

2023

Abitur

Original-Prüfungsaufgaben
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Textsorte: Zeitungsartikel; Zieltextformat: *email to a friend*

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Zentrale Abitur-Prüfungsaufgaben

Abiturprüfung 2017 – Aufgabe 1

(Inhalte: *Amerikanischer Traum, Freiheit und Gerechtigkeit*)

Textaufgabe: *The Butler* by Danny Strong 2017-1

Textsorte: Filmskript

Aufgabenfokus Analyse: *use of stage directions, dialogue, voice-over*

Zieltextformate Textproduktion: *comment, newspaper report*

Mediation: „Diskriminierung an Unis: ‚Ich habe nichts gegen Ausländer, aber ...‘“ 2017-3

Textsorte: Zeitungsartikel; Zieltextformat: *email to a friend*

Abiturprüfung 2017 – Aufgabe 2

(Inhalte: *Globalisierung, Lebensstile, Kommunikation*)

Textaufgabe: “Smartphone zombies are taking over our pavements.” 2017-10

Textsorte: Blog

Aufgabenfokus Analyse: *communicative strategies, use of language*

Zieltextformate Textproduktion: *comment, opening statement*

Mediation: „Bäm! Nom Nom!“ 2017-11

Textsorte: Zeitungsartikel; Zieltextformat: *report (school magazine)*

Abiturprüfung 2018 – Aufgabe 1

(Inhalte: *Amerikanischer Traum, Freiheit und Gerechtigkeit*)

Textaufgabe: *The Crossing* by Gary Paulsen 2018-1

Textsorte: Romanauszug

Aufgabenfokus Analyse: *point of view, use of language*

Zieltextformate Textproduktion: *comment, formal letter*

Mediation: „Die Tragödie der Kinder-Flüchtlinge“ 2018-2

Textsorte: Zeitungsartikel; Zieltextformat: *email to a friend*

Abiturprüfung 2018 – Aufgabe 2

(Inhalte: Medien, Zukunftsvisionen, Utopie und Dystopie)

Textaufgabe: „Don’t Fear Artificial Intelligence“ 2018-10

Textsorte: Zeitungsartikel

Aufgabenfokus Analyse: *line of argument, use of language*

Zieltextformate Textproduktion: *comment, opening statement*

Mediation: „Der nimmermüde Mitarbeiter“ 2018-11

Textsorte: Zeitungsartikel; Zieltextformat: *email to a friend*

Abiturprüfung 2019 – Aufgabe 1

(Inhalte: multikulturelle Gesellschaft, Großbritannien, Studieren in einer globalisierten Welt)

Textaufgabe: *In the Light of What We Know* by Zia Haider Rahman 2019-1

Textsorte: Romanauszug; Aufgabenfokus Analyse: *point of view, dialogue*

Zieltextformate Textproduktion: *comment, personal letter*

Mediation: „Migranten an der Uni“ 2019-3

Textsorte: Zeitungsartikel, Interview; Zieltextformat: *email to a friend*

Abiturprüfung 2019 – Aufgabe 2

(Inhalte: Medien, Zukunftsvisionen, Utopie und Dystopie)

Textaufgabe: „Language learning in the UK: ‘can’t, won’t, don’t’” 2019-11

Textsorte: Zeitungsartikel

Aufgabenfokus Analyse: *communicative strategies, use of language*

Zieltextformate Textproduktion: *comment, letter to the editor*

Mediation: „Berlin spricht Englisch“ 2019-12

Textsorte: Zeitungsartikel; Zieltextformat: *email to a friend*

Abiturprüfung 2020 – Aufgabe 1

(Inhalte: Zukunftsvisionen, Utopie und Dystopie, Zukunftsperspektiven junger Erwachsener)

Textaufgabe: *Vox* by Chistina Dalcher 2020-1

Textsorte: Romanauszug

Aufgabenfokus Analyse: *point of view, language*

Zieltextformate Textproduktion: *comment, interior monologue*

Mediation: „Feuerwehrfrau und Erzieher – in Deutschland eher nicht“ 2020-3

Textsorte: Artikel; Zieltextformat: *email to a friend*

Abiturprüfung 2021 – Aufgabe 1

(Inhalte: Postkolonialismus, Nigeria, Amerikanischer Traum, Zukunftsperspektiven junger Erwachsener)

