines Like Me* (2019)

*The novel is set in fictional 1982 London, which is technologically advanced. Charlie, the 32-year-old narrator, has just bought Adam, a life-like artificial human that still needs to be programmed. In the following excerpt they are in the kitchen.*

By the early eighties we were long used to talking to machines, in our cars and homes, to call centres and health clinics. But Adam had weighed up my chicken from across the room<sup>1</sup> and apologised for the extraneous advice<sup>2</sup>. I glanced back at him again. Now I noticed that he'd pulled up the sleeves of the sweater to his elbows to expose poerful wrists. He'd interlaced his fingers and was resting hin chin on his hands. And this was him without a personality. From where I stood, with the light picking out his high cheekbones, he looked tough, the quiet guy at the bar you'd prefer not to dirsturb. Not the sort to hand out cooking tips.

I felt the need, reather childish, to demonstrate that I was in charge. I said, 'Adam, will you walk round the table a couple of times. I want to see how you move.'

'Sure.'

There was nothing mechanical about his gait. In the confines of the room he managed a loping stride. When he'd been round twice he stood by his chair, waiting. [...]

A peaceful half-hour went by and neither of us spoke. I made a dressing for the salad and chopped the potatoes. Miranda was in my thoughts. I was convinced I'd reached one of those momentous points in life where the path into the future forked. Down one route, life would continue as before, down the other, it would be transformed. Love, adventures, sheer excitement, but also order in my new maturity, no more wild schemes, a home together, children. Or these last two were wild schemes. Hers was the sweetest nature, she was kind, beautiful, amusing, vastly intelligent ...

At a sound behind me, I came back to myself, heard it again, and turned. Adam was still in his chair at the kitchen table. He had made, then repeated, the sound of a man purposefully clearing his throat. [...]

From: Ian McEwan: *Machines Like Me*, London 2019, S.23–35.

(881 words)

<sup>1</sup> weighed up my chicken from across the room was able to tell the exact weight of the chicken just by looking at it

<sup>2</sup> extraneous advice – here: irrelevant tip concerning Charlie's cooking

26 In Ihrer Abiturklausur ist hier der gesamte Text abgedruckt. Der Klausurtext ist die Grundlage für die Textaufgabe im schriftlichen Abitur.

Insbesondere die Aufgabe 1 fragt Ihr Textverständnis ab.

27 Im Text gekennzeichnete Wörter oder Namen werden in den Annotationen erläutert.

28 Die Anzahl der Wörter gibt Aufschluss darüber, wie lang z.B. Ihre Zusammenfassung maximal sein sollte. Beachten Sie, dass diese 1/3 der Länge des Ausgangstextes nicht überschreiten darf.

29 Werfen Sie auch einen Blick auf die Quellenangabe des Klausurtextes. Diese kann Ihnen Informationen zum Kontext geben.

30 Lesen Sie die Annotationen sorgfältig durch. Die Erklärung oder Übersetzung von Schlüsselwörtern können Sie sich bei Bedarf auch am Textrand notieren.

31 Verwenden Sie bei Zitaten und Textverweisen ebenfalls Zeilenangaben.



## Abituraufgaben verstehen

Nachdem Sie nun den Aufbau der Abiturprüfung kennengelernt haben, geht es jetzt darum, die Anforderungen des zweiten Prüfungsteils, der Textaufgabe, zu verstehen.

In der Aufgabenstellung finden Sie viele Hinweise, die Ihnen die Erarbeitung der Lösung vereinfachen können. Indem Sie üben, diese Hinweise und Arbeitsaufträge herauszulesen, werden Sie sicherer und sparen darüber hinaus Zeit, die Sie dann in die Qualität Ihrer Lösungen investieren können.

Im ersten Teil des folgenden Abschnitts (S. 78–93) erfahren Sie mehr über die **Operatoren** und **Anforderungsbereiche**: Es wird erklärt, was die drei Anforderungsbereiche in Verbindung mit den Operatoren von Ihnen fordern.

Im zweiten Teil (S. 94–158) finden Sie exemplarische **Abituraufgaben** aus den letzten Jahren und üben, diese zu verstehen.

Dabei helfen Ihnen die folgenden drei Fragen:

### 1. Was ist das Thema?

→ Achten Sie hierbei auf die in der Aufgabenstellung verwendeten Schlüsselwörter.

### 2. Was ist das Zielformat?

→ Was für eine Art von Text sollen Sie schreiben?  
Wo wird dieser veröffentlicht?

### 3. Was ist zu tun?

→ Hier geht es darum, die Operatoren zu erkennen und daraus den richtigen Arbeitsauftrag abzuleiten.

Das Aufgabenbeispiel I haben wir exemplarisch in dieser Art bearbeitet. Schauen Sie sich die Markierungen und Lösungen an und üben Sie dieses Vorgehen dann an den Aufgabenbeispielen II–IV.

## Operatoren für das Fach Englisch

### Was sind Operatoren und warum sind sie so wichtig?

In jeder Aufgabenstellung finden Sie ein Verb, das genau beschreibt, was zu tun ist: Diese Verben heißen Operatoren (auf engl. task words oder command words). Ein Operator bezeichnet die Tätigkeit, die bei der Bearbeitung einer Prüfungsaufgabe vom Prüfling ausgeführt werden

soll. Das heißt: Für jede Prüfungsaufgabe ist die von Ihnen geforderte Leistung genau festgelegt. Das Verständnis des Operators ist somit die Grundvoraussetzung für Ihren Prüfungserfolg. Denn nur wer genau weiß, was zu tun ist, kann gezielt arbeiten.

Anforderungsbereiche	Operatoren	Definitionen
(schwerpunktmäßig) Anforderungsbereich I <b>Textverstehen</b>	<b>describe</b>	give a detailed account of (no line references, no quotes)
	<b>outline</b>	give the main features, structure or general principles of sth (no line references, no quotes)
	<b>state</b>	present the main aspects of sth briefly and clearly (no line references, no quotes)
	<b>summarise, sum up</b>	give a concise account of the main points or ideas of a text, issue or topic (no line references, no quotes)
(schwerpunktmäßig) Anforderungsbereich II <b>Analyse</b>	<b>analyse, examine</b>	describe and explain in detail
	<b>compare</b>	show similarities and differences
	<b>contrast</b>	emphasise the differences between two or more things
	<b>explain</b>	make something clear show causes and effects in a given context
	<b>illustrate</b>	use examples to explain or make sth clear
(schwerpunktmäßig) Anforderungsbereich III <b>Wertung/Gestaltung</b>	<b>assess, evaluate</b>	express a well-founded opinion on the nature or quality of sb/sth
	<b>comment (on)</b>	give your opinion and support your view with evidence or reasons
	<b>discuss</b>	give arguments or reasons for and against, especially to come to a well-founded conclusion
	<b>justify</b>	present reasons for decisions, positions or conclusions
	<b>write (+ text type)</b>	produce a text with specific features

	Beispiele
	Describe the situation presented in the excerpt.
	Outline the writer's views on love and marriage.
	State the main developments in the family presented in the text.
	<ul style="list-style-type: none"> <li>Summarise the text.</li> <li>Sum up the information given about green energy</li> </ul>
	<ul style="list-style-type: none"> <li>Analyse the way(s) in which the atmosphere is created in ...</li> <li>Examine the opposing views on social class held by the two protagonists.</li> <li>Examine how the author characterises ...</li> </ul>
	Compare the opinions on education held by the experts presented in the text.
	Contrast the authors' ideas of globalisation.
	Explain the protagonist's obsession with money.
	Illustrate the way in which school life in Britain differs from that in Germany.
	<ul style="list-style-type: none"> <li>Assess the appropriateness of the central image of the story.</li> <li>Evaluate the effectiveness of the measures proposed by the author.</li> </ul>
	Comment on the writer's view on gender roles.
	<ul style="list-style-type: none"> <li>Discuss whether social status determines somebody's future options.</li> <li>Discuss the author's assumption that modern media shape an individual's identity.</li> </ul>
	Justify whether the excerpt should be included in the text collection.
	<ul style="list-style-type: none"> <li>Write the ending of the story.</li> <li>Write an interior monologue which reflects the character's view of the situation and his/her feelings.</li> <li>Write your letter to the editor in which you discuss Packer's statement that "the American dream quietly dies".</li> </ul>

**Die Anforderungsbereiche**

Operatoren stellen unterschiedliche Anforderungen. Dementsprechend werden sie den drei Anforderungsbereichen (AFB I, AFB II, AFB III) zugeordnet. Für die Erstellung Ihrer Lösung ist es also wichtig, dass Sie systematisch vorgehen und zunächst das Textverständnis (AFB I und AFB II) sicherstellen, bevor Sie sich im Anforderungsbereich III den komplexen Aufgaben zuwenden.

Nach: Niedersächsisches Kultusministerium:  
Operatoren für das Fach Englisch.  
In: [https://bildungsportal-niedersachsen.de/fileadmin/4\\_Allgemeinbildung/Zentrale\\_Arbeiten/ZA\\_Allgemein/EN\\_2024Abi\\_Operatoren.pdf](https://bildungsportal-niedersachsen.de/fileadmin/4_Allgemeinbildung/Zentrale_Arbeiten/ZA_Allgemein/EN_2024Abi_Operatoren.pdf) (09.08.2024).

# Die Anforderungsbereiche

## Anforderungsbereich I

Der Anforderungsbereich I wird in der ersten Teilaufgabe abgefragt. Hier sollen Sie Ihr Leseverständnis nachweisen. Dabei werden Sie mit den Operatoren *describe*, *outline*, *state* oder *summarise / sum up* aufgefordert, die Textvorlage oder Aspekte dieser zusammenzufassen.

**Wiederholen, üben und festigen Sie die Anforderungen zur Überprüfung des Leseverstehens mithilfe der angebotenen Materialien.**



### SKILL BOX How to outline information

#### Outlining information STEP BY STEP

- |               |  |
|---------------|--|
| <b>STEP 1</b> | Understand the task. Focus on the required aspect(s).  |
| <b>STEP 2</b> | Read the text and get an idea of the general content.  |
| <b>STEP 3</b> | Highlight key words / key phrases relevant to the task.  |
| <b>STEP 4</b> | Collect information on the required aspect(s) and take notes.<br>List your main points in a logical order. |
| <b>STEP 5</b> | Write the text. Pay attention to the criteria provided.  |
| <b>STEP 6</b> | Reread and revise your text. Check grammar and spelling.   |

- 1 | Read the text on p. 147–149 and explain what the task word “sum up” requires.

- 2 | Decide which of the following rules are correct when outlining information.  
Make a tick.

**You should:**

- ☐ give your own opinion
- ☐ read the excerpt carefully
- ☐ give line citations
- ☐ repeat sections word for word
- ☐ repeat what the characters say (direct speech)
- ☐ highlight or underline the most important events
- ☐ write in simple past
- ☐ write in simple present
- ☐ write an introductory sentence providing details about the text you summarise

- 3 | Write a coherent summary of the text (p. 147–149).

- 4 | Compare your summary with the sample solution on page 151.

Die **Lösungen** zu den Aufgaben finden Sie auf der Seite 160.

## Anforderungsbereich II


Der Anforderungsbereich II wird in der zweiten Teilaufgabe abgefragt, die eine Analyseaufgabe darstellt. Es gibt viele verschiedene Aufgabentypen, grundsätzlich wird jedoch ein tieferes Textverständnis von Ihnen gefordert als die reine Zusammenfassung in Anforderungsbereich I.

Für den Anforderungsbereich II übliche Operatoren sind *analyse / examine, compare, contrast, explain* oder *illustrate*.

Je nach Operator kann es also sein, dass Sie bestimmte **Aspekte eines Textes erklären oder vergleichen** müssen. Fokussieren Sie sich dabei unbedingt auf die in der Aufgabenstellung genannten Aspekte. Um Ihre Ergebnisse zu stützen, sollten Sie auf den Ausgangstext verweisen und **aussagekräftige Zitate** aufnehmen.

Wird von Ihnen eine Analyse gefordert, benennen Sie die **Gestaltungsmittel** des Textes. Auch hierbei sollten Sie Ihre Aussagen mit entsprechenden Belegen am Text stützen. Beschreiben Sie dann die **Absicht der Gestaltungsmittel** bzw. deren **Wirkung auf die Leserschaft**.


**Wiederholen, üben und festigen Sie die Anforderungen der Textanalyse mithilfe der angebotenen Materialien.**



### SKILL BOX How to analyse a text

**Typical analysis tasks**

Analyse the stylistic devices.
Give a characterisation of XY.
Compare character X and character Y.
Explain the function of XY.



q-r.to/beUOGy

**LERNHILFE**

**Writing an analysis**

**Analysis STEP BY STEP**

<b>STEP 1</b>	Understand the task. Focus on the required aspect(s).
<b>STEP 2</b>	Read the text and highlight key passages. Use a different colour for each aspect (e.g. green for positively connoted words, red for negatively connoted word etc.).
<b>STEP 3</b>	List your points e.g. with the help of the P-E-E method.
<b>STEP 4</b>	Add examples from the text to prove your results.
<b>STEP 5</b>	Write the analysis.
<b>STEP 6</b>	Reread and revise your text. Check grammar and spelling.



- 1 | Read the excerpt on page 103f. and explain in your own words what the task word “examine” (task 2) requires.

- 2 | Mark passages in the text that tell you how Emira responds to how she is treated by the other people in the store.

- 3 | Find proof and give examples from the excerpt for the given points/arguments. Fill in the table.

point/argument	proof/example
At first, Emira is taken aback by the guard stopping her. It is indicated that Emira has switched on her autopilot, choosing a calming, polite response and enquiring about closing times.	“Emira swallowed and heard herself say, ‘Oh, hi.’” (l.5)
Emira feels the need to make conversation in order to rectify any negative image the guard might have of her.	
Emira is insecure and displays the need to defend herself by repeating that she is Briar’s babysitter.	
When the guard questions whether Emira is really Briar’s babysitter, Emira is perplexed by the racist undercurrent of the guard’s reaction. This manifests itself in a physical sensation of discomfort.	
In the end, when asked to let go of Briar, she finally changes her approach and confronts them with their stereotypes.	

- 4 | Write a coherent analysis of how Emira responds to how she is treated by the people in the store.
- 5 | Compare your written analysis/examination to the sample solution on page 106/107.

Die **Lösungen** zu den Aufgaben finden Sie auf der Seite 161.

## Anforderungsbereich III

Der Anforderungsbereich III wird in der letzten Teilaufgabe geprüft. Dieser Anforderungsbereich fordert von Ihnen eine Wertung oder Gestaltung. Übliche Operatoren sind *assess/evaluate*, *comment (on)*, *discuss*, *justify* oder *write (+ text type)*.

In der Regel wird in der Aufgabenstellung eine Situation entworfen, die einen Schreib Anlass bietet. Thematisch bezieht sich der Schreib Anlass auf Pflichtmaterialien und -themen aus dem Unterricht, sodass Sie sowohl Informationen aus dem Ausgangstext der Klausur als auch aus dem Unterricht mit einbringen sollten. Ebenso können Sie Ihren Text mit persönlichen Beispielen und Erfahrungen anreichern.

Je nach Operator ist es notwendig, die Pro- und Kontraargumente für einen Aspekt herauszustellen und sich abschließend für eine Meinung zu entscheiden. Dabei ist es auch abhängig vom Operator, ob Sie Ihre eigene Meinung explizit zum Ausdruck bringen sollen.

**Wiederholen, üben und festigen Sie die Anforderungen der letzten Teilaufgabe mithilfe der angebotenen Materialien.**



### SKILL BOX How to write a comment or written discussion

#### Writing a comment / written discussion STEP BY STEP

STEP 1	Understand the task. Focus on the required aspect(s) and the given situation.
STEP 2	Activate the text-type conventions for the required target text (e.g. speech, letter, article, blog entry).
STEP 3	<p>If you are asked to comment on a statement, explain the statement first.</p> <p>If you are asked to comment on a text,</p> <ul style="list-style-type: none"><li>• skim the text to understand the author's attitude;</li><li>• highlight the aspects relevant to the task and list them in a logical order; then add your own ideas;</li><li>• list arguments you want to use in your comment and explain them by giving evidence from the text.</li></ul>
STEP 4	<p>Collect arguments in support of your view and add evidence / examples to your arguments that can be used to explain / illustrate them.</p> <p>Collect possible counterarguments and take notes on how to refute them.</p>
STEP 5	Write the text with the help of your notes.
STEP 6	Reread and revise your text. Check grammar and spelling.

- 1 | Read the task and sample solution on page 112f. [gA students]/114f. [eA students].  
To better understand how the writer approached the task, fill in the writing frame below  
according to your course level.

**Introduction**

connecting the  
introduction  
and the main part

**Main part**

connecting the  
main part and  
the conclusion

**Conclusion**

Die **Lösungen** zu der Aufgabe finden Sie auf der Seite 162.

## Aufgabenbeispiel I

Zentralabitur 2017	Englisch	Schülermaterial Teil 2 Textaufgabe
Aufgabe I	eA	Bearbeitungszeit: 210 min

### Aufgabenstellung

1. **Outline** what DeGrazia says about Detroit and the **American Dream**.  
(30 %)
2. **Analyse** the means the author uses to convince the reader of his position.  
(30 %)
3. You are taking part in the **international youth project "Aspects of Life and Culture in the US"**. For the project website, write **an article** in which you **discuss** whether the concept of the **American Dream is a recipe for success**. Refer to DeGrazia's article and to materials dealt with in class.  
(40 %)

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### 1 | Was ist das Thema?

- I a **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.
- I b Schreiben Sie diese in Stichworten heraus.

- American Dream
- "Aspects of Life and Culture in the US"
- Question: Is the concept of the American Dream a recipe for success?

- I c Formulieren Sie das Ergebnis in eigenen Worten.

Das Thema ist der amerikanische Traum im Kontext der Lebensart und der Kultur in den Vereinigten Staaten. Die Fragestellung, ob der amerikanische Traum ein Rezept für den Erfolg ist, soll diskutiert werden.

### 2 | Was ist das Zielformat?

- I a **Markieren** Sie relevante Textpassagen in der Aufgabenstellung 3.
- I b Schreiben Sie diese in Stichworten heraus.

- write an article
- website of an international youth project

- I c Formulieren Sie das Ergebnis in eigenen Worten.

Das Zielformat der dritten Aufgabe ist ein Artikel für die Website eines internationalen Jugendprojekts.

### 3 | Was ist zu tun?

- I a **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.
- I b Schreiben Sie diese in Stichworten heraus.

- outline
- analyse
- write an article/discuss

- I c Formulieren Sie das Ergebnis in eigenen Worten.

Die erste und die zweite Aufgabe erarbeite ich mit den Operatoren „outline“ und „analyse“. In der dritten Aufgabe schreibe ich einen Artikel mithilfe des Operators „discuss“.

## Aufgabenbeispiel II

Zentralabitur 2017	Englisch	Schülermaterial Teil 2 Textaufgabe
Aufgabe II	eA	Bearbeitungszeit: 210 min

### Aufgabenstellung

1. Outline the conflict in the Petersen family.  
(30 %)
2. Compare this conflict with the conflicts depicted in *Billy Elliot* and *My Son the Fanatic*.  
(30 %)
3. You are taking part in the international school project "Young People and Their Dreams". Your contribution is an article for the project website. Write the article in which you discuss whether young people should follow their dreams regardless of what their parents say.  
(40 %)

© Niedersächsisches Kultusministerium 2017

„Billy Elliot“ und „My Son the Fanatic“  
waren Pflichtmaterialien für den Abiturjahrgang 2017.

**1 | Was ist das Thema?**

**I a** **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

**2 | Was ist das Zielformat?**

**I a** **Markieren** Sie relevante Textpassagen in der Aufgabenstellung 3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

**3 | Was ist zu tun?**

**I a** **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

Die **Lösungen** zu den Aufgaben finden Sie auf der Seite 163.

## Aufgabenbeispiel III

Zentralabitur 2017	Englisch – Berufliches Gymnasium	Schülermaterial Teil 2 Textaufgabe
Aufgabe I	gA	Bearbeitungszeit: 130 min

### Aufgabenstellung

1. Outline the information given on Bennie Salazar's career.  
(30 %)
2. Compare the relationship between Scotty Hausman and Bennie Salazar with the relationship between Willy Loman and Charley in *Death of a Salesman*.  
(30 %)
3. You are preparing for an international seminar on "Goals in Life" and have to hand in an article for the journal of the seminar. You have been given the topic "Material Success: An Appropriate Goal?" Write your article in which you discuss this topic. Refer to materials studied in class, e.g. *Death of a Salesman*, *Billy Elliot*.  
(40 %)

© Niedersächsisches Kultusministerium 2017

„Death of a Salesman“ und „Billy Elliot“  
waren Pflichtmaterialien für den Abiturjahrgang 2017.



**1 | Was ist das Thema?**

**I a** **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

**2 | Was ist das Zielformat?**

**I a** **Markieren** Sie relevante Textpassagen in der Aufgabenstellung 3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

**3 | Was ist zu tun?**

**I a** **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

Die **Lösungen** zu den Aufgaben finden Sie auf den Seiten 164/165.

## Aufgabenbeispiel IV

Zentralabitur 2017	Englisch	Schülermaterial Teil 2 Textaufgabe
Aufgabe II	gA	Bearbeitungszeit: 130 min

### Aufgabenstellung

1. Sum up the information given on Zayn Malik.  
(30 %)
2. Analyse the means the author uses to express his attitude towards Malik.  
(30 %)
3. You are taking part in an international project with the title "Finding your Way in Life". As your contribution to the project, you write an article commenting on the statement: *Young people need role models such as Zayn Malik or Billy Elliot*.  
(40 %)

© Niedersächsisches Kultusministerium 2017

„Billy Elliot“ war Pflichtmaterial für den Abiturjahrgang 2017.

**1 | Was ist das Thema?**

**I a** **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

**2 | Was ist das Zielformat?**

**I a** **Markieren** Sie relevante Textpassagen in der Aufgabenstellung 3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

**3 | Was ist zu tun?**

**I a** **Markieren** Sie relevante Textpassagen in den Aufgaben 1–3.

**I b** Schreiben Sie diese in Stichworten heraus.

**I c** Formulieren Sie das Ergebnis in eigenen Worten.

Die **Lösungen** zu den Aufgaben finden Sie auf den Seiten 166/167.

## Abiturklausuren schreiben

Im Folgenden finden Sie sieben Beispielklausuren:

fünf Textaufgaben, eine Mediationsaufgabe und eine Hörverstehensaufgabe.

Thematisch beziehen sich die Textaufgaben auf die verpflichtenden Materialien. Zudem sind sie aus original Abiturprüfungen entnommen oder eng an Abiturklausuren orientiert.

Zu den Klausuren finden Sie auch passende Musterlösungen.

Lesen Sie die Aufgabenstellung sowie die Musterlösung und bearbeiten Sie die Aufgaben. Im Anhang finden Sie die Lösungen der Aufgaben.

## Prüfungsteil 1a

### Listening Comprehension

You will hear each recording twice. After each listening you will have time to complete your answers.

#### Task 1 | Criminals

You will hear six news items from a radio morning show.

While listening, match the news items 1 to 6 with the headings A to G.  
There is one more heading than you need.

1  q-r.to/beUCUr	2  q-r.to/beUCWK	3  q-r.to/beUCXT
4  q-r.to/beUCZ8	5  q-r.to/beUCag	6  q-r.to/beUCbq

Heading	News Item
<b>A</b> A fugitive proves hard to catch	<input type="checkbox"/>
<b>B</b> A clever plan leads to success	<input type="checkbox"/>
<b>C</b> A clumsy fake leads to punishment	<input type="checkbox"/>
<b>D</b> A suspicious person turns out to be innocent	<input type="checkbox"/>
<b>E</b> A criminal chooses the wrong location for a crime	<input type="checkbox"/>
<b>F</b> A criminal's appearance makes him easily detectable	<input type="checkbox"/>
<b>G</b> A criminal's silly behaviour plays into the hands of the police	<input type="checkbox"/>

Aufgabe 1: © Niedersächsisches Kultusministerium, Abiturklausur  
aus dem Jahrgang 2020 für das grundlegende Anforderungsniveau.

## Task 2 | Modernising the Royal Family

You will hear a radio programme on changes in the British Royal Family since 1992. Lucy Burns from the BBC speaks to Charles Anson, the former press secretary of the Royal Family.

While listening, answer the questions. You need not write complete sentences. Unless otherwise specified, name one aspect.

Notice that the programme is from 2020 when Queen Elizabeth II. was still Queen of the United Kingdom.

Listen until 04:00.



q-r.to/beUCeV

1	What did the Royal Family do in reaction to the situation in the early 1990s?	
2	How does the Queen remember 1992?	
3	What family matters affected the Royals in 1992? (Name one.)	
4	How did the media react to the royal events? (Name two examples.)	
5	What issue did the public raise?	
6	What happened in November 1992?	
7	What made Charles Anson's job more challenging at the time?	
8	How does Anson characterise the Queen during her long reign?	
9	Which change did Queen Elizabeth declare that affected the public directly?	

Aufgabe 2: © Niedersächsisches Kultusministerium, Abiturklausur aus dem Jahrgang 2022 für das grundlegende Anforderungsniveau.

### Task 3 | What it's like to be Muslim in America

You will hear a talk by Dalia Mogahed. She talks about her experiences as a Muslim living in the US after the 9/11 attacks, four Islamist suicide terrorist attacks carried out in 2001.

While listening, tick the correct answer (a, b, c or d).

There is only one correct answer.

Play the video from  
03:33 to 10:18.



1. One week after the attack, Dalia ...	a	saw people demonstrating against Muslims on the street.	<input type="checkbox"/>
	b	could not enter the mosque.	<input type="checkbox"/>
	c	heard about attacks on people who were regarded as Muslims.	<input type="checkbox"/>
	d	stayed at home to be safe.	<input type="checkbox"/>
2. According to Dalia, people talk about Muslims ...	a	as if they were a disease.	<input type="checkbox"/>
	b	who should meld into American culture.	<input type="checkbox"/>
	c	making a significant contribution.	<input type="checkbox"/>
	d	being parasites.	<input type="checkbox"/>
3. Radicalisation is the result of ...	a	false beliefs taught in mosques.	<input type="checkbox"/>
	b	united Muslims communities.	<input type="checkbox"/>
	c	isolation and online communities.	<input type="checkbox"/>
	d	a lack of values.	<input type="checkbox"/>
4. According to Dalia, ISIS's brutality is ...	a	responsible for reading brutality into to holy book.	<input type="checkbox"/>
	b	compared to Christianity's brutality in the past.	<input type="checkbox"/>
	c	legitimated by the holy book.	<input type="checkbox"/>
	d	as evil as that of Ku Klux Klan.	<input type="checkbox"/>
5. Some Muslims have become a target of exploitation on the part of extremists because ...	a	they are naïve.	<input type="checkbox"/>
	b	they feel disconnected from God.	<input type="checkbox"/>
	c	they have already been in contact with other extremist groups.	<input type="checkbox"/>
	d	they are fed up with prejudice and hatred towards Muslims.	<input type="checkbox"/>

→ Lösungen s. S. 168–170

## Prüfungsteil 1b

### Übungsklausur · Mediation/Sprachmittlung

#### Aufgabenstellung

You are taking part in an international project on “Sustainability”.

In the project, participants share an example from their own country on the conference website.

Write an article for the website in which you present “Lieferrad DA”.

Angelehnt an: Abiturklausur aus dem Jahrgang 2023 für das erhöhte Anforderungsniveau, Niedersächsisches Kultusministerium.

#### Material

### Der Spargel kommt per Lastenrad

von ASTRID LUDWIG (29.03.21)

Lange schon hegte das Professoren-Trio die Idee für einen Lieferservice der anderen Art. Einen, der die Umwelt schont, den örtlichen Handel stärkt, Mitarbeiter fair bezahlt und trotzdem rentabel ist. Doch die Wirtschafts- und Logistikexperten Johanna Bucerius und Axel Wolfermann von der Hochschule Darmstadt und Kai-Oliver Schocke von der Frankfurt University of Applied Sciences fanden niemanden, der bereit war, das auch auszuprobieren. Dann aber kam Corona. „Als wir gesehen haben, wie schlecht es dem Einzelhandel geht, haben wir den Lieferservice selbst gestartet“, berichtet Bucerius. Beim hessischen Wirtschaftsministerium beantragten die drei Forscher Fördergeld. Sie bekamen  
5 rund 100.000 Euro, mit denen E-Lastenräder angeschafft und Gehälter für das studentische Team aus Hilfskräften und Kurierfahrern gezahlt werden konnten.

Seit dem Sommer rollen die schwarzen Lasten-Bikes mit dem gelbblauen Aufdruck „Lieferrad DA“ durch Darmstadt. Sie bringen Blumen, Bücher, Wein, Lebensmittel, die nicht gekühlt werden müssen, Kleidung, Kosmetik oder auch  
15 Medikamente von den Einzelhändlern direkt nach Hause zu den Kunden. „Es lief gut an“, sagt Axel Wolfermann – dank Werbung über soziale Medien sowie Kontakten zur Stadt und örtlichen Wirtschaft. Ein Spargelbauer im Stadtteil Arheilgen machte den Anfang. Bei manchem Geschäft fragten die Studenten auch persönlich an.

Mittlerweile nutzen rund 50 Einzelhändler in Darmstadt den unentgeltlichen Lieferservice. Darunter auch große Händler wie das Modekaufhaus Henschel und die Buchladen-Kette Thalia. Armin Pourhosseini, Mitbegründer des Naturkosmetik-Shops „Woodberg“, hat sich nach eigenen Worten bewusst für den klimaschonenden Raddienst entschieden. [...] Umweltschutz gehört für  
25 ihn zum Geschäftsmodell. Für seine Naturprodukte nutzt er recyceltes Verpackungsmaterial, bei Versand und Bezahlung bietet er Kunden Modelle an, die Ökoprojekte unterstützen. Rund vier von zehn Bestellungen aus Darmstadt lässt er von Lieferrad DA zustellen.



Die studentischen Radkuriere haben gut zu tun. Wöchentlich fahren sie zwischen  
30 100 und 150 Pakete aus. „Weihnachten ging es deutlich nach oben, da waren es  
rund 300 Pakete pro Woche. Das war Rekord“, so Wolfermann. Am Valentinstag  
nahmen die Ausfahrten ebenfalls zu, und Ostern werde sicherlich eine weitere  
Herausforderung, vermutet Bucerius. Bis Ende 2020 brachte „Lieferrad DA“  
montags bis freitags insgesamt 1068 Pakete an die Haustüren. Die zwei studen-  
35 tischen Kuriere radelten mehr als 3000 Kilometer durch die Straßen Darmstadts.

Die Kunden bestellen bei den Händlern, die die Aufträge an das Studen-  
tententeam weiterleiten. „Wird bis 12 Uhr bestellt, liefern wir am selben Tag aus“,  
sagt Florian Treiber. Der Dreiundzwanzigjährige, der Logistikmanagement an der  
Hochschule Darmstadt studiert, ist für die Tourenplanung zuständig. Er pflegt  
40 die Bestellungen in die Tourensoftware ein, prüft, ob Händler wegen vieler oder  
schwerer Pakete mehrfach angefahren werden müssen, checkt Öffnungszeiten,  
rechnet Pufferzeiten ein und übernimmt die Datenanalyse. Weil Kundendaten  
sensibel sind, stellt die Hochschule dafür einen gesicherten Laptop zur Ver-  
fügung. Treiber ist für die Kuriere erreichbar, „falls ein Kunde nicht da, die  
45 Adresse falsch oder der Akku leer ist“. Vor Weihnachten ist er sogar selbst als  
Fahrer eingesprungen – ein lehrreicher Blick auf die andere Seite. „Das Projekt  
ist ohnehin eine super Einstiegsmöglichkeit in die Logistikbranche“, findet der  
Student. Und das ohne Druck und schlechte Bezahlung, über die Paketzustel-  
ler immer wieder klagen. Die Lieferrad-Kuriere und Hiwis<sup>2</sup> werden pro Stunde  
50 honoriert, nach den Sätzen der Hochschule. Studenten mit Bachelorabschluss  
erhalten rund 15 Euro. „Sie werden zudem in das Forschungsprojekt einbezo-  
gen, bringen ihre Erfahrungen ein“, ergänzt Bucerius. Der Lieferdienst ist auch  
Gegenstand mehrerer Bachelorarbeiten.

