

Originalklausur mit Musterlösung

DUDEN

Abitur Englisch

Textaufgabe I: A Pair of Jeans (Qaisra Shahraz)

Textaufgabe II: Good Advice is Rarer than Rubies (Salman Rushdie)

In den Aufgabenstellungen werden unterschiedliche **Operatoren** (Arbeitsanweisungen) verwendet; sie weisen auf unterschiedliche **Anforderungsbereiche** (Schwierigkeitsgrade) hin und bedeuten, dass unterschiedlich viele Punkte erzielt werden können. Die Lösungen zeigen beispielhaft, welche Antworten die verschiedenen Operatoren erfordern.

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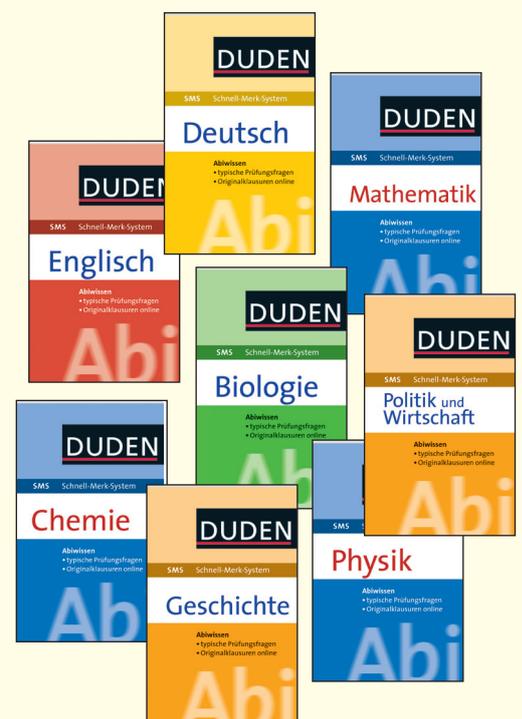
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Abiturprüfung an den allgemein bildenden Gymnasien

Haupttermin 2008

Prüfungsfach: **Englisch**

Bearbeitungszeit: **270 Minuten einschließlich Auswahlzeit**

Hilfsmittel: ein einsprachiges Wörterbuch und

Nachschlagewerke zur deutschen Rechtschreibung und Zeichensetzung

Hinweise: Die Prüfungsarbeit besteht aus der **Textaufgabe** sowie einer **Übersetzung**.

Die Schülerin, der Schüler bearbeitet nach Wahl

- die gesamte Textaufgabe (Teile I - III) **oder**

- die Teile I **und** III der Textaufgabe und die Übersetzung (Teil IV).

Vermerken Sie auf der Reinschrift und dem Entwurf genau, welche Aufgaben Sie bearbeitet haben.

Sie sind verpflichtet die Vollständigkeit der vorgelegten Aufgaben vor Bearbeitungsbeginn (auf Anzahl der Blätter, Anlagen usw.) zu überprüfen.

Lösungen auf den Aufgabenblättern werden nicht gewertet.



Baden-Württemberg
MINISTERIUM FÜR KULTUS, JUGEND UND SPORT

Abiturprüfung an den allgemein bildenden Gymnasien

Prüfungsfach: **Englisch**

Haupttermin 2008

Blatt 1 - 9

TEXT 1:

Just as Miriam reached the gate of her semi-detached house, she heard a car pull up behind her. Nervously she swept round to see who it was. On spotting the colour of the car and the person behind the wheel her step faltered - colour ebbing from her face. On pretence of opening the gate she turned round and tried to collect her wits about her. Too late! They were already here. Her heart was now rocking madly against her chest and the clothes burned her. She wanted to quickly rush inside her home and peel them off. She clutched at her jacket front, covering her waist.

5 She braced her shoulders. She could not scurry inside. That was not the way things were done, no matter what the circumstances. Calmly she let go of the gate and turned round to greet the two people who had by now stepped out of the car and were surveying her. She didn't realise that she had let go of her jacket, too. It fell wide open, revealing the short vest underneath. Their eyes fell straight to the inch of flesh at her waist. The woman was her future mother-in-law, a slightly frail woman dressed in shalwar and kameze with a chadar around her shoulders. The elderly man, behind the wheel earlier, was the woman's husband. He seemed to tower behind his wife.

10 Miriam found herself unable to look either of them in the eye. A watery, hesitant smile played around her mouth. She did not know what to do, or how to act. Her cheeks burnt in embarrassment; poise now very much lost. And yet these were the very people she wanted to impress. All she was aware of was the surreptitious glances they darted at her. In fact not at her as Miriam, but at the figure, the appearance she presented clad in a pair of Levis and a skimpy leather jacket to top it

20 up. This was not the Miriam they knew, but a stranger; a western version of Miriam. She immediately sensed their awkwardness. They too were caught off guard and did not know what to do with themselves - in particular with their eyes. The father-in-law was bent on avoiding eye contact with her, by studiously looking above her head.