Textaufgabe: *The Last Bus Stop* by Molar Wood 2021-1

Textsorte: Auszug aus Kurzgeschichte

Aufgabenfokus Analyse: *point of view, relation to other characters*

Zieltextformate Textproduktion: *comment, personal letter*

Mediation: „Sarah ist mit Hartz IV aufgewachsen und wird nun als Erste in ihrer Familie studieren“ 2021-4
Textsorte: Artikel; Zieltextformat: *email to exchange partner*

Abiturprüfung 2021 – Aufgabe 2

(Inhalte: *multikulturelle Gesellschaft, Großbritannien, Amerikanischer Traum, Rassismus am Arbeitsplatz*)

Textaufgabe: “Black Lives Matter – Unless You’re Black in the Workplace” 2021-14
Textsorte: Zeitungsartikel
Aufgabenfokus Analyse: *communicative strategies, language*
Zieltextformate Textproduktion: *comment, letter to the editor*

Mediation: „Rassismus am Arbeitsplatz: ,Kaum jemand sagt: Wir haben ein Rassismus-Problem‘“ 2021-16
Textsorte: Interview; Zieltextformat: *email to exchange partner*

Abiturprüfung 2022 www.stark-verlag.de/mystark

Sobald die Original-Prüfungsaufgaben 2022 freigegeben sind, können sie als PDF auf der Plattform MyStark heruntergeladen werden (Zugangscode vgl. Farbseiten vorne im Buch).

Autorin

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

Vorwort

Liebe Schülerinnen, liebe Schüler,

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

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

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

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

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



Birgit Holtwick

Sprachmittlungsaufgabe

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Zusammenfassung der wesentlichen Inhalte im Sinne der Aufgabenstellung und ggf. Erläuterung kulturspezifischer Aspekte	18
Sprache	
Kommunikative Textgestaltung <ul style="list-style-type: none">• Ausrichtung des Textes auf die Mittlungsabsicht und den Adressatenkreis• Berücksichtigung der vorgegebenen Situation• Beachtung der Merkmale der Zieltextsorte• Struktur des Textes• keine Wiederholungen oder umständlichen Formulierungen	9
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Die Bearbeitung der verschiedenen Teilaufgaben

Comprehension (Anforderungsbereich I)

Gehen Sie die Aufgabenstellung genau durch und prüfen Sie, auf welche inhaltlichen Aspekte des Textes diese sich bezieht. In aller Regel wird hier nämlich keine vollständige Zusammenfassung, sondern eine Fokussierung auf einzelne Elemente erwartet.

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

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

<i>The text</i> <i>The excerpt (from the novel/drama)</i> <i>The novel</i> <i>The short story</i> <i>The drama</i> <i>The poem/The song</i> <i>The (newspaper) article</i>	(title)	<i>written by (author's name) and published in (2022)/on (26 May 2021) in (The New York Times/London)</i>	<i>deals with ...</i> <i>is about ...</i> <i>discusses the question if ...</i> <i>provides information on ...</i> <i>presents ...</i>
<i>The speech</i> <i>The excerpt from the speech</i>	(title)	<i>delivered/given by (speaker's name) on (14 April 2021) in (New York) addresses (the public/the members of the UN/the conference/...).</i>	<i>It explores the question whether ...</i> <i>It deals with ...</i> <i>The speaker discusses the question if ...</i>
<i>The cartoon</i>	called (title)	<i>created by (name of artist) and published in (2022)/on (26 May 2021) in (The New York Times/London)/on the website (www.website.com)</i>	<i>deals with the problem of ...</i> <i>is about ...</i> <i>depicts an attitude towards ...</i> <i>presents a possible view on ...</i>

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

- | | | |
|-------------------|--------------------|--------------------|
| <i>to add</i> | <i>to affirm</i> | <i>to announce</i> |
| <i>to claim</i> | <i>to declare</i> | <i>to demand</i> |
| <i>to insist</i> | <i>to maintain</i> | <i>to mention</i> |
| <i>to observe</i> | <i>to remark</i> | <i>to state</i> |

Analysis (Anforderungsbereich II)

Beginnen Sie auch hier Ihre Arbeit mit einer genauen Prüfung der Aufgabenstellung. Der inhaltliche Fokus kann ein anderer sein als in Aufgabe 1. Sie sind auf stets gefordert, zu untersuchen und darzustellen, wie der vorgegebene inhaltliche Aspekt sprachlich und/oder strukturell umgesetzt wird und, besonders wichtig, welche Wirkung bei den Leserinnen und Lesern dadurch erzielt wird.