Das Professoren-Trio ist zufrieden mit dem Projekt. Zum Jahresende ist zwar  
55 die Förderung ausgelaufen, doch eine Fortsetzung ist in Sicht. Noch ist die  
Hochschule Darmstadt Betreiberin und der Lieferdienst gebührenfrei. Doch es  
soll eine neue Rechtsform gefunden werden, damit Lieferrad DA als Verein oder  
GmbH Gewinne generieren kann. Denn die Forscher wollen auch herausfinden,  
unter welchen Bedingungen ein derartiger Lieferservice rentabel bestehen kann.  
60 Bei voller Auslastung betragen die Kosten je Lieferung derzeit rund vier Euro.  
Der Einzelhandel, sagt Wolfermann, habe Interesse an dem Lieferdienst, aber  
angewiesen ist das Projekt auf zusätzliche Kunden wie die Stadt, kommunale  
Betriebe, Unternehmen oder Wochenmarkt-Beschicker. Andere Kommunen  
haben schon Interesse am Aufbau eines ähnlichen Lieferdienstes bekundet.

Aus: Astrid Ludwig: „Der Spargel kommt per Lastenrad“.  
In: FAZ.NET aktualisiert am 29.03.2021, [https://www.faz.net/aktuell/rhein-main/  
hochschule-darmstadt-der-spargel-kommt-per-lastenrad-17258331.html](https://www.faz.net/aktuell/rhein-main/hochschule-darmstadt-der-spargel-kommt-per-lastenrad-17258331.html).

1 DA – Autokennzeichen Darmstadts

2 Hiwi – studentische wissenschaftliche Hilfskraft

## Übungsklausur · Mediation/Sprachmittlung · **Musterlösung**

### TASK

You are taking part in an international project on “Sustainability.”

In the project, participants share an example from their own country on the conference website.

Write an article for the website in which you present “Lieferrad DA”.

Read the sample solution to task 1 and complete the following exercises.

- a. Visualise powerful words/phrases, sentence connectives and sentence structures by taking notes in the left margin.
- b. Visualise key aspects regarding content and text-type conventions by taking notes in the right margin.
- c. For further exercises, follow the QR code below.



LERNHILFE

Mediation

[q-r.to/beUCjc](https://q-r.to/beUCjc)

## Cargo Bikes: the rise of carbon-free delivery services

by BÉLA ROHLOFF, THEO STAHL and EMIL ZAMEK

Delivery cars have long been blamed for contributing to urban pollution, while bike delivery companies have been criticised for creating delivery slaves. However, three professors have come up with a sustainable alternative that solves both problems through environmentally friendly delivery bikes and fair pay. Founded in 2020 as a research project, Lieferrad DA has received government funding and gained significant attention through advertising and social media campaigns.

### Business model

The essence of this delivery service is to provide essential items that need no cooling, are sourced from local shops and transported to people's homes by e-cargo bikes. Lieferrad DA is designed to boost the local economy, which suffered badly during the COVID-19 pandemic, and to actively help to protect the environment. The project has already attracted a diverse range of participants ranging from local small businesses to well-known chain stores.

As highlighted in a feature by Astrid Ludwig, titled "Der Spargel kommt per Lastenrad" and published in 2021, the service is in high demand and operates from Mondays to Fridays. For orders placed before noon, customers are guaranteed same-day delivery. The people behind this initiative are mainly students who are paid fairly for their services. In addition, an office team coordinates the orders and provides assistance in difficult situations.

### Promising prospects for Lieferrad DA

With the funding prospects for the project looking positive, the researchers are working hard to refine the profitability of the business model, living off grants for independence. They hope to attract more clients and encourage other communities to adopt their sustainable delivery service.

Lieferrad DA has redefined the landscape of eco-friendly delivery services. Hopefully, the success of their model will inspire many other communities and businesses to adopt similar sustainable initiatives.

→ Lösungen s. S. 171/172

## Prüfungsteil 2

### Übungsklausur 1 · Short stories, films (*Pride*, *Boy Erased*) and *seven methods of killing kylie jenner*

#### Aufgabenstellung

- 1 | Describe the situation in the grocery store. (30 %)
- 2 | Examine how Emira responds to how she is treated by the other people in the store. (30 %)
- 3 | Choose one of the following tasks.
  - 3 | a The creators of the blog *Don't Stereotype Me!* have invited readers to send in guest entries commenting on the following statement by the American psychologist Virginia Satir: "We must not allow other people's limited perceptions to define us."  
  
Write the blog entry, referring to the text at hand and materials studied in class. (40 %)  
  
OR
  - 3 | b Assess the relevance of including movies and literature in the classroom to address and overcome prejudice. Refer to text at hand and/or materials studied in class. (40 %)

Basierend auf: Abiturklausur aus dem Jahrgang 2021 für das grundlegende Anforderungsniveau, Niedersächsisches Kultusministerium.

#### Hinweis:

In den Aufgaben 3a und 3b kann z. B. auf folgende Pflichtmaterialien Bezug genommen werden:

- grundlegendes Anforderungsniveau:
  - short stories: *Cicada* (Camille Acker) und *Fatima, the Biloquist: A Transformation Story* (Nafissa Thompson-Spires)
  - film: *Pride*
  - *seven methods of killings kylie jenner* [allgemeinbildende Schulen]
- erhöhtes Anforderungsniveau:
  - short stories: *Mambo Sauce* (Camille Acker) und *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology* (Nafissa Thompson-Spires)
  - film: *Boy Erased*
  - *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

## Material

### Such A Fun Age (Excerpt)

by KILEY REID (2019)

*Emira Tucker, a young African American woman, is in a grocery store with Briar, the child of the Chamberlains, a rich white family.*

“Excuse me, ma’am.” Footsteps followed and when Emira turned around, a gold security badge blinked and glittered in her face. On top it read Public Safety and the bottom curve read Philadelphia.

Briar pointed up at his face. “That,” she said, “is not the mailman.”

5 Emira swallowed and heard herself say, “Oh, hi.” The man stood in front of her and placed his thumbs in his belt loops, but he did not say hello back.

Emira touched her hair and said, “Are you guys closing or something?” She knew this store would stay open for another forty-five minutes – it stayed open, clean, and stocked until midnight on weekends – but she wanted him to hear the way she could talk. From behind the security guard’s dark sideburns, at the other end of the aisle, Emira saw another face. The gray-haired, athletic-looking woman, who had appeared to be touched by Briar’s dancing<sup>1</sup>, folded her arms over her chest. She’d set her grocery basket down by her feet.

15 “Ma’am,” the guard said. Emira looked up at his large mouth and small eyes. He looked like the type of person to have a big family, the kind that spends holidays together for the entire day from start to finish, and not the type of person to use ma’am in passing. “It’s very late for someone this small,” he said. “Is this your child?”

20 “No.” Emira laughed. “I’m her babysitter.” “Alright, well...” he said, “with all due respect, you don’t look like you’ve been babysitting tonight<sup>2</sup>.”

Emira found herself arranging her mouth as if she’d ingested<sup>3</sup> something too hot. She caught a morphed reflection in a freezer door, and she saw herself in her entirety. Her face – full brown lips, a tiny nose, and a high forehead covered with black bangs – barely showed up in the reflection. Her black skirt, her slinky V-neck top, and her liquid eyeliner refused to take shape in the panels of thick glass. All she could see was something very dark and skinny, and the top of a small, blond stick of hair that belonged to Briar Chamberlain.

30 “K<sup>4</sup>,” she exhaled. “I’m her babysitter, and her mom called me because –”

1 **The gray-haired, athletic-looking woman** – The woman has watched Emira and Briar dance in the frozen-food aisle before.

2 **you don’t look like you’ve been babysitting tonight** – When the Chamberlains call her earlier in the story, Emira is at a party.

3 **ingest** – (to eat) or drink, (to) swallow

4 **K** – okay

“Hi, I’m so sorry, I just ... hi.” From the end of the aisle, the woman came forward, and her very used tennis shoes squeaked against the tile floor. She put a hand to her chest. “I’m a mom. And I heard the little girl say that she’s not with her mom, and since it’s so late I got a little nervous.”

Emira looked at the woman and half laughed. The sentiment felt childish, but all she could think was, you really just told on me<sup>5</sup> right now?

“Where ...” – Briar pointed to one side of the aisle – “Where these doors go?”

“One second, mama<sup>6</sup>. Okay ...” Emira said.

“I’m her sitter and her mom asked me to take her because they had an emergency and she wanted me to get her out of the house. They are three blocks away.” She felt her skin becoming tight at her neck. “We just came here to look at the nuts. Well, we don’t touch them or anything. We’re just ... we’re really into nuts right now, so ... yeah.”

For a moment, the security guard’s nostrils expanded. He nodded to himself, as if he’d been asked a question, and said, “Any chance you’ve been drinking tonight, ma’am?” Emira closed her mouth and took a step back. The woman next to him winced and said, “Oh, geez.” [...]

All at once, on top of the surreptitious<sup>7</sup> accusations, this entire interaction seemed completely humiliating, as if she’d been loudly told that her name was not on a guest list. “You know what – it’s cool,” she said. “We can just leave.”

“Now wait a minute.” The guard held out his hand. “I can’t let you leave, because a child is involved.”

“But she’s my child right now.” Emira laughed again. “I’m her sitter. I’m technically her nanny...” This was a lie, but Emira wanted to imply that paperwork had been done concerning her employment, and that it connected her to the child in question.

“Hi, sweetie.” The woman bent and pressed her hands into her knees. “Do you know where your mommy is?”

“Her mom is at home.” Emira tapped her collarbone twice as she said, “You can just talk to me.” [...]

“Okay, ma’am?” The security guard widened his stance to match hers. “You are being held and questioned because the safety of a child is at risk. Please put the child on the ground – ”

“Alright, you know what?” Emira’s left ankle shook as she retrieved her cell phone from her tiny purse. “I’ll call her father and he can come down here. He’s an old white guy so I’m sure everyone will feel better.”

(797 words)

From: Excerpt(s) from SUCH A FUN AGE by Kiley Reid, copyright © 2019 by Kiley Reid Inc.  
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a division of Penguin Random House LLC. All rights reserved.

<sup>5</sup> (to) tell on someone – to give information on s.o.’s bad behaviour or secrets

<sup>6</sup> mama – a nickname Emira uses for Briar

<sup>7</sup> surreptitious – done secretly or quickly

## Übungsklausur 1 • Musterlösung

### TASK 1

Describe the situation in the grocery store. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a summary. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
Participle clause → enables us to say information in a more economical way.	<p>The excerpt from the novel <i>Such A Fun Age</i> by Kiley Reid, which was published in 2019, revolves around how the African-American babysitter Emira Tucker deals with racist suspicions during a visit to the supermarket and emphasises the prevalence of interpersonal racism against African Americans in everyday life.</p> <p>Having been asked to leave an evening party she is attending and unexpectedly take care of Briar, the child she regularly babysits, in order to help her White employer's family in an emergency, Emira is spending time with Briar at a supermarket.</p> <p>Alerted by a female customer, a security guard stops Emira. Despite her immediate attempts to ease the situation through polite conversation, the security guard says that it is not an appropriate time of day for Briar to be out and enquires whether Briar is Emira's daughter, expressing his disbelief when Emira confirms that she is babysitting. Before she can explain the situation, the female customer interrupts her, repeating the security guard's reservations.</p> <p>In disbelief, Emira finally manages to give an account of the evening. However, she is met with allegations regarding potential alcohol consumption. Feeling humiliated, Emira attempts to exit the store but is stopped by the security guard, who claims that Briar may be in danger.</p> <p>Shaken, Emira decides to phone her employer, stating that his white skin colour should help resolve the conflict.</p>	introductory sentence

## TASK 2

Examine how Emira responds to how she is treated by the other people in the store. (30 %)

Read the sample solution to task 2 and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or are useful when writing an analysis. You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph. What does the writer do? This will help you get a better understanding of the analytical tools used.

words/phrases	sample solution	content/structure
example of everyday racism	Emira Tucker, a young Black babysitter, is a character taken from Kiley Reid's novel <i>Such A Fun Age</i> , which was published in 2019. In an encounter at a grocery store, Emira is suspected of having abducted a child. As it is late and Emira is dressed for a party, a customer and a security guard declare that young White Briar could be in danger as Emira is clearly not her mother. Challenged by this example of everyday racism, Emira shows a variety of intensifying reactions, from trying to defuse the situation to openly calling out the racists.	introductory sentence
At first	<p>At first, Emira is taken aback by the guard stopping her. She "swallow[s] and hear[s] herself" greeting him (l. 5), which indicates that Emira has switched on her autopilot, choosing a calming, polite response and enquiring about closing times. Despite being fully aware of the fact that the guard is not addressing her in this matter (cf. l. 9f.), Emira feels the need to make conversation in order to rectify any negative image the guard might have of her ("she wanted him to hear the way she could talk", l. 10f.).</p> <p>Although Emira attempts to create an air of ease by "touch[ing] her hair" (l. 18) and laughing (cf. l. 21), she is insecure and displays the need to defend herself by repeating that she is Briar's babysitter (cf. l. 21 and l. 31). When the guard questions this, Emira is perplexed by the racist undercurrent of the guard's reaction. This manifests itself in a physical sensation of discomfort ("Emira found herself arranging her mouth as if she'd ingested something too hot.", l. 23f.) and is emphasised in the way the confrontation reminds her of her ethnicity, when she notices her reflection in a freezer door. "All she [can] see [is] something very dark" (l. 28f.), which underscores how Emira feels reduced to her skin colour by the suspicions she is facing.</p>	



words/phrases	sample solution	content/structure
	<p>Nevertheless, Emira is intent on not letting her inner turmoil show. Wanting to stay composed, she “ex-hale[s]” before attempting to explain her babysitting arrangements (l.31). This reinforces the fact that Emira’s central strategy to overcome this confrontation is de-escalation.</p> <p>However, when the female customer actively interrupts the scene, posing as a worried member of the public (cf. l.33–36), Emira feels more and more challenged. Compared to before, she now only “half laugh[s]” (l.37) but instead exhibits signs of fear when “her skin become[s] tight at her neck” (l.44). This anxiousness culminates in her physical need to retreat after facing allegations of drinking (“Emira closed her mouth and took a step back.”, l.49). Feeling degraded, she wants to leave (cf. l.51–53), which illustrates that Emira no longer believes that she can control the situation.</p> <p>When the guard refuses her wish, Emira undergoes a final attempt to convince him that she is indeed a legitimate babysitter (cf. l.57–59). However, in the end, when asked to let go of Briar, she finally changes her approach and confronts them with their stereotypes (“‘I’ll call her father. [...] He’s an old white guy so I’m sure everyone will feel better,’” l.68f.).</p> <p>All in all, Emira’s reactions mirror the increasingly tense atmosphere in the scene. While at the beginning, despite her unease she attempts to de-escalate the situation by politely explaining her role as Briar’s babysitter, later she feels ignored and disgraced. When even her wish to leave the store is denied, the only way out for Emira is to fall back on the help of her White employer and by doing so to shine a light on the racist manner in which she has been treated.</p>	

## [grundlegendes Anforderungsniveau]

### TASK 3a

The creators of the blog *Don't Stereotype Me!* have invited readers to send in guest entries commenting on the following statement by the American psychologist Virginia Satir: "We must not allow other people's limited perceptions to define us."

Write the blog entry, referring to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a blog entry. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

Hinweis:

### Musterlösung für das grundlegende Anforderungsniveau

You may refer to the following materials:

- short stories: *Cicada* and *Fatima, the Biloquist: A Transformation Story*
- movie: *Pride*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
	<p><b>The limiting power of societal expectations</b></p> <p>What young people need in this complicated world is guidance. As you, dear reader, have found your way to the blog "Don't Stereotype Me!", I guess you will agree that more often than not, however, it seems like the pigeonholing society we live in has set out to constrain or even harm us. Perhaps then, it is time to take to heart what American psychologist Virginia Satir postulates when she claims that "we must not allow other people's limited perceptions to define us."</p> <p>How urgent such advice is becomes obvious when we look at the rise in mental health issues over the past few years. Spending more and more time online and comparing ourselves to the seemingly perfect versions of public figures on social media platforms, seems to have created the idea that there is an ideal life we should be aspiring to. As a result, we hold ourselves and others to this unattainable standard, leaving many of us feeling deficient and depressed. Particularly for members of minority groups, this problem is often amplified by real-life instances of discrimination.</p> <p>This is illustrated in Kiley Reid's 2019 novel <i>Such A Fun Age</i>, in which Emira, a Black babysitter, is kept from leaving a supermarket because a customer and a security guard question her authority and feel that the White child she is looking after may be in danger. Although Emira seems to have developed coping strategies for dealing with racism, such as reverting to polite conversation and practising patience, the increasingly humiliating encounter leaves its mark.</p>	

During the scene, when Emira notices her own reflection in a freezer door she is no longer able to identify her full self but merely registers her skin colour. This proves how deeply racism affects its victims, as it violates their integrity. In this case, "other people's limited perceptions" have not only defined, but also reduced the individual.

Ellery, the protagonist of Camille Acker's short story *Cicada*, published in 2018, is affected by feelings of inadequacy in a similar way. However, she finds a way to break free. A talented but impoverished Black piano player, young Ellery takes part in a piano competition where she meets Lori, who makes disparaging remarks about her motivated by racism. The embodiment of White privilege, Lori is an arrogant White girl whose poise, confidence and wealth unsettle Ellery, making her feel inferior. This is why when Ellery does, in fact, win the competition, she throws dead cicadas at the car Lori is leaving in. Despite the childishness of this defiant behaviour, it can also be seen as a symbol of triumph. Just like cicadas, which live underground until they emerge every 17 years, Ellery has now risen from the shadows. By winning the piano competition, she feels she has proven herself just as worthy as her seemingly superior White peers. In this sense, Ellery's character underscores how liberating it can be to break free from other people's restrictive prejudices.

However, breaking societal shackles not only benefits the individual but can have more far-reaching consequences, as is demonstrated in Matthew Warchus' 2014 movie *Pride*.

Based on a true story, the film follows a group of homosexual activists who, in an unlikely union, support a group of striking miners during the Thatcher Era of the early 1980s. Faced with prejudice and rejection in a time when homophobia is widespread and Aids on the rise, the persistence exhibited by the activists is inspiring and highlights that overcoming "limited perceptions" is a task best undertaken by a group of like-minded people. How powerful such an alliance can become is highlighted by the true story behind the film: in appreciation of the £ 22,000 raised by various homosexual support groups, miners' labour groups in turn successfully supported LGBT rights on the political level.

All things considered, Virginia Satir's demand is apt. When we let narrow societal expectations dictate who we are allowed to be, we will experience feelings of inadequacy and inferiority. However, if we heed Satir's advice and choose to break free from these limitations, it can produce lasting change – especially if we unite in our quest to create a more tolerant, open society that values individuality over conformity.

## erhöhtes Anforderungsniveau

### TASK 3a

The creators of the blog *Don't Stereotype Me!* have invited readers to send in guest entries commenting on the following statement by the American psychologist Virginia Satir: "We must not allow other people's limited perceptions to define us."

Write the blog entry, referring to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a blog entry. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

Hinweis:

### Musterlösung für das erhöhte Anforderungsniveau

You may refer to the following materials:

- short stories: *Mambo Sauce* and *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*
- movie: *Boy Erased*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
	<p><b>Finding individuality in a world of societal pressures</b></p> <p>In a world that too often dictates what is acceptable, we regularly find ourselves struggling to align our needs with whatever expectations society burdens us with. Trying to break free from the limitations imposed on us takes a vast amount of courage. Still, American psychologist Virginia Satir demands that we do not "allow other people's limited perceptions to define us". Although this may sound inspirational at first, which is why the creators of the blog may have chosen it for this series of guest entries, I am in two minds about it, which I would like to explain on the basis of some references to film and literature.</p> <p>Indeed, celebrating your unique self sounds good on paper. The 2018 film <i>Boy Erased</i>, which was written and directed by Joel Edgerton, illustrates this nicely. Based on a true story, the film revolves around the homosexual college student Jared, who is encouraged by his religious parents to undergo conversion therapy. Despite his initial resolution to change, Jared starts doubting the therapy sessions as he increasingly finds himself in an atmosphere of intimidation and humiliation which culminates when he flees the institution. With the support of his mother, who regrets the suffering she has imposed on her son, Jared is finally able to accept his homosexuality rather than seeing it as the flaw his father still makes it out to be. Four years later, now a writer, he exposes the debilitating</p>	headline

words/phrases	sample solution	content/structure
	<p>practices of conversion therapy. The film demonstrates the fact that embracing your own self, even if this means going against the tenacious beliefs of the people you love, can be a key to personal happiness.</p> <p>However, in some cases the pigeonholes designed by society have been internalised to such a degree that disregarding them, as Satir proposes, seems impossible. Camille Acker's short story <i>Mambo Sauce</i>, which was published in 2018, reveals this in the confused, Black protagonist Constance who, after moving in with her White boyfriend, has troubles with being the only interracial couple in their predominantly Black neighbourhood. Yet, in a takeaway run by Black people, Constance starts to experience a strong sense of belonging. Upon hearing that the place is being bought up by investors, Constance decides to involve the local press to stop this process of gentrification, only to learn that her meddling is not appreciated. Constance has to face the fact that she does not automatically belong to her new community just because she is Black. Not only has Constance potentially ruined a profitable business transaction, she has also seriously jeopardised her relationship. Through this ending, the short story illustrates that in some cases, it is our own internalised beliefs that negatively impact the lives we lead.</p> <p>Still, in far too many cases it is the prejudices of society that seriously impair the happiness of individuals. Compared to Joel Edgerton's film, though, not all stories have such an empowering ending. Kiley Reid's 2019 novel <i>Such a Fun Age</i> introduces the reader to young, Black Emira. Because it is late and Emira is dressed for a party, she is prevented from leaving a supermarket with Briar, the White girl she is babysitting, as it is believed that Briar may be in danger. During the scene, a humiliated Emira observes her reflection in a freezer door but notices only her skin colour. Thus, the racist encounter has reduced her vibrant identity to a mere shell. Therefore, the novel is a clear reminder of the fact that, too often, people's prejudices do "define" us, whether we like it or not.</p> <p>To come to a conclusion, <i>Boy Erased</i> demonstrates the benefits of refuting other people's "limited perceptions". However, individually embracing your uniqueness may not always feel like an option. Following Satir's approach, we run the risk of blaming the marginalised individual for failing to cast off the shackles of societal expectations instead of tackling these narrow mind-sets at their roots. Thus, I propose that we follow the example given by this blog and shout out "Don't Stereotype Me!" Let's tear down "limited perceptions" instead of pretending that we can all just ignore them.</p>	<p>conclusion</p>

## [grundlegendes Anforderungsniveau]

### TASK 3b

Assess the relevance of including movies and literature in the classroom to address and overcome prejudice. Refer to text at hand and/or materials studied in class. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

Hinweis:

### Musterlösung für das grundlegende Anforderungsniveau

You may refer to the following materials:

- short stories: *Cicada* and *Fatima*, *the Biloquist: A Transformation Story*
- movie: *Pride*
- *seven methods of killings kylie jenner* [allgemein bildende Schulen]

words/phrases	sample solution	content/structure
Thus	Despite the prominence of rainbow flags on super-market products or Halle Bailey being cast as a Black Arielle, reality proves that prejudices are still a prevalent and divisive force in society. Thus, more effort needs to be put into educating people about these social injustices. To what extent discussing movies and literature at school can be an effective tool in this process shall be assessed in the following text.	examples of alleged equality in everyday life vs. reality
To what extent	<p>When families represent a less open-minded world view, fiction can offer students great alternative role models to break these thought patterns. For instance Matthew Warchus' 2014 film <i>Pride</i>, which is based on a true story, follows the charismatic protagonist Mark Ashton, a born leader of a group of homosexual activists who support a striking Welsh miners' village during the early 1980s. Living in homophobic times, many miners at first fear repercussions if they accept the donations. Nevertheless, the bond between the two groups grows, and so does the power they have to achieve social change on both sides. As the activists show great stamina and creativity, this film not only promotes historical learning but also offers a shining example of open-mindedness and solidarity, inspiring students to stand up for the marginalised.</p> <p>Yet in order to affect lasting change, teachers need to make sure to mirror the complexity of the issue in the material they choose. Warchus' film is a beacon of hope, but young people need to understand that not all battles against prejudices are fought as publicly.</p>	argument 1:

words/phrases	sample solution	content/structure
	<p>Oftentimes, victims suffer silently. In these cases, literature can also offer a window into the vulnerable souls of minorities and thus foster empathy on a deeper level.</p> <p>Emira, the Black protagonist in Kiley Reid's 2019 novel <i>Such A Fun Age</i>, for example, is treated abominably by a security guard and a customer who hinder her from leaving a shop late at night as they do not believe she is the babysitter of the White girl she is with. What is masked as concern for the young girl, is, in fact, an act of interpersonal racism that students need to learn to identify as such. It is this broadening of perspective that can allow for critical thinking and enable dialogue regarding the potential change needed to stop the humiliation that characters like Emira face on a regular basis.</p> <p>However, even without the direct interference of others, the limiting ideas society has about people can become internalised and form a damaging set of beliefs within the affected individual. This is illustrated in Nafissa Thompson-Spires' short story <i>Fatima, the Biloquist: A Transformation Story</i> from 2018. Living in a predominantly White neighbourhood and attending a private school as one of only two Black students, Fatima feels awkward about her skin colour. This changes, however, when she meets Violet, a Black girl with albinism, who introduces her to a yet unknown world of Black culture and by doing so initiates a transformation process that gives Fatima confidence. Fatima's reluctance to introduce her White boyfriend Rolf to Violet, though, proves that she is still unable to merge the two sides of her identity, culminating in Violet feeling deeply hurt when Fatima's separate lives clash at a chance meeting between the girls and their boyfriends. Thus, the short story serves as a reminder that prejudices are not merely harmful when they manifest themselves as acts of racism, but also when they become internalised as societal expectations that keep individuals from living fulfilling lives.</p> <p>All in all, dealing with movies and literature in the classroom can be an effective way to address and hopefully break down prejudices as they offer positive role models that students may lack outside the school context, encourage historical learning and foster empathy. However, students need to be able to challenge the widely held notion that prejudices are only harmful if they are actively used against a person and instead learn that the problem runs much deeper. Merely refraining from being racist or homophobic is not the same as overcoming prejudices. As long as teachers keep this in mind, using fictional material in class can indeed help to turn the world into a more open-minded place.</p>	

## erhöhtes Anforderungsniveau

### TASK 3b

Assess the relevance of including movies and literature in the classroom to address and overcome prejudice. Refer to text at hand and/or materials studied in class. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

Hinweis:

### Musterlösung für das erhöhte Anforderungsniveau

You may refer to the following materials:

- short stories: *Mambo Sauce* and *Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*
- movie: *Boy Erased*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
To what extent	<p>The dangers of prejudice are tangible: strikingly high numbers of mental health issues in the LGBTQ+ community, alarmingly frequent cases of police brutality, rising xenophobia – just to name a few. How to stop biases negatively impacting the lives of many is less obvious, however. One key is often seen in the discussion of relevant movies and literature at school. To what extent this approach is beneficial shall be assessed in the following text.</p> <p>First of all, dealing with fiction can help us understand power structures. For example, narratives can shed light on the struggles many homosexuals have had to face and are still facing, ranging from being criminalised to being shunned. One example is the 2018 film <i>Boy Erased</i> by Joel Edgerton. In the story, the young homosexual Jared is persuaded by his strictly religious parents to undergo conversion therapy. During the strenuous programme led by an overbearing man with doubtful qualifications, Jared witnesses and experiences intimidation and humiliation. Based on a true story, this film can help students understand that these programmes they may never have heard of break young people rather than help them embrace their individuality. In this case, classroom debate can even encourage students to become politically active, for example, when campaigning for a ban on conversion therapy in those countries where it is still legal.</p> <p>Moreover, fiction offers a wide range of plots that can help expose how our stereotypes are perpetuated. The central character Riley from the 2018 short story <i>Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology</i> by Nafissa Thompson-Spires,</p>	repeating the <i>Operator</i>



words/phrases	sample solution	content/structure
In this context it is crucial	<p>for example, tends to defy societal expectations regarding his Blackness – enjoying cosplay, wearing blue contact lenses and bleaching his hair. Still, Riley and another Black character are shot by the police trying to break up what they believe is a fight between the two. Afterwards, both men are misrepresented by the media, which deliberately evoke connotations of crime and drug abuse. This illustrates how powerful and common victim-blaming is in these cases. Analysing such texts can enable students to see through these mechanisms and encourage critical thinking.</p> <p>Most importantly, though, dealing with stories of marginalised people promotes compassion. For instance, readers of Kiley Reid’s novel <i>Such A Fun Age</i>, which was published in 2019, can witness the debilitating experience of becoming a victim of interpersonal racism. When Black babysitter Emira is prevented from leaving a store because a concerned customer and a security guard question whether she is in fact the babysitter of the White child she is with, we cannot help but feel empathy for the helpless protagonist. Particularly for those students who themselves have never fallen victim to stereotyping, being able to take on the perspective of someone who, through no fault of her own, is forced to endure such a humiliating encounter is a valuable lesson that can foster solidarity.</p> <p>In this context it is crucial, however, that the stories are indeed told by authors who represent the marginalised communities they are lending their voices to and that the students are aware of how important this is. For a long time, the texts students dealt with at school were predominantly written by White men. Overcoming prejudices and cherishing the richness of cultural diversity is inextricably linked to providing a space for a great variety of voices, though. A play like <i>seven methods of killing kylie jenner</i> by Jasmine Lee-Jones, which was published in 2019, mirrors this in the central character Cleo who, while criticising cultural appropriation, demands that Black women be listened to and acknowledged in their history of degradation and oppression. Discussing such a work will help students understand that succeeding at creating a more inclusive society depends on the willingness to listen to those who have suffered for far too long.</p> <p>To come to a conclusion, discussing movies and literature in class can indeed be an efficient, and even powerful way to overcome prejudices that otherwise perpetuate discrimination and inequality. Dealing with fiction can expose social imbalances, unveil injustice, promote critical thinking and nurture empathy. However, listening to original, authentic voices should always be prioritised in order to ensure that the next generation can build a truly tolerant society in which everyone feels heard and appreciated.</p>	

→ Lösungen s. S. 173–183

## Übungsklausur 2 · Sarfraz Manzoor: *Greetings from Bury Park*

[grundlegendes Anforderungsniveau]

### Aufgabenstellung

- 1 | Describe the situation presented in the excerpt. (30 %)
- 2 | Examine how Ayad behaves in the conversation with Officer Matthew. (30 %)
- 3 | Choose one of the following tasks.
  - 3 | a You are taking part in an international youth project on "Finding Your Place". You have been asked to write an article for the project website in which you comment on the following statement by author Charles Yu:  
"You came here, your parents and their parents and their parents, and you always seem to have just arrived and yet never seem to have actually arrived."  
Write the article, also referring to the text at hand and materials studied in class. (40 %)
  - OR
  - 3 | b Assess to what extent reading literature helps people as they search for direction in life.  
Refer to your knowledge and materials studied in class. (40 %)

Aufgaben 1–3a: Abiturklausur Nachschreibetermin aus dem Jahrgang 2022 für das grundlegende Anforderungsniveau, Niedersächsisches Kultusministerium.

## Material

### Homeland Elegies (Excerpt)

by AYAD AKHTAR (2020)

*On a highway in Pennsylvania, Ayad, the main character, has been stopped and alerted to problems with his car by a police officer.*

He was bone-white, his features boyish, though there was something ancient about his vaulted cheekbones and the Tartar<sup>1</sup> slant to his eyes. Polish or Serbian, I thought, though the last name on his tag betrayed no obvious ethnic origin: MATTHEW. As we stepped away from the car, he pointed ahead  
5 at an exit. We weren't far from Clarks Summit, he said, where there was a garage. He suspected that was where AAA<sup>2</sup> would take me, though he had to admit he'd only ever heard bad things about the service there. "I know a garage in Scranton where I always go. It's a little farther, but they'll come get you with their own truck. I know the owner. They do great work. I'd be  
10 happy to call him for you."

It was a bright, mild day in late October. The surrounding hills were ablaze with autumn color. As Trooper<sup>3</sup> Matthew and I waited for the tow truck, his cruiser between us and the traffic's noisy ebb and flow, he turned to me and asked – entirely benignly, I thought – where my name was from. I knew from  
15 experience that an honest answer to this not infrequent question could raise suspicions where there might otherwise have been none, my well-intentioned interlocutors suddenly beclouded by some reflexive evocation of terror. In the trying months after 9/11 – when the simple act of mounting the city bus and paying my fare had become a provocation, met with fearful, watching  
20 glares – I'd settled on a prophylactic strategy: "India," I would say. It was a lie. The name wasn't Indian. But I knew the question usually masked a curiosity about my origins [...]. This answer had the obvious advantage of connoting not the referents of terror, murder, and rage that most associated with Pakistan but rather the bright colors and spicy tastes of delightful dishes like  
25 tikka masala, gyrating flash mobs in Bollywood movies, and yoga pants. To complicate all this further, my name is actually Egyptian, and depending on the political moment – in the wake of attacks like those on tourists at Luxor and Sharm el Sheikh<sup>4</sup>, or two years later, during the misleading months of the so-called Arab Spring<sup>5</sup> – mentioning Egypt can become a prompt to more  
30 questions, each riddled with a particular pitfall that often leads to the very sort of mistrust I am ever keen to avoid in the first place. If all this sounds somewhat paranoid, I am happy for you. Clearly you have not been beset

1 **Tartar** – member of an ethnic group from Central Asia

2 **AAA** – abbreviation for American Automobile Association, an organisation providing roadside assistance

3 **Trooper** – officer of the state police

4 **Luxor and Sharm el Sheikh** – holiday destinations in Egypt

5 **Arab Spring** – series of anti-government protests against corruption and lack of democracy

by daily worries of being perceived – and therefore treated – as a foe of the republic rather than a member of it.

