

2025
2026

Abitur

Original-Prüfung
mit Lösungen

**MEHR
ERFAHREN**

Gymnasium · Gesamtschule

Englisch LK

- + Lernvideos zur Textaufgabe
- + Hörverstehen im Abiturformat



STARK

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Zentrale Abitur-Prüfungsaufgaben

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(Inhalte: Großbritannien; multikulturelle Gesellschaft; Rassismus)

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Mediation: „Warum wir zu unserem Neo-Spießertum stehen sollten“	2022-4
Textsorte: Zeitungsartikel; Zieltextformat: <i>email</i>	

Abiturprüfung 2022 – Aufgabe 2

(Inhalte: Rolle der Medien; Meinungsfreiheit; ethische Fragestellungen zu neuen Technologien; Globalisierung)

Textaufgabe: „Teen Fiction and the Perils of Cancel Culture“ 2022-14

Textsorte: Zeitungsartikel

Aufgabenfokus Analyse: *line of argument, language*

Zieltextformate Textproduktion: *comment, online article*

Mediation: „Studie: Jugendlichen fehlt bei Nachrichten Alltagsbezug“ 2022-17

Textsorte: Artikel; Zieltextformat: *speech script*

Abiturprüfung 2023 – Aufgabe 1

(Inhalte: Bezugskultur Nigeria; Globale Herausforderungen und Zukunftsvisionen: ökonomische, ökologische und wirtschaftliche Faktoren)

Textaufgabe: *How beautiful we were* by Imbolo Mbue 2023-1

Textsorte: Romanauszug

Aufgabenfokus Analyse: *atmosphere, narrative technique, language*

Zieltextformate Textproduktion: *comment, newspaper article*

Mediation: „Berliner Literaturprojekt „Weiter Schreiben“ 2023-4

Textsorte: Artikel; Zieltextformat: *email*

Abiturprüfung 2023 – Aufgabe 2

(Inhalte: Bezugskultur USA; Alltagswirklichkeit und Zukunftsperspektiven junger Erwachsener)

Textaufgabe: „Don’t Believe the Lie That Voting Is All You Can Do“ 2023-14

Textsorte: Zeitungsartikel

Aufgabenfokus Analyse: *communicative strategies, language, photo*

Zieltextformate Textproduktion: *comment, speech*

Mediation: „Bürgerräte können ein Wirgefühl vermitteln“ 2023-18

Textsorte: Interview; Zieltextformat: *article*

Abiturprüfung 2024 www.stark-verlag.de/mystark

Sobald die Original-Prüfungsaufgaben 2024 freigegeben sind, können sie als PDF auf der Plattform MySTARK heruntergeladen werden (Zugangscode vgl. Umschlaginnenseite).

Autor*innen

Birgit Holtwick (Hinweise und Tipps, Übungsaufgaben Leseverstehen, Schreiben und Mediation; Übungsaufgaben Hörverstehen 2 und 3; Lösungen zu den zentral gestellten Prüfungsaufgaben); **Dorothee Just** (Übungsaufgaben Hörverstehen 1, Task 1), **Paul Jenkinson** (Übungsaufgaben Hörverstehen 1, Task 2 und 3)

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 Prüfung. 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 **Übungsaufgaben** im Stil der **schriftlichen Abiturprüfung**, genau abgestimmt auf die **aktuellen Vorgaben**. Zunächst können Sie den neu dazu gekommenen Kompetenzbereich „**Hörverstehen**“ intensiv üben, danach folgen „**Leseverstehen und Schreiben**“ und Aufgaben zur „**Sprachmittlung**“. Die dazugehörigen **Lösungsvorschläge** sind in drei Stufen aufgebaut. Zunächst erhalten Sie einige Denkanregungen und allgemeine Informationen zur jeweiligen Teilaufgabe. Danach finden Sie Stichworte oder Textstellen, die wesentliche Lösungsaspekte benennen. Erst in einem dritten Schritt folgt die (ausformulierte) Musterlösung. So können Sie selbst entscheiden, wie viel Hilfe Sie bei der Bearbeitung der Aufgaben brauchen. Ganz am Ende des Übungsteils ist ein Beispiel für eine **mündliche Prüfung** enthalten.
- Im Anschluss folgt eine Auswahl von **Original-Prüfungsaufgaben** der letzten Jahre, ebenfalls mit ausführlichen Lösungsvorschlägen.
- Lernen Sie gerne am PC, Tablet oder Smartphone? Auf den nächsten Seiten finden Sie Hinweise zu den digitalen Inhalten in diesem Band.