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

Bei literarischen Texten:

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

Bei Sach- und Gebrauchstexten:

- *communicative strategies*
- *message (of the text)/intention (of the author)*
- *rhetorical/poetic/stylistic devices*
- *structure*
- *style, register, tone*
- *techniques of argumentation and persuasion/line of argument*
- *use/means of language*

Lesen Sie den Ausgangstext erneut, und zwar nun mit Blick auf die aktuelle Aufgabenstellung. Markieren Sie wiederum relevante Textstellen (am besten mit einer anderen Farbe) und notieren Sie Gedanken und Deutungen am Rand. Bringen Sie dann Ihre Ideen auf einem Konzeptpapier in eine Struktur, indem Sie notieren, welche Textstellen und stilistischen Mittel eine gleiche/ähnliche Wirkung erzeugen und daher in einem Absatz zusammengefasst werden können (vgl. Übungsaufgabe 1):

Analyse the way the author uses argumentative techniques and language to persuade the readers of his view.

Verfassen Sie in der **Einleitung** eine Arbeitsthese, die einen deutlichen Bezug zur Aufgabenstellung aufweist. In dieser These sollten Sie bereits auf die wichtigsten Erkenntnisse Ihrer Analyse zusammenfassend eingehen. Verzichten Sie darauf, die Quellenangaben zum Text zu wiederholen, da sich die Analyse quasi nahtlos an Aufgabe 1 anschließt:

The author stresses his view that Shakespeare should be removed from the classroom by employing different argumentative techniques which are supported by stylistic devices such as contrasts, figurative speech, allegory and imperatives.

Im **Hauptteil** belegen Sie Ihre Arbeitsthese dann im Detail, indem Sie die aufgeführten Aspekte jeweils in einem oder mehreren Absätzen vertieft behandeln und Ihre Aussagen am Text belegen. Zeigen Sie stets auf, welche Wirkung die verschiedenen Aspekte haben.

Schriftliche Abiturprüfung NRW – Englisch
Grundkurs: Übungsaufgabe 2

Teil A: Leseverstehen und Schreiben

Inhalt 42 P. / Sprache 63 P.

Aufgabenstellung	Punkte
1. Point out what Peter Kellner reproaches Boris Johnson and Leave Campaigners with in his article (Material A).	12
2. Analyze the campaign poster (Material B) and how it fits Kellner’s article.	16
3. Choose one of the following tasks:	14
3.1 Comment on Kellner’s assessment that “the promise of better times has not been kept” (l. 28) regarding the UK’s withdrawal from the EU. (<i>Evaluation: Comment</i>)	
3.2 <i>Refugee Action</i> is a UK charity which aims at helping refugees and asylum seekers to build new lives in the UK. Write an article as a contribution to its website assessing the importance of learning English to establish a productive life in the UK. Use the campaign poster (Material B) as a starting point. (<i>Evaluation: re-creation of text</i>)	

Text (Material A):

Peter Kellner, *The Other Britain Waiting to Surface*

- 1 Dear Europe, don’t give up on us. The best of Britain can be found not around Boris Johnson’s cabinet table in London but in the hills of Greece; not snarling at France but helping traumatized Afghan families who have reached the European Union to rebuild their lives.
- 5 The Refugee Trauma Initiative (RTI), founded six years ago, is one of many British charities making a difference beyond our borders. Quietly, away from the headlines, they demonstrate daily that the cause of deep, committed cooperation with the rest of Europe lives on.
- 10 The news agenda is different. It reports battles with the EU on various fronts. The most notable of these just now are with Brussels over the Northern Ireland Protocol – part of the Brexit deal that Johnson signed two years ago but now wants to ditch – and with France over deadly trade in people paying traffickers to make the hazardous journey across the English Channel to Britain in dinghies.
- 15 On November 24, 2021, twenty-seven migrants drowned when their dinghy cap-sized. This should have been a moment when Britain and France came together to solve a political problem that has now become a human tragedy. However, Johnson defied the accepted norms of what to do in situations that call for delicacy and quiet

diplomacy. Seeking to make President Emmanuel Macron a scapegoat, he wrote a provocative letter to France's leader and released it in time for the next day's papers.