35 Standing alongside Officer Matthew, surrounded by the painted hills, grateful for his charitable interest in my vehicle's proper repair, disarmed by gratitude, I opted for the complicated truth. "The name is Egyptian," I said. "Really?"

"My parents aren't from Egypt, but when my father first came to this  
40 country, he had an Egyptian friend who had my name. He'd never heard it before and really liked it. So when I was born, he used it for me. Funny thing is, he doesn't say it right. Or at least not how he heard it said by his friend ..."

"How are you supposed to say it?"

I joked my way through the various pronunciations of my name – the  
45 original Arabic, which sounded nothing like how my parents said it and which was different still from the way my kindergarten teacher had coined the American pronunciation, which had stuck ever since.

"So why couldn't your parents say it right?"

"They don't speak Arabic."

50 "They're not Arabs?"

"Well, no, they're from Pakistan, so – actually, they were born in India. But that's a long story."

"And you all moved here from Pakistan when you were in kindergarten?"

"I was born here."

55 He paused for a moment, picking lint<sup>6</sup> off the stiff felt dome of his wide-brimmed trooper hat. From somewhere upwind of us, the sweet smell of burning apple wood was pouring into the air. "So where were you born?" he asked, suddenly tentative.

It was clear I'd made a mistake.

60 "Wisconsin," I said. It was another lie. Though I spent almost the entirety of my childhood and adolescence in Wisconsin, I was born on Staten Island. "Wisconsin," though, felt like a stronger move in this negotiation around the impression forming inside him.

"Never been," he said. "I just read this book, *The Looming Tower*<sup>7</sup>. You  
65 heard of it?"

"It won the Pulitzer<sup>8</sup> last year, didn't it?"

"It's pretty incredible."

"I know the writer. Lawrence Wright. Great guy."

[...] I was misrepresenting both my affection for – and proximity to – this  
70 famous writer in an obvious attempt to signal status and amiability, to get Trooper Matthew off whatever suspicions I worried he was now harboring.

(793 words)

From: Ayad Akhtar. *Homeland Elegies*. 2020. London: Tinder Press, 2021. p. 90–92.

6 lint – German: Fussel

7 **The Looming Tower** – a book about the origins of the al-Qaida terrorist network, the background of various terrorist attacks, and the events leading up to the terrorist attacks on 11 September 2001.

8 **Pulitzer** – reference to the Pulitzer Prize, a prestigious literary award

## Übungsklausur 2 • Musterlösung

### TASK 1

Describe the situation presented in the excerpt. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a summary. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
	<p>The excerpt taken from Ayad Akhtar's novel <i>Home-land Elegies</i>, published in 2020, deals with the difficulties the protagonist Ayad, a second-generation immigrant from Pakistan, has when disclosing his origin to strangers and illustrates that, for members of ethnic minorities which are often publicly associated with terrorism, navigating through life can be a balancing act.</p> <p>Having been stopped by the police due to an issue with his car, Ayad scrutinises police officer Matthew in order to guess his ethnicity, when Matthew offers to contact a more distant service station that will guarantee a better performance than a local alternative. Waiting for the recovery vehicle, Matthew enquires about the origin of Ayad's name.</p> <p>Normally, Ayad resorts to the simplified lie that his background is Indian, as in the past, especially in the aftermath of terrorist attacks, this has helped him to avoid the suspicions and animosity that are often linked with his roots. However, affected by the beautiful scenery and appreciative of Matthew's help, Ayad truthfully explains that he was named after an Egyptian friend of his father's.</p> <p>As the conversation moves on to Ayad's connection to Pakistan, though, Ayad senses an awkwardness around Matthew. Regretting his openness and hoping to counterbalance any growing prejudices, Ayad thus decides to lie about where he was born. In a similar way, when Matthew goes on to praise Lawrence Wright's <i>The Looming Tower</i>, Ayad attempts to bond with the policeman by untruthfully boasting about personally knowing the author.</p>	introduction

## TASK 2

Examine how Ayad behaves in the conversation with Officer Matthew. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you think might be useful for you to remember. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words/phrases	sample solution	content/structure
	<p>Ayad, a second-generation immigrant from Pakistan, is the protagonist in the excerpt of Ayad Akhtar's 2020 novel <i>Homeland Elegies</i>, which is set in the US. After he has been pulled over by police officer Matthew due to his car needing repairs, Ayad finds himself torn between his wish to engage in an honest conversation and his fears of being discriminated against because of his roots.</p>	introduction
Right from the beginning	<p>Right from the beginning, Ayad's way of observing his surroundings is influenced by ethnicity, which is illustrated when he tries to deduce Matthew's origin from his facial structures ("his vaulted cheekbones and the Tartar slant to his eyes. Polish or Serbian, I thought", l. 2f.). Compared to the policeman, whose name "betray[s] no obvious ethnic origin" (l. 3f.), Ayad's foreign roots are more obvious, though, which causes him sorrow. Since otherwise agreeable encounters with friendly strangers tend to turn awkward as soon as Ayad specifies his origin – his "well-intentioned interlocutors suddenly beclouded by some reflexive evocation of terror" (l. 16f.) – Ayad has learnt to fear social exclusion ("daily worries of being perceived – and therefore treated – as a foe of the republic rather than a member of it.", l. 33f.).</p> <p>Yet, when asked about the origin of his name by Matthew, Ayad, against his better judgment, deviates from his tested strategy to simply lie about his roots in order to avoid conflict ("I'd settled on a prophylactic strategy: 'India,' I would say. It was a lie.", l. 20). Influenced by the pleasant atmosphere on this "bright, mild day" (l. 11) and the beauty of the scenery ("surrounded by the painted hills", l. 35), Ayad chooses to answer truthfully (cf. l. 37). On the one hand, Ayad believes that Matthew's question is based on genuine interest ("he [...] asked – entirely benignly, I thought, where my name was from", l. 13f.). On the other hand, Ayad is thankful for Officer Matthew formerly having shown kindness when recommending a service station.</p>	

words/phrases	sample solution	content/structure
	<p>Ayad is described as “disarmed by gratitude” (l. 36f.) in this moment, which stresses that life has taught him to otherwise protect himself – metaphorically arming himself against potential suspicions and allegations.</p> <p>However, Ayad is not relaxed about telling the truth. He continuously laughs about the variety of ways his name has been mispronounced in the past, trying to keep the mood light, which reveals how tense Ayad is about the impression he is making. (“I joked my way through the various pronunciations of my name.”, l. 44). When the conversation then turns to his parents and his place of birth and Ayad senses Matthew might be feeling uncomfortable (“[Matthew] asked, suddenly tentative”, l. 58), his initial nervousness turns into regret for having let his guard down (“It was clear I’d made a mistake”, l. 59).</p> <p>Not only does Ayad therefore choose to lie about where he was born, after all (cf. l. 60), he also exaggerates both his interest in and his relationship to the author Lawrence Wright when Matthew mentions reading his book <i>The Looming Tower</i> about the background to the 9/11 terrorist attacks. Ayad inflating his connection to the author “in an obvious attempt to signal status and amiability” (l. 70) illustrates his desperate wish to rectify any negative image Matthew might be developing and underlines that Ayad feels inferior and fears possible prejudice.</p> <p>All in all, Ayad’s behaviour is dominated by him worrying about creating a bad impression and thus being ostracised. Having regularly experienced discrimination, Ayad has developed a set of strategies to avoid prejudices from forming, like joking, lying and pleasing others. Thus, his behaviour illustrates how challenging everyday encounters can be for immigrants whose home countries are linked to terrorism in the public eye.</p>	

### TASK 3a

You are taking part in an international youth project on "Finding Your Place". You have been asked to write an article for the project website in which you comment on the following statement by author Charles Yu: "You came here, your parents and their parents and their parents, and you always seem to have just arrived and yet never seem to have actually arrived."

Write the article, also referring to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or are useful when writing an article. You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
as addressed	<b>Navigating identity: The challenges of biculturalism</b>  In our globalised, multicultural world, it could seem like "finding your place" – as addressed in the title of our project – should be an exciting endeavour, facilitated by the possibility to search for success and happiness all around the world. However, the truth is that leaving your home country is a tough undertaking, not only for first-generation immigrants but also for their descendants. This is expressed in Charles Yu's quotation when he claims that "[y]ou came here, your parents and their parents and their parents, and you always seem to have just arrived and yet never seem to have actually arrived." The reasons why finding a sense of belonging in a foreign country is such a challenge are manifold.  To begin with, first-generation immigrants will face more immediate obstacles of finding work, a place to live, learning the language and establishing a new circle of friends. As essential to integration as these factors may be, they still do not guarantee that migrants will truly feel at home in their host country, though, especially in cases where whole families are involved.  This is exemplified in Sarfraz Manzoor's biographical account <i>Greetings from Bury Park</i> , which was published in 2007. In it, Manzoor describes his life growing up as a Pakistani immigrant in England. Despite a deeply engrained wish to make his father proud, Manzoor was fuelled by embarrassment for his father's allegedly outdated, traditional values and rejected central elements of his cultural heritage like arranged marriages and certain religious customs.	headline
However		reference to the project



words/phrases	sample solution	content/structure
	<p>The emotional distance between father and son caused by these conflicting world views illustrates a key challenge families of immigrant background face: navigating the conflicting expectations of different cultures. Where traditional and more liberal cultures clash, intra-familial tensions arise – especially between generations – potentially leading to an identity crisis. On the one hand, the individual may feel pressured to follow family traditions, on the other hand, the influence of peers or pop culture may advertise a more liberating, more desirable lifestyle, causing feelings of guilt and confusion.</p> <p>On top of this, migrants often struggle to develop a sense of belonging because of discrimination. This can be especially confusing for descendants of immigrants. Having no alternative home, that, at least in theory, they could go back to, the experience of exclusion leaves them lost in a world that does not seem to offer them any place they can feel safe and welcomed in.</p> <p>How this can affect the individual is expressed in Ayar Akhtar's 2020 novel <i>Homeland Elegies</i>. The central character Ayad, a second-generation Pakistani in the US, moves through life trying to gauge the impression he is making on others so as to avoid being associated with terrorists. Life has taught him to always be alert to prejudice and suspicion, resulting in him becoming anxious and repeatedly misrepresenting his roots.</p> <p>Manzoor mirrors Ayad's fictional experience in real life, when he describes how, in the aftermath of terrorist attacks, he would witness an increase in racism and a general shift in the way not only he was perceived by others, but also how he himself felt about his identity. Like Ayad, who regularly lies about his roots, Manzoor would, for a long time, have gladly changed the colour of his skin to no longer stand out. Both cases prove that migration can confuse identity in such a way that denying part of yourself may seem the only way to fit in.</p> <p>To come to a conclusion, when Charles Yu addresses the feeling of "never [...] actually arriv[ing]" he draws attention to the challenges of finding identity when living between two worlds. Acknowledging that these difficulties affect more than one generation is a key factor when it comes to successfully integrating migrants. Only when we understand the emotional complexity of migration can we build a society that truly offers everyone the opportunity to "find their place".</p>	

### TASK 3b

Assess to what extent reading literature helps people as they search for direction in life.

Refer to your knowledge and materials studied in class. (40 %)

Read the sample solution to task 3b and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or are useful when writing an essay. You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
To what extent this can be	<p>Today's world is full of opportunities – people to meet, places to live in, careers paths to follow. As choosing what road you want to take can often feel rather overwhelming, we need guidance. To what extent this can be achieved by reading literature will be assessed in the following text.</p> <p>Of course, one could complain that reading, especially sophisticated texts, is tiresome and requires too much skill. Or one could criticise that certain books may lead us astray, perhaps causing ill-advised life choices or advocating anti-social behaviour. On the whole, however, these arguments do not stand up to scrutiny. As with most things in life, the more skilfully you have mastered something, the more appreciation you will get out of it. And it is evident that you need to make educated choices regarding your reading material. Then, however, its positive impact is irrefutable.</p> <p>Nowadays the inflated, glossy world of Instagram tends to make us feel like we are the only ones failing at finding our purpose. Reading literature about people's struggles, however, creates companionship, validates our personal suffering and helps us cope better. Ayad Akhtar's 2020 novel <i>Homeland Elegies</i> serves as a fitting example. The central character Ayad, a second-generation immigrant from Pakistan, embodies the difficulties migrants face when their country of origin is publicly associated with terrorism. Having fallen victim to discrimination in the past, Ayad no longer feels safe to reveal his true roots when speaking to strangers. He has learnt that, in order to feel welcomed in his own home country, the US, he has to deny a part of himself. This is an experience many people, particularly those with Arab backgrounds, will be able to relate to.</p>	<p>introduction</p> <p>we → creates a sense of community</p>

words/phrases	sample solution	content/structure
	<p>As readers, we benefit particularly from stories in which characters overcome their challenges, since they can teach us resilience and perseverance. Be it members of the LGBTQ+ community finding the courage to embrace their true selves, an underdog from a less privileged neighbourhood succeeding at getting into a prestigious college through hard work, or victims of bullying who start believing, that actually, yes, they are valuable and deserve their own shot at happiness – the list of potential role models literature can offer is endless.</p> <p>On top of that, reading can foster a sense of belonging, especially for the many bicultural people in our increasingly globalised world, as it can help overcome feelings of cultural alienation. Depending on the setting, it can strengthen people's connection to their roots and help them honour their origins, or teach them about the beliefs, values and customs of their host country and thus facilitate integration.</p> <p>Finally, books are an undeniable source of wisdom. In his autobiographical memoir <i>Greetings from Bury Park</i>, which was published in 2007, Sarfraz Manzoor gives insight into his life as the son of Pakistani immigrants in England. Manzoor describes how he used to define himself in opposition to the traditional moral framework of his overbearing father. Only after his father's death did Manzoor finally start to understand and appreciate his father's choices. In this sense, Manzoor's account is a story about identity but also regret. It teaches us respect for the sacrifices the older generation may have made to enable our privileged lives, while at the same time reminding us to build bridges between the generations – lessons better learnt from literature than too late in life.</p> <p>To come to a conclusion, reading does more than ignite our imagination and entertain us. As books offer us the world, they play a pivotal role in giving us direction: opening our eyes to the fact that we are not alone, encouraging us to unlock our potential, equipping us with the tools to deal with hardship but also teaching us valuable life lessons. In a world that may otherwise seem impossible to navigate, literature can definitely be a guide to meaning, fulfilment and happiness.</p>	

→ Lösungen s. S. 184–190

## Übungsklausur 3 · Ian McEwan: *Atonement*

[erhöhtes Anforderungsniveau]

### Aufgabenstellung

- 1 | Summarise the excerpt. (30 %)
- 2 | Compare Officer Terrance Branch's and Briony Tallis' approaches to atoning for their actions. (30 %)
- 3 | Choose one of the following tasks.
  - 3 | a "When you forgive, you free your soul. But when you say 'I'm sorry', you free two souls." (Donald L. Hicks in his book *Look Into the Stillness*).  
  
Discuss the quotation. Refer to materials studied in class and the text at hand. (40 %)  
  
OR
  - 3 | b You are planning to take part in an international summer school course called "Guilt and innocence in literature". As part of your application, you have to submit an essay in which you assess the journey to achieving atonement undertaken by fictional characters.  
  
Write the essay, considering the lessons young people can learn about the complex nature of atonement. (40 %)

## Material

### Black Cop (Excerpt)

by FARAI CALDWELL (2015)

To the family of Larry Walters,

I am writing this letter to apologize to your family, to let you all know what happened on that terrible day, and also to let you all know who I really am. Before this incident my police record was spotless. I've been a  
5 member of the LAPD for over twenty years and I have always respected my badge. I have never robbed the Los Angeles community or treated the people of this city unfairly. And if someone would have told me a year ago that I would be in this position, as a black man, I would not have believed them.

10 Just as the sky is blue, I thought I would always be a good cop. [...]

I've wanted to be a police officer since I was a little boy because my father was a police officer. He worked for the department for thirty plus years and served the people of Los Angeles honorably. He was always kind and he loved his job. And he was such a good role model for me  
15 as a child. I can remember staying up late to wait for him to come home when he worked the night shift. I always waited for him at the bottom of the stairwell and when he walked in the house he would pick me up real high in the air and spin me around and sit me down in a blissful dizziness. He would then take me into the kitchen and prescribe me a  
20 snack for my dizziness. It was usually cookies and milk.

I learned a lot about being an officer during those nights spent with my father. He always emphasized that being a police officer was first and foremost about protecting the community, and that as a black officer, he had a special duty to black people because of the history of  
25 negative police interactions in our communities. My father considered himself someone that was working within the system to create change for black people, and I believe he really thought he could improve our situation in this country.

When I got older I remembered my father's words and decided that I  
30 would become a police officer. I majored in criminal justice at UCLA and post graduation I joined the same department that my father worked for.

My friends could not understand why I joined the force, especially because I joined right after the Rodney King protests. But I still joined anyway because I believe in the law and what it can mean for black  
35 people if it is used honestly and justly.

What hurts me the most is that I have killed a black child, and now I am labeled as the bad-cop, when I have served the people of this community selflessly for my entire career. [...]

I hadn't run four blocks from the scene when I spotted a suspect  
40 who fit the description of the shooter. He was walking down the middle  
of the street very casually. I slowed my gate so that I wouldn't startle  
him, and as I got closer to him I could see what appeared to be blood  
on his shirt. I didn't call for backup because I didn't think I had time.

"Excuse me. Can we talk?" I asked.

45 "No. We can't talk," he said in an upset tone.

"Young man. I need you to stop walking."

He turned his body around to face me. He looked scared, and I'm  
sure he saw fear in my eyes as well. He took off running before we could  
reconcile those fears.

50 I instinctively followed him. I was running fast and he was running  
faster. I didn't think I would catch up with him. It seemed like for every  
stride I took, he took two. The way he ran frightened me, it was like he  
was scared of me, or scared of what our meeting could mean for his  
person. And with each step I took, I became more frightened because I  
55 knew he was frightened, and a man that is scared for his life — a man  
that wants to live — will live at all cost; much like the tree placed in a  
room where there is only one window, he will find the light.

The young man stopped abruptly, and I stopped and drew my weap-  
on. [...]

60 "What do you want?" he asked. [...]

We remained silent and my finger gently rested on the trigger of my  
weapon as we stared at one another. Then we both heard a voice that  
startled us. It was my partner.

"Hands up, kid!" he said.

65 The boy reached both of his hands towards his waistline, and as he  
reached, I felt my finger pull the trigger. I fired four rounds before I knew  
it. He fell and I ran over to him to search his waistline for a weapon; I  
could not find anything on him. [...]

I know I cannot take back this loss, but I would like to sincerely  
70 apologize to your family for the pain that I have caused. I hope you all  
can understand that I am not a bad person. And I will accept all remedial  
measures for my actions.

Again, I am very sorry.

Sincerely,

75 Officer Terrance Branch

(878 words)

From: Farai Caldwell, *Youth Rising*, in: Farai Caldwell (ed.), *Black Lives Matter:  
A Collection of Short Stories*, Farai Art LLC, New Orleans 2015, p. 167–179.

## Übungsklausur 3 · Musterlösung

### TASK 1

Summarise the excerpt. (30 %)

Read the sample solution to task 1 and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or are useful when writing a summary. You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
Highlighting that	<p>The excerpt is a letter taken from Farai Caldwell's short story <i>Black Cop</i>, published in 2015, and deals with a Black officer's sorrow for having shot a young Black man while also explaining the events in order to clarify that he is, nevertheless, a policeman of integrity.</p> <p>Highlighting that he has been working as an honourable policeman for more than two decades, Officer Terrance Branch addresses the family of Larry Walters, expressing his sincere regrets for their loss while at the same time claiming that his actions contrast with the exemplary behaviour he had previously shown on the job.</p> <p>Branch points to his father having been his role model when choosing his profession. Despite his friends doubting his ambitions, Branch emphasises how dedicated he has always been to taking responsibility, especially for the Black community.</p> <p>Therefore it saddens him that the killing of Larry Walters has forever changed his reputation, turning him into a villain.</p> <p>Branch explains that when he confronted Larry Walters, he encountered a scared young man with blood stains on him who refused any interrogation but instead fled the scene immediately, forcing a fearful Branch to follow without any possibility to wait for further assistance.</p> <p>However, when Walters did stop, it was the sudden arrival of a second policeman that led to the fatal shots as Branch mistakenly assumed Walters to be looking for a gun when Walters did not comply when Branch's partner ordered him to show his hands.</p> <p>Branch concludes by assuming full responsibility for the tragedy.</p>	<p>introduction</p> <p>umbrella sentence</p>

## TASK 2

Compare Officer Terrance Branch's and Briony Tallis' approaches to atoning for their actions. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you think might be useful for you to remember. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words/phrases	sample solution	content/structure
as seen in the two fictional characters	<p>Atoning for personal mistakes is an intricate and individual endeavour, as seen in the two fictional characters Briony Tallis and Officer Terrance Branch. Briony is the protagonist of Ian McEwan's novel <i>Atonement</i>. After having falsely accused Robbie, her sister Cecilia's secret love interest, of raping her cousin – a charge that leads to imprisonment for Robbie – Briony later deeply regrets the allegations, which were the product of her overimaginative and confused mind. Comparing Briony's quest for self-redemption to that of Officer Terrance Branch – a Black policeman from Farai Caldwell's short story <i>Black Cop</i>, which was published in 2015, who struggles with having shot an unarmed Black man – reveals the complexity of this process.</p>	short summary of <i>Atonement</i>
Both characters share	<p>Both characters share a sense of deep regret. Calling the day of the shooting "terrible" (l. 3) and acknowledging that he "cannot take back this loss" (l. 69) underscores the remorse Branch feels. This is mirrored in Briony labelling her false testimony a "crime". Briony's language is much more direct, though, as Branch merely talks of an "incident" (l. 4), proving that he is incapable of fully admitting his guilt.</p> <p>Furthermore, both Briony and Branch attempt to atone through the medium of writing. While Branch directly sends a letter of apology to the victim's family (cf. l. 2), Briony chooses to write a semi-autobiographical novel since Robbie and Cecilia have died before she can attempt to make amends. Her public confession is designed to be truthful while also turning Robbie into a war hero and offering the couple the happy ending she denied them in real life. In contrast to Branch's case, however, the victims do not get to consider forgiveness outside the realm of her storytelling.</p>	



## words/phrases

## sample solution

## content/structure

Moreover, both characters have understood that their misjudgement has forever changed their lives. Branch is willing "to accept all remedial measures" (l. 71f.), knowing that his reputation is irrevocably destroyed ("now I am [...] the bad cop", l. 36f.). In a similar way, Briony discards her plans of going to Cambridge and cuts herself off from her privileged family. Instead, she undergoes a tiresome, identity-eroding training course to become a nurse. The fact that by doing so she not only follows in Cecilia's footsteps but also cares for wounded soldiers who symbolise Robbie after his release from prison indicates that she is subconsciously trying to make up for the harm caused. As opposed to Branch, though, who agrees to bear the consequences dictated by others, Briony chooses her form of penance herself, partly because the strenuous life of a nurse keeps her from ruminating about her guilt.

However, despite openly acknowledging their guilt, Branch and Briony attempt to mitigate their responsibility. In his letter, Branch emphasises that the victim was potentially dangerous ("a man that is scared for his life [...] will live at all cost", l. 55f.). In contrast, his "finger [was merely] gently rest[ing] on the trigger" (l. 61). It was his partner who "startled" them (l. 63) and set in motion the events that would lead to the fatal shots. Briony's account presents a similar approach to blaming both the victim and circumstance. Having watched a seemingly humiliating encounter between Cecilia and Robbie in the garden and then reading a sexually explicit letter from Robbie to Cecilia, Briony's childish mind has no other option than to see Robbie as a threatening sex maniac. Once she has testified, she then describes the repeated questioning by the police as a process beyond her control.

To conclude, Branch's and Briony's approaches to atoning for their actions differ with regard to how directly they apologise and how willing they are to face the consequences dictated by others. These differences, however, can be explained by the fact that Branch's crime, as opposed to Briony's, is public. However, Branch and Briony both share some crucial similarities regarding their deep remorse that contrasts with their subconscious attempts to downplay their responsibility, revealing the complex nature of atonement.

### TASK 3a

"When you forgive, you free your soul. But when you say 'I'm sorry', you free two souls."  
(Donald L. Hicks in his book *Look Into the Stillness*).

Discuss the quotation. Refer to materials studied in class and the text at hand. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or that might generally be useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

This sample solution uses examples from the text at hand and *Atonement*. You may also refer to other materials.

words/phrases	sample solution	content/structure
In this day and age  However	<p>In this day and age of public naming and shaming, we are quick to call out others for their wrongdoings. However, owning up to our own faults seems much harder. According to Donald L. Hicks, what we fail to realise though is how significant the act of apologising is, not only for whoever we might have treated unfairly but, even more so, for ourselves. This understanding is expressed when he claims that "when you forgive, you free your soul. But when you say 'I'm sorry', you free two souls".</p> <p>That being willing to forgive someone can be liberating seems obvious. Victims are not expected to forget the injustice, nor do they have to justify what has happened to them. This would appear to be difficult in cases of minor transgressions, but impossible after serious offences that cause lasting physical or psychological damage. However, forgiving the offender can help let go of anger and perhaps even a desire for revenge that would otherwise burden the lives of those who have been wronged.</p> <p>Yet, whether or not an apology is more than an act of moral decency intended to help the victim but also offers healing to the offender is not as simple.</p> <p>A complex case of self-redemption can be found in Ian McEwan's novel <i>Atonement</i>, which was published in 2001. As both the narrator of the novel as well as the protagonist, Briony Tallis is shown on her quest to atone for a crime she commits as a young teenager.</p>	opening with an intriguing fact

Feeling insignificant and lost in an adult world she does not understand, she wrongfully testifies to having witnessed their gardener Robbie raping Briony's cousin Lola. After Robbie has served a prison sentence, she admits to herself that her accusations were based on her misunderstanding the relationship between Robbie and her sister Cecilia, mistaking Robbie for a dangerous sex offender. Acknowledging her role in destroying the lives of two young people, Briony sets out to redeem herself by writing a semi-autobiographical novel about the events that on the one hand truthfully represents her guilt, yet on the other hand offers Robbie and Cecilia the happy ending they were denied in their real lives.

However, Briony's story also illustrates the limits of forgiveness. As a narrator reshaping the events, she is still not willing to let Cecilia and Robbie forgive her and concludes that achieving atonement through writing was always a futile endeavour. Briony serves as a reminder of the fact that the act of apologising to others does not necessarily mean that the victim or even the offenders themselves are able to forgive.

Also, the intention behind apologising should not primarily be to free one's soul. The urgency with which someone might want to ease his conscience is exemplified in Farai Caldwell's short story *Black Cop* from 2015, in which the Black Officer Terrance Branch writes a letter of heartfelt apology to the family of Larry Walters, a young Black man whom he has shot after suspecting Walters of wanting to draw a weapon in a police pursuit. In his letter, Branch acknowledges his guilt and expresses his willingness to bear the consequences of his fatal misjudgement. At the same time, the reader is confronted with a man who is desperately trying to salvage his image of being a respectable, dedicated policeman of moral integrity. In this case, it appears that the act of apologising first and foremost serves to liberate the offender. Considering the frequency and fatality of real-life police brutality against people of colour, it begs the question if such a letter of apology could ever do more.

All in all, Hicks' approach to forgiveness is inspirational, promoting healing on both sides. However, it disregards the complex nature of offering and accepting sincere apologies, which is complicated by conflicting human emotions and a tendency to hold on to painful memories despite their negative effect on the individual.

### TASK 3b

You are planning to take part in an international summer school course called "Guilt and innocence in literature". As part of your application, you have to submit an essay in which you assess the journey to achieving atonement undertaken by fictional characters.

Write the essay, considering the lessons young people can learn about the complex nature of atonement. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an essay. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

This sample solution uses examples from the text at hand and *Atonement*. You may also refer to other materials.

words/phrases	sample solution	content/structure
As young readers,	<b>Learning from fiction: Exploring the nature of atonement</b>  Achieving atonement is a complex undertaking that involves brutal honesty and courage. As young readers, we often see this in various literary works which take us on a journey to redemption that can teach us valuable lessons.	headline  opening with an intriguing fact
One such texts	One such texts is Ian McEwan's novel <i>Atonement</i> , which was published in 2001. In an act of childish impulsiveness, the protagonist Briony Tallis falsely accuses her family's gardener, Robbie, of having raped Briony's cousin Lola. This allegation not only sends Robbie to prison, but also separates the two young lovers Robbie and Cecilia, Briony's sister – an outcome Briony later strongly regrets and attempts to atone for by writing a semi-autobiographical novel about the events in which she offers Robbie and Cecilia a happy ending, even if only as fictional characters.  Young readers can learn a lot from Briony's story. First of all, Briony's false testimony gives insight into the complexity of the truth. She does not deliberately mislead the police. Overwhelmed by a seemingly humiliating encounter between Robbie and Cecilia in the garden and a sexually explicit letter from Robbie to Cecilia, Briony jumps to conclusions and wants to protect Lola by exposing the culprit that Lola cannot identify. Thus the novel unveils the limits of human perception and serves as a reminder that we young people should refrain from hasty judgement. Not only should we always reflect upon the potential impact of our own	

words/phrases	sample solution	content/structure
	<p>choices, we also need to approach other people's mistakes with empathy and an understanding for the subjective nature of reality.</p> <p>Furthermore, adolescents can learn that atonement cannot be achieved overnight. While nowadays, public figures are often shamed for their alleged mistakes in real time and required to instantly issue statements of apology to smooth the waters, Briony's story emphasises that true redemption requires a vast amount of self-reflection. It takes Briony decades to complete the novel with which she seeks to atone for her guilt, which can teach us young readers patience in dealing with matters of moral judgement.</p> <p>However, even in her fictional world she does not allow herself to be forgiven by Cecilia and Robbie. Understanding that the hardest person to forgive is often yourself is a crucial lesson to us. In times in which self-improvement seems to have become a moral imperative, learning to find self-compassion seems more vital to our mental health than ever. Briony's use of writing as a path to self-redemption can inspire us to make art a tool for overcoming our struggles.</p> <p>This is especially important when we acknowledge that we are all fallible, a fact underlined in the character of Officer Terrance Branch taken from Farai Caldwell's short story <i>Black Cop</i>, which was published in 2015. Branch is a Black police officer of outstanding reputation, dedicated to serving justice and improving the lives of his fellow community members. However, in a heated chase he ends up killing young, Black Larry Walters after assuming that Walters is reaching for a gun. Ridden by guilt while also desperate to hold on to his commendable persona, he writes a letter of apology to Walters' family. Branch's attempts to express his regrets are overshadowed by his inability to take full responsibility for his actions, stressing the complexity of redemption and forgiveness. This example of police brutality – an incident too reminiscent of those we regularly witness on the news – hammers home that prejudices influence everybody and human errors can happen within split seconds, a realisation that should humble us and teach us caution when judging others.</p> <p>To come to a conclusion, both Briony and Branch are guilty of horrific crimes that they are intent on atoning for. Therefore, on the surface they can inspire us young readers to face our mistakes and accept the responsibilities that derive from them. But on a deeper level, they can teach us empathy towards those who have wronged us, making us realise that reality is subjective and human error natural.</p>	

→ Lösungen s. S. 191–197

## Übungsklausur 4 · *The Founder*

[berufsbildende Gymnasien]

### Aufgabenstellung

- 1 | Outline Jordan Belfort's professional situation. (30 %)
- 2 | Examine Scott's behaviour towards Jordan Belfort. Also, take into account the language he uses. (30 %)
- 3 | Choose one of the following tasks.
  - 3 | a You are taking part in an international project on "The American Dream – Fact and Fiction". As your contribution to the project website, you write an article commenting on Tommy Hilfiger's statement "The road to success is not easy to navigate, but with hard work, drive and passion it's possible to achieve the American dream."  
  