Verwenden Sie das Buch ganz nach Ihren individuellen Bedürfnissen. Eine Hilfe dabei ist das ausführliche Inhaltsverzeichnis, aus dem Sie z. B. neben den 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 Nordrhein-Westfalen bekannt gegeben werden, finden Sie Informationen dazu auf der Plattform **MySTARK**.

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



Birgit Holtwick

Sprachmittlungsaufgabe

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Die Bearbeitung der verschiedenen Aufgaben

Teil A: Hörverstehen

Die Audiodatei, die Ihre Lehrkraft abspielen wird, steuert den gesamten Ablauf dieses Prüfungsteils. Die Zeit, die Sie zum Lesen der Aufgaben und zur Bearbeitung haben, sind in der Datei festgelegt. Nutzen Sie die Zeit zum Lesen der jeweiligen Aufgaben und machen Sie sich anhand der Überschrift, des kurzen Einleitungstexts und der Items klar, worum es inhaltlich in dem Text gehen wird. So können Sie sich schon vor dem ersten Hören eine Erwartungshaltung aufbauen, die Ihnen helfen wird, den Text zu verstehen. Markieren Sie sich in den Items Signalwörter, die Ihre Aufmerksamkeit beim ersten Hören lenken können. Machen Sie sich dabei bewusst, dass Sie vermutlich nicht dieselben Wörter hören werden, sondern Synonyme oder inhaltsverwandte Begriffe. Sollten Sie einzelne Wörter der Aufgabenstellung nicht verstehen, können Sie diese notfalls in einem Wörterbuch nachschlagen. Dies sollte aufgrund der begrenzten Zeit aber nur in Ausnahmefällen geschehen.

Sie hören Texte unterschiedlicher Sprecher*innen. Es kann also durchaus vorkommen, dass Ihnen ein Akzent oder Dialekt fremd erscheint. Bewahren Sie die Ruhe und versuchen Sie sich einzuhören. Bedenken Sie, dass die Aufgaben im Wesentlichen der Chronologie des Textes folgen. Sollten Sie also nicht alle Items beim ersten Hören bearbeiten können, springen Sie zum nächsten Item und versuchen Sie, die anderen Antworten beim zweiten Hören zu ergänzen. Die markierten Signalwörter werden Ihnen helfen, sich zu orientieren.

Nutzen Sie die Pausen nach dem Hören, um Ihre Antworten zu überprüfen und zu vervollständigen. Achten Sie darauf, nie mehr als die mögliche Anzahl der Antworten zu markieren. In der Regel ist nur eine Antwort vorgesehen. Wenn Sie sich nicht sicher sind, ist es besser die Antwort zu markieren, die Ihnen am sinnvollsten erscheint, als keine Antwort zu notieren.

Teil B: Die Sprachmittlungsaufgabe

Unter Sprachmittlung versteht man die sinngemäße (nicht wörtliche!) Übertragung von einer Sprache in die andere. Diese Übertragung wird nötig, weil die Adressatinnen und Adressaten den Text in der Ausgangssprache nicht verstehen. In der Abiturprüfung wird Ihnen ein deutscher Text vorgelegt, den Sie entsprechend dem vorgegebenen Kontext ins Englische übertragen müssen. Die verwendeten Operatoren entstammen dem Anforderungsbereich I. Sie sollen explizit keine Wertung vornehmen, sondern lediglich die Inhalte übertragen.