20 Macron responded by disinviting Priti Patel, Britain's home secretary, to a meeting that had been planned to tackle the crisis.

Across the board, friction is growing between the UK and the continent. There is a reason for this. Five years ago, the UK voted by 52–48 percent to leave the EU. The campaign that achieved this narrow victory was straightforwardly nationalist: “take
25 back control.” The message was that Britain was being held back by rules and regulations that stymied the country's economy and prevented it from controlling its borders to keep out immigrants.

The trouble is that the promise of better times has not been kept. Trade with the EU is sharply down. Manufacturers whose exports have to meet EU standards don't
30 want separate UK rules that will complicate what they do and increase their costs. The government's own Office for Budget Responsibility has predicted that Brexit will cost Britain's economy more than COVID-19 and reduce Britain's potential gross domestic product in the long term by 4 percent.

To this catalogue of failure must now be added the disaster of events in the Chan-
35 nel. Brexit was supposed to increase Britain's ability to keep out immigrants. Had the UK remained within the EU, it could have employed systems that were being developed to return people who did not qualify for asylum. This had some chance of deterring people from risking their lives to cross the Channel in the first place. Outside the EU, Britain must negotiate afresh. As we have seen, this is not going well.

40 The Brexit chickens, then, are coming home to roost. There is a fundamental reason for this – indeed, a fundamental reason why the politics of nationalist populism in all countries at all times seldom turn out well. It is that voters are swayed by grievance and the demonization of scapegoats – unwelcome immigrants, greedy bankers, dishonest politicians, interfering foreigners, arrogant elites.

45 Such campaigns never map out a plausible road to the future once these ne'er-dowells have been shoved aside. The Leave campaigners conformed to type in the Brexit referendum. They steered well clear of saying what Brexit Britain would be like. It would be a debate they knew they would lose. Events have shown how wise they were.

50 [...] Johnson's default mode, especially with the EU, is to seek scapegoats rather than solutions. He ignores the old truth that blaming scapegoats is one way to run a campaign, but no way to run a country. While this lasts, the flame of rational, outward-looking patriotism must be kept alight by civil society. Which brings us back to the Refugee Trauma Initiative.


55 Three years ago I encountered [RTI's] founder at an event organized by UpRising, a mentoring charity that helps talented youngsters to achieve their potential. [...]

Her name is Zarlashat Halaimzai. She is a refugee from Afghanistan. In the mid-1990s, at the age of eleven, she escaped with her family from the Taliban. After four years without a permanent home, she arrived in the UK, speaking no English. She had to race to catch up, and did.

Zarlashat is just one example of the best of today's Britain. Dear Europe, don't give up on us. (766 words)

*Peter Kellner, "The Other Britain Waiting to Surface".
<https://carnegieeurope.eu/strategieurope/85879>, 30. 11. 2021*

Poster (Material B):



Our report: Turning Words into Action

1 The Government does recognise the importance of learning English to refugees, but the resources made available are in stark contrast to ministers' stated ambition that "everyone living in England should be able to speak and understand English."

5

This report presents the results of a survey of 128 refugees across England. Almost two thirds of respondents told us that they did not think they had received enough ESOL teaching hours.

10 More than three quarters of parents requiring childcare told us that lack of childcare had been a barrier to their ability to attend English lessons.

15 Two out of every three respondents told us that they are not confident that their current level of English makes them ready to work in the UK.