Refer to the text at hand and materials studied in class. (40 %)  
  
OR
  - 3 | b Assess the importance of ethics in the workplace and its impact on individuals, organisations, and society. Refer to the text at hand and other materials you have studied in class. (40 %)

Basierend auf: Abiturklausur aus dem Jahrgang 2020 für berufliche Gymnasien, erhöhtes Anforderungsniveau, Niedersächsisches Kultusministerium.

## Material

### The Wolf of Wall Street (Excerpt)

by JORDAN BELFORT (2007)

*The excerpt is taken from the memoir The Wolf of Wall Street by former stock-broker and self-made millionaire Jordan Belfort.*

May 1, 1987

“You’re lower than pond scum,” said my new boss, leading me through the boardroom of LF Rothschild<sup>1</sup> for the first time. “You got a problem with that, Jordan?”

5 “No,” I replied, “no problem.”

“Good,” snapped my boss, and he kept on right walking.

We were walking through a maze of brown mahogany desks and black telephone wire on the twenty-third floor of a glass-and-aluminum tower that rose up forty-one stories above Manhattan’s fabled Fifth Avenue. The board-  
10 room was a vast space, perhaps fifty by seventy feet. It was an oppressive space, loaded with desks, telephones, computer monitors, and some very obnoxious yuppies, seventy of them in all. They had their suit jackets off, and at this hour of morning – 9:20 a.m. – they were leaning back in their seats, reading their Wall Street Journals, and congratulating themselves on being  
15 young Masters of the Universe<sup>2</sup>.

Being a Master of the Universe; it seemed like a noble pursuit, and as I walked past the Masters, in my cheap blue suit and clodhopper shoes<sup>3</sup>, I found myself wishing I were one of them. But my new boss was quick to remind me that I wasn’t. “Your job” – he looked at the plastic nametag on  
20 my cheap blue lapel – “Jordan Belfort, is a connector, which means you’ll be dialing the phone five hundred times a day, trying to get past secretaries. You’re not trying to sell anything or recommend anything or create anything. You’re just trying to get business owners on the phone.” He paused for a brief instant, then spewed out more venom. “And when you do get one on  
25 the phone, all you’ll say is: ‘Hello, Mr. So and So, I have Scott holding for you,’ and then you pass the phone to me and start dialing again. Think you can handle that, or is that too complicated for you?”

“No, I can handle it,” I said confidently, as a wave of panic overtook me like a killer tsunami. The LF Rothschild training program was six months  
30 long. They would be tough months, grueling months, during which I would be at the very mercy of assholes like Scott, the yuppie scumbag who seemed to have bubbled up from the fiery depths of yuppie hell.

Sneaking peeks at him out of the corner of my eye, I came to the quick conclusion that Scott looked like a goldfish. He was bald and pale, and what

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1 **LF Rothschild** – a former US investment banking firm

2 **Masters of the Universe** – *here*: term for someone who works successfully on Wall Street and feels superior

3 **clodhopper shoes** – large, heavy shoes

35 little hair he did have left was a muddy orange. He was in his early thirties, on the tall side, and he had a narrow skull and pink, puffy lips. He wore a bow tie, which made him look ridiculous. Over his bulging brown eyeballs he wore a pair of wire-rimmed spectacles, which made him look fishy – in the goldfish sense of the word.

40 “Good,” said the scumbag goldfish. “Now, here are the ground rules: There are no breaks, no personal calls, no sick days, no coming in late, and no loafing off. You get thirty minutes for lunch” – he paused for effect – “and you better be back on time, because there are fifty people waiting to take your desk if you fuck up.”

45 He kept walking and talking as I followed one step behind, mesmerized by the thousands of orange diode stock quotes that came skidding across gray-colored computer monitors. At the front of the room, a wall of plate glass looked out over midtown Manhattan. Up ahead I could see the Empire State Building. It towered above everything, seeming to rise up to the heavens and  
50 scrape the sky. It was a sight to behold, a sight worthy of a young Master of the Universe. And, right now, that goal seemed further and further away.

“To tell you the truth,” sputtered Scott, “I don’t think you’re cut out for the job. You look like a kid, and Wall Street’s no place for kids. It’s a place for killers. A place for mercenaries. So in that sense you’re lucky I’m not the  
55 one who does the hiring around here.” He let out a few ironic chuckles. [...]

As we neared his desk, my yuppie nemesis turned to me and said, “I’ll say it again, Jordan: You’re the lowest of the low. You’re not even a cold caller yet; you’re a connector.” Disdain dripped off the very word. “And ‘til you pass your Series Seven<sup>4</sup>, connecting will be your entire universe. And  
60 that is why you are lower than pond 55 scum. You got a problem with that?”

“Absolutely not,” I replied. “It’s the perfect job for me, because I am lower than pond scum.” I shrugged innocently. [...]

But, alas, I hadn’t been lying to Scott when I’d told him that I felt lower than pond scum. In point of fact, I did. The problem was that I had just run  
65 my first business venture into the ground, and my self-esteem had been run into the ground with it. It had been an ill-conceived venture into the meat and seafood industry, and by the time it was over I had found myself on the ass end of twenty-six truck leases – all of which I’d personally guaranteed, and all of which were now in default. So the banks were after me, as was  
70 some belligerent woman from American Express – a bearded, three-hundred-pounder by the sound of her – who was threatening to personally kick my ass if I didn’t pay up. I had considered changing my phone number, but I was so far behind on my phone bill that NYNEX was after me too.

(927 words)

From: Excerpt(s) from CATCHING THE WOLF OF WALL STREET: MORE INCREDIBLE TRUE STORIES OF FORTUNES, SCHEMES, PARTIES, AND PRISON by Jordan Belfort, 2009 by Jordan Belfort. Used by permission of Bantam Books, an imprint of Random House, a division of Penguin Random House LLC. All rights reserved.

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4 **Series Seven** – a license required to sell a broad range of financial products



## Übungsklausur 4 • Musterlösung

### TASK 1

Outline Jordan Belfort's professional situation. (30 %)

Read the sample solution to task 1 and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or that you might like to use in your own writing. You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
participle clause	<p>In the excerpt from Jordan Belfort's memoir <i>The Wolf of Wall Street</i>, which was published in 2007, Belfort describes his first day at his new job on Wall Street, starting out as an underappreciated trainee among a group of arrogant, yet successful investment bankers he yearns to become one of.</p> <p>Having gone bankrupt with his first business, Belfort is now deeply in debt as well as shaken in his confidence. Thus, he accepts disparaging treatment from his superior Scott.</p> <p>Belfort's only task at the new company is to arrange contacts between Scott and business owners by phoning their secretaries. This places Belfort at the lowest level of the company hierarchy. According to Scott, Belfort's position involves tiresome, repetitive work without perks or the chance to do any actual business himself. Also, it does not allow for any slips, as Belfort is in danger of being replaced in any case of negligence.</p> <p>However, at the end of a six-month training period, which Belfort fears will be a challenging time due to the dismissive behaviour displayed by his boss, Belfort is expected to sit a final exam that will then allow him to rise in rank.</p>	<p>introduction</p> <p>umbrella sentence</p>

## TASK 2

Examine Scott's behaviour towards Jordan Belfort.  
Also, take into account the language he uses. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you think might be useful for you to remember. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words/phrases	sample solution	content/structure
Right from the beginning	The excerpt from Jordan Belfort's 2007 memoir <i>The Wolf of Wall Street</i> introduces the reader to his former boss Scott, who, on Belfort's first day with the renowned New York investment banking firm LF Rothschild, uses a variety of techniques to convey status and put Belfort in his place.	introduction umbrella sentence
	<p>Right from the beginning of the extract, when Scott gives Belfort a tour of the office, Scott openly disrespects him. By calling Belfort "lower than pond scum" to his face (l. 2), an insult he repeats towards the end of the scene (cf. l. 61f.), he builds on a common image to express his disgust for this new, lowest member of the company. In this context, Scott's rhetorical question "You got a problem with that, Jordan?" (l. 3f.) leaves no doubt about the fact that Belfort will have to accept this kind of offensive treatment from him and others in the future.</p> <p>Furthermore, Scott sarcastically casts doubt on Belfort's capabilities by questioning if the latter is able to carry out the mundane task of phoning business owners who will then talk to Scott for further transactions ("Think you can handle that, or is that too complicated for you?", l. 26f.). This condescending behaviour is reinforced when Scott belittles Belfort by saying he "look[s] like a kid" (l. 53) that he does not belong in his line of business, as Wall Street is "a place for killers" (l. 53f.). The contrast, emphasised by the alliteration in "kid" and "killer", is aimed at ridiculing Belfort, a goal which culminates in Scott "let[ting] out a few ironic chuckles" (l. 55) after claiming that he would never have hired Belfort had it been his responsibility.</p>	chronological order:

words/phrases	sample solution	content/structure
	<p>At the same time, the juxtaposition of “kid” and “killer” serves to reinforce Scott’s superiority. Indirectly classifying himself as a “killer”, he focuses attention on his ruthlessness and power. His attempt to appear aggressive is also underscored by the way he utters his statements. That he “snap[s]” (l. 6) or “sputters” (l. 53) when addressing Belfort, and even uses vulgar language (“if you fuck up”, l. 44) illustrates that Scott is trying to come across as tough.</p> <p>In a similar way, when he spells out the strict rules Belfort will be expected to follow, he uses an enumeration to threaten him. Stressing that there “are no breaks, no personal calls, no sick days, no coming in late, and no loafing off” (l. 41f.), Scott highlights how uncomfortable and unforgiving Belfort’s work life is going to be. The repetition of the word “no” contributes to the image of absolute powerlessness on Belfort’s side. That, in this situation, Scott “pause[s] for effect” before clarifying how easily Belfort could lose his job (l. 42) demonstrates how much Scott seems to be enjoying his show of superiority, enhanced by the way he appears to be hurrying through his talk, always ahead of Belfort (cf. l. 6 and l. 45), and the fact that he has to read Belfort’s name tag before being able to address him by name (cf. l. 19f.).</p> <p>All in all, Scott’s behaviour is contemptuous, patronising and menacing. His disparaging way of treating Belfort is a power play designed to consolidate the company hierarchy as well as to gratify Scott’s personal lust for dominance, revealing a power-hungry superior whose arrogance creates a toxic work environment for those inferior to him.</p>	

### TASK 3a

You are taking part in an international project on "The American Dream – Fact and Fiction". As your contribution to the project website, you write an article commenting on Tommy Hilfiger's statement "The road to success is not easy to navigate, but with hard work, drive and passion it's possible to achieve the American dream."

Refer to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or that might generally be useful when writing an article. You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
Nowadays	<b>Chasing rainbows – the problematic concept of the American Dream</b>	headline
in accordance with our project	<p>Nowadays, people's lives are increasingly affected by global crises. US fashion designer Tommy Hilfiger's faith in progress, though, seemed unwavering when he claimed that "[t]he road to success is not easy to navigate, but with hard work, drive and passion it's possible to achieve the American Dream". So, in accordance with our project, let us separate fact from fiction and determine whether the American Dream is actually attainable.</p> <p>Coined by James Truslow Adams in 1931, the American Dream revolves around the idea that America offers all its people the chance to rise from poverty and achieve fulfilment and happiness. One understanding of this dream is going from rags to riches – including a grand mansion and your own private jet. It is a popular cliché focused on economic success and exemplified by outstanding public figures like self-made millionaire Jordan Belfort. In his 2007 memoir <i>The Wolf of Wall Street</i>, for example, Belfort describes how despite – or even because of – it being a world of insufferable posers, he was drawn to the prosperity and success of New York's world of investment banking. Another famous example is Ray Kroc, the American businessman who, as portrayed in John Lee Hancock's film <i>The Founder</i>, turned McDonald's into a global player.</p> <p>Yet most people will agree that this rather superficial interpretation of the American Dream is not, and never has been, attainable for the masses – nor does it seem desirable to us. Michael Keaton depicts</p>	opening with a universal statement which appeals to the reader

words/phrases	sample solution	content/structure
	<p>Kroc as a heartless entrepreneur who selfishly takes advantage of the people around him to achieve his goals.</p> <p>Nowadays, though, ruthless capitalism and excessive materialism are frowned upon. People tend to focus more on a balanced lifestyle and holistic well-being than buying a second car.</p> <p>However, many would argue that becoming filthy rich does not reflect what the American Dream boils down to in its essence. They would rather emphasise the understanding that America is a place where, once you have accepted your own responsibility, dedication and aspiration will allow you to follow your individual path to a better life. And, at least in theory and if you exclude the role chance plays, it seems like the US does enable people to climb the social ladder. For instance, American universities are renowned for offering scholarships to talented, ambitious students. Considering the price of higher education, this can level the playing field for less affluent families. So in these cases, hard work really does pay off.</p> <p>For many, though, the American Dream simply does not hold its promise of equal opportunities. Propagating that hard work will get you out of a precarious living situation must feel like an insult to numerous Americans who have several low-paying jobs but are still struggling to put food on the table. Growing economic disparity is a fact and will be made worse by climate change, as poor people have fewer means to protect themselves against or recover from extreme weather conditions. In the same way, advertising the US as a country where all people can start a better life blatantly disregards social injustices, like the many victims of systemic racism, and turns a blind eye to the marginalisation of members of the LGBTQ+ community, as seen in recent efforts to ban the word “gay” from classroom discourse.</p> <p>So, to come to a conclusion, Tommy Hilfiger’s statement is problematic. It may be true that hard work and dedication are key factors for success and personal fulfilment. However, on their own, they do not enable it. If we still pretend that, in America, it is down to the individual to lead a fulfilling life, we buy into a harmful mindset that ignores the structural changes this country has to make in order to truly become the glorious land of the free it portrays itself as.</p>	

### TASK 3b

Assess the importance of ethics in the workplace and its impact on individuals, organisations, and society. Refer to the text at hand and other materials you have studied in class . (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an essay. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
How important are ethics in the workplace really, then?	<p>Most people whose boss called them “lower than pond scum” on their first day at a new job would at least contemplate leaving. Not so Jordan Belfort who, according to his 2007 memoir <i>The Wolf of Wall Street</i>, experienced just that. Belfort, who actually seemed quite drawn to the power-hungry, testosterone-fuelled air around him, stayed, became a stockbroker and earned millions. How important are ethics in the workplace really, then?</p>	reference to the text at hand
However	<p>Ethics comprise a set of guiding moral principles based on the idea that we should always bear in mind the good of others. Including universal aspects like fairness, honesty and responsibility, ethics boil down to the question of what is right and wrong. However, specific principles vary by industry. While energy companies, for example, are expected to set standards regarding their environmental impact, customer privacy and data security are essential to companies like Meta and Google.</p> <p>Once in place, corporate ethics have far-reaching advantages. Individuals gain from knowing that they will not have to compromise their values for a profit-hungry, status-driven management, and if the boss leads by example and establishes an air of respect, employees feel less stressed and insecure.</p> <p>At the same time, communication improves when there is transparency and fairness as criticism is taken less personally. In such an atmosphere, more motivation leads to better decisions and higher productivity which in turn attracts further qualified personnel. In a similar way, a company’s good reputation influences potential stakeholders and customers.</p> <p>Even society benefits when companies commit to establishing ethical standards. Not only will illegal</p>	

words/phrases	sample solution	content/structure
	<p>practices like fraud and corruption become less likely, ethics in the workplace can also influence the way societal norms are shaped and thus affect people's behaviour in other areas of life.</p> <p>What happens, though, if people do not follow ethical guidelines, is exemplified by Michael Keaton's portrayal of Ray Kroc in John Lee Hancock's 2016 movie <i>The Founder</i>. The American businessman who paved the way for McDonald's world-wide success is depicted as an unscrupulous entrepreneur with a vision of turning McDonald's into a nation-wide cash cow. In his ruthlessness, he is diametrically opposed to the modest brothers Dick and Mac McDonald, who originally designed the efficient fast-food system that Kroc is later in charge of franchising to other investors. In the film, the McDonald brothers are the good guys: they value quality over profit and look out for their employees. Kroc, however, is merely interested in revenue and status. Feeling held back, he makes decisions without the brothers' permission and eventually pressures and tricks them into signing over their name and business to him without ever paying the annual royalty he first promises.</p> <p>If you just look at the numbers, Kroc is the winner in this scenario. Of course, most viewers will not feel inspired by Kroc's Machiavellian energy but will pity the wronged brothers. This realisation leads to a crucial insight: Establishing ethics in the workplace cannot be based on striving for individual success. History has produced a long line of unethical, yet extremely successful individuals. Instead, we should ask ourselves what work environment is desirable for the greatest number of people.</p> <p>For businesses, this means ethical standards must be clearly specified in a public code of conduct. Once employees, clients and customers are able to access this set of rules, the company can be held accountable for any transgression. Without control or even sanctioning, moral principles can otherwise be bypassed too easily.</p> <p>To conclude, entrepreneurial success may not always be linked to ethics in the workplace, even if there are some strong connections like increased productivity or reputation. However, implementing a set of company policies that guarantees respect and sustainability, for instance, is important because acting with more than our immediate good in mind is what makes us civilised. We are not wolves, nor should we want to be.</p>	

→ Lösungen s. S. 198–204

## Übungsklausur 5 · William Shakespeare: *A Midsummer Night's Dream*

[erhöhtes Anforderungsniveau]

### Aufgabenstellung

- 1 | Sum up the text. (30 %)
- 2 | Examine how the author presents Thomas's character. (30 %)
- 3 | Choose one of the following tasks.
  - 3 | a You are taking part in an international social science workshop on "Changing Gender Roles." You have been asked to contribute an article for the workshop's website commenting on the following statement about "toxic masculinity" by artist Luke Humphris:

"It's how a patriarchal society is harmful to men by denying unmasculine traits and rewarding anger, violence, and destructive habits. Left unattended, toxic masculinity can cause men to hurt themselves or others."

Write the article, also referring to the text at hand and materials studied in class, such as William Shakespeare's play *A Midsummer Night's Dream*. (40 %)

OR

  - 3 | b Using the message of the cartoon as a starting point, assess to what extent expectations of behaviour are still shaped by gender norms. (40 %)

Basierend auf: Abiturklausur aus dem Jahrgang 2024 für das erhöhte Anforderungsniveau,  
Niedersächsisches Kultusministerium.



## A Good Man [Excerpt]

by ANI KATZ (2020)

*The protagonist of the novel is Thomas Martin, who has recently got married to Miriam, a young Jewish woman from Paris.*

Miriam's parents were the first problem. They didn't bother to come to the wedding – they saw no point in dragging themselves across the Atlantic for a civil ceremony – but Miriam prevailed upon them to visit that December, her first Chanukah<sup>1</sup> away from home.

5 Their taxi pulled up just before sundown. From our front door, we could see their dour faces peering out at the street, as if they were afraid to leave the car. Miriam's mother was a small and elegant woman, her thick dark hair shot through with white; she said very little, communicating through endless touches on her daughter's  
10 arms and shoulders. Her father was neatly dressed, reserved and unsmiling. He shook my hand firmly, and I met his eyes for a full three beats before he looked away.

I tried to curry favor over dinner as I told them about the house we would buy very soon, my upcoming promotion and raise. They  
15 nodded distractedly as Miriam babbled in a torrent of French and English, translating furiously, until her father sighed and held up his hand. [...]

When I think of that visit, I mostly think of Miriam's anxious expression, her eyes flitting back and forth between her parents and me, her  
20 husband, as she recognized the sundering between her old life and her new one. I felt a palpable sense of relief when these strangers finally went home, leaving my wife and me alone together.

Her parents may have been the first imperfection in our fairy tale, but as soon as Miriam got pregnant we relapsed into bliss. I al-  
25 ways thought it was a cliché to say that women glow when they're expecting – and I'm sure that for most women, it's not true at all – but Miriam really did glow. [...] It excited me to think that I was responsible for changing her, that I was the one who had altered her body so markedly.

30 I only have one bad memory from those months. It was early summer, her second trimester. We were still living in Brooklyn, and I was coming home from work [...]. I turned our corner and saw her

---

1 Chanukah – a Jewish festival

down the block. She was in a cornflower blue maternity dress, facing away from the street, looking into someone else's garden. Miri, my  
35 wife. I came up behind her and put my hand on her elbow, and when she turned I saw that she was smoking a cigarette. It trembled in her fingers for a brief moment before I knocked it out of her hand.

What are you doing? I said. She took a step back from me.

I'm sorry.

40 Are you crazy?

I said I'm sorry!

I knew we were making a scene, right there on our pleasant street, and the shame of the spectacle inflamed me further.

How could you?

45 I needed one, she said. Just one.

You *needed* one?

I couldn't help it, I'm just so, so –

She couldn't finish her sentence. She began to cry, and after a few moments of watching her thin frame heave with sobs, I folded her  
50 into my arms, the gentle mound of our baby pressed against me.

It's okay, I said. I forgive you.

That was when I decided it was time to get serious about buying a house, as I had promised Miriam's parents. The apartment was barely big enough for the two of us, and it was time to start living  
55 like adults. Like a family. House hunting would give us a project, a constructive outlet for Miriam's anxiety, which was beginning to mount. She refused to buy anything for the baby or do more than the bare minimum of research, citing superstitions, the evil eye, other nonsense.

60 A house would be different. A home was something to look forward to.

We'd gone to a few open houses out on Long Island earlier that spring, just to get a feel for the market, but now I kicked the search into high gear, broker and all, and we spent the summer scouring the hamlets of the North Shore.

65 Finally, on a warm Sunday in September, we pulled up to 26 Harbor Lane, a Dutch Colonial with a wide porch and dormer windows, half an hour northwest of the house where I'd grown up. Golden light soaked the lush lawn. Looking at the house, I could imagine the sound of footsteps and happy shouts, could see first-day-of-

70 school photos taken on the porch, trick-or-treaters congregating in  
the doorway, Christmas lights strung up in the towering apple tree  
in the front yard. I could smell Miriam's cooking in the renovated  
open kitchen, feel the warmth of fires I'd build in the living room  
hearth. I could see a life lived – our life.

75 Miriam needed a little more persuasion. She'd gone along gamely  
with the search, but when it was time to make an offer she balked.  
She wasn't ready to abandon the idea of a larger place in Brooklyn,  
even though I'd told her again and again that with our budget those  
kinds of places didn't exist, and that staying in the city wouldn't  
80 make sense for us in the long run. Still, she resisted. It was her  
trust fund, and the down payment on the house would eat up most  
of the principal, leaving us house poor aside from my income. But  
it was what we wanted. She kept asking if we were sure, and I kept  
reminding her yes, of course we were sure.

85 We closed in early November, a few weeks before Miriam's due date,  
and after leaving the lawyer's office we stopped by the house that  
was finally ours, just the two of us. In the front vestibule I popped  
open a bottle of celebratory champagne, the cork bouncing away  
from me into the dark and empty living room, ricocheting off the wall.

90 To us, I said, raising my plastic cup.

To us, Miriam repeated.

She took one sip, then poured the contents of her cup into mine.

(993 words)

From: Ani Katz. *A Good Man*. © 2020.  
Penguin Random House.



## Übungsklausur 5 • Musterlösung

### TASK 1

Sum up the text. (30 %)

Read the sample solution to task 1 and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or that you might like to use in your own writing.  
You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words / phrases	sample solution	content / structure
deals with	<p>The extract from Ani Katz' novel <i>A Good Man</i>, which was published in 2020, deals with toxic masculinity as embodied by the complacent protagonist Thomas Martin, who belittles his wife Miriam and ignores her wishes.</p> <p>Having celebrated their wedding without Miriam's French parents, who had refused to make the effort to travel to the US, the newlyweds are now sharing an uncomfortable meal with them. Thomas' boastful attempts to win them over by listing his plans and achievements are translated by his uneasy wife only to be met with dismissive silence on the part of their in-laws. Thus, Thomas feels a weight lifted off his shoulders after their departure, believing them to represent a disturbance in their otherwise happy lives.</p> <p>Shortly afterwards, Miriam falls pregnant, which fills him with admiration for his beautiful wife and pride for the role he has played in her transformation. Yet, when he catches her smoking a cigarette, Thomas publicly and aggressively reprimands Miriam until she starts crying and he comforts her. Because of this altercation, he plans to finally buy a house in order to take responsibility for his family and give his worried wife a project to focus on which will allow her to embrace their shared future.</p> <p>Although Miriam, whose trust-fund money is paying for the property, would like to stay in Brooklyn, Thomas eventually insists on buying a more affordable home he has found on Long Island, dreaming of a stereotypical family life with him as the head of the house. Finally, they drink to the purchase; however, Miriam consumes little of the champagne offered to her by Thomas.</p>	introduction

## TASK 2

Examine how the author presents Thomas's character. (30 %)

Read the sample solution to task 2 and do the following exercises.

- a. Highlight words and phrases that help structure the text and/or that you might like to use in your own writing.  
You can take notes in the left column.
- b. In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
embodies	<p>The protagonist and narrator Thomas Martin from Ani Katz' 2020 novel <i>A Good Man</i>, in which Thomas and his wife Miriam start a family and buy a house together, embodies how seemingly conservative values and traditional gender roles can cover up toxic masculinity.</p> <p>At first glance, Thomas could appear to be a traditional husband who cherishes the idea of creating a home for his family – to him not only an achievement which will reduce his wife's growing anxiousness, (cf. l. 56) but also a marker of adult responsibility (cf. l. 55). The elliptical sentence "Like a family" (l. 55) reveals that for Thomas, building a home is the essence of what being a man boils down to – a sentiment further mirrored in the parallel structure "A house would be different. A home was something to look forward to" (l. 60). By picturing the "fires [...] [he'd] build" (l. 73) to keep his family warm, Thomas finally paints himself as a dedicated, stereotypical family man.</p> <p>However, a closer look reveals a much more ego-centric character than the persona he is trying to create. The boastful enumeration of his plans and achievements ("I told them about the house we would buy very soon, my upcoming promotion and raise", l. 13f.) underlines Thomas' arrogance, reinforced by his metaphorically accusing his in-laws of being "the first imperfection in [their] [...] fairy tale" (l. 23). His self-centredness culminates when he publicly reprimands his pregnant wife after he has caught her smoking. The metaphor "the shame of the spectacle inflamed me" (l. 43) exposes an irate man who worries more about his public image than about his visibly shaken wife or his unborn child.</p>	introductory sentence

words/phrases	sample solution	content/structure
	<p>At the same time, the fact that he “knock[s]” the cigarette out of Miriam’s hand (l. 37) shows an aggressive side of Thomas’ character which is amplified by him firing off intimidating, accusatory questions when he confronts her (“Are you crazy?”, l. 40, “How could you?”, l. 44, “You <i>needed</i> one?”, l. 46). That Miriam has no space to explain herself attests to a toxic power imbalance within the relationship.</p> <p>Thomas’ feelings of superiority are further proven by his use of derogatory language when he talks about his wife (“Miriam babbled”, l. 15, “citing [...] other nonsense”, l. 58f.) and by his sense of entitlement. Although Miriam, whose money they are spending, wants to live in Brooklyn, Thomas talks her into buying his dream house, making it out to be their shared decision by repeatedly using the personal pronoun “we” (“it was what we wanted”, l. 83, “of course we were sure”, l. 84). In this light, the possessive pronoun in “leaving my wife and me” (l. 22) or in “Miri, my wife” (l. 34f.) unveils a proprietorial element of Thomas’ character.</p> <p>This inflated sense of self-importance repeatedly manifests itself throughout the text. Not only is Thomas preoccupied with his God-like ability to create life when he uses the parallelism “to think that I was responsible for changing her, that I was the one who had altered her body so markedly” (l. 27–29), he is also a man of double standards. Having finalised the deal on their house, Thomas pours both of them a cup of champagne (cf. l. 88), disregarding the fact that drinking alcohol is as harmful to the unborn child as smoking.</p> <p>This imbalance is further reinforced by the narrative perspective: Thomas is an unreliable first-person narrator who recounts the events from his point of view (cf. l. 75). The fact that Miriam’s emotions are mostly omitted, played down or ridiculed (cf. l. 46) underlines Thomas’ lack of empathy.</p> <p>All in all, Thomas tries to portray himself as a successful, responsible and caring husband. However, this does not belie his true nature of a selfish, patronising, potentially aggressive patriarch whose toxic masculinity could ruin the fairy tale he proclaims the two are living.</p>	

### TASK 3a

You are taking part in an international social science workshop on “Changing Gender Roles.” You have been asked to contribute an article for the workshop’s website commenting on the following statement about “toxic masculinity” by artist Luke Humphris:

“It’s how a patriarchal society is harmful to men by denying unmasculine traits and rewarding anger, violence, and destructive habits. Left unattended, toxic masculinity can cause men to hurt themselves or others.”

Write the article, also referring to the text at hand and materials studied in class, such as William Shakespeare’s play *A Midsummer Night’s Dream*. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
Despite	<p><b>Fighting Toxic Masculinity – How Rigid Gender Roles are Threatening All of Us</b></p> <p>Despite public discourse on gender norms and equality, we still live in a world where dominance and gravitating towards power are deemed admirable traits in men. Public figures like Andrew Tate even make it seem like the more ruthless the male, the more popular he becomes in certain circles – a phenomenon often referred to as <i>toxic masculinity</i>, i.e. the damaging, yet common attitude that manliness can be measured by strength only and that any display of emotions or weakness is to be avoided alongside all other forms of behaviour commonly perceived as being inherently female, such as taking care of the household and the family. Criticising the detrimental effect this concept has on society, artist Luke Humphris once claimed that “It’s how a patriarchal society is harmful to men by denying unmasculine traits and rewarding anger, violence, and destructive habits. Left unattended, toxic masculinity can cause men to hurt themselves or others.”</p> <p>One of the most famous comedies of all time, <i>A Midsummer Night’s Dream</i> by William Shakespeare, is testament to the fact that “rewarding anger, violence, and destructive habits” in men has a long tradition. In this play about the fickleness of human emotion, king Theseus of Athens weds Hippolyta, whom he has defeated on the battlefield. Contrary to four young lovers, who prioritise romantic love but whose entangled emotions are ridiculed during the play, Theseus is portrayed as a dignified sovereign. In a similar way, the fairy king Oberon does not shy away from subjugating and ridiculing his wife Titania.</p>	headline



words/phrases	sample solution	content/structure
	<p>In both cases, the fact that the violent, selfish deeds of the men not only secure their individual power but also restore worldly and cosmic order seems to legitimise their toxic ideas of masculinity and their sense of entitlement. Thus, written over 400 years ago and linked to ancient Greek mythology through its setting, the play proves how deeply such themes are embedded in our culture.</p> <p>Yet, this mindset is far from old-fashioned. Take Ani Katz' 2020 novel <i>A Good Man</i>, for example, which features the patronising, selfish protagonist Thomas Martin. Not only does he decide which property to buy with his pregnant wife's money, he also aggressively reprimands her for smoking while he sees no problem in celebrating the purchase of their first house with a glass of champagne. His double standards reveal a patriarchal world view in which men make the rules and women are subordinate.</p> <p>However, Humphris' claim that "toxic masculinity can cause men to hurt [...] others" includes not only female victims. As it can also entail scorning homosexuality for being unmanly, gay men repeatedly face hurtful prejudices or even vicious attacks.</p> <p>Interestingly though, Humphris' observation is not limited to men victimising others. Rather, he quite rightly asserts that toxic masculinity can also "cause men to hurt themselves". Indeed, by refusing to admit weakness, men go to the doctor less often than women and many choose to hide emotional distress. Instead, they are far more likely to engage in damaging practises like substance abuse in order to deal with their problems. At the same time, the pressure to comply with stereotypical ideas of masculinity can lead to anxiety and depression as the rigidity of the pigeonholing leaves no space for individuality.</p> <p>To conclude, toxic masculinity is as damaging as Humphris states: it threatens all of society by celebrating aggression and dominance in men while not only perpetuating the ideal of submissive women, but also robbing men of the opportunity to embrace their true selves. Thus, attempting to change these destructive gender roles – as is the aim of our current workshop – cannot rely on merely unmasking male privileges. This approach could feel too threatening to many of those who have benefitted from patriarchy. Rather, we should also educate society about what there is to gain when men are no longer denied central aspects of the complex human experience like vulnerability and emotion. Only then can we start hoping for a truly equal society.</p>	

### TASK 3b

Using the message of the cartoon as a starting point, assess to what extent expectations of behaviour are still shaped by gender norms.