381 words

From: Qaisra Shahraz, A Pair of Jeans

TEXT 2:

Miss Rehana's eyes were large and black and bright enough not to need the help of antimony, and when the advice expert Muhammad Ali saw them he felt himself becoming young again. He watched her approaching the Consulate gates as the light strengthened, and asking the bearded lala who guarded them in a gold-buttoned khaki uniform with a cockaded turban when they would
5 open. The lala, usually so rude to the Consulate's Tuesday women, answered Miss Rehana with something like courtesy.

"Half an hour," he said gruffly. "Maybe two hours. Who knows? The sahibs are eating their breakfast."

The dusty compound between the bus stop and the Consulate was already full of Tuesday
10 women, some veiled, a few barefaced like Miss Rehana. They all looked frightened, and leaned heavily on the arms of uncles or brothers, who were trying to look confident. But Miss Rehana had come on her own, and did not seem at all alarmed.

Muhammad Ali, who specialised in advising the most vulnerable-looking of these weekly suppli-
cants, found his feet leading him towards the strange, big-eyed, independent girl.

15 "Miss," he began. "You have come for permit to London, I think so?"

She was standing at a hot-snack stall in the little shanty-town by the edge of the compound, munching chilli-pakorras contentedly. She turned to look at him, and at close range those eyes did bad things to his digestive tract.

"Yes, I have."

20 "Then, please, you allow me to give some advice? Small cost only."

Miss Rehana smiled. "Good advice is rarer than rubies," she said. "But alas, I cannot pay. I am an orphan, not one of your wealthy ladies."

"Trust my grey hairs," Muhammad Ali urged her. "My advice is well tempered by experience. You will certainly find it good."

25 She shook her head. "I tell you I am a poor potato. There are women here with male family members, all earning good wages. Go to them. Good advice should find good money."

I am going crazy, Muhammad Ali thought, because he heard his voice telling her of its own volition, "Miss, I have been drawn to you by Fate. What to do? Our meeting was written. I also am a poor man only, but for you my advice comes free."

30 She smiled again. "Then I must surely listen. When Fate sends a gift, one receives good fortune."

He led her to the low wooden desk in his own special corner of the shanty-town. She followed, continuing to eat pakorras from a little newspaper packet. She did not offer him any.

35 Muhammad Ali put a cushion on the dusty ground. "Please to sit." She did as he asked. He sat cross-legged across the desk from her, conscious that two or three dozen pairs of male eyes were watching him enviously, that all the other shanty-town men were ogling the latest young lovely to be charmed by the old grey-haired fraud. He took a deep breath to settle himself.

"Name, please."

"Miss Rehana," she told him. "Fiancée of Mustafa Dar of Bradford, London."

509 words

From: Salman Rushdie, Good Advice is Rarer than Rubies

Wort- und Sachangaben:

Text 1

line 3:	to falter	- to become weaker and less confident
line 4:	to collect one's wits	- to think quickly in order to make a good decision
line 8:	to scurry	- to run
line 13:	shalwar and kameze	- traditional formal Pakistani dress
line 13:	chadar	- large shawl covering head and shoulders
line 18:	surreptitious	- secret and quick

Text 2

line 1:	antimony	- silvery make-up that makes the eyes shine
line 4:	lala (<i>Hindi</i>)	- guard
line 4:	cockaded	- decorated with military ribbons, feathers, etc.
lines 13f.:	supplicant	- s.o. in an inferior position asking for s.th.

I. Comprehension (300 - 450 words)

- 1 Outline the circumstances which lead to the encounters described in the two given passages.
- 2 Compare the behaviour and reactions of the two protagonists Miriam and Miss Rehana, and the effect the two women have on the other people present.
- 3 Illustrate how narrative technique and stylistic devices in both texts aim at influencing the reader.

6 VP

Für die folgenden Aufgaben beachten Sie bitte, dass entweder Teil II (Analysis) oder Teil IV (Translation) zu bearbeiten ist.

II. Analysis (200 - 300 words)

Choose **ONE** of the following:

- 1 Analyse the attitudes of the protagonists in *Good Advice is Rarer than Rubies* and *A Pair of Jeans* towards their arranged marriages.

or

- 2 Explain how false assumptions influence interaction. Refer to the short stories *Good Advice is Rarer than Rubies* and *A Horse and Two Goats*.