[Read the report](#)

<https://www.refugee-action.org.uk/let-refugees-learn/>

Lösungsvorschläge

Teil A: Leseverstehen und Schreiben

1. *In this task you first need to identify all the mistakes Peter Kellner reproaches Prime Minister Johnson and Leave campaigners with.*
- *Boris Johnson ...*
 - *does not stick to a deal made (Northern Ireland Protocol).*
 - *does not adhere to behavioural norms.*
 - *makes Macron a scapegoat instead of using diplomacy.*
 - *does not offer solutions.*
 - *is not capable of running a country (implicit reproach).*
 - *Leave campaigners ...*
 - *resort to a nationalist campaign.*
 - *demonize scapegoats.*
 - *do not offer visions for the future.*

In his article “The Other Britain Waiting to Surface” published online on 30 November 2021, Peter Kellner presents the negative consequences of the UK leaving the EU. He reproaches Leave campaigners in general and Boris Johnson in particular with several mistakes made in the process.

introduction:
reference to
source

According to Kellner, Johnson does not stick to a deal made, namely the Northern Ireland Protocol. He blames the Prime Minister for not adhering to behavioural norms when twenty-seven migrants drowned on their way across the Channel. Instead of using quiet diplomacy, Boris Johnson tried to publicly put the blame for the tragedy on French President Macron. In general, he is convinced that Johnson is not capable of running the country because he does not offer any solutions but only looks for scapegoats.

reproaches
Johnson

Kellner reproaches Leave campaigners with the same tactic. He claims that their campaign was very nationalist as they only used others as scapegoats but did not offer any visions for the future. Thus, they are at least partly to blame for the problems resulting from Brexit.

reproaches Leave
campaigners

(174 words)

2. *This task is twofold and refers to both materials. First you have to analyse the campaign poster. This includes the analysis of both the visual and the textual elements and their effect on their audience. Once you have shown what the topic and the message are and how they are got across you can relate them to the given article. Show what similarities and differences regarding content there are. Don't forget to prove your point using quotes.*

Intention of the poster:

- *Raise interest in the report: eye-catching words in bold print*
 - *“Turning words into action” → refers to the saying that actions speak louder than words*
 - *“words” are part of a language, which helps refugees to make themselves be heard in a society*
 - *“Why the government must invest now to let refugees learn” → demand that government invests in teaching English and promises reasons why this investment is important → draws attention to the report by giving its gist*
 - *“Refugee Action” → name of organization publishing the campaign; “action” is used again → suggests that this organization really acts and does not only talk*
- *Convey a positive impression of refugees and migrants*
 - *Dark hair and eyes, darker skin → supposedly a refugee, person with migrant background*
 - *Wearing glasses, carrying a backpack (straps are visible) and a notepad → appears to be a student*
 - *Smiling, looking at the viewer → seems to be nice, friendly and open*
- *Stress importance of speaking English*
 - *Quote of ministers (ll. 3–5)*
 - *Relation between being good at English and being able to work established (ibid, cf. ll. 14/15)*
- *Reproach the government with being all words*
 - *Headline*
 - *“stark contrast” (ibid, l. 3) between recognising “the importance of learning English to refugees” (ibid, ll. 1/2) and spending an appropriate amount of money on that aim*
 - *Numbers and facts underline the claim (ibid, ll. 6–15).*

Relation to the article:

- *Similarities:*
 - *Charity helping refugees; comparable to RTI (Material A, l. 5) → example of “the other Britain waiting to surface” (ibid, headline)*
 - *Kellner uses Zarlasm Halaimzai as an “example of the best of today’s Britain” (ibid, l. 61) → refugee from Afghanistan*
 - *Man in the campaign poster could also become such an example*
 - *Zarlasm Halaimzai didn’t speak English (cf. ibid, l. 59) but managed to “catch up” (ibid, l. 60) → importance of language proficiency*
 - *Reproaches towards the government*
- *Differences:*
 - *Campaign is about helping refugees across England*
 - *Article focuses on the negative effects of the UK withdrawing from the EU, e. g. human tragedy of migrants drowning in the channel.*

Abiturprüfung NRW – Englisch 2021
Grundkurs: Aufgabe 1

Teil A: Leseverstehen und Schreiben (integriert)

Inhalt 42 P. / Sprache 63 P.