(40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing.  
You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

Ein Bezug zu Pflichtmaterialien ist in der Aufgabe nicht gefordert, kann aber dennoch geleistet werden. In der Musterlösung ist der Bezug kursiv markiert.

words/phrases	sample solution	content/structure
According to	<p>Imagine the following scenario: A parent carrying a bag from the local fast-food joint comes home to a hungry family. A mouth-watering smell permeates the air. So far so good? According to the cartoon published on <a href="http://www.marycatherinestarr.com">www.marycatherinestarr.com</a>, this seems acceptable only if the parent happens to be a man. The cartoon contrasts two scenes: The left-hand image portrays a so-called "fun dad", happily bringing home said dinner. However, the right-hand picture shows a mother whose body language reveals shame for doing the same, mirrored in the caption "lazy mom". The implication is obvious: While men, who are not expected to feed their families, can treat them to a fun burger, women should do better by cooking nutritious meals. The question is, though, how accurate this assessment still is with regard to how our expectations are shaped by gender norms.</p> <p>Stereotypes concerning gender are developed at a very early age. Influenced by family and friends as well as the media, and learning not only from what they see but also from the response to their own actions, toddlers already have preferences for "typically" male and female colours, toys and games, and they exhibit corresponding behaviour. Then, by adapting to gender norms, they perpetuate them.</p> <p><i>This becomes a problem when it limits the individual and, as often is the case, solidifies notions of male superiority, which are deeply embedded into our culture. Consider the fairy king Oberon from Shakespeare's universally popular comedy A Midsummer Night's Dream, for example. Not only does he get away with humiliating his wife Titania for the petty reason of winning an argument, the whole of humanity benefits from subjugating her as it also restores cosmic order and thus ends a series of floods and bad harvests in the human world.</i></p>	opening directly addressing the reader, setting a vivid scene → instantly engages the reader and their imagination

words/phrases	sample solution	content/structure
	<p><i>How subtle the issue can be is proven by the protagonist Thomas Martin from Ani Katz' 2020 novel A Good Man, who aggressively reprimands his pregnant wife for smoking. With regard to the unborn baby, his outrage may seem legitimised; however, the way he later condescends to comforting and forgiving her reveals a notion of male dominance that in the course of the novel turns toxic.</i></p> <p>Thus, taking into consideration both the early age at which we are confronted with gender norms and how prevalent they are, fighting them could seem like a lost cause. And it is true that stereotypes of women being more nurturing and emotional than the more rational men seem to influence our choices even today: women are still underrepresented in technology-related fields, while female-dominated occupations include teaching or nursing. Furthermore, women are far less likely to become executives, often earning less even if they do. Especially after the birth of a child, women are expected to put their careers on hold while men rarely take more time off work than what amounts to an extended holiday – be it because of personal choice or demands in the workplace.</p> <p>Even more shockingly, ample examples of violence against the LGBTQ+ community prove how binary models of gender still impact people's sense of morality. Moreover, horrific reports of femicide repeatedly make the headlines, revealing how toxic masculinity – nowadays reinforced through hyper-masculine content on social media – seems to legitimise hurting women even in this day and age.</p> <p>Still, the western world is becoming slowly but increasingly more progressive. While politically calls to close the gender pay gap are as hotly debated as women's quotas, privately, expectations have shifted, too: men are supposed to be involved fathers and share household chores, while women are expected to contribute to the family income. Also, people's perceptions of what makes a good parent are continuously re-assessed. Nowadays, wanting a career and claiming to be a good mother do not necessarily seem mutually exclusive. It seems like you can have your cake and eat it, after all.</p> <p>This is especially true for Gen Z, who have understood that gender is a fluid concept and are far less willing to conform to tenacious expectations. This healthy development allows people a much more individual, long-overdue form of self-expression. Just as nobody in a western society questions women wearing trousers anymore, men are now free to wear make-up or nail varnish.</p>	



**words/phrases****sample solution****content/structure**

What is even more important, though, is that men are no longer denied emotions and thus can slowly start rejecting the stigma that comes from admitting to mental health issues.

To come to a conclusion, pigeonholing is a part of the human experience and our expectations of other people's behaviour will always be influenced by a variety of factors, including class, skin colour, ethnicity, body shape and, also, gender. Still, damaging ideas are called out much more openly and frequently than ever before. And where there is awareness and public discourse, there will be change. Yes, as a father you may still be outnumbered on a playground, but chances are, you will be welcomed. And let's hope that a mother bringing home fast food can also just be a "a fun mom" in the near future!

→ **Lösungen** s. S.205–212



ANHANG

# Die Abiturklausur – Lösungen

## Abituraufgaben verstehen · Lösungen

### Anforderungsbereich I

→ Lösungen zu S. 81

- 1 | Read the text on p. 147–149 and explain what the task word “sum up” requires.

“Sum up” means to state briefly what happens. In this exercise, you have to give a concise account (= summary) of the events that take place in the excerpt.

- 2 | Decide which of the following rules are correct when outlining information.  
Make a tick.

You should:

- ☐ give your own opinion
- ☒ read the excerpt carefully
- ☐ give line citations
- ☐ repeat sections word for word
- ☐ repeat what the characters say (direct speech)
- ☒ highlight or underline the most important events
- ☐ write in Simple Past
- ☒ write in Simple Present
- ☒ write an introductory sentence providing details about the text you summarise

- 3 | Write a coherent summary of the text (p. 147–149).
- 4 | Compare your summary with the sample solution on page 151.

## Anforderungsbereich II

→ Lösungen zu S. 83

- 1 | Read the excerpt on page 103f. and explain in your own words what the task word “examine” (task 2) requires.

**You have to look at a text for certain features or aspects and analyse their meaning. This means that you describe and explain these aspects.**

**The task word “examine” is synonymous with the task word “analyse” (describe and explain in detail certain aspects and/or features of the text).**

- 2 | Mark passages in the text that tell you how Emira responds to how she is treated by the other people in the store.
- 3 | Find proof and give examples from the excerpt for the given points/arguments. Fill in the table.

point/argument	proof/example
At first, Emira is taken aback by the guard stopping her. It is indicated that Emira has switched on her autopilot, choosing a calming, polite response and enquiring about closing times.	“Emira swallowed and heard herself say, ‘Oh, hi.’” (l. 5)
Emira feels the need to make conversation in order to rectify any negative image the guard might have of her.	“she wanted him to hear the way she could talk” (l. 10f.)
Emira is insecure and displays the need to defend herself by repeating that she is Briar’s babysitter.	“I’m her babysitter.” (l. 21 and 31)
When the guard questions whether Emira is really Briar’s babysitter, Emira is perplexed by the racist undercurrent of the guard’s reaction. This manifests itself in a physical sensation of discomfort.	“Emira found herself arranging her mouth as if she’d ingested something too hot.” (l. 23f.)
In the end, when asked to let go of Briar, she finally changes her approach and confronts them with their stereotypes.	“‘I’ll call her father. [...] He’s an old white guy so I’m sure everyone will feel better.’” (l. 68f.)

- 4 | Write a coherent analysis of how Emira responds to how she is treated by the people in the store.
- 5 | Compare your written analysis/examination to the sample solution on page 106/107.

## Anforderungsbereich III

→ Lösungen zu S. 85

- 1 | Read the task and sample solution on page 112f. [gA students]/114f. [eA students].  
To better understand how the writer approached the task, fill in the writing frame below according to your course level.

### [grundlegendes Anforderungsniveau]

Introduction	<ul style="list-style-type: none"> <li>Reality proves that prejudices are still prevalent and divisive.</li> <li>More effort needs to be put into educating people.</li> <li>summary of the text's goal</li> </ul>
connecting the introduction and the main part	<ul style="list-style-type: none"> <li>Fiction can offer role models.</li> </ul>
Main part	<ul style="list-style-type: none"> <li>example: <i>Pride</i> (open-mindedness and solidarity)</li> <li>Teachers need to mirror the complexity of the issue.</li> <li>Literature can offer a window into the lives of minorities.</li> <li>example: <i>Such A Fun Age</i> (broadening of the perspective, enables dialogue)</li> <li>example: <i>Fatima, the Biloquist: A Transformation Story</i> (reminder of internalised prejudices)</li> </ul>
connecting the main part and the conclusion	<ul style="list-style-type: none"> <li>Prejudices are also harmful when they get internalised.</li> </ul>
Conclusion	<ul style="list-style-type: none"> <li>Dealing with fiction in the classroom can be an effective way to address prejudices.</li> <li>Students need to be able to challenge the notion that prejudices are only harmful if they are actively used.</li> </ul>

### [erhöhtes Anforderungsniveau]

Introduction	<ul style="list-style-type: none"> <li>dangers of prejudice</li> <li>summary of the text's goal</li> </ul>
connecting the introduction and the main part	<ul style="list-style-type: none"> <li>Dealing with fiction can help us understand power structures.</li> </ul>
Main part	<ul style="list-style-type: none"> <li>example: <i>Boy Erased</i> (conversion therapy is harmful; becoming politically active)</li> <li>Fiction offers plots that can help expose our stereotypes.</li> <li>example: <i>Heads of the Colored People</i> (defying societal expectations; illustration of how powerful and common victim-blaming is)</li> <li>example: <i>Such a Fun Age</i> (empathy; taking on other perspectives)</li> <li>example: <i>seven methods of killing kylie jenner</i> (cultural diversity, cultural appropriation)</li> </ul>
connecting the main part and the conclusion	<ul style="list-style-type: none"> <li>Discussing fictional works will help students understand that succeeding at creating a more inclusive society depends on the willingness to listen to those who have suffered for too long.</li> </ul>
Conclusion	<ul style="list-style-type: none"> <li>Dealing with fiction in the classroom can be an effective and powerful way to overcome prejudices.</li> <li>We need to listen to authentic voices.</li> </ul>



## Aufgabenbeispiel II

→ Lösungen zu S. 89

### 1 | Was ist das Thema?

- I a Markieren Sie relevante Textpassagen in den Aufgaben 1–3.
- I b Schreiben Sie diese in Stichworten heraus.

- conflicts in the Petersen family (→ from the text)
- conflicts in *Billy Elliot* and *My Son the Fanatic* (→ material studied in class)
- young people and their dreams → Should they follow them no matter what their parents say?

- I c Formulieren Sie das Ergebnis in eigenen Worten.

Die thematische Grundlage sind die verschiedenen Konflikte, die sowohl im Klausurtext als auch in den im Unterricht erarbeiteten Materialien angesprochen wurden. Vor diesem Hintergrund soll diskutiert werden, ob Jugendliche um jeden Preis ihren Träumen folgen sollten.

### 2 | Was ist das Zielformat?

- I a Markieren Sie relevante Textpassagen in der Aufgabenstellung 3.
- I b Schreiben Sie diese in Stichworten heraus.

an article for the project website of an international school project

- I c Formulieren Sie das Ergebnis in eigenen Worten.

Das Zielformat der dritten Aufgabe ist ein Artikel für die Website eines internationalen Schulprojekts.

### 3 | Was ist zu tun?

- I a Markieren Sie relevante Textpassagen in den Aufgaben 1–3.
- I b Schreiben Sie diese in Stichworten heraus.

- outline
- compare
- write an article/discuss

- I c Formulieren Sie das Ergebnis in eigenen Worten.

Die erste und die zweite Aufgabe erarbeite ich mit den Operatoren „outline“ und „compare“. In der dritten Aufgabe schreibe ich einen Artikel mithilfe des Operators „discuss“.

## Aufgabenbeispiel III

→ Lösungen zu S. 90/91

### Aufgabenstellung

1. Outline the information given on Bennie Salazar's career.  
(30 %)
2. Compare the relationship between Scotty Hausman and Bennie Salazar with the relationship between Willy Loman and Charley in *Death of a Salesman*.  
(30 %)
3. You are preparing for an international seminar on "Goals in Life" and have to hand in an article for the journal of the seminar. You have been given the topic "Material Success: An Appropriate Goal?" Write your article in which you discuss this topic. Refer to materials studied in class, e. g. *Death of a Salesman*, *Billy Elliot*.  
(40 %)

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„Death of a Salesman“ und „Billy Elliot“  
waren Pflichtmaterialien für den Abiturjahrgang 2017.

1 | **Was ist das Thema?**

- | a Markieren Sie relevante Textpassagen in den Aufgaben 1–3.
- | b Schreiben Sie diese in Stichworten heraus.

- career
- "Goals in Life"
- "Material Success: An Appropriate Goal?"

- | c Formulieren Sie das Ergebnis in eigenen Worten.

Das Thema ist die berufliche Karriere unter der Fragestellung, ob materieller Erfolg ein angemessenes (Lebens-)Ziel ist.

2 | **Was ist das Zielformat?**

- | a Markieren Sie relevante Textpassagen in der Aufgabenstellung 3.
- | b Schreiben Sie diese in Stichworten heraus.

- international seminar
- article for the journal of the seminar

- | c Formulieren Sie das Ergebnis in eigenen Worten.

Das Zielformat der dritten Aufgabe ist ein Artikel für ein Journal zu einem internationalen Seminar mit dem Motto „Lebensziele“.

3 | **Was ist zu tun?**

- | a Markieren Sie relevante Textpassagen in den Aufgaben 1–3.
- | b Schreiben Sie diese in Stichworten heraus.

- outline
- compare
- write an article/discuss

- | c Formulieren Sie das Ergebnis in eigenen Worten.

Die erste und die zweite Aufgabe erarbeite ich mit den Operatoren „outline“ und „compare“. In der dritten Aufgabe schreibe ich einen Artikel mithilfe des Operators „discuss“.

## Aufgabenbeispiel IV

→ Lösungen zu S. 92/93

### Aufgabenstellung

1. Sum up the information given on Zayn Malik.  
(30 %)
2. Analyse the means the author uses to express his attitude towards Malik.  
(30 %)
3. You are taking part in an international project with the title "Finding your Way in Life". As your contribution to the project, you write an article commenting on the statement: *Young people need role models such as Zayn Malik or Billy Elliot.*  
(40 %)

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„Billy Elliot“ war Pflichtmaterial für den Abiturjahrgang 2017.

1 | **Was ist das Thema?**

- | a Markieren Sie relevante Textpassagen in den Aufgaben 1–3.
- | b Schreiben Sie diese in Stichworten heraus.

- **“Finding your Way in Life”**
- **statement: “Young people need role models such as Zayn Malik (→ from the article) and Billy Elliot (→ from a film studied in class)”**

- | c Formulieren Sie das Ergebnis in eigenen Worten.

**Das Thema ist, wie man seinen eigenen Weg findet und ob man dazu Vorbilder wie Zayn Malik (→ Klausurtext) oder Billy Elliot (→ Pflichtmaterial) braucht.**

2 | **Was ist das Zielformat?**

- | a Markieren Sie relevante Textpassagen in der Aufgabenstellung 3.
- | b Schreiben Sie diese in Stichworten heraus.

- **international project**
- **an article as a contribution to the project**

- | c Formulieren Sie das Ergebnis in eigenen Worten.

**Das Zielformat der dritten Aufgabe ist ein Artikel, der ein Beitrag eines internationalen Projekts zu Lebenszielen sein soll.**

3 | **Was ist zu tun?**

- | a Markieren Sie relevante Textpassagen in den Aufgaben 1–3.
- | b Schreiben Sie diese in Stichworten heraus.

- **sum up**
- **analyse**
- **write the article/comment**

- | c Formulieren Sie das Ergebnis in eigenen Worten.

**Die erste und die zweite Aufgabe erarbeite ich mit den Operatoren „summarise“ und „analyse“. In der dritten Aufgabe schreibe ich einen Artikel mithilfe des Operators „comment“.**

## Abiturklausuren schreiben · Lösungen

### Prüfungsteil 1a

### Listening Comprehension

→ Lösungen zu S. 95–97

#### Task 1 | Criminals

You will hear six news items from a radio morning show.

While listening, match the news items 1 to 6 with the headings A to G.  
There is one more heading than you need.

1  q-r.to/beUCUr	2  q-r.to/beUCWK	3  q-r.to/beUCXT
4  q-r.to/beUCZ8	5  q-r.to/beUCag	6  q-r.to/beUCbq

Heading	News Item
<b>A</b> A fugitive proves hard to catch	<input checked="" type="checkbox"/> 4
<b>B</b> A clever plan leads to success	<input type="checkbox"/>
<b>C</b> A clumsy fake leads to punishment	<input checked="" type="checkbox"/> 1
<b>D</b> A suspicious person turns out to be innocent	<input checked="" type="checkbox"/> 2
<b>E</b> A criminal chooses the wrong location for a crime	<input checked="" type="checkbox"/> 5
<b>F</b> A criminal's appearance makes him easily detectable	<input checked="" type="checkbox"/> 6
<b>G</b> A criminal's silly behaviour plays into the hands of the police	<input checked="" type="checkbox"/> 3

Aufgabe 1: © Niedersächsisches Kultusministerium, Abiturklausur  
aus dem Jahrgang 2020 für das grundlegende Anforderungsniveau.

## Task 2 | Modernising the Royal Family

You will hear a radio programme on changes in the British Royal Family since 1992. Lucy Burns from the BBC speaks to Charles Anson, the former press secretary of the Royal Family.

While listening, answer the questions. You need not write complete sentences. Unless otherwise specified, name one aspect.

Notice that the programme is from 2020 when Queen Elizabeth II. was still Queen of the United Kingdom.

Listen until 04:00.



q-r.to/beUCeV

1 What did the Royal Family do in reaction to the situation in the early 1990s?	set up the Way Ahead Group/plan reforms/plan for the future
2 How does the Queen remember 1992?	as a terrible/horrible year / with sadness
3 What family matters affected the Royals in 1992? (Name one.)	breakup / separation / divorce
4 How did the media react to the royal events? (Name two examples.)	two of the following: showed relentless interest/splashed scandals/leaked tapes/ phone lines people could call (to listen to recordings of intimate phone calls)
5 What issue did the public raise?	how much the royal family costs (the taxpayer)
6 What happened in November 1992?	Windsor castle fire
7 What made Charles Anson's job more challenging at the time?	(to talk about the public duties when) people asked about the private lives (of the Royal family)
8 How does Anson characterise the Queen during her long reign?	did her job with steadiness/steady/calm (in difficult times)
9 Which change did Queen Elizabeth declare that affected the public directly?	start paying income tax/tax payer would not pay for junior members of the Royal family

Aufgabe 2: © Niedersächsisches Kultusministerium, Abiturklausur aus dem Jahrgang 2022 für das grundlegende Anforderungsniveau.

### Task 3 | What it's like to be Muslim in America

You will hear a talk by Dalia Mogahed. She talks about her experiences as a Muslim living in the US after the 9/11 attacks, four Islamist suicide terrorist attacks carried out in 2001.

While listening, tick the correct answer (a, b, c or d).

There is only one correct answer.

Play the video from  
03:33 to 10:18.



q-r.to/beUCgk

1. One week after the attack, Dalia ...	a	saw people demonstrating against Muslims on the street.	<input type="checkbox"/>
	b	could not enter the mosque.	<input type="checkbox"/>
	c	heard about attacks on people who were regarded as Muslims.	<input checked="" type="checkbox"/>
	d	stayed at home to be safe.	<input type="checkbox"/>
2. According to Dalia, people talk about Muslims ...	a	as if they were a disease.	<input checked="" type="checkbox"/>
	b	who should meld into American culture.	<input type="checkbox"/>
	c	making a significant contribution.	<input type="checkbox"/>
	d	being parasites.	<input type="checkbox"/>
3. Radicalisation is the result of ...	a	false beliefs taught in mosques.	<input type="checkbox"/>
	b	united Muslims communities.	<input type="checkbox"/>
	c	isolation and online communities.	<input checked="" type="checkbox"/>
	d	a lack of values.	<input type="checkbox"/>
4. According to Dalia, ISIS's brutality is ...	a	responsible for reading brutality into to holy book.	<input checked="" type="checkbox"/>
	b	compared to Christianity's brutality in the past.	<input type="checkbox"/>
	c	legitimated by the holy book.	<input type="checkbox"/>
	d	as evil as that of Ku Klux Klan.	<input type="checkbox"/>
5. Some Muslims have become a target of exploitation on the part of extremists because ...	a	they are naïve.	<input type="checkbox"/>
	b	they feel disconnected from God.	<input checked="" type="checkbox"/>
	c	they have already been in contact with other extremist groups.	<input type="checkbox"/>
	d	they are fed up with prejudice and hatred towards Muslims.	<input type="checkbox"/>



## Prüfungsteil 1b

# Übungsklausur – Mediation/Sprachmittlung · Musterlösung

→ Lösungen zu S. 98–101

### TASK

You are taking part in an international project on “Sustainability”.

In the project, participants share an example from their own country on the conference website.

Write an article for the website in which you present “Lieferrad DA”.

Read the sample solution to task 1 and complete the following exercises.

- Visualise powerful words/phrases, sentence connectives and sentence structures by taking notes in the left margin.
- Visualise key aspects regarding content and text-type conventions by taking notes in the right margin.
- For further exercises, follow the QR code below.



LERNHILFE

Mediation

[q-r.to/beUCjc](https://q-r.to/beUCjc)

Die Lösungen für die zusätzlichen Übungen finden Sie im LearningSnack selbst.

<ul style="list-style-type: none"> <li>• pollution</li> <li>• bike delivery companies</li> <li>• However</li> <li>• sustainable alternative</li> <li>• environmentally friendly</li> <li>• fair pay</li> <li>• Business model</li> <li>• economy</li> <li>• protect the environment</li> <li>• As highlighted</li> <li>• high demand</li> <li>• customers</li> <li>• same-day delivery</li> <li>• mainly students</li> <li>• paid fairly</li> <li>• Promising prospects/ the future</li> <li>• profitability</li> <li>• independence</li> <li>• attract more clients</li> <li>• Hopefully</li> </ul>	<p><b>Cargo Bikes: the rise of carbon-free delivery services</b></p> <p>by BÉLA ROHLOFF, THEO STAHL and EMIL ZAMEK</p> <p>Delivery cars have long been blamed for contributing to urban pollution, while bike delivery companies have been criticised for creating delivery slaves. However, three professors have come up with a sustainable alternative that solves both problems through environmentally friendly delivery bikes and fair pay. Founded in 2020 as a research project, Lieferrad DA has received government funding and gained significant attention through advertising and social media campaigns.</p> <p><b>Business model</b></p> <p>The essence of this delivery service is to provide essential items that need no cooling, are sourced from local shops and transported to people's homes by e-cargo bikes. Lieferrad DA is designed to boost the local economy, which suffered badly during the COVID-19 pandemic, and to actively help to protect the environment. The project has already attracted a diverse range of participants ranging from local small businesses to well-known chain stores.</p> <p>As highlighted in a feature by Astrid Ludwig, titled "Der Spargel kommt per Lastenrad" and published in 2021, the service is in high demand and operates from Mondays to Fridays. For orders placed before noon, customers are guaranteed same-day delivery. The people behind this initiative are mainly students who are paid fairly for their services. In addition, an office team coordinates the orders and provides assistance in difficult situations.</p> <p><b>Promising prospects for Lieferrad DA</b></p> <p>With the funding prospects for the project looking positive, the researchers are working hard to refine the profitability of the business model, living off grants for independence. They hope to attract more clients and encourage other communities to adopt their sustainable delivery service.</p> <p>Lieferrad DA has redefined the landscape of eco-friendly delivery services. Hopefully, the success of their model will inspire many other communities and businesses to adopt similar sustainable initiatives.</p>	<p><b>headline</b></p> <ul style="list-style-type: none"> <li>• why the business is interesting</li> <li>• when the business was founded and how it got started</li> <li>• the businesses' goal</li> <li>• the businesses' success so far</li> <li>• reference to the article</li> <li>• how the business works</li> <li>• the businesses' future</li> <li>• conclusion</li> </ul>
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Der Klausurvorschlag orientiert sich an der Abiturklausur Englisch aus Niedersachsen, Abiturjahrgang 2023, erhöhtes Anforderungsniveau, Mediation.

## Prüfungsteil 2

### Übungsklausur 1 • Musterlösung

→ Lösungen zu S. 102–115

#### TASK 1

Describe the situation in the grocery store. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a summary. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
<ul style="list-style-type: none"><li>• <b>revolves around = deals with</b></li></ul> <p>Participle clause → enables us to say information in a more economical way.</p> <ul style="list-style-type: none"><li>• <b>in order to</b></li></ul> <ul style="list-style-type: none"><li>• <b>participle clause</b></li></ul>  <ul style="list-style-type: none"><li>• <b>participle clause</b></li></ul>  <ul style="list-style-type: none"><li>• <b>In disbelief</b></li><li>• <b>However</b></li></ul>	<p>The excerpt from the novel <i>Such A Fun Age</i> by Kiley Reid, which was published in 2019, <b>revolves around</b> how the African-American babysitter Emira Tucker deals with racist suspicions during a visit to the supermarket and emphasises the prevalence of interpersonal racism against African Americans in everyday life.</p> <p><b>Having been asked to leave an evening party she is attending and unexpectedly take care of Briar</b>, the child she regularly babysits, <b>in order to</b> help her White employer's family in an emergency, <b>Emira is spending time with Briar at a supermarket</b>.</p> <p><b>Alerted by a female customer</b>, a security guard stops Emira. Despite her immediate attempts to ease the situation through polite conversation, the security guard says that it is not an appropriate time of day for Briar to be out and enquires whether Briar is Emira's daughter, expressing his disbelief when Emira confirms that she is babysitting. <b>Before she can explain the situation</b>, the female customer interrupts her, repeating the security guard's reservations.</p> <p><b>In disbelief</b>, Emira finally manages to give an account of the evening. <b>However</b>, she is met with allegations regarding potential alcohol consumption. Feeling humiliated, Emira attempts to exit the store but is stopped by the security guard, who claims that Briar may be in danger.</p> <p>Shaken, Emira decides to phone her employer, stating that his white skin colour should help resolve the conflict.</p>	<p>introductory sentence</p> <ul style="list-style-type: none"><li>• <b>setting the scene</b></li></ul>  <ul style="list-style-type: none"><li>• <b>main part</b></li></ul> <ul style="list-style-type: none"><li>• <b>Emira helps a (White) family to take care of their son in an emergency; setting: supermarket; Emira babysits Briar.</b></li><li>• <b>A customer gets suspicious and addresses her concerns to a security guard.</b></li></ul>  <ul style="list-style-type: none"><li>• <b>They do not believe that Emira is in charge of taking care of Briar.</b></li></ul>  <ul style="list-style-type: none"><li>• <b>Emira gets accused of being drunk.</b></li><li>• <b>Emira is forbidden to leave the store.</b></li></ul>  <ul style="list-style-type: none"><li>• <b>Emira calls her employer to resolve the conflict.</b></li></ul>

## TASK 2

Examine how Emira responds to how she is treated by the other people in the store. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an analysis. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph. What does the writer do? This will help you get a better understanding of the analytical tools used.

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• <b>umbrella sentence</b></li> </ul>	<p>Emira Tucker, a young Black babysitter, is a character taken from Kiley Reid's novel <i>Such A Fun Age</i>, which was published in 2019. In an encounter at a grocery store, Emira is suspected of having abducted a child. As it is late and Emira is dressed for a party, a customer and a security guard declare that young White Briar could be in danger as Emira is clearly not her mother. Challenged by this example of everyday racism, Emira shows a variety of intensifying reactions, from trying to defuse the situation to openly calling out the racists.</p>	<p>introductory sentence</p> <ul style="list-style-type: none"> <li>• <b>writer notes the most important information regarding the excerpt</b></li> </ul>
<p>example of everyday racism</p> <ul style="list-style-type: none"> <li>• <b>openly calling out the racists</b></li> </ul>	<p>At first</p> <p>At first, Emira is taken aback by the guard stopping her. She "swallow[s] and hear[s] herself" greeting him (l. 5), which indicates that Emira has switched on her autopilot, choosing a calming, polite response and enquiring about closing times. Despite being fully aware of the fact that the guard is not addressing her in this matter (cf. l. 9f.), Emira feels the need to make conversation in order to rectify any negative image the guard might have of her ("she wanted him to hear the way she could talk", l. 10f.).</p>	<ul style="list-style-type: none"> <li>• <b>writer gives a hypothesis: this will be analysed/ examined in the following</b></li> <li>• <b>chronological order: Emira gets stopped</b></li> <li>• <b>writer explains what her reaction means on a less surface level</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>which indicates</b></li> </ul>	<p>Although Emira attempts to create an air of ease by "touch[ing] her hair" (l. 8) and laughing (cf. l. 21), she is insecure and displays the need to defend herself by repeating that she is Briar's babysitter (cf. l. 21 and l. 31). When the guard questions this, Emira is perplexed by the racist undercurrent of the guard's reaction. This manifests itself in a physical sensation of discomfort ("Emira found herself arranging her mouth as if she'd ingested something too hot.", l. 23f.) and is emphasised in the way the confrontation reminds her of her ethnicity, when she notices her reflection in a freezer door. "All she [can] see [is] something very dark" (l. 28f.), which underscores how Emira feels reduced to her skin colour by the suspicions she is facing.</p>	<ul style="list-style-type: none"> <li>• <b>writer explains why Emira acts the way she does</b></li> <li>• <b>Emira tries to lighten the mood and come across harmless. She is insecure.</b></li> <li>• <b>writer explains her struggle</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>(to) feel the need</b></li> <li>• <b>in order to</b></li> </ul>		<ul style="list-style-type: none"> <li>• <b>They are racist.</b></li> <li>• <b>writer explains why Emira reacts physically</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>Although</b></li> <li>• <b>insecure; defend herself</b></li> </ul>		<ul style="list-style-type: none"> <li>• <b>writer notes how her discomfort connects to her skin colour</b></li> <li>• <b>writer explains how the reflection emphasises Emira's vulnerability</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>perplexed by the racist undercurrent; This manifests itself</b></li> </ul>		
<ul style="list-style-type: none"> <li>• <b>is emphasised</b></li> <li>• <b>ethnicity</b></li> </ul>		
<ul style="list-style-type: none"> <li>• <b>underscores</b></li> <li>• <b>feels reduced to her skin colour</b></li> </ul>		

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• Nevertheless</li> <li>• participle clause</li> <li>• attempting to explain</li> <li>• reinforces</li> <li>• overcome this confrontation; de-escalation</li> <li>• However</li> <li>• Compared to before</li> <li>• anxiousness; culminates</li> <li>• allegations</li> <li>• which illustrates that</li> <li>• undergoes a final attempt; to convince</li> <li>• However; in the end</li> <li>• finally</li> <li>• confronts them with their stereotypes</li> <li>• All in all; mirror</li> <li>• While at the beginning</li> <li>• ignored; disgraced</li> <li>• to shine a light on the racist manner</li> </ul>	<p>Nevertheless, Emira is intent on not letting her inner turmoil show. Wanting to stay composed, she "exhale[s]" before attempting to explain her babysitting arrangements (l. 31). This reinforces the fact that Emira's central strategy to overcome this confrontation is de-escalation.</p> <p>However, when the female customer actively interrupts the scene, posing as a worried member of the public (cf. l. 33–36), Emira feels more and more challenged. Compared to before, she now only "half laugh[s]" (l. 37) but instead exhibits signs of fear when "her skin become[s] tight at her neck" (l. 44). This anxiousness culminates in her physical need to retreat after facing allegations of drinking ("Emira closed her mouth and took a step back.", l. 49). Feeling degraded, she wants to leave (cf. l. 51–53), which illustrates that Emira no longer believes that she can control the situation.</p> <p>When the guard refuses her wish, Emira undergoes a final attempt to convince him that she is indeed a legitimate babysitter (cf. l. 57–59). However, in the end, when asked to let go of Briar, she finally changes her approach and confronts them with their stereotypes ("I'll call her father. [...] He's an old white guy so I'm sure everyone will feel better," l. 68f.).</p> <p>All in all, Emira's reactions mirror the increasingly tense atmosphere in the scene. While at the beginning, despite her unease she attempts to de-escalate the situation by politely explaining her role as Briar's babysitter, later she feels ignored and disgraced. When even her wish to leave the store is denied, the only way out for Emira is to fall back on the help of her White employer and by doing so to shine a light on the racist manner in which she has been treated.</p>	<ul style="list-style-type: none"> <li>• Emira wants to stay strong.</li> <li>• writer notes Emira's strategy until now: she wants to de-escalate.</li> <li>• Emira feels challenged.</li> <li>• Her reaction has changed: the writer notes the development.</li> <li>• writer highlights how her inner feelings are visible on the outside</li> <li>• She wants to leave: the writer concludes that she is out of control.</li> <li>• Emira's final attempt: the writer highlights how she has tried before but will stop now.</li> <li>• She has to call her boss.</li> <li>• She confronts them: Emira's strategy has changed.</li> <li>• conclusion: the writer summarises the arguments and thereby refers back to the hypothesis; Emira's reaction at the beginning</li> <li>• her development throughout the excerpt</li> <li>• what she has to do in the end</li> </ul>

### TASK 3a

The creators of the blog *Don't Stereotype Me!* have invited readers to send in guest entries commenting on the following statement by the American psychologist Virginia Satir: "We must not allow other people's limited perceptions to define us."