Die Aufgabenstellung hat hier eine besondere Relevanz, da sie den Kontext klärt. Sie sollten sich daher ein paar Minuten Zeit nehmen, um die Aufgabe genau zu analysieren. Diese Zeit ist gut investiert. Folgende Fragen können Ihnen dabei helfen:

<p>2 One reason why women of colour are affected most by the abortion ban:</p>	
<p>3 Obstacles faced by women of lower classes who want an abortion: (name two)</p>	<ul style="list-style-type: none"> • •
<p>4 Effects the denial of access to abortion has on women: (name two)</p>	<ul style="list-style-type: none"> • •
<p>5 How racism contributes to higher mortality rates among pregnant people of colour:</p>	
<p>6 Effect the criminalisation of abortion will have:</p>	

7 After listening to the whole text, decide which aim is predominant in the report.

- a** to offer help to listeners
- b** to influence the listeners
- c** to make the listeners feel guilty
- d** to call the listeners to action

Lösungsvorschläge



Task 1: Audiobook Reviews

Transcript

- 1 **1** So Vera Wong runs Vera Wang's Tea House in San Francisco. Yes, that name is on purpose. She finds a dead man, Marshall, in her shop and the authorities say that this is an overdose, but she suspects homicide.
- 5 **2** The premise is that a 16-year-old violinist, Sarah Purcell, disappears and a whole town just becomes focused on trying to find her, but the trail is seemingly cold. However, her younger brother uploads a video of his parents to YouTube and it goes viral and the result is that this television producer, Casey Hawthorne – played by Melissa Redman –, she enters with an idea for a show called “Searching for Sarah”.
- 10 **3** So what we've got is a very suspenseful, psychological thriller set in London, contemporarily, and in the country house of the family. And both of those settings, the country house and London are sort of part of this as we follow an emergency room nurse, whose name is Jude, and her insufferable mother. And in the course of both of them being accused of murder, we have a roller coaster of two lives, or many lives.
- 15 **4** She winds up in a group of other sort of outsider kids like her, who never really fit in anywhere. And they've been recruited actually, into a top secret group of do-gooders called “No One Can Know”, and they have to protect others from crime and wrongdoings and protect the school. [So they're secret do-gooders.] Yeah, within this bizarre school for the arts.
- 20 **5** The story is laid out through WhatsApp and e-mail messages, which you know, as we've seen earlier this week, is something that lends itself well to performance on audio. So I think it's a little harder to read with your eyes than to listen, and Amanda decides to look into what happened to this baby who survived a vicious death scene. Was it mass murder? Was it mass suicide? And what has happened to the baby in the 18 years since the events occurred?

AudiofileMagazine Podcast

When reading the titles it becomes clear that all the texts are related to the topic of crime, e. g. “convicts” in B, “murderess” in F and “police” in G. So you will have to listen closely to find the differences between the texts. When listening for the first time, try to detect keywords in the texts which are similar to the words used in the titles.

Mostly, synonyms will be used.

The following text passages show you where to look for the correct answers.

1 *The sentence “the authorities say that this is an overdose, but she suspects homicide” (ll. 2/3) matches description **G**: “Disagreeing with the police”.*

2 *The review says, “a 16-year-old violinist, Sarah Purcell, disappears and a whole town just becomes focused on trying to find her” (ll. 4/5) and “a show called ‘Searching for Sarah’ ” (l. 8), so the correct solution is description **A**.*

- 3 While the story is about two women (“we follow an emergency room nurse, whose name is Jude, and her insufferable mother”, ll. 11/12), they are only accused of murder, but not yet convicted: “And in the course of both of them being accused of murder, we have a roller coaster of two lives, or many lives,” (ll. 12/13). The correct solution is **F**: “Supposedly a murderess”, not **B** (“Female convicts”).
- 4 “She winds up in a group of other sort of outsider kids like her” (l. 14); “and they have to protect others from crime and wrongdoings and protect the school” (ll. 16/17). The correct solution is **C**.
- 5 The review says: “what happened to this baby who survived a vicious death scene. Was it mass murder? Was it mass suicide?” (ll. 22/23). The correct solution is **E**.

