
Schriftliche Abiturprüfung
Leistungskursfach Englisch
- E R S T T E R M I N -
Material für den Prüfungsteilnehmer

Allgemeine Arbeitshinweise

Ihre Arbeitszeit (einschließlich der Zeit für Lesen und evtl. Auswählen von Aufgaben) beträgt **270 Minuten**.

Die Prüfungsarbeit besteht aus den zu bearbeitenden Teilen A und B.

Zeitliche Orientierung und organisatorischer Ablauf:

Teil A	Text	
A1	Text production	ca. 180 min
A1.1	Comprehension / Analysis / Interpretation	
A1.2	Comment	
A2	Language	ca. 30 min
Teil B	Translation	ca. 60 min

1. Die Reihenfolge für die Bearbeitung der Aufgaben ist freigestellt. Bei der Textproduktion dürfen nicht mehr als **vier** aufeinander folgende Wörter unverändert aus der Vorlage übernommen werden. Treffende Zitate sind als solche zu kennzeichnen.
2. Zählen Sie die Wörter der beiden Teilbereiche von A1. Der **Gesamtumfang** der Textproduktion soll **mindestens 500 Wörter** betragen.
3. Bei der **Übersetzung** ist zu beachten: Zusätzliche, z.B. in Klammern angegebene, Übersetzungsvarianten gehen nicht in die Wertung ein.
4. Die einzelnen Aufgabenteile sind deutlich sichtbar zu kennzeichnen und voneinander zu trennen.

Erlaubte Hilfsmittel:

- Einsprachiges Wörterbuch Englisch
- Wörterbuch der deutschen Rechtschreibung

Prüfungsinhalt

Teil A: Text

Prologue to "Notes From a Small Island" (excerpt)

- 1 My first sight of England was on a foggy March night in 1973 when I arrived on the midnight ferry from Calais. For twenty minutes, the terminal area was aswarr with activity as cars and lorries poured forth, customs people did their duties, and everyone made for the London road. Then abruptly all was silence and I
- 5 wandered through sleeping, low-lit streets threaded with fog [...]. It was rather wonderful having an English town all to myself.
- The only mildly dismaying thing was that all the hotels and guesthouses appeared to be shut up for the night. I walked as far as the rail station, thinking I'd catch a train to London, but the station, too, was dark and shuttered. I was
- 10 standing wondering what to do when I noticed a grey light of television filling an upstairs window of a guesthouse across the road. Hooray, I thought, someone awake, and hastened across, planning humble apologies to the kindly owner for the lateness of my arrival and imagining a cheery conversation which included the line, 'Oh, but I couldn't possibly ask you to feed me at this hour. No, honestly
- 15 – well, if you're *quite* sure it's no trouble, then perhaps just a roast beef sandwich and a large dill pickle with perhaps some potato salad and a bottle of beer.' The front path was pitch dark and in my eagerness and unfamiliarity with British doorways, I tripped on a step, crashing face-first into the door and sending half a dozen empty milk bottles clattering. Almost immediately the upstairs window
- 20 opened.
- "Who's that?" came a sharp voice.
- I stepped back, rubbing my nose, and peered up at a silhouette with hair curlers. "Hello, I'm looking for a room," I said.
- "We're shut."
- 25 "Oh." But what about my supper?
- "Try the Churchill. On the front."
- "On the front of what?" I asked, but the window was already banging closed.
- The Churchill was sumptuous and well lit and appeared ready to receive visitors. Through a window I could see people in suits in a bar, looking elegant
- 30 and suave [...]. I was socially and sartorially ill-suited for such an establishment and anyway it was clearly beyond my meagre budget. Only the previous day, I had handed over an exceptionally plump wad of colourful francs to a beady-eyed Picardy hotelier in payment for one night in a lumpy bed and a plate of mysterious *chasseur* containing the bones of assorted small animals, much of
- 35 which had to be secreted away in a large napkin in order not to appear impolite, and had determined thenceforth to be more cautious with expenditures. So I turned reluctantly from the Churchill's beckoning warmth and trudged off into the darkness.
- Further along Marine Parade stood a shelter, open to the elements but roofed,
- 40 and I decided that this was as good as I was going to get. With my backpack for a pillow, I lay down and drew my jacket tight around me. The bench was slatted and hard and studded with big roundheaded bolts that made reclining in comfort an impossibility – doubtless their intention. I lay for a long time listening to the sea washing over the shingle below, and eventually dropped off to a long, cold

- 45 night of mumbled dreams [...]. I awoke with a gasp about three, stiff all over and quivering from cold. The fog had gone. The air was now still and clear, and the sky was bright with stars. A beacon from the lighthouse at the far end of the breakwater swept endlessly over the sea. It was almost fetching, but I was far too cold to appreciate it. I dug shiveringly through my backpack and extracted
- 50 every potentially warming item I could find – a flannel shirt, two sweaters, an extra pair of jeans. I used some woollen socks as mittens and put a pair of flannel boxer shorts on my head as a kind of desperate headwarmer, then sank heavily back onto the bench and waited patiently for death's sweet kiss. Instead, I fell asleep.
- 55 I was awakened again by an abrupt bellow of foghorn, which nearly knocked me from my narrow perch, and sat up feeling wretched but fractionally less cold.