III. **Composition** (200 - 300 words)

10 VP

Choose **ONE** of the following:

1. Street scene in Johannesburg, around 1906.

Describe the sketch and show to what extent African society in

A Meeting in the Dark and *Dead Men's Path* are mirror images of this sketch.



2. John has been arrested and put on trial for the murder of Wamuhu. At the end of the trial his defence lawyer gives his acquittal speech, in which he must convince the jury that John is not fully responsible for what he did. Write this speech.
3. The cartoon (s. following page) juxtaposes Emma Lazarus's 1883 poem with a modified version from 2007 that reflects a changed attitude to immigration. Compare the two texts, giving possible reasons for this development.

Aus urheberrechtlichen Gründen kann der Cartoon von John Sherffius an dieser Stelle nicht veröffentlicht werden. Sie finden ihn unter

<http://www.cagle.com/politicalcartoons/pccartoons/archives/sherffius.asp?Action=GetImage>,

dort geben Sie als Datum den 23.05.2007 (05/23/07) ein. Zu sehen sein sollte ein Ausschnitt des Kopfes der amerikanischen Freiheitsstatue, daneben fünf Zeilen aus einem Gedicht, in das „handschriftlich“ hineinkorrigiert wurde.

www.cagle.com

The final lines of the original poem are:

“Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost* to me
I lift my lamp beside the golden door!”

* tempest-tost

archaic for tempest-tossed

IV. Translation

15 VP

Bitte beachten Sie, dass entweder Teil II (Analysis) oder Teil IV (Translation) zu bearbeiten ist.

Read the following text. Lines 4 – 16 (“**When the first boatload ... is becoming overwhelming and undeniable.**”) are to be translated. (154 words)

Their long voyage home

With the riots focusing attention on Brixton - where West Indians first settled in London - Caryl Phillips talks to Maya Jaggi about the struggle immigrants had to win acceptance, the subject of his new TV series.

**When the first boatload of Caribbean migrants disembarked from the Empire Windrush at
5 Tilbury Docks in 1948 - many of them Jamaican veterans of the second world war - the Lon-
don Evening Standard ran the headline: “Welcome Home”.**

**It was a welcome that was hastily erased in the indecent scramble to slam the open door.
But as descendants of those pioneers insist that this is home, there are moves to dust off a
forgotten chapter of Britain’s history.**

**10 Caribbeans recruited as British citizens to help solve the post-war labour shortage in the
“mother country” were soon disabused of any sense of belonging. But their largely Brit-
ish-born children have assumed a steadily growing prominence - attaining what the broad-
caster Darcus Howe has termed an “ease of presence”.**

**15 “Caribbean migration has had a phenomenal impact on this country,” says the writer Caryl
Phillips. The evidence of sea changes in British society is becoming overwhelming and un-
deniable.**

*“There’s no major football team that doesn’t have a player who’s a descendant of those people who
stepped off those boats. Yet people don’t know their origins.”*

*20 Ten years ago, Phillips’s award-winning debut novel, The Final Passage, broke ground with its trib-
ute to his parents’ generation of West Indians who journeyed to England in the fifties in search of a
better break. His travel book, The European Tribe (1987), spoke for many of his generation who
were black and British in articulating his problem: “How ...to reconcile the contradiction of feeling
British, while being constantly told in many subtle and unsubtle ways that I did not belong.”*

From: The Guardian 16-12-1995

Wortangaben zu IV. Translation:

lines 12f.: to attain ...an "ease of presence" - to succeed in feeling completely at home

line 15: sea change - a strong, noticeable, and usually sudden change

Musterlösungen für die Prüfungsaufgaben Abitur

Prüfungsfach: Englisch (Baden-Württemberg 2008)
Autor: Ulrich Bauer

I. Comprehension

1.

A Pair of Jeans

The first story is about Miriam, a young Muslim woman engaged to Farook who is also a young Muslim.

These are Miriam's circumstances:

- She goes to university but still lives with her parents in Northern England
- Her future parents-in-law are coming to discuss the wedding arrangements
- Miriam has just returned from a hill walking trip with her university friends
- She is late, so she has no chance to get out of her tight jeans and short vest into more traditional Pakistani clothes

Good Advice is Rarer than Rubies

The second story is about Miss Rehana, a young Pakistani woman. She has no relatives and is engaged to a much older Muslim who lives in England.

These are Miss Rehana's circumstances:

- She has just arrived at the British Consulate to apply for a permit to enter the United Kingdom
- Because of her beauty she attracts the attention of the advice expert Muhammad Ali
- Ali, who specializes in cheating "Tuesday women", approaches her

2.