Aufgabenstellung

Punkte

1. Outline what you learn about the three young women’s backgrounds and their current situations. (*Comprehension*) 12
2. Analyse how Maryam and her situation are presented. Focus on point of view and her relation to the other characters. (*Analysis*) 16
3. Choose **one** of the following tasks: 14
 - 3.1 According to a survey conducted in 2018, 45 % of Nigerian adults say they plan to move to another country within five years, 28 % of them intending to move to the USA. Comment on these figures and their implications. Refer to work done in class on Nigeria and on American myths and realities. (*Evaluation: comment*)
(The survey was conducted by Pew Research Center, an independent US-American opinion research institute; <https://pewrsr.ch/2OsJ1Iz>, Zugriff: 27. 06. 2020)
 - 3.2 On her last day at the Immigration Detention Centre, Maryam writes a letter to her childhood friend Abike back in Nigeria. Write this letter, focusing on her feelings about her return to Nigeria as well as on her hopes and fears for the future. (*Evaluation: re-creation of text*)

Text:

Molara Wood, *The Last Bus Stop*

The short story is set in London, where the three young women Sade, Ronke and Maryam became friends. Now Sade, the narrator, is about to call Ronke, who has gone to New York. She wants to tell her what happened to their friend Maryam. Before picking up the phone, she thinks back to the day when Ronke told them about her plan to leave.

- 1 [...] “I have model friends who aren’t doing badly in New York.” You looked at the greying sky outside the window. “Yeah, I think that’s where I’m headed. America. The Last Bus Stop.” I turned to Maryam who had sunk into the sofa, holding her mug close as though for warmth. We were thinking the same thing: we would soon be losing our
- 5 friend to America. God’s own country. The Last Bus Stop for many of our generation who, once they got there, never seemed to think there was anywhere left to go – or return. [...]

That was the great thing about being around you, Ronke. The confidence that the world was wide, lush and inviting and you had your place in it, a sure footing that could not slip. Back in Lagos, Maryam and I would never move in the same circles as you. We'd probably never meet your kind – rich and privileged with the world yours for the taking, able to enjoy Beethoven if you chose. But in London we were your best friends. Remember how, when irritated by those Nigerians we considered beneath us, we'd smirk, "London is a leveler"? When it came to leveling Nigerians, London was indiscriminate. It leveled either way, up or down the social ladder. Maryam and I didn't mind that London leveled us up with you, Ronke. Looking back, I see it was all that time in your company that got Maryam thinking about becoming a model. It also fueled her dreams of escape to America, The Last Bus Stop.

Maryam was too short to be a model of course but carried herself like one. She was forced to take a break from university, unable to afford the fees. Money from home had dried up. Her widowed mother's fabric retailing business in Lagos was badly hit by a ban on imported textiles; then armed robbers swept the shop clean of expensive laces, voiles and jacquards. Maryam's student work permit ran out with her study visa, so she could not continue work as a part-time beauty consultant with her new, illegal immigrant status. She did the odd job where they were not too fussy about papers; and kept close to her beloved haunts by hanging with you. Now you are gone, and tomorrow I will not attend lectures. I must go to Maryam, you see.

I remember the day you left for New York, Ronke. We saw you off to Gatwick Airport. When it was time to go through the passengers' only gates, you wrapped us in what you liked to call "major hugs."

Maryam sobbed on the Gatwick Express back to Victoria Station and I pushed tissues into her hands, embarrassed at the sneaky glances from other passengers. I realized then that Maryam was crying more for herself than for you. She hadn't found a way to escape her predicament as you had just done. When the sniffing stopped, Maryam slipped on the Gianfranco Ferré sunglasses you gave her. She looked a bit like the model she wanted to be then, but a monologue ensued.

"I hate phoning home now, what's the use? Mum can hardly feed my brothers, let alone find the foreign exchange to support me here."

I only listened, one arm round her shoulders.

"No use calling for money ... Mum just cries and cries till my credit runs out. Last time I phoned she begged me to come back home. But, go home to what, Sade, tell me; go home to what? Go back a failure, a university drop-out. Go back with my head bowed when my contemporaries in Lagos have done better with their lives? No. I can't go back ... I can't go back. Not just now." [...]