Review	1	2	3	4	5
Description A–G	G	A	F	C	E

Distraktoren: B, D



Task 2: The Autobiography of a Thief

Transcript

1 Editor’s note.

I met the ex-pickpocket and burglar whose autobiography follows soon after his release from a third term in the penitentiary. For several weeks I was not particularly interested in him. He was full of a desire to publish in the newspapers an exposé of conditions
5 obtaining in two of our state institutions, his motive seeming partly revenge, and partly a very genuine feeling that he had come in contact with a systematic crime against humanity.

But as I continued to see more of him and learned much about his life, my interest grew, for I soon perceived that he not only had led a typical thief’s life, but was also a
10 man of more than common natural intelligence, with a gift of vigorous expression. With little schooling, he had yet educated himself, mainly by means of the prison libraries, until he had a good and individually expressed acquaintance with many of the English classics and with some of the masterpieces of philosophy.

That this ex-convict, when a boy on the East Side of New York City, should have taken
15 to the “graft” seemed to me, as he talked about it, the most natural thing in the world. His parents were honest, but ignorant and poor. One of his brothers, a normal and honorable man, is a truck driver with a large family and his relatives and honest friends in general belong to the most modest class of working people. The swell among them is another brother, who is a policeman, but Jim, the ex-convict, is by far the cleverest
20 and most intelligent of the lot. I have often seen him and his family together on Saturday nights, when the clan gathers in the truckman’s house for a good time, and he is the life of the occasion and admired by the others.

Jim was an unusually energetic and ambitious boy, but the respectable people he knew did not appeal to his imagination. As he played on the street, other boys pointed out to him the swell thief at the corner saloon and told him tales of big robberies and exciting adventures and the prizes of life seemed to him to lie along the path of crime. There was no one to teach him what constitutes real success, and he went in for crime with energy and enthusiasm.

It was only after he had become a professional thief and had done time in prisons that he began to see that crime does not pay. He saw that all his friends came to ruin, that his own health was shattered and that he stood on the verge of the mad-house. His self-education in prison helped him too, till the perception that he had made a terrible mistake. He came to have intellectual ambitions and no longer took an interest in his old companions.

After several weeks of constant association with him, I became morally certain that his reform was as genuine as possible under the circumstances, and that with fair success in the way of getting something to do, he would remain honest. I therefore proposed to him to write an autobiography. He took up the idea with eagerness and through the entire period of our work together, has shown an unwavering interest in the book and very decided acumen and common sense.

<https://librivox.org/the-autobiography-of-a-thief-by-hutchins-hapgood/>

When reading the items in the task, mark important keywords, e. g. “driven by” or “fascination”. While listening, these keywords will help you to find relevant passages in the audio. However, there will mostly be synonyms, so don’t wait for the exact same words to appear. Instead, focus on content. As the items usually follow the chronology of the text, you should leave out answers if you do not get them during the first listening and move on to the next item. To choose the right answer, you have to identify the text passage which each question refers to. If you feel unsure as to which answer is the best, it could be important to exclude incorrect answers.

The following text passages will help you find the correct answers:

- 1 The author mentions that he met the thief “after his release” (l. 1), so **b** must be wrong. In addition, he is not very interested in him at first, which means that it cannot be **a** either. While the thief wants to publish a text which exposes the conditions in prison, it is not mentioned that he wants to become a journalist: “He was full of a desire to publish in the newspapers an exposé of conditions obtaining in two of our state institutions” (ll. 4/5).*
- 2 While “his motive seem[s to be] partly revenge” (l. 5), he is not trying to take revenge on other inmates, so **d** is wrong. The editor mentions that the thief acts from “a very genuine feeling that he had come in contact with a systematic crime against humanity” (ll. 6/7) and that he wants to expose the “conditions obtaining in two of our state institutions”(ll. 4/5).*
- 3 “as I continued to see more of him and learned much about his life, my interest grew” (ll. 8/9)*

Abiturprüfung NRW – Englisch 2023
Leistungskurs: Aufgabe 1

Teil A: Leseverstehen und Schreiben integriert

Inhalt 42 P. / Sprache 63 P.