Write the blog entry, referring to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a blog entry. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

Musterlösung für das grundlegende Anforderungsniveau

You may refer to the following materials:

- short stories: *Cicada* and *Fatima, the Biloquist*
- movie: *Pride*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• What young people need in this complicated world</li> <li>• As you; dear reader; you will agree</li> <li>• the [...] society we live in</li> <li>• claims</li> <li>• becomes obvious</li> <li>• As a result</li> <li>• Particularly for members of minority groups; amplified</li> <li>• instances of discrimination</li> <li>• This is illustrated</li> <li>• Although</li> <li>• coping strategies</li> </ul>	<p><b>The limiting power of societal expectations</b></p> <p>What young people need in this complicated world is guidance. As you, dear reader, have found your way to the blog "Don't Stereotype Me!", I guess you will agree that more often than not, however, it seems like the pigeonholing society we live in has set out to constrain or even harm us. Perhaps then, it is time to take to heart what American psychologist Virginia Satir postulates when she claims that "we must not allow other people's limited perceptions to define us."</p> <p>How urgent such advice is becomes obvious when we look at the rise in mental health issues over the past few years. Spending more and more time online and comparing ourselves to the seemingly perfect versions of public figures on social media platforms, seems to have created the idea that there is an ideal life we should be aspiring to. As a result, we hold ourselves and others to this unattainable standard, leaving many of us feeling deficient and depressed.</p> <p>Particularly for members of minority groups, this problem is often amplified by real-life instances of discrimination.</p> <p>This is illustrated in Kiley Reid's 2019 novel <i>Such A Fun Age</i>, in which Emira, a Black babysitter, is kept from leaving a supermarket because a customer and a security guard question her authority and feel that the White child she is looking after may be in danger. Although Emira seems to have developed coping strategies for dealing with racism, such as reverting to polite conversation and practising patience, the increasingly humiliating encounter leaves its mark.</p>	<ul style="list-style-type: none"> <li>• headline</li> <li>• introductory sentence: a universal statement which makes the reader interested; addressing the reader</li> <li>• creating a sense of community</li> <li>• introducing the quote</li> <li>• introducing an urgent matter (mental health)</li> <li>• own opinion</li> <li>• reference to the excerpt at hand, short summary and basic information about the story</li> <li>• how Emira struggles and how she copes</li> </ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• During the scene</li> <li>• This proves how</li> <li>• In this case</li> <li>• However</li> <li>• The embodiment of White privilege</li> <li>• This is why</li> <li>• Despite</li> <li>• it can also be seen</li> <li>• In this sense</li> <li>• as is demonstrated</li> <li>• is highlighted by</li> <li>• All things considered</li> <li>• However</li> </ul>	<p>During the scene, when Emira notices her own reflection in a freezer door she is no longer able to identify her full self but merely registers her skin colour. This proves how deeply racism affects its victims, as it violates their integrity. In this case, "other people's limited perceptions" have not only defined, but also reduced the individual.</p> <p>Ellery, the protagonist of Camille Acker's short story <i>Cicada</i>, published in 2018, is affected by feelings of inadequacy in a similar way. However, she finds a way to break free. A talented but impoverished Black piano player, young Ellery takes part in a piano competition where she meets Lori, who makes disparaging remarks about her motivated by racism. The embodiment of White privilege, Lori is an arrogant White girl whose poise, confidence and wealth unsettle Ellery, making her feel inferior. This is why when Ellery does, in fact, win the competition, she throws dead cicadas at the car Lori is leaving in. Despite the childishness of this defiant behaviour, it can also be seen as a symbol of triumph. Just like cicadas, which live underground until they emerge every 17 years, Ellery has now risen from the shadows. By winning the piano competition, she feels she has proven herself just as worthy as her seemingly superior White peers. In this sense, Ellery's character underscores how liberating it can be to break free from other people's restrictive prejudices.</p> <p>However, breaking societal shackles not only benefits the individual but can have more far-reaching consequences, as is demonstrated in Matthew Warchus' 2014 movie <i>Pride</i>.</p> <p>Based on a true story, the film follows a group of homosexual activists who, in an unlikely union, support a group of striking miners during the Thatcher Era of the early 1980s. Faced with prejudice and rejection in a time when homophobia is widespread and Aids on the rise, the persistence exhibited by the activists is inspiring and highlights that overcoming "limited perceptions" is a task best undertaken by a group of like-minded people. How powerful such an alliance can become is highlighted by the true story behind the film: in appreciation of the £ 22,000 raised by various homosexual support groups, miners' labour groups in turn successfully supported LGBT rights on the political level.</p> <p>All things considered, Virginia Satir's demand is apt. When we let narrow societal expectations dictate who we are allowed to be, we will experience feelings of inadequacy and inferiority. However, if we heed Satir's advice and choose to break free from these limitations, it can produce lasting change – especially if we unite in our quest to create a more tolerant, open society that values individuality over conformity.</p>	<ul style="list-style-type: none"> <li>• Emira as an example for victims of racism</li> <li>• reference to <i>Cicada</i></li> <li>• short summary and basic information about the story; how Ellery resembles Emira</li> <li>• Lori as an embodiment of White privilege</li> <li>• how Ellery's behaviour can be interpreted as triumph</li> <li>• what Ellery's character means in reference to the quotation</li> <li>• reference to <i>Pride</i></li> <li>• short summary and basic information about the story</li> <li>• what <i>Pride</i> tells us about limited perceptions</li> <li>• an example of the power of alliances</li> <li>• conclusion; reference to the quote</li> </ul>



### TASK 3a

The creators of the blog *Don't Stereotype Me!* have invited readers to send in guest entries commenting on the following statement by the American psychologist Virginia Satir: "We must not allow other people's limited perceptions to define us."

Write the blog entry, referring to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a blog entry. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

Musterlösung für das erhöhte Anforderungsniveau

You may refer to the following materials:

- short stories: *Mambo Sauce and Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*
- movie: *Boy Erased*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"><li>• we regularly find ourselves</li><li>• demands</li><li>• Although</li><li>• I am in two minds about it</li><li>• Indeed</li><li>• Despite</li></ul>	<p><b>Finding individuality in a world of societal pressures</b></p> <p>In a world that too often dictates what is acceptable, <b>we regularly find ourselves</b> struggling to align our needs with whatever expectations society burdens us with. Trying to break free from the limitations imposed on us takes a vast amount of courage. Still, American psychologist Virginia Satir <b>demands</b> that we do not "allow other people's limited perceptions to define us". <b>Although</b> this may sound inspirational at first, which is why the creators of the blog may have chosen it for this series of guest entries, <b>I am in two minds about it</b>, which I would like to explain on the basis of some references to film and literature.</p> <p><b>Indeed</b>, celebrating your unique self sounds good on paper. The 2018 film <i>Boy Erased</i>, which was written and directed by Joel Edgerton, illustrates this nicely. Based on a true story, the film revolves around the homosexual college student Jared, who is encouraged by his religious parents to undergo conversion therapy. <b>Despite</b> his initial resolution to change, Jared starts doubting the therapy sessions as he increasingly finds himself in an atmosphere of intimidation and humiliation which culminates when he flees the institution. With the support of his mother, who regrets the suffering she has imposed on her son, Jared is finally able to accept his homosexuality rather than seeing it as the flaw his father still makes it out to be. Four years later, now a writer, he exposes the debilitating</p>	<p>headline</p> <ul style="list-style-type: none"><li>• <b>introductory sentence: a universal statement which makes the reader interested; addressing the reader</b></li><li>• <b>creating a sense of community</b></li><li>• <b>introducing the quote</b></li><li>• <b>own opinion</b></li><li>• <b>argument in favour of the quotation</b></li><li>• <b>reference to <i>Boy Erased</i>, short summary and basic information about the movie</b></li></ul>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• demonstrates</li> <li>• However</li> <li>• reveals</li> <li>• Yet</li> <li>• Through this ending</li> <li>• the short story illustrates</li> <li>• Compared to</li> <li>• introduces the reader</li> <li>• Thus</li> <li>• Therefore</li> <li>• To come to a conclusion</li> <li>• However</li> <li>• Thus, I propose</li> </ul>	<p>practices of conversion therapy. The film <b>demonstrates</b> the fact that embracing your own self, even if this means going against the tenacious beliefs of the people you love, can be a key to personal happiness.</p> <p><b>However</b>, in some cases the pigeonholes designed by society have been internalised to such a degree that disregarding them, as Satir proposes, seems impossible. Camille Acker's short story <i>Mambo Sauce</i>, which was published in 2018, <b>reveals</b> this in the confused, Black protagonist Constance who, after moving in with her White boyfriend, has troubles with being the only interracial couple in their predominantly Black neighbourhood. <b>Yet</b>, in a takeaway run by Black people, Constance starts to experience a strong sense of belonging. Upon hearing that the place is being bought up by investors, Constance decides to involve the local press to stop this process of gentrification, only to learn that her meddling is not appreciated. Constance has to face the fact that she does not automatically belong to her new community just because she is Black. Not only has Constance potentially ruined a profitable business transaction, she has also seriously jeopardised her relationship. <b>Through this ending, the short story illustrates</b> that in some cases, it is our own internalised beliefs that negatively impact the lives we lead.</p> <p>Still, in far too many cases it is the prejudices of society that seriously impair the happiness of individuals. <b>Compared to</b> Joel Edgerton's film, though, not all stories have such an empowering ending. Kiley Reid's 2019 novel <i>Such a Fun Age</i> <b>introduces the reader</b> to young, Black Emira. Because it is late and Emira is dressed for a party, she is prevented from leaving a supermarket with Briar, the White girl she is babysitting, as it is believed that Briar may be in danger. During the scene, a humiliated Emira observes her reflection in a freezer door but notices only her skin colour. <b>Thus</b>, the racist encounter has reduced her vibrant identity to a mere shell. <b>Therefore</b>, the novel is a clear reminder of the fact that, too often, people's prejudices do "define" us, whether we like it or not.</p> <p><b>To come to a conclusion</b>, <i>Boy Erased</i> demonstrates the benefits of refuting other people's "limited perceptions". <b>However</b>, individually embracing your uniqueness may not always feel like an option. Following Satir's approach, we run the risk of blaming the marginalised individual for failing to cast off the shackles of societal expectations instead of tackling these narrow mind-sets at their roots. <b>Thus, I propose</b> that we follow the example given by this blog and shout out "Don't Stereotype Me!" Let's tear down "limited perceptions" instead of pretending that we can all just ignore them.</p>	<ul style="list-style-type: none"> <li>• explanation of the movie's relevance in regard to the quotation → argument in favour of the quotation</li> <li>• argument against the quotation</li> <li>• reference to <i>Mambo Sauce</i>, short summary and basic information about the movie</li> <li>• explanation of the movie's relevance in regard to the quotation → argument against the quotation</li> <li>• reference to the article at hand, short summary and basic information about the story</li> <li>• explanation of the story's relevance in regard to the quotation → argument against the quotation</li> <li>conclusion</li> <li>• reference to the introduction</li> <li>• The writer comes to a conclusion based on the previously made arguments.</li> </ul>

### TASK 3b

Assess the relevance of including movies and literature in the classroom to address and overcome prejudice. Refer to text at hand and/or materials studied in class. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

Musterlösung für das grundlegende Anforderungsniveau

You may refer to the following materials:

- short stories: *Cicada* and *Fatima*, *the Biloquist*
- movie: *Pride*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"><li>• reality proves</li></ul> Thus To what extent	<p>Despite the prominence of rainbow flags on super-market products or Halle Bailey being cast as a Black Arielle, <b>reality proves</b> that prejudices are still a prevalent and divisive force in society. <b>Thus</b>, more effort needs to be put into educating people about these social injustices. <b>To what extent</b> discussing movies and literature at school can be an effective tool in this process shall be assessed in the following text.</p>	examples of alleged equality in everyday life vs. reality
<ul style="list-style-type: none"><li>• For instance</li></ul>	<p>When families represent a less open-minded world view, fiction can offer students great alternative role models to break these thought patterns. <b>For instance</b> Matthew Warchus' 2014 film <i>Pride</i>, which is based on a true story, follows the charismatic protagonist Mark Ashton, a born leader of a group of homosexual activists who support a striking Welsh miners' village during the early 1980s. Living in homophobic times, many miners at <b>first fear repercussions</b> if they accept the donations. <b>Nevertheless</b>, the bond between the two groups grows, and so does the power they have to <b>achieve social change</b> on both sides. As the activists show great stamina and creativity, this film not only promotes historical learning but also offers a shining example of open-mindedness and solidarity, inspiring students to stand up for the marginalised.</p>	<ul style="list-style-type: none"><li>• <b>hypothesis</b></li><li>• <b>announcement of what is going to happen in the text/text's goal</b></li><li>• argument 1: <b>fiction can offer students great alternative role models to break narrow-minded patterns</b></li><li>• <b><i>Pride</i> as an example of a mind-opening movie</b></li><li>• <b>short summary of the movie</b></li></ul>
<ul style="list-style-type: none"><li>• fear repercussions</li><li>• Nevertheless</li><li>• to achieve social change</li></ul>		<ul style="list-style-type: none"><li>• <b>explanation why <i>Pride</i> is a good example</b></li></ul>
<ul style="list-style-type: none"><li>• Yet</li></ul>	<p><b>Yet</b> in order to affect lasting change, teachers need to make sure to mirror the complexity of the issue in the material they choose. Warchus' film is a beacon of hope, but young people need to understand that not all battles against prejudices are fought as publicly.</p>	<ul style="list-style-type: none"><li>• <b>argument 2: movies alone are not enough, they need to be discussed in a valid manner; example: watching <i>Pride</i> is not enough because it does not mirror everybody's struggles; explanation: not all battles against prejudices are fought as publicly</b></li></ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• literature can offer a window</li> <li>• foster empathy</li> </ul>	<p>Oftentimes, victims suffer silently. In these cases, literature can also offer a window into the vulnerable souls of minorities and thus foster empathy on a deeper level.</p>	<ul style="list-style-type: none"> <li>• transition to the next argument</li> <li>• argument 3: literature fosters empathy</li> </ul>
<ul style="list-style-type: none"> <li>• What is masked as concern</li> <li>• this broadening of perspective</li> </ul>	<p>Emira, the Black protagonist in Kiley Reid's 2019 novel <i>Such A Fun Age</i>, for example, is treated abominably by a security guard and a customer who hinder her from leaving a shop late at night as they do not believe she is the babysitter of the White girl she is with. What is masked as concern for the young girl, is, in fact, an act of interpersonal racism that students need to learn to identify as such. It is this broadening of perspective that can allow for critical thinking and enable dialogue regarding the potential change needed to stop the humiliation that characters like Emira face on a regular basis.</p>	<ul style="list-style-type: none"> <li>• example: article at hand</li> <li>• short summary</li> </ul>
<ul style="list-style-type: none"> <li>• However</li> </ul>	<p>However, even without the direct interference of others, the limiting ideas society has about people can become internalised and form a damaging set of beliefs within the affected individual. This is illustrated in Nafissa Thompson-Spires' short story <i>Fatima, the Biloquist: A Transformation Story</i> from 2018. Living in a predominantly White neighbourhood and attending a private school as one of only two Black students, Fatima feels awkward about her skin colour. This changes, however, when she meets Violet, a Black girl with albinism, who introduces her to a yet unknown world of Black culture and by doing so initiates a transformation process that gives Fatima confidence. Fatima's reluctance to introduce her White boyfriend Rolf to Violet, though, proves that she is still unable to merge the two sides of her identity, culminating in Violet feeling deeply hurt when Fatima's separate lives clash at a chance meeting between the girls and their boyfriends. Thus, the short story serves as a reminder that prejudices are not merely harmful when they manifest themselves as acts of racism, but also when they become internalised as societal expectations that keep individuals from living fulfilling lives.</p>	<ul style="list-style-type: none"> <li>• explanation: Emira's situation may help others to broaden their horizons</li> </ul>
<ul style="list-style-type: none"> <li>• This is illustrated</li> </ul>		<ul style="list-style-type: none"> <li>• argument 4: people can internalise the limiting ideas society has</li> </ul>
<ul style="list-style-type: none"> <li>• Thus, the short story serves as a reminder</li> </ul>		<ul style="list-style-type: none"> <li>• example: <i>Fatima, the Biloquist</i></li> <li>• short summary</li> </ul>
<ul style="list-style-type: none"> <li>• All in all</li> </ul>	<p>All in all, dealing with movies and literature in the classroom can be an effective way to address and hopefully break down prejudices as they offer positive role models that students may lack outside the school context, encourage historical learning and foster empathy. However, students need to be able to challenge the widely held notion that prejudices are only harmful if they are actively used against a person and instead learn that the problem runs much deeper. Merely refraining from being racist or homophobic is not the same as overcoming prejudices. As long as teachers keep this in mind, using fictional material in class can indeed help to turn the world into a more open-minded place.</p>	<ul style="list-style-type: none"> <li>• explanation: Fatima's story proves that prejudices are not merely harmful when they manifest themselves as acts of racism, but also when they become internalised.</li> </ul>
		<ul style="list-style-type: none"> <li>• conclusion</li> <li>• summary of the arguments</li> </ul>
		<ul style="list-style-type: none"> <li>• final sentence which refers back to the task</li> </ul>

### TASK 3b

Assess the relevance of including movies and literature in the classroom to address and overcome prejudice. Refer to text at hand and/or materials studied in class. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

Musterlösung für das erhöhte Anforderungsniveau

You may refer to the following materials:

- short stories: *Mambo Sauce and Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology*
- movie: *Boy Erased*
- *seven methods of killings kylie jenner* [allgemeinbildende Schulen]

words/phrases	sample solution	content/structure
<p>To what extent</p> <ul style="list-style-type: none"><li>• shall be assessed</li></ul> <ul style="list-style-type: none"><li>• First of all</li><li>• narratives can shed light on</li></ul> <ul style="list-style-type: none"><li>• One example is</li></ul>  <ul style="list-style-type: none"><li>• this film can help</li></ul>         <ul style="list-style-type: none"><li>• Moreover</li><li>• The central character</li></ul>	<p>The dangers of prejudice are tangible: strikingly high numbers of mental health issues in the LGBTQ+ community, alarmingly frequent cases of police brutality, rising xenophobia – just to name a few. How to stop biases negatively impacting the lives of many is less obvious, however. One key is often seen in the discussion of relevant movies and literature at school. <b>To what extent</b> this approach is beneficial <b>shall be assessed</b> in the following text.</p> <p><b>First of all</b>, dealing with fiction can help us understand power structures. For example, <b>narratives can shed light on</b> the struggles many homosexuals have had to face and are still facing, ranging from being criminalised to being shunned. <b>One example is</b> the 2018 film <i>Boy Erased</i> by Joel Edgerton. In the story, the young homosexual Jared is persuaded by his strictly religious parents to undergo conversion therapy. During the strenuous programme led by an overbearing man with doubtful qualifications, Jared witnesses and experiences intimidation and humiliation. Based on a true story, <b>this film can help</b> students understand that these programmes they may never have heard of break young people rather than help them embrace their individuality. In this case, classroom debate can even encourage students to become politically active, for example, when campaigning for a ban on conversion therapy in those countries where it is still legal.</p> <p><b>Moreover</b>, fiction offers a wide range of plots that can help expose how our stereotypes are perpetuated. <b>The central character</b> Riley from the 2018 short story <i>Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology</i> by Nafissa Thompson-Spires,</p>	<ul style="list-style-type: none"><li>• listing of prejudices</li></ul> <ul style="list-style-type: none"><li>• transition to the text's goal</li><li>• stating the text's goal</li></ul> <p>repeating the <i>Operator</i></p> <ul style="list-style-type: none"><li>• argument 1: dealing with fiction can help us understand power structures</li></ul> <ul style="list-style-type: none"><li>• example: <i>Boy Erased</i></li><li>• short summary</li></ul>  <ul style="list-style-type: none"><li>• explanation: the film and the following discussion can help students understand that conversion therapy can break young people</li></ul>  <ul style="list-style-type: none"><li>• argument 2: fiction offers a wide range of plots that can help expose how our stereotypes are perpetuated; example: Riley from <i>Heads of the Colored People</i></li></ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• This illustrates how</li> <li>• Most importantly</li> <li>• For instance</li> </ul>	<p>for example, tends to defy societal expectations regarding his Blackness – enjoying cosplay, wearing blue contact lenses and bleaching his hair. Still, Riley and another Black character are shot by the police trying to break up a fight between the two. Afterwards, both men are misrepresented by the media, which deliberately evoke connotations of crime and drug abuse. <b>This illustrates how</b> powerful and common victim-blaming is in these cases. Analysing such texts can enable students to see through these mechanisms and encourage critical thinking.</p> <p><b>Most importantly</b>, though, dealing with stories of marginalised people promotes compassion. <b>For instance</b>, readers of Kiley Reid’s novel <i>Such A Fun Age</i>, which was published in 2019, can witness the debilitating experience of becoming a victim of interpersonal racism. When Black babysitter Emira is prevented from leaving a store because a concerned customer and a security guard question whether she is in fact the babysitter of the White child she is with, we cannot help but feel empathy for the helpless protagonist. Particularly for those students who themselves have never fallen victim to stereotyping, being able to take on the perspective of someone who, through no fault of her own, is forced to endure such a humiliating encounter is a valuable lesson that can foster solidarity.</p>	<ul style="list-style-type: none"> <li>• short summary</li> <li>• explanation: analysing texts can enable students to see through these mechanisms and encourage critical thinking</li> <li>• argument 3: dealing with stories of marginalised people promotes compassion;</li> <li>• example: text at hand</li> <li>• short summary</li> </ul>
<p>In this context it is crucial</p> <ul style="list-style-type: none"> <li>• overcoming prejudices and cherishing the richness of cultural diversity</li> <li>• A play like</li> <li>• mirrors this in the central character</li> <li>• Discussing such a work will help</li> <li>• To come to a conclusion</li> <li>• Dealing with fiction can expose</li> <li>• However</li> </ul>	<p><b>In this context it is crucial</b>, however, that the stories are indeed told by authors who represent the marginalised communities they are lending their voices to and that the students are aware of how important this is. For a long time, the texts students dealt with at school were predominantly written by White men. <b>Overcoming prejudices and cherishing the richness of cultural diversity</b> is inextricably linked to providing a space for a great variety of voices, though. <b>A play like</b> <i>seven methods of killing kylie jenner</i> by Jasmine Lee-Jones, which was published in 2019, <b>mirrors this in the central character</b> Cleo who, while criticising cultural appropriation, demands that Black women be listened to and acknowledged in their history of degradation and oppression. <b>Discussing such a work will help</b> students understand that succeeding at creating a more inclusive society depends on the willingness to listen to those who have suffered for far too long.</p> <p><b>To come to a conclusion</b>, discussing movies and literature in class can indeed be an efficient, and even powerful way to overcome prejudices that otherwise perpetuate discrimination and inequality. <b>Dealing with fiction can expose</b> social imbalances, unveil injustice, promote critical thinking and nurture empathy. <b>However</b>, listening to original, authentic voices should always be prioritised in order to ensure that the next generation can build a truly tolerant society in which everyone feels heard and appreciated.</p>	<ul style="list-style-type: none"> <li>• explanation: taking on the perspective of someone marginalised is a valuable lesson that can foster solidarity</li> <li>• argument 4: one has to pay attention to the authors</li> <li>• explanation: for a long time, the texts students dealt with at school were predominantly written by White men</li> <li>• example: <i>seven methods of killing kylie jenner</i></li> <li>• short summary</li> <li>• explanation: discussing such a work will help students understand that listening to those who have suffered for far too long is essential</li> <li>• conclusion</li> <li>• summary of the arguments</li> </ul>

## Übungsklausur 2 • Musterlösung

→ Lösungen zu S. 119–125

### TASK 1

Describe the situation presented in the excerpt. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a summary. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
<ul style="list-style-type: none"> <li>• in order to</li> <li>• Normally</li> <li>• However</li> <li>• As the conversation moves on</li> <li>• thus</li> <li>• In a similar way</li> </ul>	<p>The excerpt taken from Ayad Akhtar's novel <i>Home-land Elegies</i>, published in 2020, deals with the difficulties the protagonist Ayad, a second-generation immigrant from Pakistan, has when disclosing his origin to strangers and illustrates that, for members of ethnic minorities which are often publicly associated with terrorism, navigating through life can be a balancing act.</p> <p>Having been stopped by the police due to an issue with his car, Ayad scrutinises police officer Matthew <b>in order to</b> guess his ethnicity, when Matthew offers to contact a more distant service station that will guarantee a better performance than a local alternative. Waiting for the recovery vehicle, Matthew enquires about the origin of Ayad's name.</p> <p><b>Normally</b>, Ayad resorts to the simplified lie that his background is Indian, as in the past, especially in the aftermath of terrorist attacks, this has helped him to avoid the suspicions and animosity that are often linked with his roots. <b>However</b>, affected by the beautiful scenery and appreciative of Matthew's help, Ayad truthfully explains that he was named after an Egyptian friend of his father's.</p> <p><b>As the conversation moves on</b> to Ayad's connection to Pakistan, though, Ayad senses an awkwardness around Matthew. Regretting his openness and hoping to counterbalance any growing prejudices, Ayad <b>thus</b> decides to lie about where he was born. <b>In a similar way</b>, when Matthew goes on to praise Lawrence Wright's <i>The Looming Tower</i>, Ayad attempts to bond with the policeman by untruthfully boasting about personally knowing the author.</p>	<p>introductory</p> <ul style="list-style-type: none"> <li>• <b>umbrella sentence</b></li> <li>• <b>the excerpt's general message</b></li> <li>• <b>excerpt's content in chronological order:</b></li> <li>• <b>Ayad gets stopped by the police.</b></li> <li>• <b>The officer asks about his name.</b></li> <li>• <b>Normally, Ayad claims that his background is Indian.</b></li> <li>• <b>Ayad explains his name's origin.</b></li> <li>• <b>The situation gets uncomfortable.</b></li> <li>• <b>Ayad lies about his origin.</b></li> <li>• <b>They talk about <i>The Looming Tower</i>.</b></li> </ul>



## TASK 2

Examine how Ayad behaves in the conversation with Officer Matthew. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you think might be useful for you to remember. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• After</li> </ul>	<p>Ayad, a second-generation immigrant from Pakistan, is the protagonist in the excerpt of Ayad Akhtar's 2020 novel <i>Homeland Elegies</i>, which is set in the US. After he has been pulled over by police officer Matthew due to his car needing repairs, Ayad finds himself torn between his wish to engage in an honest conversation and his fears of being discriminated against because of his roots.</p>	<p>introduction</p> <ul style="list-style-type: none"> <li>• umbrella sentence</li> </ul>
<p>Right from the beginning</p> <ul style="list-style-type: none"> <li>• which is illustrated</li> </ul>	<p>Right from the beginning, Ayad's way of observing his surroundings is influenced by ethnicity, which is illustrated when he tries to deduce Matthew's origin from his facial structures ("his vaulted cheekbones and the Tartar slant to his eyes. Polish or Serbian, I thought", l. 2f.). Compared to the policeman, whose name "betray[s] no obvious ethnic origin" (l. 3f.), Ayad's foreign roots are more obvious, though, which causes him sorrow. Since otherwise agreeable encounters with friendly strangers tend to turn awkward as soon as Ayad specifies his origin – his "well-intentioned interlocutors suddenly beclouded by some reflexive evocation of terror" (l. 16f.) – Ayad has learnt to fear social exclusion ("daily worries of being perceived – and therefore treated – as a foe of the republic rather than a member of it.", l. 33f.).</p>	<ul style="list-style-type: none"> <li>• chronological order: Ayad's behaviour right from the beginning; argument 1: Ayad's way of observing his surroundings is influenced by ethnicity</li> <li>• proof: Ayad's way of deducing origins</li> </ul>
<ul style="list-style-type: none"> <li>• Compared to</li> </ul>		
<ul style="list-style-type: none"> <li>• Since</li> </ul>		
<ul style="list-style-type: none"> <li>• Yet</li> </ul>	<p>Yet, when asked about the origin of his name by Matthew, Ayad, against his better judgment, deviates from his tested strategy to simply lie about his roots in order to avoid conflict ("I'd settled on a prophylactic strategy: 'India,' I would say. It was a lie.", l. 20). Influenced by the pleasant atmosphere on this "bright, mild day" (l. 11) and the beauty of the scenery ("surrounded by the painted hills", l. 35), Ayad chooses to answer truthfully (cf. l. 37). On the one hand, Ayad believes that Matthew's question is based on genuine interest ("he [...] asked – entirely benignly, I thought, where my name was from", l. 13f.). On the other hand, Ayad is thankful for Officer Matthew formerly having shown kindness when recommending a service station.</p>	<ul style="list-style-type: none"> <li>• explanation: Ayad has learnt to fear social exclusion because of his origin</li> <li>• argument 2: despite his better judgment, Ayad does not lie about his origin</li> <li>• proof: his former lies</li> <li>• proof: his thoughts in this moment</li> </ul>
<ul style="list-style-type: none"> <li>• Influenced by</li> </ul>		
<ul style="list-style-type: none"> <li>• On the one hand</li> </ul>		
<ul style="list-style-type: none"> <li>• On the other hand</li> </ul>		

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• is described as</li> <li>• However</li> <li>• When the conversation then turns</li> <li>• Not only</li> <li>• illustrates</li> <li>• All in all</li> <li>• Thus, his behaviour illustrates how</li> </ul>	<p>Ayad <b>is described as</b> “disarmed by gratitude” (l.36f.) in this moment, which stresses that life has taught him to otherwise protect himself – metaphorically arming himself against potential suspicions and allegations.</p> <p><b>However</b>, Ayad is not relaxed about telling the truth. He continuously laughs about the variety of ways his name has been mispronounced in the past, trying to keep the mood light, which reveals how tense Ayad is about the impression he is making. (“I joked my way through the various pronunciations of my name.”, l.44). <b>When the conversation then turns</b> to his parents and his place of birth and Ayad senses Matthew might be feeling uncomfortable (“[Matthew] asked, suddenly tentative”, l.58), his initial nervousness turns into regret for having let his guard down (“It was clear I’d made a mistake”, l.59).</p> <p><b>Not only</b> does Ayad therefore choose to lie about where he was born, after all (cf. l.60), he also exaggerates both his interest in and his relationship to the author Lawrence Wright when Matthew mentions reading his book The Looming Tower about the background to the 9/11 terrorist attacks. Ayad inflating his connection to the author “in an obvious attempt to signal status and amiability” (l.70) <b>illustrates</b> his desperate wish to rectify any negative image Matthew might be developing and underlines that Ayad feels inferior and fears possible prejudice.</p> <p><b>All in all</b>, Ayad’s behaviour is dominated by him worrying about creating a bad impression and thus being ostracised. Having regularly experienced discrimination, Ayad has developed a set of strategies to avoid prejudices from forming, like joking, lying and pleasing others. <b>Thus, his behaviour illustrates how</b> challenging everyday encounters can be for immigrants whose home countries are linked to terrorism in the public eye.</p>	<ul style="list-style-type: none"> <li>• explanation: life has taught him to protect himself</li> <li>• argument 3: Ayad is uneasy about telling the truth</li> <li>• proof: he jokes around</li> <li>• explanation: he notices a tension</li> <li>• argument 4: he lies about his birth place and exaggerates his connection to the author</li> <li>• proof: he wants to show off and come across friendly</li> <li>• explanation: he does not want the officer to feel suspicious about him and fears prejudice</li> <li>• conclusion</li> <li>• summary of the arguments</li> <li>• final statement what Ayad’s behaviour means</li> </ul>



### TASK 3a

You are taking part in an international youth project on "Finding Your Place". You have been asked to write an article for the project website in which you comment on the following statement by author Charles Yu: "You came here, your parents and their parents and their parents, and you always seem to have just arrived and yet never seem to have actually arrived."