Now on the lone sofa in my living room, I dial your US number. How to say it, Ronke? That Maryam was caught attempting to board a flight to America with a forged passport and is to be deported back to Nigeria? That the dodgy boyfriend took every penny she had left to facilitate her last dash for The Last Bus Stop? If Kate Moss could make it as a model without a great height, who was to say Maryam couldn't? And if she couldn't be a model in America, she could be other things, couldn't she? Ronke

Lösungsvorschläge

Teil A: Leseverstehen und Schreiben (integriert)

1. *In this task you have to present what the excerpt tells you about the three women's background and about their present situation. The three women are Sade, the narrator, Ronke, whom she addresses directly as "you" and Maryam.*
- *background*
 - *all three come from Nigeria*
 - *Ronke is of higher social status, rich and privileged, educated*
 - *Maryam's mother used to have a fabric business in Lagos → could support her daughter financially*
 - *cannot do so any longer → Maryam had to drop out of university → lost study visa and student work permit*
 - *present situation*
 - *Ronke has moved on to America to become a model*
 - *Maryam has tried to follow her illegally → presently finds herself in the Immigration Detention Centre to be deported back to Nigeria*
 - *Sade is studying in London*

In the excerpt from Molaru Wood's short story "The Last Bus Stop" published in 2009 the reader meets three young women, Sade, the narrator, and her two friends Maryam and Ronke. The reader learns about their background and their present situation.

introduction

All three women originate from Nigeria but only met in London because in Nigeria they were kept apart because of their social statuses. Ronke comes from a rich and privileged family and is educated. Maryam's mother used to have a fabric business in Lagos and could support her family. After some bad luck she cannot send Maryam any money any longer and therefore Maryam had to drop out of university. As a consequence, she lost her study visa and her work permit.

background
Nigerian
social status

Ronke has recently left London to become a model in America. Maryam, who tried to follow her with a fake passport, finds herself in the Immigration Detention Centre to be deported back to Nigeria. Sade still studies in London. (162 words)

present situation

2. *Here you have to focus on Maryam only and you also have to analyse how she and her situation are presented. Take into account the point of view from which the story is told and Maryam's relation to the other characters.*

- *point of view:*
 - *seen through Sade’s eyes, who is her close friend but also detached (e. g. ll. 3–5, ll. 20–25) → Sade knows her well; reader trusts her, does not feel pity for Maryam but rather accepts the facts the way they are*
 - *Sade characterizes her as a dreamer, does not mind that Maryam is too short to be a model, she “[carries] herself like one” (l. 19), takes Kate Moss as an example (cf. ll. 48/49) → reader is doubtful of her chances to make her dreams come true*
 - *Sade reproaches Ronke for putting ideas into Maryam’s head (cf. ll. 52/53)*
- *relation to other characters:*
 - *Maryam is inspired by Ronke’s confidence (e. g. ll. 16–18) and her dream of becoming a model*
 - *Maryam is close to Ronke, cries when she leaves for America (cf. ll. 31/32)*
 - *however, cries more for herself, desperate (cf. ll. 32–34)*
 - *depends on Ronke (cf. ll. 50/51)*
 - *depends on her mother’s money (cf. l. 40)*
 - *feels like a failure, does not want to return to Nigeria (cf. ll. 41–44)*
 - *fighter, takes on odd jobs (cf. l. 25), gets fake passport (cf. ll. 46/47)*
 - *her dreams get her to the Immigration Detention Centre (cf. ll. 51/52)*
- *Maryam is determined but also rather naïve*

Maryam, one of the protagonists in the excerpt, is seen through Sade’s eyes, who tells the story. Sade gives the reader an insight into Maryam’s hopes and fears and shows how she is influenced by the people close to her. The narrator’s point of view has an important impact on how the reader perceives Maryam.

introduction:
reference to task

thesis

Sade and Maryam are close friends and Maryam opens up to her (cf. ll. 37–44), which means that Sade knows Maryam and her inner thoughts very well. Therefore, the reader can trust her when she talks about Maryam’s dream of becoming a model but also when she makes it clear that she is doubtful of her chances of making her dream come true. “Maryam was too short to be a model of course” (l. 19).

main part:
point of view

She also seems very detached when she relates the events leading to Maryam’s present situation. The way she describes Maryam’s mother’s fate and the consequences this has for Maryam is very matter of fact (cf. ll. 20–25). This again underlines the trustworthiness of the narrator, even though she is involved in the story herself. Her detachment keeps the reader from feeling pity for Maryam.

detached narrator

Sade seems to reproach Ronke, whom she addresses directly throughout the excerpt, for Maryam’s fate as she “started Maryam’s dream rolling” (l. 53) and as Maryam trusts Ronke to help

relation to other characters
Maryam depends on Ronke



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