Aufgabenstellung

Punkte

1. Summarize what we learn about life in Kosawa and Pexton's role in it.
(*Comprehension*) 12
2. Analyze the atmosphere created in the text and its effect on the reader.
Focus on narrative techniques and use of language. (*Analysis*) 16
3. Choose **one** of the following tasks: 14
 - 3.1 Steve Killelea, founder of the Institute for Economics and Peace, warns that "ecological threats pose serious challenges to global peace. [...] In the absence of action, civil unrest, riots and conflict will most likely increase." Comment on this prediction, referring to economic, ecological and political issues of globalization. (*Evaluation: comment*)
Zitat aus: Jon Henley, "Climate crisis could displace 1.2bn people by 2050, report warns", in: The Guardian, 9. September 2020
<https://www.theguardian.com/environment/2020/sep/09/climate-crisis-could-displace-12bn-people-by-2050-report-warns> (Zugriff: 31. 08. 2021)
 - 3.2 Having committed her life to fight against oil drilling in Nigeria, Thula, the narrator, has been awarded an international prize for her outstanding achievements for sustainable development in Nigeria. In consequence, she has been invited to write an article for *The Guardian* about how her childhood in Kosawa has motivated her to become an environmental activist and about her demands for the future. Write the article.
(*Evaluation: re-creation of text*)

Text:

Imbolo Mbue, *How Beautiful We Were*

This is the beginning of the novel. The story is told from Thula's perspective and is set in the fictional African village Kosawa in the 1980s.

1 We should have known the end was near. How could we not have known? When the sky began to pour acid and rivers began to turn green, we should have known our land would soon be dead. Then again, how could we have known when they didn't want us to know? When we began to wobble and stagger, tumbling and snapping like feeble
5 little branches, they told us it would soon be over, that we would all be well in no time. They asked us to come to village meetings, to talk about it. They told us we had to trust them.

We should have spat in their faces, heaped upon them names most befitting – liars, savages, unscrupulous, evil. We should have cursed their mothers and their grand-
10 mothers, flung pejoratives upon their fathers, prayed for unspeakable calamities to befall their children. We hated them and we hated their meetings, but we attended all of them. Every eight weeks we went to the village square to listen to them. We were dying. We were helpless. We were afraid. Those meetings were our only chance at salvation.

15 [...]

In the square we sat in near silence as the sun left us for the day, oblivious to how the beauty of its descent heightened our anguish. We watched as the Pexton men placed their briefcases on the table our village head, Woja Beki, had set for them. There were always three of them – we called them the Round One (his face was as
20 round as a ball we would have had fun kicking), the Sick One (his suits were oversized, giving him the look of a man dying of a flesh-stealing disease), and the Leader (he did the talking, the other two did the nodding). We mumbled among ourselves as they opened their briefcases and passed sheets of paper among themselves, covering their mouths as they whispered into each other's ears to ensure they had their lies
25 straight. We had nowhere more important to be so we waited, desperate for good news. We whispered at intervals, wondering what they were thinking whenever they paused to look at us [...].

We inhaled, waited, exhaled. We remembered those who had died from diseases with neither names nor cures – our siblings and cousins and friends who had perished
30 from the poison in the water and the poison in the air and the poisoned food growing from the land that lost its purity the day Pexton came drilling. We hoped the men would look into our eyes and feel something for us. We were children, like their children, and we wanted them to recognize that. If they did, it wasn't apparent in their countenance. They'd come for Pexton, to keep its conscience clean; they hadn't
35 come for us.

Woja Beki walked up to the front and thanked everyone for coming.

"My dear people," he said, exposing the teeth no one wanted to see, "if we don't ask for what we want, we'll never get it. If we don't expunge what's in our bellies, are we not going to suffer from constipation and die?"

40 We did not respond; we cared nothing for what he had to say. We knew he was one of them. We'd known for years that though he was our leader, descended from the same ancestors as us, we no longer meant anything to him. Pexton had bought his cooperation and he had, in turn, sold our future to them. [...]