(702 words)

Abridged from: Bill Bryson, "Notes From a Small Island", Black Swan, London 1995, pp.11-13.

Annotation:

Bill Bryson: - born in Des Moines, Iowa, in 1951
- settled in England in 1977
- lived in Yorkshire for many years
- journalist by profession

A 1 Text production

A 1.1 COMPREHENSION / ANALYSIS / INTERPRETATION

Answer in complete English sentences.

- | | | |
|-------|--|-------------|
| 1.1.1 | Explain the atmosphere at the beginning of the text. | 2 BE |
| 1.1.2 | Describe the protagonist of the story. | 2 BE |
| 1.1.3 | Compare the narrator's expectations and the reality he meets. | 3 BE |
| 1.1.4 | Characterize style and tone of the text. Identify at least two examples each. | 4 BE |
| 1.1.5 | Retell and interpret the writer's experience in France and its influence on his present behaviour. | <u>4 BE</u> |

Inhalt: 15 BE

A 1.2 COMMENT

Choose **one** of the following topics.

- | | | |
|-------|---|--|
| 1.2.1 | Why is Bryson as an American so surprised about his first experiences in Britain?
Comment on aspects you find characteristic of British versus American culture illustrating your views by examples. | |
| 1.2.2 | Comment on Britain's position in and relation to the European Union. | |
| 1.2.3 | "Those who don't know foreign languages don't know anything about their own."
Discuss. | |

Inhalt: 10 BE

Erreichbare BE-Anzahl (Summe A 1.1 und A 1.2):

Inhaltliche Leistung	25 BE
Sprachrichtigkeit	20 BE
Ausdrucksvermögen	<u>10 BE</u>
	55 BE

A 2 Language

A 2.1 VOCABULARY

2.1.1 Explain the underlined expressions in English. Keep to the context.

- a) "... in my eagerness and unfamiliarity with British doorways ..." (lines 17/18) 1 BE
- b) "... to be more cautious with expenditures." (line 36) 1 BE
- c) "... beckoning warmth ..." (line 37) 1 BE
- d) "... which nearly knocked me from my narrow perch ..." (lines 55/56) 1 BE

2.1.2 Find antonyms for the underlined words.

Keep to the sentence structure.

- a) "... cheery conversation ..." (line 13) 1 BE
- b) "... well lit ..." (line 28) 1 BE

2.1.3 Find a suitable substitute for each underlined expression.

Keep to the sentence structure.

- a) "... the terminal area was aswarm with activity ..." (lines 2/3) 1 BE
- b) "... as cars and lorries poured forth ..." (line 3) 1 BE

A 2.2 GRAMMAR

2.2.1 Rewrite the sentences without using a participle construction.

- a) "... and hastened across, planning humble apologies ..." (line 12) 1 BE
- b) "... people in suits in a bar, looking elegant and suave ..." (lines 29/30) 1 BE

2.2.2 Transform into reported speech.

"Hello, I'm looking for a room." (line 23)

"We're shut." (line 24) 2 BE

Begin with introductory sentences in the past.

2.2.3 Change into the passive voice.

"... I had handed over an exceptionally plump wad of colourful francs ..." (lines 31/32) 1 BE

2.2.4 Change into the active voice.

"I was awakened again by an abrupt bellow of foghorn ..." (line 55) 1 BE

2.2.5 Complete the conditional sentence according to the context.

If it had not been clearly beyond his meagre budget, ... 1 BE

Erreichbar: 15 BE

Teil B:

Translation

Dover

- 1 Modern Dover is a pleasant seaside town enlivened by the presence of
Britain's busiest ferry port. At its heart is the market square, from which you
can soon get to the award-winning White Cliffs Experience. Incorporating
5 Roman and medieval remains, the 'experience' uses stage effects and the
latest audio-visual technology to tell the story of Britain through the eyes of
Dover. Visitors witness a Roman invasion, step [on] board an old ferry and
pick their way through the rubble of a 1940s Dover street after its
bombardment by enemy shells.
- 10 Throughout history, Dover has borne the brunt of onslaught by
invading forces, as its magnificent castle high above the town testifies.
Described by a medieval historian as 'the key to the kingdom', it has stood
guard over this stretch of English coast for more than 2,000 years.

(137 words)

From: Illustrated Guide to Britain, Basingstoke, AA Publishing 1996, p. 72.

Annotation:

line 3 White Cliffs Experience: name of an exhibition and museum

Erreichbar: 20 BE