Write the article, also referring to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
as addressed	<b>Navigating identity: The challenges of biculturalism</b>  In our globalised, multicultural world, it could seem like "finding your place" – as addressed in the title of our project – should be an exciting endeavour, facilitated by the possibility to search for success and happiness all around the world. However, the truth is that leaving your home country is a tough undertaking, not only for first-generation immigrants but also for their descendants. This is expressed in Charles Yu's quotation when he claims that "[y]ou came here, your parents and their parents and their parents, and you always seem to have just arrived and yet never seem to have actually arrived." The reasons why finding a sense of belonging in a foreign country is such a challenge are manifold.  To begin with, first-generation immigrants will face more immediate obstacles of finding work, a place to live, learning the language and establishing a new circle of friends. As essential to integration as these factors may be, they still do not guarantee that migrants will truly feel at home in their host country, though, especially in cases where whole families are involved.  This is exemplified in Sarfraz Manzoor's biographical account <i>Greetings from Bury Park</i> , which was published in 2007. In it, Manzoor describes his life growing up as a Pakistani immigrant in England. Despite a deeply engrained wish to make his father proud, Manzoor was fuelled by embarrassment for his father's allegedly outdated, traditional values and rejected central elements of his cultural heritage like arranged marriages and certain religious customs.	headline
However		• introduction reference to the project
• This is expressed in		• universal statement
• To begin with		• reference to the quotation
• This is exemplified		• transition to the main part  • first-generation immigrants will face obstacles which will prevent them from feeling at home  • reference to <i>Greetings from Bury Park</i> • short summary of the memoir

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• illustrates</li> <li>• key challenge</li> <li>• On the one hand</li> <li>• on the other hand</li> <li>• On top of this</li> <li>• How this can affect; is expressed in</li> <li>• mirrors</li> <li>• Both cases prove</li> <li>• To come to a conclusion</li> </ul>	<p>The emotional distance between father and son caused by these conflicting world views <b>illustrates a key challenge</b> families of immigrant background face: navigating the conflicting expectations of different cultures. Where traditional and more liberal cultures clash, intra-familial tensions arise – especially between generations – potentially leading to an identity crisis. <b>On the one hand</b>, the individual may feel pressured to follow family traditions, <b>on the other hand</b>, the influence of peers or pop culture may advertise a more liberating, more desirable lifestyle, causing feelings of guilt and confusion.</p> <p><b>On top of this</b>, migrants often struggle to develop a sense of belonging because of discrimination. This can be especially confusing for descendants of immigrants. Having no alternative home, that, at least in theory, they could go back to, the experience of exclusion leaves them lost in a world that does not seem to offer them any place they can feel safe and welcomed in.</p> <p><b>How this can affect</b> the individual <b>is expressed in</b> Ayar Akhtar's 2020 novel <i>Homeland Elegies</i>. The central character Ayad, a second-generation Pakistani in the US, moves through life trying to gauge the impression he is making on others so as to avoid being associated with terrorists. Life has taught him to always be alert to prejudice and suspicion, resulting in him becoming anxious and repeatedly misrepresenting his roots.</p> <p>Manzoor <b>mirrors</b> Ayad's fictional experience in real life, when he describes how, in the aftermath of terrorist attacks, he would witness an increase in racism and a general shift in the way not only he was perceived by others, but also how he himself felt about his identity. Like Ayad, who regularly lies about his roots, Manzoor would, for a long time, have gladly changed the colour of his skin to no longer stand out.</p> <p><b>Both cases prove</b> that migration can confuse identity in such a way that denying part of yourself may seem the only way to fit in.</p> <p><b>To come to a conclusion</b>, when Charles Yu addresses the feeling of "never [...] actually arriv[ing]" he draws attention to the challenges of finding identity when living between two worlds. Acknowledging that these difficulties affect more than one generation is a key factor when it comes to successfully integrating migrants. Only when we understand the emotional complexity of migration can we build a society that truly offers everyone the opportunity to "find their place".</p>	<ul style="list-style-type: none"> <li>• transition to the next argument</li> <li>• <i>Greetings from Bury Park's</i> characters as an example of real-life challenges</li> <li>• the struggles of culture clash</li> <li>• discrimination hinders developing a sense of belonging</li> <li>• reference to the excerpt at hand</li> <li>• short summary</li> <li>• similarities between Sarfraz Manzoor and Ayad</li> <li>• migration's influence on self-identity</li> <li>• conclusion</li> <li>• reference to the quote and task</li> <li>• final statement with an indirect pledge</li> </ul>

### TASK 3b

Assess to what extent reading literature helps people as they search for direction in life.

Refer to your knowledge and materials studied in class. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an essay. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
To what extent this can be	Today's world is full of opportunities – people to meet, places to live in, careers paths to follow. As choosing what road you want to take can often feel rather overwhelming, we need guidance. <b>To what extent this can be</b> achieved by reading literature will be assessed in the following text.	introduction  we → creates a sense of community • <b>stating of the goals of the text</b> • <b>argument against literature helping people</b>
• <b>On the whole; however</b>	Of course, one could complain that reading, especially sophisticated texts, is tiresome and requires too much skill. Or one could criticise that certain books may lead us astray, perhaps causing ill-advised life choices or advocating anti-social behaviour. <b>On the whole, however,</b> these arguments do not stand up to scrutiny. As with most things in life, the more skilfully you have mastered something, the more appreciation you will get out of it. And it is evident that you need to make educated choices regarding your reading material.	• <b>invalidation of the previous argument</b>
• <b>however</b>	Then, <b>however,</b> its positive impact is irrefutable.	• <b>argument in favour of literature helping people</b>
• <b>serves a fitting example</b>	Nowadays the inflated, glossy world of Instagram tends to make us feel like we are the only ones failing at finding our purpose. Reading literature about people's struggles, however, creates companionship, validates our personal suffering and helps us cope better. Ayad Akhtar's 2020 novel <i>Homeland Elegies</i> <b>serves as a fitting example.</b> The central character Ayad, a second-generation immigrant from Pakistan, embodies the difficulties migrants face when their country of origin is publicly associated with terrorism. Having fallen victim to discrimination in the past, Ayad no longer feels safe to reveal his true roots when speaking to strangers. He has learnt that, in order to feel welcomed in his own home country, the US, he has to deny a part of himself. <b>This is an experience</b> many people, particularly those with Arab backgrounds, will be able to relate to.	• <b>example/proof: reference to the text at hand</b>
• <b>This is an experience</b>		• <b>explanation: Ayad's experiences mirror people's daily struggles</b>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• As readers, we</li> </ul>	<p>As readers, we benefit particularly from stories in which characters overcome their challenges, since they can teach us resilience and perseverance. Be it members of the LGBTQ+ community finding the courage to embrace their true selves, an underdog from a less privileged neighbourhood succeeding at getting into a prestigious college through hard work, or victims of bullying who start believing, that actually, yes, they are valuable and deserve their own shot at happiness – the list of potential role models literature can offer is endless.</p>	<ul style="list-style-type: none"> <li>• argument in favour of literature helping people</li> </ul>
<ul style="list-style-type: none"> <li>• On top of that</li> </ul>	<p>On top of that, reading can foster a sense of belonging, especially for the many bicultural people in our increasingly globalised world, as it can help overcome feelings of cultural alienation.</p>	<ul style="list-style-type: none"> <li>• examples</li> </ul>
<ul style="list-style-type: none"> <li>• Depending on the setting</li> </ul>	<p>Depending on the setting, it can strengthen people's connection to their roots and help them honour their origins, or teach them about the beliefs, values and customs of their host country and thus facilitate integration.</p>	<ul style="list-style-type: none"> <li>• explanation: literature offers role models</li> <li>• argument in favour of literature helping people</li> <li>• explanation: literature can help fight identity struggles</li> </ul>
<ul style="list-style-type: none"> <li>• thus</li> <li>• Finally</li> </ul>	<p>Finally, books are an undeniable source of wisdom. In his autobiographical memoir <i>Greetings from Bury Park</i>, which was published in 2007, Sarfraz Manzoor gives insight into his life as the son of Pakistani immigrants in England. Manzoor describes how he used to define himself in opposition to the traditional moral framework of his overbearing father. Only after his father's death did Manzoor finally start to understand and appreciate his father's choices.</p>	<ul style="list-style-type: none"> <li>• argument in favour of literature helping people</li> <li>• example/proof: reference to <i>Greetings from Bury Park</i></li> </ul>
<ul style="list-style-type: none"> <li>• In this sense</li> </ul>	<p>In this sense, Manzoor's account is a story about identity but also regret. It teaches us respect for the sacrifices the older generation may have made to enable our privileged lives, while at the same time reminding us to build bridges between the generations – lessons better learnt from literature than too late in life.</p>	<ul style="list-style-type: none"> <li>• explanation: Manzoor's story teaches us valuable lessons</li> </ul>
<ul style="list-style-type: none"> <li>• To come to a conclusion</li> </ul>	<p>To come to a conclusion, reading does more than ignite our imagination and entertain us. As books offer us the world, they play a pivotal role in giving us direction: opening our eyes to the fact that we are not alone, encouraging us to unlock our potential, equipping us with the tools to deal with hardship but also teaching us valuable life lessons. In a world that may otherwise seem impossible to navigate, literature can definitely be a guide to meaning, fulfilment and happiness.</p>	<ul style="list-style-type: none"> <li>• conclusion</li> <li>• summary of the previous arguments</li> <li>• final assessment in reference to the task</li> </ul>

## Übungsklausur 3 • Musterlösung

→ Lösungen zu S. 126–135

### TASK 1

Summarise the excerpt. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing a summary. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
Highlighting that	<p>The excerpt is a letter taken from Farai Caldwell's short story <i>Black Cop</i>, published in 2015, and deals with a Black officer's sorrow for having shot a young Black man while also explaining the events in order to clarify that he is, nevertheless, a policeman of integrity.</p> <p><b>Highlighting</b> that he has been working as an honourable policeman for more than two decades, Officer Terrance Branch addresses the family of Larry Walters, expressing his sincere regrets for their loss while at the same time claiming that his actions contrast with the exemplary behaviour he had previously shown on the job.</p>	<p>introduction</p> <p>umbrella sentence</p>
<ul style="list-style-type: none"> <li>• <b>points to</b></li> <li>• <b>emphasises</b></li> <li>• <b>Therefore</b></li> <li>• <b>explains</b></li> <li>• <b>However</b></li> <li>• <b>concludes</b></li> </ul>	<p>Branch <b>points to</b> his father having been his role model when choosing his profession. Despite his friends doubting his ambitions, Branch <b>emphasises</b> how dedicated he has always been to taking responsibility, especially for the Black community.</p> <p><b>Therefore</b> it saddens him that the killing of Larry Walters has forever changed his reputation, turning him into a villain.</p> <p>Branch <b>explains</b> that when he confronted Larry Walters, he encountered a scared young man with blood stains on him who refused any interrogation but instead fled the scene immediately, forcing a fearful Branch to follow without any possibility to wait for further assistance.</p> <p><b>However</b>, when Walters did stop, it was the sudden arrival of a second policeman that led to the fatal shots as Branch mistakenly assumed Walters to be looking for a gun when Walters did not comply when Branch's partner ordered him to show his hands.</p> <p>Branch <b>concludes</b> by assuming full responsibility for the tragedy.</p>	<ul style="list-style-type: none"> <li>• <b>The Officer writes about his career.</b></li> <li>• <b>He expresses his regrets.</b></li> <li>• <b>He explains that his father was his role model.</b></li> <li>• <b>He has always been dedicated and responsible.</b></li> <li>• <b>He is sad that the killing has changed his reputation.</b></li> <li>• <b>He explains the situation.</b></li> <li>• <b>In the end, he takes full responsibility.</b></li> </ul>

## TASK 2

Compare Officer Terrance Branch's and Briony Tallis' approaches to atoning for their actions. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you think might be useful for you to remember. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words/phrases	sample solution	content/structure
as seen in the two fictional characters	Atoning for personal mistakes is an intricate and individual endeavour, <b>as seen in the two fictional characters</b> Briony Tallis and Officer Terrance Branch. Briony is the protagonist of Ian McEwan's novel <i>Atonement</i> . After having falsely accused Robbie, her sister Cecilia's secret love interest, of raping her cousin – a charge that leads to imprisonment for Robbie – Briony later deeply regrets the allegations, which were the product of her overimaginative and confused mind. <b>Comparing Briony's quest for self-redemption to that of Officer Terrance Branch</b> – a Black policeman from Farai Caldwell's short story <i>Black Cop</i> , which was published in 2015, who struggles with having shot an unarmed Black man – <b>reveals the complexity of this process</b> .	<ul style="list-style-type: none"> <li>• <b>naming the subjects of comparison</b></li> </ul> <p>short summary of <i>Atonement</i></p>
<ul style="list-style-type: none"> <li>• <b>Comparing Briony's quest for self-redemption to that of Officer Terrance [...] reveals the complexity of this process.</b></li> </ul>		<ul style="list-style-type: none"> <li>• <b>short summary of the excerpt at hand</b></li> </ul>
Both characters share	<b>Both characters share</b> a sense of deep regret. Calling the day of the shooting "terrible" (l. 3) and acknowledging that he "cannot take back this loss" (l. 69) underscores the remorse Branch feels. <b>This is mirrored in</b> Briony labelling her false testimony a "crime". Briony's language is much more direct, though, as Branch merely talks of an "incident" (l. 4), proving that he is incapable of fully admitting his guilt. <b>Furthermore</b> , both Briony and Branch attempt to atone through the medium of writing. <b>While</b> Branch directly sends a letter of apology to the victim's family (cf. l. 2), Briony chooses to write a semi-autobiographical novel since Robbie and Cecilia have died before she can attempt to make amends. Her public confession is designed to be truthful while also turning Robbie into a war hero and offering the couple the happy ending she denied them in real life. <b>In contrast to</b> Branch's case, however, the victims do not get to consider forgiveness outside the realm of her storytelling.	<ul style="list-style-type: none"> <li>• <b>similarity between the characters</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>This is mirrored in</b></li> </ul>		<ul style="list-style-type: none"> <li>• <b>difference between the characters</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>Furthermore</b></li> <li>• <b>While</b></li> </ul>		<ul style="list-style-type: none"> <li>• <b>similarity between the characters</b></li> <li>• <b>difference between the characters</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>In contrast to</b></li> </ul>		<ul style="list-style-type: none"> <li>• <b>difference between the characters</b></li> </ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• Moreover</li> <li>• In a similar way</li> <li>• As opposed to</li> <li>• However</li> <li>• emphasises</li> <li>• In contrast</li> <li>• presents a similar approach</li> <li>• To conclude</li> <li>• These differences, however, can be explained by the fact that</li> <li>• However; both share some crucial similarities regarding</li> </ul>	<p><b>Moreover</b>, both characters have understood that their misjudgement has forever changed their lives. Branch is willing “to accept all remedial measures” (l. 71f.), knowing that his reputation is irrevocably destroyed (“now I am [...] the bad cop”, l. 36f.). <b>In a similar way</b>, Briony discards her plans of going to Cambridge and cuts herself off from her privileged family. Instead, she undergoes a tiresome, identity-eroding training course to become a nurse. The fact that by doing so she not only follows in Cecilia’s footsteps but also cares for wounded soldiers who symbolise Robbie after his release from prison indicates that she is subconsciously trying to make up for the harm caused.</p> <p><b>As opposed to</b> Branch, though, who agrees to bear the consequences dictated by others, Briony chooses her form of penance herself, partly because the strenuous life of a nurse keeps her from ruminating about her guilt.</p> <p><b>However</b>, despite openly acknowledging their guilt, Branch and Briony attempt to mitigate their responsibility. In his letter, Branch <b>emphasises</b> that the victim was potentially dangerous (“a man that is scared for his life [...] will live at all cost”, l. 55f.). <b>In contrast</b>, his “finger [was merely] gently rest[ing] on the trigger” (l. 61). It was his partner who “startled” them (l. 63) and set in motion the events that would lead to the fatal shots. Briony’s account <b>presents a similar approach</b> to blaming both the victim and circumstance. Having watched a seemingly humiliating encounter between Cecilia and Robbie in the garden and then reading a sexually explicit letter from Robbie to Cecilia, Briony’s childish mind has no other option than to see Robbie as a threatening sex maniac. Once she has testified, she then describes the repeated questioning by the police as a process beyond her control.</p> <p><b>To conclude</b>, Branch’s and Briony’s approaches to atoning for their actions differ with regard to how directly they apologise and how willing they are to face the consequences dictated by others. <b>These differences, however, can be explained by the fact that</b> Branch’s crime, as opposed to Briony’s, is public. <b>However</b>, Branch and Briony both share some crucial <b>similarities regarding</b> their deep remorse that contrasts with their subconscious attempts to downplay their responsibility, revealing the complex nature of atonement.</p>	<ul style="list-style-type: none"> <li>• difference between the characters</li> <li>• similarity between the characters</li> <li>• difference between the characters</li> <li>• similarity between the characters</li> <li>• similarity between the characters</li> <li>• conclusion</li> <li>• summary of the mentioned arguments and points of comparison</li> </ul>



### TASK 3a

"When you forgive, you free your soul. But when you say 'I'm sorry', you free two souls."  
(Donald L. Hicks in his book *Look Into the Stillness*).

Discuss the quotation. Refer to materials studied in class and the text at hand. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or that might generally be useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

This sample solution uses examples from the text at hand and *Atonement*. You may also refer to other materials.

words/phrases	sample solution	content/structure
In this day and age	In this day and age of public naming and shaming, we are quick to call out others for their wrongdoings.	opening with an intriguing fact
However	However, owning up to our own faults seems much harder.	• use of "we" → creating a sense of community
• According to	According to Donald L. Hicks, what we fail to realise though is how significant the act of apologising is, not only for whoever we might have treated unfairly but, even more so, for ourselves.	• reference to the quotation
• This understanding is expressed when	This understanding is expressed when he claims that "when you forgive, you free your soul. But when you say 'I'm sorry', you free two souls".	• the quotation
	That being willing to forgive someone can be liberating seems obvious. Victims are not expected to forget the injustice, nor do they have to justify what has happened to them. This would appear to be difficult in cases of minor transgressions, but impossible after serious offences that cause lasting physical or psychological damage.	• argument: being willing to forgive someone can be liberating
• However	However, forgiving the offender can help let go of anger and perhaps even a desire for revenge that would otherwise burden the lives of those who have been wronged.	• explanation: forgiving the offender can help let go of anger
• Yet	Yet, whether or not an apology is more than an act of moral decency intended to help the victim but also offers healing to the offender is not as simple.	
• A complex case of [...] can be found in	A complex case of self-redemption can be found in Ian McEwan's novel <i>Atonement</i> , which was published in 2001. As both the narrator of the novel as well as the protagonist, Briony Tallis is shown on her quest to atone for a crime she commits as a young teenager.	• reference to <i>Atonement</i>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• yet; on the other hand</li> <li>• However; illustrates</li> <li>• is exemplified</li> <li>• Considering</li> <li>• it begs the question if</li> <li>• All in all</li> <li>• However</li> </ul>	<p>Feeling insignificant and lost in an adult world she does not understand, she wrongfully testifies to having witnessed their gardener Robbie raping Briony's cousin Lola. After Robbie has served a prison sentence, she admits to herself that her accusations were based on her misunderstanding the relationship between Robbie and her sister Cecilia, mistaking Robbie for a dangerous sex offender. Acknowledging her role in destroying the lives of two young people, Briony sets out to redeem herself by writing a semi-autobiographical novel about the events that on the one hand truthfully represents her guilt, <b>yet on the other hand</b> offers Robbie and Cecilia the happy ending they were denied in their real lives.</p> <p><b>However</b>, Briony's story also <b>illustrates</b> the limits of forgiveness. As a narrator reshaping the events, she is still not willing to let Cecilia and Robbie forgive her and concludes that achieving atonement through writing was always a futile endeavour. Briony serves as a reminder of the fact that the act of apologising to others does not necessarily mean that the victim or even the offenders themselves are able to forgive.</p> <p>Also, the intention behind apologising should not primarily be to free one's soul. The urgency with which someone might want to ease his conscience <b>is exemplified</b> in Farai Caldwell's short story <i>Black Cop</i> from 2015, in which the Black Officer Terrance Branch writes a letter of heartfelt apology to the family of Larry Walters, a young Black man whom he has shot after suspecting Walters of wanting to draw a weapon in a police pursuit. In his letter, Branch acknowledges his guilt and expresses his willingness to bear the consequences of his fatal misjudgement. At the same time, the reader is confronted with a man who is desperately trying to salvage his image of being a respectable, dedicated policeman of moral integrity. In this case, it appears that the act of apologising first and foremost serves to liberate the offender. <b>Considering</b> the frequency and fatality of real-life police brutality against people of colour, <b>it begs the question if</b> such a letter of apology could ever do more.</p> <p><b>All in all</b>, Hicks' approach to forgiveness is inspirational, promoting healing on both sides. <b>However</b>, it disregards the complex nature of offering and accepting sincere apologies, which is complicated by conflicting human emotions and a tendency to hold on to painful memories despite their negative effect on the individual.</p>	<ul style="list-style-type: none"> <li>• short summary of the story</li> <li>• explanation of <i>Atonement's</i> significance in regard to the topic</li> <li>• argument: forgiveness has limits</li> <li>• explanation: Briony is as a reminder that the act of apologising does not necessarily mean that the victim or even the offenders themselves are able to forgive</li> <li>• argument: the intention behind apologising should not primarily be to free one's soul</li> <li>• reference to the text at hand</li> <li>• short summary of the excerpt</li> <li>• explanation: Terrance wants to save his image with the apology</li> <li>• conclusion</li> <li>• summary of the arguments; reference to the quotation/task</li> </ul>

### TASK 3b

You are planning to take part in an international summer school course called "Guilt and innocence in literature". As part of your application, you have to submit an essay in which you assess the journey to achieving atonement undertaken by fictional characters.

Write the essay, considering the lessons young people can learn about the complex nature of atonement. (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an essay. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

#### Hinweis:

This sample solution uses examples from the text at hand and *Atonement*. You may also refer to other materials.

words/phrases	sample solution	content/structure
<p>As young readers,</p> <p>One such texts</p> <ul style="list-style-type: none"> <li>• Young readers can learn a lot from; First of all</li> <li>• Thus</li> </ul>	<p><b>Learning from fiction: Exploring the nature of atonement</b></p> <p>Achieving atonement is a complex undertaking that involves brutal honesty and courage. As young readers, we often see this in various literary works which take us on a journey to redemption that can teach us valuable lessons.</p> <p>One such texts is Ian McEwan's novel <i>Atonement</i>, which was published in 2001. In an act of childish impulsiveness, the protagonist Briony Tallis falsely accuses her family's gardener, Robbie, of having raped Briony's cousin Lola. This allegation not only sends Robbie to prison, but also separates the two young lovers Robbie and Cecilia, Briony's sister – an outcome Briony later strongly regrets and attempts to atone for by writing a semi-autobiographical novel about the events in which she offers Robbie and Cecilia a happy ending, even if only as fictional characters.</p> <p>Young readers can learn a lot from Briony's story. First of all, Briony's false testimony gives insight into the complexity of the truth. She does not deliberately mislead the police. Overwhelmed by a seemingly humiliating encounter between Robbie and Cecilia in the garden and a sexually explicit letter from Robbie to Cecilia, Briony jumps to conclusions and wants to protect Lola by exposing the culprit that Lola cannot identify. Thus the novel unveils the limits of human perception and serves as a reminder that we young people should refrain from hasty judgement. Not only should we always reflect upon the potential impact of our own</p>	<p>headline</p> <p>opening with an intriguing fact</p> <ul style="list-style-type: none"> <li>• use of "we" → creating a sense of community</li> <li>• hypothesis</li> <li>• reference to <i>Atonement</i></li> <li>• short summary and explanation of the relevance to the question/task</li> <li>• argument: readers can learn that the human perception is limited and biased</li> <li>• example: Briony does lie but not on purpose</li> <li>• explanation: we must reflect upon the potential impact of our own choices and need to approach other people's mistakes with empathy and understanding</li> </ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• Furthermore</li> <li>• However</li> <li>• This is especially important when</li> <li>• This example of</li> <li>• To come to a conclusion</li> <li>• Therefore</li> </ul>	<p>choices, we also need to approach other people's mistakes with empathy and an understanding for the subjective nature of reality.</p> <p><b>Furthermore</b>, adolescents can learn that atonement cannot be achieved overnight. While nowadays, public figures are often shamed for their alleged mistakes in real time and required to instantly issue statements of apology to smooth the waters, Briony's story emphasises that true redemption requires a vast amount of self-reflection. It takes Briony decades to complete the novel with which she seeks to atone for her guilt, which can teach us young readers patience in dealing with matters of moral judgement.</p> <p><b>However</b>, even in her fictional world she does not allow herself to be forgiven by Cecilia and Robbie. Understanding that the hardest person to forgive is often yourself is a crucial lesson to us. In times in which self-improvement seems to have become a moral imperative, learning to find self-compassion seems more vital to our mental health than ever. Briony's use of writing as a path to self-redemption can inspire us to make art a tool for overcoming our struggles.</p> <p><b>This is especially important when</b> we acknowledge that we are all fallible, a fact underlined in the character of Officer Terrance Branch taken from Farai Caldwell's short story <i>Black Cop</i>, which was published in 2015. Branch is a Black police officer of outstanding reputation, dedicated to serving justice and improving the lives of his fellow community members. However, in a heated chase he ends up killing young, Black Larry Walters after assuming that Walters is reaching for a gun. Ridden by guilt while also desperate to hold on to his commendable persona, he writes a letter of apology to Walters' family. Branch's attempts to express his regrets are overshadowed by his inability to take full responsibility for his actions, stressing the complexity of redemption and forgiveness. <b>This example of</b> police brutality – an incident too reminiscent of those we regularly witness on the news – hammers home that prejudices influence everybody and human errors can happen within split seconds, a realisation that should humble us and teach us caution when judging others.</p> <p><b>To come to a conclusion</b>, both Briony and Branch are guilty of horrific crimes that they are intent on atoning for. <b>Therefore</b>, on the surface they can inspire us young readers to face our mistakes and accept the responsibilities that derive from them. But on a deeper level, they can teach us empathy towards those who have wronged us, making us realise that reality is subjective and human error natural.</p>	<ul style="list-style-type: none"> <li>• <b>argument:</b> readers can learn that atonement cannot be achieved over night</li> <li>• <b>example:</b> Briony's story emphasises that true redemption requires a vast amount of self-reflection</li> <li>• <b>explanation:</b> we must be patient with each other and ourselves</li> <li>• <b>argument:</b> readers can learn that the hardest person to forgive is often yourself</li> <li>• <b>example:</b> Briony does not truly forgive herself</li> <li>• <b>explanation:</b> Briony's use of writing can inspire us to make art a tool</li> <li>• <b>argument:</b> we all make mistakes</li> <li>• <b>reference to the excerpt at hand</b></li> <li>• <b>short summary</b></li> <li>• <b>the excerpt's relevance to the task</b></li> <li>• <b>example:</b> Terrance's story shows that mistakes can happen quickly</li> <li>• <b>explanation:</b> we have to be careful judging others</li> <li>• <b>conclusion</b></li> <li>• <b>summary of the arguments</b></li> <li>• <b>reference to the task</b></li> </ul>

## Übungsklausur 4 • Musterlösung

→ Lösungen zu S. 136–145

### TASK 1

Outline Jordan Belfort's professional situation. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words / phrases	sample solution	content / structure
<p>participle clause</p> <ul style="list-style-type: none"> <li>• Thus</li> <li>• According to</li> <li>• Also</li> <li>• However</li> </ul>	<p>In the excerpt from Jordan Belfort's memoir <i>The Wolf of Wall Street</i>, which was published in 2007, Belfort describes his first day at his new job on Wall Street, starting out as an underappreciated trainee among a group of arrogant, yet successful investment bankers he yearns to become one of.</p> <p>Having gone bankrupt with his first business, Belfort is now deeply in debt as well as shaken in his confidence. Thus, he accepts disparaging treatment from his superior Scott.</p> <p>Belfort's only task at the new company is to arrange contacts between Scott and business owners by phoning their secretaries. This places Belfort at the lowest level of the company hierarchy. According to Scott, Belfort's position involves tiresome, repetitive work without perks or the chance to do any actual business himself. Also, it does not allow for any slips, as Belfort is in danger of being replaced in any case of negligence.</p> <p>However, at the end of a six-month training period, which Belfort fears will be a challenging time due to the dismissive behaviour displayed by his boss, Belfort is expected to sit a final exam that will then allow him to rise in rank.</p>	<p>introduction</p> <p>umbrella sentence</p> <ul style="list-style-type: none"> <li>• the scene's setting</li> <li>• Belfort has gone bankrupt.</li> <li>• Because of his situation, he accepts his bosses' treatment.</li> <li>• Belfort's job is to arrange contacts.</li> <li>• Belfort is at the lowest level of hierarchy.</li> <li>• He could be fired if he made mistakes.</li> <li>• He will have to take a final exam.</li> </ul>

## TASK 2

Examine Scott's behaviour towards Jordan Belfort.  
Also, take into account the language he uses. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you think might be useful for you to remember. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph to get a sense of its structure.

words/phrases	sample solution	content/structure
	<p>The excerpt from Jordan Belfort's 2007 memoir <i>The Wolf of Wall Street</i> introduces the reader to his former boss Scott, who, on Belfort's first day with the renowned New York investment banking firm LF Rothschild, uses a variety of techniques to convey status and put Belfort in his place.</p>	<p>introduction umbrella sentence</p>
Right from the beginning	<p><b>Right from the beginning</b> of the extract, when Scott gives Belfort a tour of the office, Scott openly disrespects him. By calling Belfort "lower than pond scum" to his face (l. 2), an insult he repeats towards the end of the scene (cf. l. 61f.), he builds on a common image to express his disgust for this new, lowest member of the company. <b>In this context</b>, Scott's rhetorical question "You got a problem with that, Jordan?" (l. 3f.) leaves no doubt about the fact that Belfort will have to accept this kind of offensive treatment from him and others in the future.</p>	<p>chronological order:</p> <ul style="list-style-type: none"> <li>• <b>hypothesis/reference to the task</b></li> </ul>
• In this context		<ul style="list-style-type: none"> <li>• <b>Scott's behaviour in the beginning</b></li> <li>• <b>argument: He openly disrespects Belfort.</b></li> <li>• <b>proof: line references</b></li> </ul>
• Furthermore	<p><b>Furthermore</b>, Scott sarcastically casts doubt on Belfort's capabilities by questioning if the latter is able to carry out the mundane task of phoning business owners who will then talk to Scott for further transactions ("Think you can handle that, or is that too complicated for you?", l. 26f.). This condescending behaviour is reinforced when Scott belittles Belfort by saying he "look[s] like a kid" (l. 53) that he does not belong in his line of business, as Wall Street is "a place for killers" (l. 53f.). <b>The contrast, emphasised</b> by the alliteration in "kid" and "killer", is aimed at ridiculing Belfort, a goal which culminates in Scott "let[ting] out a few ironic chuckles" (l. 55) after claiming that he would never have hired Belfort had it been his responsibility.</p>	<ul style="list-style-type: none"> <li>• <b>explanation: Because of his lower status, Belfort will have to accept this treatment.</b></li> <li>• <b>argument: Scott doubts Belfort's capabilities.</b></li> </ul>
• The contrast; emphasised		<ul style="list-style-type: none"> <li>• <b>proof: line references</b></li> <li>• <b>explanation: Scott would not have hired Belfort because he does not think highly of him.</b></li> </ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• At the same time</li> <li>• illustrates</li> <li>• In a similar way</li> <li>• Stressing that</li> <li>• demonstrates</li> <li>• enhanced by</li> <li>• All in all</li> </ul>	<p><b>At the same time</b>, the juxtaposition of “kid” and “killer” serves to reinforce Scott’s superiority. Indirectly classifying himself as a “killer”, he focuses attention on his ruthlessness and power. His attempt to appear aggressive is also underscored by the way he utters his statements. That he “snap[s]” (l. 6) or “sputters” (l. 53) when addressing Belfort, and even uses vulgar language (“if you fuck up”, l. 44) <b>illustrates</b> that Scott is trying to come across as tough.</p> <p><b>In a similar way</b>, when he spells out the strict rules Belfort will be expected to follow, he uses an enumeration to threaten him. <b>Stressing that</b> there “are no breaks, no personal calls, no sick days, no coming in late, and no loafing off” (l. 41f.), Scott highlights how uncomfortable and unforgiving Belfort’s work life is going to be. The repetition of the word “no” contributes to the image of absolute powerlessness on Belfort’s side. That, in this situation, Scott “pause[s] for effect” before clarifying how easily Belfort could lose his job (l. 42) <b>demonstrates</b> how much Scott seems to be enjoying his show of superiority, <b>enhanced by</b> the way he appears to be hurrying through his talk, always ahead of Belfort (cf. l. 6 and l. 45), and the fact that he has to read Belfort’s name tag before being able to address him by name (cf. l. 19f.).</p> <p><b>All in all</b>, Scott’s behaviour is contemptuous, patronising and menacing. His disparaging way of treating Belfort is a power play designed to consolidate the company hierarchy as well as to gratify Scott’s personal lust for dominance, revealing a power-hungry superior whose arrogance creates a toxic work environment for those inferior to him.</p>	<ul style="list-style-type: none"> <li>• <b>argument:</b> Scott’s use of language is supposed to belittle Belfort.</li> <li>• <b>explanation:</b> the juxtaposition of “killer” and “kid”</li> <li>• <b>proof:</b> line references</li> <li>• <b>argument:</b> Scott’s use of language is supposed to intimidate Belfort and underline Scott’s status.</li> <li>• <b>proof:</b> line references</li> <li>• <b>explanation:</b> The choice of words and rhetoric devices makes clear how uncomfortable and unsteady Scott’s job is going to be. Belfort expresses his higher status verbally.</li> <li>• <b>proof:</b> line references</li> </ul>

### TASK 3a

You are taking part in an international project on "The American Dream – Fact and Fiction". As your contribution to the project website, you write an article commenting on Tommy Hilfiger's statement "The road to success is not easy to navigate, but with hard work, drive and passion it's possible to achieve the American dream."