In the glow of the fading sun our village looked almost beautiful, our faces almost
45 free of anguish. Our grandfathers and grandmothers appeared serene, but we knew they weren't – they'd seen much, and yet they'd never seen anything like this.

“We'll now hear from Mr. Honorable Representative of Pexton, all the way from Bézam to speak to us again,” Woja Beki said, before returning to his seat.

The Leader rose up, walked toward us, and stood in the center of the square.

50 For several seconds, he stared at us, his head angled, his smile so strenuously earnest we wondered if he was admiring a radiance we'd never been told we had. We waited for him to say something that would make us burst into song and dance. We wanted him to tell us that Pexton had decided to leave and take the diseases with them.

55 His smile broadened, narrowed, landed on our faces, scanning our stillness. Seemingly satisfied, he began speaking. He was happy to be back in Kosawa on this fine day, he said. What a lovely evening it was, with the half-moon in the distance, such a perfect breeze, was that the sound of sparrows singing in one accord? What a gorgeous village. He wanted to thank us for coming. It was great to see everyone again.
60 Incredible how many precious children Kosawa has. We had to believe him that the people at headquarters were sad about what was happening to us. They were all working hard to resolve this issue so everyone could be healthy and happy again. He spoke slowly, his smile constant, as if he was about to deliver the good news we so yearned for.

65 We barely blinked as we watched him, listening to lies we'd heard before. Lies about how the people who controlled Pexton cared about us. Lies about how the big men in the government of His Excellency cared about us. Lies about how hundreds of people in the capital had asked him to relay their condolences to us. “They mourn with you at the news of every death,” he said. “It'll be over soon. It's time your suffering ended, isn't it?”
70 (935 words)

Imbolo Mbue, How Beautiful We Were, Edinburgh: Canongate 2021, pp. 3–7

Annotations

l. 10 *to fling pejoratives upon: here: to speak in a very negative way about someone*

l. 48 *Bézam: fictional African town*

Lösungsvorschläge

Teil A: Leseverstehen und Schreiben integriert

1. *In the first task you have to briefly sum up what life is like in the fictional village of Kosawa and what the oil drilling company Pex-ton has got to do with it.*
- *life in Kosawa*
 - *Land and water are poisoned, food grown there is poisoned*
 - *People fall ill, up to then unknown and incurable diseases, many have died*
 - *Chief cooperates with Pex-ton, inhabitants no longer trust him*
 - *Pex-ton's role*
 - *Pex-ton: oil drilling company, active in and around Kosawa*
 - *Drilling has devastating effect on environment and people*
 - *Use corruption, e. g. to bribe village head*
 - *Organize regular meetings with people from Kosawa*
 - *Representatives pretend to care but do not*
 - *Pretend to take remedial action but do nothing*

In the extract from the novel *How Beautiful We Were* written by Imbolo Mbue and published in 2021, the reader learns about life in the fictional African village of Kosawa and about the role the oil drilling company Pex-ton plays in it.

introductory sentence

Pex-ton has been drilling for oil in and around Kosawa for years. This has resulted in pollution of the environment so that water and land are poisoned. As a consequence, the food the people of Kosawa grow and eat is poisoned too. In this polluted environment, many inhabitants have fallen ill to incurable diseases previously unknown. Many villagers have already died.

Pex-ton's role
life in Kosawa

The people of Kosawa regularly take part in meetings organized by their chief and representatives of Pex-ton. However, they do not trust their chief any longer because he is being bribed by Pex-ton. The people from Pex-ton say they care for the problems in Kosawa and feel for the inhabitants and their families. They claim that they are taking remedial action to improve the situation but according to the narrator they do nothing and they do not care.