Behaviour and reactions:

While Miss Rehana is very much in control of the situation, Miriam is quite unsure of herself.

- When Miriam realises her future parents-in-law have arrived and will see her in her jeans and vest, she turns pale
- She does not know how to react. She hesitates and avoids eye-contact
- She wants to cover her bare waist and rush inside
- Realising she cannot do that, she makes an attempt at calming herself and facing her future parents-in-law
- It is a failed attempt, however; she lets go of her jacket and reveals her bare waist

Miss Rehana is "cool":

- She does not try to conceal her beauty
- Unlike the other Tuesday women, she has come alone and is not afraid of the situation
- She only accepts Ali's offer of advice when he offers it for free
- She is friendly but does not offer Ali any of her pakoras

Effect on others:

Both women cause strong reactions; this probably because they are good-looking women. But the woman living in Pakistan is more self-confident than the woman living in England.

- Ali, who usually only advises women for a fee, feels compelled to offer his advice for free
- Even the lala is polite to Miss Rehana
- All the other men around envy Ali
- Miriam's future parents-in-law are shocked to see a different Miriam from the one they expected and knew. They avoid looking Miriam in the eye.

3.

A Pair of Jeans

The following narrative technique is used (by the 3rd person narrator):

- He uses reported thought to make the reader focus on Miriam and her conflict
- He helps the reader understand Miriam – how she feels, what she thinks and how she reacts to others

The following stylistic devices are used:

- Sentences with a simple syntactic structure add to the suspense
- Metaphors are used to show Miriam's conflict (e.g. *the clothes burned her, her cheeks burned, her heart was rocking madly against her chest*)

Good Advice is Rarer than Rubies

The following narrative technique is used (by the 3rd person narrator):

- He concentrates on Muhammed Ali's point of view
- He uses direct speech to characterize both protagonists
- He sees Miss Rehana through Ali's eyes

The following stylistic devices are used:

- Proverbs and sayings are used to create an exotic atmosphere (e.g. Good advice should find good money, I am a poor potato, When Fate sends a gift ...)

II. Analysis

1.

Miss Rehana:

- Goes to the Consulate because she needs a passport to be able to go to Britain and marry her fiancée
- Her marriage was arranged by her parents when she was nine years old
- She hasn't seen her fiancée for years; in fact she hardly knows him at all
- She works for a wealthy family, earning her own money as ayah to three boys
- When Ali informs her about the interview, she deliberately fails the interview so she can stay in Pakistan

Miriam:

- Although Miriam and Farook's engagement and marriage were planned by their mothers, they seem to be fond of each other and Miriam doesn't mind marrying Farook
- She is respectful of Muslim traditions
- Farook's parents break off the engagement when they realise that there is a Western side to Miriam
- In the first ending, Miriam seems to accept the decision of Farook's parents and is angry at herself for having dressed like a Western woman
- In the second ending, Miriam does not accept the decision; she contacts Farook to find a solution

Both women object to external pressure and want to decide for themselves. Miriam still has to find a solution for the conflict she is in, whereas Miss Rehana has just won her independence.

2.

Good Advice is Rarer than Rubies

There are the following false assumptions:

- All women want to leave Pakistan for Britain
- All women follow men's orders
- Ali is a respected advice-giver
- Miss Rehanna will follow his advice
- When she leaves the Consulate, she is happy because she just got her permit

Interaction:

- Ali wants to impress Miss Rehana by giving her the advice he thinks she needs
- Since his assumptions are wrong, he does not foresee Miss Rehana's reactions
- Thanks to Ali, Miss Rehana is able to beat the system by deliberately giving the wrong answers

A Horse and Two Goats

There are the following false assumptions:

- The tourist thinks that Muni owns the statue and wants to buy it from him
- The tourist believes that Muni is bargaining with him
- When Muni leaves with the money, the tourist is convinced that he has bought the statue
- Muni thinks the tourist is a policeman
- He tells him about the statue's mythology when the tourist points at the statue

Interaction:

- The tourist strokes the goats and wants to be friendly
- Muni is happy to leave the goats and take the money
- Both get what they want in the end, although they cannot communicate properly

III. Composition

1.

The sketch shows a street scene in Johannesburg at the beginning of the 20th century. The people on the pavement are exclusively white, well dressed and middle- or upper-class. The people in the street are all black. Their dress is not as uniform as the whites' on the pavement.

In the foreground we can see a middle-aged black man dressed in a Western style white suit and hat. Next to him there are four other black men. One of them carries a large bag on his back and an umbrella. He seems to follow the black man in the white suit and could be his servant. The other three men are dressed in traditional native clothes.