Refer to the text at hand and materials studied in class. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or that might generally be useful when writing an article. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
	<b>Chasing rainbows – the problematic concept of the American Dream</b>	headline
Nowadays	<b>Nowadays</b> , people's lives are increasingly affected by global crises. US fashion designer Tommy Hilfiger's faith in progress, though, seemed unwavering when he claimed that "[t]he road to success is not easy to navigate, but with hard work, drive and passion it's possible to achieve the American Dream". So, <b>in accordance with our project</b> , let us separate fact from fiction and determine whether the American Dream is actually attainable.	opening with a universal statement which appeals to the reader • <b>reference to the quotation</b>
in accordance with our project	<b>Coined by</b> James Truslow Adams in 1931, the American Dream <b>revolves</b> around the idea that America offers all its people the chance to rise from poverty and achieve fulfilment and happiness. One understanding of this dream is going from rags to riches – including a grand mansion and your own private jet. It is a popular cliché focused on economic success and exemplified by outstanding public figures like self-made millionaire Jordan Belfort. In his 2007 memoir <i>The Wolf of Wall Street</i> , for example, Belfort describes how despite – or even because of – it being a world of insufferable posers, he was drawn to the prosperity and success of New York's world of investment banking. Another famous example is Ray Kroc, the American businessman who, as portrayed in John Lee Hancock's film <i>The Founder</i> , turned McDonald's into a global player.	• <b>stating the article's goal</b>  • <b>reference to knowledge gained in class</b>  • <b>reference to knowledge gained in class</b>  • <b>reference to the excerpt at hand</b>  • <b>reference to <i>The Founder</i></b>
• <b>Coined by</b> • <b>revolves</b>	<b>Yet</b> most people will agree that this rather superficial interpretation of the American Dream is not, and never has been, attainable for the masses – nor	• <b>argument: The American Dream is not attainable for the masses and does not appeal to everybody.</b>
• <b>Yet</b>		



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• However; many would argue</li> <li>• emphasise</li> <li>• it seems like</li> <li>• For instance</li> <li>• Considering</li> <li>• In the same way</li> <li>• to come to a conclusion</li> <li>• However</li> </ul>	<p>does it seem desirable to us. Michael Keaton depicts Kroc as a heartless entrepreneur who selfishly takes advantage of the people around him to achieve his goals.</p> <p>Nowadays, though, ruthless capitalism and excessive materialism are frowned upon. People tend to focus more on a balanced lifestyle and holistic well-being than buying a second car.</p> <p>However, many would argue that becoming filthy rich does not reflect what the American Dream boils down to in its essence. They would rather emphasise the understanding that America is a place where, once you have accepted your own responsibility, dedication and aspiration will allow you to follow your individual path to a better life. And, at least in theory and if you exclude the role chance plays, it seems like the US does enable people to climb the social ladder. For instance, American universities are renowned for offering scholarships to talented, ambitious students. Considering the price of higher education, this can level the playing field for less affluent families. So in these cases, hard work really does pay off.</p> <p>For many, though, the American Dream simply does not hold its promise of equal opportunities. Propagating that hard work will get you out of a precarious living situation must feel like an insult to numerous Americans who have several low-paying jobs but are still struggling to put food on the table. Growing economic disparity is a fact and will be made worse by climate change, as poor people have fewer means to protect themselves against or recover from extreme weather conditions. In the same way, advertising the US as a country where all people can start a better life blatantly disregards social injustices, like the many victims of systemic racism, and turns a blind eye to the marginalisation of members of the LGBTQ+ community, as seen in recent efforts to ban the word "gay" from classroom discourse.</p> <p>So, to come to a conclusion, Tommy Hilfiger's statement is problematic. It may be true that hard work and dedication are key factors for success and personal fulfilment. However, on their own, they do not enable it. If we still pretend that, in America, it is down to the individual to lead a fulfilling life, we buy into a harmful mindset that ignores the structural changes this country has to make in order to truly become the glorious land of the free it portrays itself as.</p>	<ul style="list-style-type: none"> <li>• example: Ray Kroc is selfish and heartless.</li> <li>• explanation: Ruthless capitalism and excessive materialism are frowned upon.</li> <li>• argument: The American Dream does not simply mean being rich.</li> <li>• explanation: The American Dream means following your own path.</li> <li>• proof: knowledge gained in class</li> <li>• argument: The American Dream does not offer equal opportunities.</li> <li>• explanation: Many people struggle despite their hard work.</li> <li>• proof: knowledge gained in class</li> <li>• to come to a conclusion</li> <li>• reference to the quotation/task</li> <li>• arguments in chronological order</li> </ul>



### TASK 3b

Assess the importance of ethics in the workplace and its impact on individuals, organisations, and society. Refer to the text at hand and other materials you have studied in class . (40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or are useful when writing an essay. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"><li>• according to</li></ul> <p>How important are ethics in the workplace really, then?</p> <p>However</p> <ul style="list-style-type: none"><li>• At the same time</li><li>• In a similar way</li><li>• Not only</li></ul>	<p>Most people whose boss called them “lower than pond scum” on their first day at a new job would at least contemplate leaving. Not so Jordan Belfort who, <b>according to</b> his 2007 memoir <i>The Wolf of Wall Street</i>, experienced just that. Belfort, who actually seemed quite drawn to the power-hungry, testosterone-fuelled air around him, stayed, became a stockbroker and earned millions. <b>How important are ethics in the workplace really, then?</b></p> <p>Ethics comprise a set of guiding moral principles based on the idea that we should always bear in mind the good of others. Including universal aspects like fairness, honesty and responsibility, ethics boil down to the question of what is right and wrong. <b>However</b>, specific principles vary by industry. While energy companies, for example, are expected to set standards regarding their environmental impact, customer privacy and data security are essential to companies like Meta and Google.</p> <p>Once in place, corporate ethics have far-reaching advantages. Individuals gain from knowing that they will not have to compromise their values for a profit-hungry, status-driven management, and if the boss leads by example and establishes an air of respect, employees feel less stressed and insecure.</p> <p><b>At the same time</b>, communication improves when there is transparency and fairness as criticism is taken less personally. In such an atmosphere, more motivation leads to better decisions and higher productivity which in turn attracts further qualified personnel. <b>In a similar way</b>, a company’s good reputation influences potential stakeholders and customers.</p> <p>Even society benefits when companies commit to establishing ethical standards. <b>Not only</b> will illegal practices like fraud and corruption become less likely,</p>	<ul style="list-style-type: none"><li>• opening with a universal statement which appears to the readers</li></ul> <p>reference to the text at hand</p> <ul style="list-style-type: none"><li>• stating the text’s goal in the form of a question</li><li>• reference to knowledge gained in class</li><li>• specific principles vary by industry</li><li>• corporate ethics have far-reaching advantages</li><li>• communication improves when there is transparency and fairness</li><li>• society benefits when companies commit to establishing ethical standards</li></ul>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• is depicted as</li> <li>• he is diametrically opposed to</li> <li>• In the film,</li> <li>• Of course</li> <li>• This realisation leads to a crucial insight</li> <li>• To conclude</li> <li>• However</li> </ul>	<p>ethics in the workplace can also influence the way societal norms are shaped and thus affect people's behaviour in other areas of life.</p> <p>What happens, though, if people do not follow ethical guidelines, is exemplified by Michael Keaton's portrayal of Ray Kroc in John Lee Hancock's 2016 movie <i>The Founder</i>. The American businessman who paved the way for McDonald's world-wide success is depicted as an unscrupulous entrepreneur with a vision of turning McDonald's into a nation-wide cash cow. In his ruthlessness, he is diametrically opposed to the modest brothers Dick and Mac McDonald, who originally designed the efficient fast-food system that Kroc is later in charge of franchising to other investors. In the film, the McDonald brothers are the good guys: they value quality over profit and look out for their employees. Kroc, however, is merely interested in revenue and status. Feeling held back, he makes decisions without the brothers' permission and eventually pressures and tricks them into signing over their name and business to him without ever paying the annual royalty he first promises.</p> <p>If you just look at the numbers, Kroc is the winner in this scenario. Of course, most viewers will not feel inspired by Kroc's Machiavellian energy but will pity the wronged brothers. This realisation leads to a crucial insight: Establishing ethics in the workplace cannot be based on striving for individual success. History has produced a long line of unethical, yet extremely successful individuals. Instead, we should ask ourselves what work environment is desirable for the greatest number of people.</p> <p>For businesses, this means ethical standards must be clearly specified in a public code of conduct. Once employees, clients and customers are able to access this set of rules, the company can be held accountable for any transgression. Without control or even sanctioning, moral principles can otherwise be bypassed too easily.</p> <p>To conclude, entrepreneurial success may not always be linked to ethics in the workplace, even if there are some strong connections like increased productivity or reputation. However, implementing a set of company policies that guarantees respect and sustainability, for instance, is important because acting with more than our immediate good in mind is what makes us civilised. We are not wolves, nor should we want to be.</p>	<ul style="list-style-type: none"> <li>• example of what happens when we do not follow ethical guidelines: <i>The Founder</i></li> <li>• Kroc as a heartless egomaniac</li> <li>• McDonalds brothers vs. Kroc</li> <li>• Looking at the numbers, Kroc is the winner, however, viewers do not feel that way.</li> <li>• implication: Establishing ethics in the workplace cannot be based on striving for individual success.</li> <li>• ethical standards must be clearly specified in a public code of conduct</li> <li>• conclusion</li> </ul>

## Übungsklausur 5 • Musterlösung

→ Lösungen zu S. 146–158

### TASK 1

Sum up the text. (30 %)

Read the sample solution to task 1 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing.  
You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words / phrases	sample solution	content / structure
<p>deals with</p> <ul style="list-style-type: none"> <li>• as embodied by</li> <li>• participle clause</li> <li>• Thus</li> <li>• Shortly afterwards</li> <li>• Yet</li> <li>• Because of</li> <li>• in order to</li> <li>• Although</li> <li>• Finally; however</li> </ul>	<p>The extract from Ani Katz' novel <i>A Good Man</i>, which was published in 2020, <b>deals with</b> toxic masculinity <b>as embodied by</b> the complacent protagonist Thomas Martin, who belittles his wife Miriam and ignores her wishes.</p> <p><b>Having celebrated their wedding without Miriam's French parents</b>, who had refused to make the effort to travel to the US, the newlyweds are now sharing an uncomfortable meal with them. Thomas' boastful attempts to win them over by listing his plans and achievements are translated by his uneasy wife only to be met with dismissive silence on the part of their in-laws. <b>Thus</b>, Thomas feels a weight lifted off his shoulders after their departure, believing them to represent a disturbance in their otherwise happy lives.</p> <p><b>Shortly afterwards</b>, Miriam falls pregnant, which fills him with admiration for his beautiful wife and pride for the role he has played in her transformation. <b>Yet</b>, when he catches her smoking a cigarette, Thomas publicly and aggressively reprimands Miriam until she starts crying and he comforts her. <b>Because of</b> this altercation, he plans to finally buy a house <b>in order to</b> take responsibility for his family and give his worried wife a project to focus on which will allow her to embrace their shared future.</p> <p><b>Although</b> Miriam, whose trust-fund money is paying for the property, would like to stay in Brooklyn, Thomas eventually insists on buying a more affordable home he has found on Long Island, dreaming of a stereotypical family life with him as the head of the house. <b>Finally</b>, they drink to the purchase; <b>however</b>, Miriam consumes little of the champagne offered to her by Thomas.</p>	<p>introduction</p> <ul style="list-style-type: none"> <li>• <b>umbrella sentence</b></li> <li>• <b>the excerpt's central theme</b></li> <li>• <b>the excerpt's content in chronological order</b></li> <li>• <b>Recently married couple Miriam and Thomas have dinner with Miriam's parents.</b></li> <li>• <b>Thomas does not get along with his in-laws upon meeting them for the first time and is relieved when they leave.</b></li> <li>• <b>Thomas is happy when Miriam falls pregnant.</b></li> <li>• <b>Thomas catches Miriam smoking and confronts her aggressively which makes her cry.</b></li> <li>• <b>Thomas decides to buy a house with his wife.</b></li> <li>• <b>Thomas convinces Miriam to buy a house using her money despite her reservations about the move.</b></li> <li>• <b>In the end, they have celebratory drinks.</b></li> <li>• <b>Miriam drinks very little.</b></li> </ul>

## TASK 2

Examine how the author presents Thomas's character. (30 %)

Read the sample solution to task 2 and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing.  
You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
embodies	The protagonist and narrator Thomas Martin from Ani Katz' 2020 novel <i>A Good Man</i> , in which Thomas and his wife Miriam start a family and buy a house together, <b>embodies</b> how seemingly conservative values and traditional gender roles can cover up toxic masculinity.	introductory sentence
<ul style="list-style-type: none"> <li>• <b>At first glance</b></li> </ul>	<b>At first glance</b> , Thomas could appear to be a traditional husband who cherishes the idea of creating a home for his family – to him not only an achievement which will reduce his wife's growing anxiousness, (cf. l. 56) but also a marker of adult responsibility (cf. l. 55). The elliptical sentence "Like a family" (l. 55) <b>reveals</b>	<ul style="list-style-type: none"> <li>• <b>umbrella sentence</b></li> <li>• <b>summary of the plot</b></li> <li>• <b>hypothesis in regard to the task: Thomas embodies the concept of toxic masculinity</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>reveals</b></li> <li>• <b>a sentiment further mirrored in</b></li> </ul>	that for Thomas, building a home is the essence of what being a man boils down to – <b>a sentiment further mirrored in</b> the parallel structure "A house would be different. A home was something to look forward to" (l. 60). By picturing the "fires [...] [he'd] build" (l. 73) to keep his family warm, Thomas finally paints himself as a dedicated, stereotypical family man.	<ul style="list-style-type: none"> <li>• <b>summary of the protagonist's surface characteristics</b></li> <li>• <b>references to the text to support the characterisation</b></li> <li>• <b>citations that show how the use of language in the excerpt characterises the protagonist</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>However; a closer look reveals</b></li> </ul>	<b>However</b> , <b>a closer look reveals</b> a much more ego-centric character than the persona he is trying to create. The boastful enumeration of his plans and achievements ("I told them about the house we would buy very soon, my upcoming promotion and raise", l. 13f.) <b>underlines</b> Thomas' arrogance, <b>reinforced by</b>	<ul style="list-style-type: none"> <li>• <b>deeper analysis of the character</b></li> </ul>
<ul style="list-style-type: none"> <li>• <b>underlines; reinforced by</b></li> <li>• <b>culminates</b></li> </ul>	his metaphorically accusing his in-laws of being "the first imperfection in [their] [...] fairy tale" (l. 23). His self-centredness <b>culminates</b> when he publicly reprimands his pregnant wife after he has caught her smoking. The metaphor "the shame of the spectacle inflamed me" (l. 43) exposes an irate man who worries more about his public image than about his visibly shaken wife or his unborn child.	<ul style="list-style-type: none"> <li>• <b>citation to support the analysis</b></li> <li>• <b>naming of a key trait: arrogance</b></li> <li>• <b>citation to support the analysis</b></li> <li>• <b>naming of a key trait: self-centredness</b></li> <li>• <b>citation to support the analysis</b></li> </ul>

words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• At the same time</li> <li>• shows an aggressive side of Thomas' character</li> <li>• amplified by</li> <li>• attests to</li> <li>• are further proven by</li> <li>• Although</li> <li>• unveils a proprietorial element of Thomas' character</li> <li>• repeatedly manifests itself</li> <li>• further reinforced</li> <li>• unreliable first-person narrator</li> <li>• underlines</li> <li>• All in all</li> <li>• However</li> </ul>	<p>At the same time, the fact that he "knock[s]" the cigarette out of Miriam's hand (l. 37) shows an aggressive side of Thomas' character which is amplified by him firing off intimidating, accusatory questions when he confronts her ("Are you crazy?", l. 40, "How could you?", l. 44, "You needed one?", l. 46). That Miriam has no space to explain herself attests to a toxic power imbalance within the relationship.</p> <p>Thomas' feelings of superiority are further proven by his use of derogatory language when he talks about his wife ("Miriam babbled", l. 15, "citing [...] other nonsense", l. 58f.) and by his sense of entitlement. Although Miriam, whose money they are spending, wants to live in Brooklyn, Thomas talks her into buying his dream house, making it out to be their shared decision by repeatedly using the personal pronoun "we" ("it was what we wanted", l. 83, "of course we were sure", l. 84). In this light, the possessive pronoun in "leaving my wife and me" (l. 22) or in "Miri, my wife" (l. 34f.) unveils a proprietorial element of Thomas' character.</p> <p>This inflated sense of self-importance repeatedly manifests itself throughout the text. Not only is Thomas preoccupied with his God-like ability to create life when he uses the parallelism "to think that I was responsible for changing her, that I was the one who had altered her body so markedly" (l. 27–29), he is also a man of double standards. Having finalised the deal on their house, Thomas pours both of them a cup of champagne (cf. l. 88), disregarding the fact that drinking alcohol is as harmful to the unborn child as smoking.</p> <p>This imbalance is further reinforced by the narrative perspective: Thomas is an unreliable first-person narrator who recounts the events from his point of view (cf. l. 75). The fact that Miriam's emotions are mostly omitted, played down or ridiculed (cf. l. 46) underlines Thomas' lack of empathy.</p> <p>All in all, Thomas tries to portray himself as a successful, responsible and caring husband. However, this does not belie his true nature of a selfish, patronising, potentially aggressive patriarch whose toxic masculinity could ruin the fairy tale he proclaims the two are living.</p>	<ul style="list-style-type: none"> <li>• citation to support the analysis</li> <li>• naming of a key trait: aggressiveness</li> <li>• citations to support the analysis</li> <li>• analysis of the protagonists' relationship as toxic</li> <li>• naming of a key trait: superiority complex</li> <li>• analysis of the narrator's use of language based on citations</li> <li>• language-based analysis of the narrator's character supported by citations</li> <li>• naming of a key trait: possessiveness</li> <li>• naming of a key trait: self-importance</li> <li>• naming of a key trait: God complex; citation to support the analysis; naming of a key trait: hypocrisy</li> <li>• reference to the text to support the characterisation</li> <li>• naming of the narrative perspective: unreliable first-person narrator; analysis of how the narrative perspective affects the portrayal of the protagonist and the character dynamics</li> <li>• conclusion: summary of the key points of the protagonist's characterisation</li> </ul>

### TASK 3a

You are taking part in an international social science workshop on “Changing Gender Roles.” You have been asked to contribute an article for the workshop’s website commenting on the following statement about “toxic masculinity” by artist Luke Humphris:

“It’s how a patriarchal society is harmful to men by denying unmasculine traits and rewarding anger, violence, and destructive habits. Left unattended, toxic masculinity can cause men to hurt themselves or others.”

Write the article, also referring to the text at hand and materials studied in class, such as William Shakespeare’s play *A Midsummer Night’s Dream*. (40 %)

Read the sample solution to task 3a and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing. You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

words/phrases	sample solution	content/structure
<p>Despite</p> <ul style="list-style-type: none"> <li>• a phenomenon often referred to as</li> <li>• commonly perceived as</li> <li>• Criticising the detrimental effect this concept has on society</li> <li>• is testament to the fact that</li> <li>• Contrary to</li> <li>• is portrayed as</li> </ul>	<p><b>Fighting Toxic Masculinity – How Rigid Gender Roles are Threatening All of Us</b></p> <p>Despite public discourse on gender norms and equality, we still live in a world where dominance and gravitating towards power are deemed admirable traits in men. Public figures like Andrew Tate even make it seem like the more ruthless the male, the more popular he becomes in certain circles – a phenomenon often referred to as toxic masculinity, i.e. the damaging, yet common attitude that manliness can be measured by strength only and that any display of emotions or weakness is to be avoided alongside all other forms of behaviour commonly perceived as being inherently female, such as taking care of the household and the family. Criticising the detrimental effect this concept has on society, artist Luke Humphris once claimed that “It’s how a patriarchal society is harmful to men by denying unmasculine traits and rewarding anger, violence, and destructive habits. Left unattended, toxic masculinity can cause men to hurt themselves or others.”</p> <p>One of the most famous comedies of all time, <i>A Midsummer Night’s Dream</i> by William Shakespeare, is testament to the fact that “rewarding anger, violence, and destructive habits” in men has a long tradition. In this play about the fickleness of human emotion, king Theseus of Athens weds Hippolyta, whom he has defeated on the battlefield. Contrary to four young lovers, who prioritise romantic love but whose entangled emotions are ridiculed during the play, Theseus is portrayed as a dignified sovereign. In a similar way, the fairy king Oberon does not shy away from subjugating and ridiculing his wife Titania.</p>	<p>headline</p> <ul style="list-style-type: none"> <li>• opening: a universal statement that appeals to the reader; use of the pronoun “we” → creating a sense of community</li> <li>• introduction of the concept of toxic masculinity; definition of toxic masculinity</li> <li>• introduction of Humphris’ statement</li> <li>• the statement</li> <li>• reference to <i>A Midsummer Night’s Dream</i></li> <li>• short summary of the relevant aspects of the play</li> <li>• short characterisation of Theseus and Oberon with regards to their toxic masculinity</li> </ul>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• Thus</li> <li>• how deeply such themes are embedded in our culture</li> <li>• Yet</li> <li>• which features</li> <li>• while</li> <li>• reveal a patriarchal world view</li> <li>• it can also entail</li> <li>• Interestingly</li> <li>• Rather</li> <li>• Indeed</li> <li>• Instead</li> <li>• At the same time</li> <li>• To conclude</li> <li>• Thus</li> <li>• cannot rely on merely</li> <li>• Rather</li> <li>• Only then can we</li> </ul>	<p>In both cases, the fact that the violent, selfish deeds of the men not only secure their individual power but also restore worldly and cosmic order seems to legitimise their toxic ideas of masculinity and their sense of entitlement. <b>Thus</b>, written over 400 years ago and linked to ancient Greek mythology through its setting, the play proves <b>how deeply such themes are embedded in our culture</b>.</p> <p><b>Yet</b>, this mindset is far from old-fashioned. Take Ani Katz' 2020 novel <i>A Good Man</i>, for example, <b>which features</b> the patronising, selfish protagonist Thomas Martin. Not only does he decide which property to buy with his pregnant wife's money, he also aggressively reprimands her for smoking <b>while</b> he sees no problem in celebrating the purchase of their first house with a glass of champagne. His double standards <b>reveal a patriarchal world view</b> in which men make the rules and women are subordinate.</p> <p>However, Humphris' claim that "toxic masculinity can cause men to hurt [...] others" includes not only female victims. As <b>it can also entail</b> scorning homosexuality for being unmanly, gay men repeatedly face hurtful prejudices or even vicious attacks.</p> <p><b>Interestingly</b> though, Humphris' observation is not limited to men victimising others. <b>Rather</b>, he quite rightly asserts that toxic masculinity can also "cause men to hurt themselves". <b>Indeed</b>, by refusing to admit weakness, men go to the doctor less often than women and many choose to hide emotional distress. <b>Instead</b>, they are far more likely to engage in damaging practises like substance abuse in order to deal with their problems. <b>At the same time</b>, the pressure to comply with stereotypical ideas of masculinity can lead to anxiety and depression as the rigidity of the pigeonholing leaves no space for individuality.</p> <p><b>To conclude</b>, toxic masculinity is as damaging as Humphris states: it threatens all of society by celebrating aggression and dominance in men while not only perpetuating the ideal of submissive women, but also robbing men of the opportunity to embrace their true selves. <b>Thus</b>, attempting to change these destructive gender roles – as is the aim of our current workshop – <b>cannot rely on merely</b> unmasking male privileges. This approach could feel too threatening to many of those who have benefitted from patriarchy. <b>Rather</b>, we should also educate society about what there is to gain when men are no longer denied central aspects of the complex human experience like vulnerability and emotion. <b>Only then can we</b> start hoping for a truly equal society.</p>	<ul style="list-style-type: none"> <li>• citation of the play as evidence for toxic masculinity's presence in the core of our culture</li> <li>• reference to <i>A Good Man</i> as a contemporary example of media featuring toxic masculinity; short summary of the relevant aspects of the novel</li> <li>• short characterisation of Thomas Martin with regards to his toxic masculinity</li> <li>• argument based on Humphris' statement: toxic masculinity damages women and men; example: homophobia rooted in toxic masculinity</li> <li>• argument based on Humphris' statement: men's toxic masculinity also inflicts harm on the men themselves; example: health problems caused by toxic masculinity (e.g. avoidance of doctor visits, unhealthy coping mechanisms); example: mental disorders caused by toxic masculinity (e.g. anxiety, depression)</li> <li>• conclusion: toxic masculinity is damaging to everyone</li> <li>• short summary of the key arguments</li> <li>• reference to the task: outlook and proposed resolutions</li> <li>• call to action using the pronoun "we" → engages and persuades the reader</li> <li>• final statement with an indirect pledge</li> </ul>

### TASK 3b

Using the message of the cartoon as a starting point, assess to what extent expectations of behaviour are still shaped by gender norms.

(40 %)

Read the sample solution to task 3b and do the following exercises.

- Highlight words and phrases that help structure the text and/or that you might like to use in your own writing.  
You can take notes in the left column.
- In the right column, note down what the text deals with in each paragraph in order to get a sense of its structure.

Ein Bezug zu Pflichtmaterialien ist in der Aufgabe nicht gefordert, kann aber dennoch geleistet werden. In der Musterlösung ist der Bezug kursiv markiert.

words/phrases	sample solution	content/structure
<p>According to</p> <ul style="list-style-type: none"> <li>• contrasts two scenes</li> <li>• However</li> <li>• The implication is obvious</li> <li>• with regard to</li> <li>• solidifies notions of</li> <li>• deeply embedded into our culture</li> <li>• Not only does he</li> </ul>	<p>Imagine the following scenario: A parent carrying a bag from the local fast-food joint comes home to a hungry family. A mouth-watering smell permeates the air. So far so good? According to the cartoon published on <a href="http://www.marycatherinestarr.com">www.marycatherinestarr.com</a>, this seems acceptable only if the parent happens to be a man. The cartoon contrasts two scenes: The left-hand image portrays a so-called "fun dad", happily bringing home said dinner. However, the right-hand picture shows a mother whose body language reveals shame for doing the same, mirrored in the caption "lazy mom".</p> <p>The implication is obvious: While men, who are not expected to feed their families, can treat them to a fun burger, women should do better by cooking nutritious meals. The question is, though, how accurate this assessment still is with regard to how our expectations are shaped by gender norms.</p> <p>Stereotypes concerning gender are developed at a very early age. Influenced by family and friends as well as the media, and learning not only from what they see but also from the response to their own actions, toddlers already have preferences for "typically" male and female colours, toys and games, and they exhibit corresponding behaviour. Then, by adapting to gender norms, they perpetuate them.</p> <p><i>This becomes a problem when it limits the individual and, as often is the case, solidifies notions of male superiority, which are deeply embedded into our culture. Consider the fairy king Oberon from Shakespeare's universally popular comedy A Midsummer Night's Dream, for example. Not only does he get away with humiliating his wife Titania for the petty reason of winning an argument, the whole of humanity benefits from subjugating her as it also restores cosmic order and thus ends a series of floods and bad harvests in the human world.</i></p>	<p>opening directly addressing the reader, setting a vivid scene → instantly engages the reader and their imagination</p> <ul style="list-style-type: none"> <li>• reference to the cartoon</li> <li>• provocative statement</li> <li>• description of the cartoon</li> <li>• explanation of the cartoon's general message: society has different expectations for fathers and mothers</li> <li>• transition to the main part: stating the text's goal in the form of a question</li> <li>• argument: gender stereotypes influence children from a young age</li> <li>• example: impact on children's preferences and behaviour</li> <li>• argument: gender stereotypes are problematic both on an individual and a cultural scale; reference to <i>A Midsummer Night's Dream</i></li> <li>• short summary of play's relevant plot points; Oberon and Titania as an example of the portrayal of problematic gender dynamics in media</li> </ul>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• is proven by</li> <li>• however</li> <li>• reveals</li> <li>• Thus; taking into consideration</li> <li>• Furthermore</li> <li>• ample examples of</li> <li>• prove</li> <li>• Moreover</li> <li>• reinforced through</li> <li>• Still; slowly but increasingly</li> <li>• Nowadays,</li> <li>• This is especially true for</li> <li>• long-overdue</li> </ul>	<p>How subtle the issue can be <b>is proven by</b> the protagonist Thomas Martin from Ani Katz' 2020 novel <i>A Good Man</i>, who aggressively reprimands his pregnant wife for smoking. With regard to the unborn baby, his outrage may seem legitimised; <b>however</b>, the way he later condescends to comforting and forgiving her <b>reveals</b> a notion of male dominance that in the course of the novel turns toxic.</p> <p><b>Thus, taking into consideration</b> both the early age at which we are confronted with gender norms and how prevalent they are, fighting them could seem like a lost cause. And it is true that stereotypes of women being more nurturing and emotional than the more rational men seem to influence our choices even today: women are still underrepresented in technology-related fields, while female-dominated occupations include teaching or nursing. <b>Furthermore</b>, women are far less likely to become executives, often earning less even if they do. Especially after the birth of a child, women are expected to put their careers on hold while men rarely take more time off work than what amounts to an extended holiday – be it because of personal choice or demands in the workplace.</p> <p>Even more shockingly, <b>ample examples of</b> violence against the LGBTQ+ community <b>prove</b> how binary models of gender still impact people's sense of morality. <b>Moreover</b>, horrific reports of femicide repeatedly make the headlines, revealing how toxic masculinity – nowadays <b>reinforced through</b> hyper-masculine content on social media – seems to legitimise hurting women even in this day and age.</p> <p><b>Still</b>, the western world is becoming <b>slowly but increasingly</b> more progressive. While politically calls to close the gender pay gap are as hotly debated as women's quotas, privately, expectations have shifted, too: men are supposed to be involved fathers and share household chores, while women are expected to contribute to the family income. Also, people's perceptions of what makes a good parent are continuously re-assessed. <b>Nowadays</b>, wanting a career and claiming to be a good mother do not necessarily seem mutually exclusive. It seems like you can have your cake and eat it, after all.</p> <p><b>This is especially true for</b> Gen Z, who have understood that gender is a fluid concept and are far less willing to conform to tenacious expectations. This healthy development allows people a much more individual, <b>long-overdue</b> form of self-expression. Just as nobody in a western society questions women wearing trousers anymore, men are now free to wear make-up or nail varnish.</p>	<ul style="list-style-type: none"> <li>• reference to <i>A Good Man</i></li> <li>• short summary of the novel's relevant plot points</li> <li>• Thomas Martin as an example of the portrayal of male superiority in media</li> <li>• argument: harmful gender stereotypes are deeply engrained in our society</li> <li>• example: male-dominated vs. female-dominated careers</li> <li>• example: career obstacles for women</li> <li>• evidence: counts of LGBTQ+-targeted violence</li> <li>• argument: binary models of thinking leads to violence against LGBTQ+ community</li> <li>• evidence: femicide rates</li> <li>• argument: toxic masculinity leads to violence against women</li> <li>• counter argument: progressivism in the western world is increasing</li> <li>• example: numerous debates on gender equality</li> <li>• example: shift in the expectations placed on men and women in the domestic sphere</li> <li>• argument: younger generations have more progressive views on gender and perpetuate stereotypes less</li> <li>• example: increased tolerance for forms of gender nonconforming self-expression</li> </ul>



words/phrases	sample solution	content/structure
<ul style="list-style-type: none"> <li>• thus</li> <li>• To come to a conclusion</li> <li>• Still</li> </ul>	<p>What is even more important, though, is that men are no longer denied emotions and thus can slowly start rejecting the stigma that comes from admitting to mental health issues.</p> <p>To come to a conclusion, pigeonholing is a part of the human experience and our expectations of other people's behaviour will always be influenced by a variety of factors, including class, skin colour, ethnicity, body shape and, also, gender. Still, damaging ideas are called out much more openly and frequently than ever before. And where there is awareness and public discourse, there will be change. Yes, as a father you may still be outnumbered on a playground, but chances are, you will be welcomed. And let's hope that a mother bringing home fast food can also just be a "a fun mom" in the near future!</p>	<ul style="list-style-type: none"> <li>• example: destigmatization of emotions in men</li> <li>• conclusion</li> <li>• summary of the key arguments</li> <li>• final assessment in reference to the task: the public's increasing awareness will lead to change</li> <li>• tie-back to the opening and the cartoon, ending the text on a hopeful note</li> </ul>