On a general level, the whites on the pavement can be seen as representing the Western influence on African society. The black man in the white suit can stand for both John in *A Meeting in the Dark* and Michael in *DeadMen's Path*. Just like these two protagonists, the black man in the white suit has obviously embraced the dresscode, norms, values and beliefs of Western culture. The fact that he is followed by a black servant – or perhaps even a slave – not only shows that he has fully embraced Western culture but also enforces this culture.

The three men in native clothes in the middle of the street somehow look lost in the picture, reflecting the fact that native African culture is threatened by the colonizers' culture and those Africans who have adopted Western culture.

2.

Your Honour, members of the jury,

There is no doubt that the defendant committed a terrible crime. He killed the woman he loved, the woman who was expecting his child. He does not deny this. But is he fully responsible for what he did? I do not think so.

Let us consider John's personal situation. He was brought up by a strict father – a Calvinist clergyman strongly influenced by Western culture and with high hopes for his son – and a loving mother who still is quite close to the traditions of her tribe. He has been living in a permanent conflict between the attitudes and expectations of his demanding father and the different attitudes of his mother. He is torn between colonial culture and the tribe, his fear of his father and his love for Wamuhu.

John's relationship with Wamuhu and the fact that she is expecting his child puts him in a conflict he cannot solve: he has both sinned in the Christian sense of the word and broken the taboo of the tribe. When John offers Wamuhu money and she refuses it and complains about the way he treats her, he is so desperate that he starts strangling her. But he never intended to kill her. His emotions were so strong at that moment that he cannot be held fully responsible for what he did. Also, consider his age. How many young men in his place could handle a situation like this? John did wrong, but he is also a victim himself.

Please show some understanding and clemency. Do not destroy that young man's life completely. Give him a chance.

3.

The original text is from the 19th century, the second text is from the year 2007. Both texts deal with attitudes towards immigration in the United States.

Emma Lazarus' 1883 poem reflects a time when the United States was a country that invited and accommodated millions of immigrants, mainly from Europe. The poem clearly shows the predominant motives for taking in so many immigrants: personal freedom („... yearning to breathe free“), better living conditions („Give me your tired, your poor“) and a new home („the homeless“). It is not that immigration at the end of the 19th century was without conflicts, but the general attitude in American society was far more welcoming than it is today.

This is shown in the second text. „Your poor“ is replaced by „healthy, skilled workers“, welcome only on a temporary basis. There will not be freedom, but only the perspective of becoming „part of a permanent underclass“. People should stay where they are and/or be sent back to their home countries after 8 years. The lamp that shines the way to freedom is replaced by a searchlight covering miles of border fence, put up along the Mexican border to keep „illegals“ out of the United States.

Possible reasons for this change of attitudes towards immigration and immigrants lie in the big influx of mostly illegal immigrants from Central and Latin America over the past decades into a country that doesn't need as much new - and cheap – labour as it used to a century ago. America is no longer the proverbial 'melting pot' it used to be or was supposed to be. Today the United States realises that new immigrants do not integrate easily into American society. Fear of the sheer numbers of immigrants – especially from Mexico and other 'Latino' countries – might be another reason.

IV. Translation

Als die erste Schiffsladung von Einwanderern aus der Karibik 1948 an den Tilbury Docks von Bord der *Empire Windrush* ging – darunter viele jamaikanische Veteranen aus dem Zweiten Weltkrieg –, brachte der *Evening Standard* die Schlagzeile: „Willkommen zu Hause“.

Es war ein Willkommensgruß, der schnell wieder in dem unwürdigen Gerangel, die Tür wieder zuzuschlagen, verschwand. Da die Nachkommen jener Pioniere jedoch darauf bestehen, dass dies ihre Heimat ist, gibt es Bestrebungen, ein vergessenes Kapitel der britischen Geschichte wieder aufzuschlagen.

Bewohner der Karibik wurden als britische Staatsbürger angeworben, um den Arbeitskräftemangel nach dem Krieg im „Mutterland“ zu beheben; ihnen wurde jedoch bald jedes Gefühl der Zugehörigkeit genommen. Aber ihre meist in Großbritannien geborenen Kinder haben eine ständig zunehmende Bedeutung erlangt und es ist ihnen gelungen, sich „hier zu Hause zu fühlen“, wie es der Radio- und Fernsehmoderator Darcus Howe ausgedrückt hat.

„Die Einwanderung aus der Karibik hat einen enormen Einfluss auf dieses Land“, sagt der Schriftsteller Caryl Phillips. Es gibt mehr und mehr überwältigende, nicht zu leugnende Hinweise für gewaltige Veränderungen in der britischen Gesellschaft.

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