Pex-ton's role

(181 words)

2. *Here you have to analyse what atmosphere prevails in the extract and how this atmosphere affects the reader. To do so you need to focus on narrative techniques, such as the type of narrator, point of view and means to guide and influence the reader. You also need to analyse the use of language, which includes choice of words and stylistic and rhetorical devices.*

- Bleak atmosphere, depressing
- Narrative techniques, e. g.
 - First person narrator, limited point of view → information is biased
 - Dire opening, “the end was near” (l. 1) → apocalyptic mood
 - Questions (ll. 1, 3/4) → self-reproach which is taken back → pre-empt questions readers might ask themselves and guides them to the answers they should come to
 - Detailed description of life in Kosawa (cf. ll. 28–35) → toxic, deadly
 - Detailed description of Pexton representatives (cf. ll. 15–25) → nameless characters, more like actors playing a role → not serious, not honest with people
 - Reported speech of what representative says (cf. ll. 54–62) → common-places → treats inhabitants like imbeciles → infuriating
- Use of language, e. g.
 - Use of pronouns, “we/us” versus “they/them” → opposition
 - Use of conditional (cf. ll. 1–11) → impossible conditions because it has already happened → no hope; inhabitants are helpless
 - Enumeration of foul words to characterize people from Pexton (cf. ll. 8/9) → anger
 - Parallelism (cf. ll. 8–11) → damage they should have wished on family members of Pexton representatives → anger
 - Parallelism and anaphora (cf. ll. 12/13) → stresses hopeless situation
 - Repetition “poison”, “poisoned” (l. 30) → toxic atmosphere
 - Paratactical sentence structure (cf. ll. 40–43) → matter of fact, depressive, hopeless
 - Repetition, parallelism and anaphora (cf. ll. 65–68) → Pexton representative tells lies → distrust
 - Choice of words: word fields
 - ♦ disease/death (“dead”, l. 3; “dying”, ll. 13, 21; “died”, l. 28, “death”, l. 69; “feeble”, l. 4; “disease”, ll. 21, 28, 53; “perished”, l. 29; “with neither names nor cures”, l. 29; “suffering”, ll. 69/70
 - ♦ fear/hatred (“hated”, l. 11; “afraid”, l. 13; “anguish”, ll. 17, 45

In the extract the author creates a very bleak and depressing atmosphere. She does so by using a certain narrative technique and language to influence the reader and make them side with the narrator and her community.

introduction:
thesis: depressing atmosphere

The story is told by a first-person narrator with a limited point of view (e. g. l. 1). As a result, the information given is very one-sided and the reader sees everything through the narrator’s eyes. The author chooses a very dire opening. “We should have known the end was near” (l. 1.). Thus, there is an apocalyptic atmosphere right from the start. In the first paragraph the narrator asks questions which the reader might ask themselves eventually. “How could we not have known?” (l. 1), only to

first-person narrator, limited point of view

dire opening

→ questions

guide them to the answer they should come to, namely that the inhabitants were betrayed by Pexton (cf. ll. 3/4).

The confrontation between the inhabitants of Kosawa and Pexton is emphasized by the use of pronouns. It is “we/us” versus “they/them” (cf. ll. 32–35). The narrator never speaks of herself as an individual, she is always part of her people. Therefore, it is one community against another.

→ pronouns
creating contrast

In the first paragraph and also in the second one, the use of the conditional is very striking. It underlines the hopelessness of the situation because it describes conditions in the past which cannot be changed any more. Here the people’s anger becomes apparent because the narrator enumerates foul names, they should have used to characterize the representatives of Pexton and the curses they should have put on their families (cf. ll. 8–11). But the conditional indicates that it never happened and that the people simply endured the suffering caused by Pexton. This makes the atmosphere even more depressing and hopeless.

→ conditional

→ foul names,
curses

The readers are further influenced by a detailed description of the dire living conditions in Kosawa (cf. ll. 28–35). The repetition of the word “poison” or “poisoned” (l. 30) stresses the toxic situation and adds to the apocalyptic atmosphere. The Pexton representatives are also described in detail (cf. ll. 15–25). They appear like nameless characters in a play, like actors playing a role. The nicknames the villagers have come up with (cf. ll. 19–21) add to the impression of mere puppets who are no individuals but only the extended arm of their company. This stresses the narrator’s feeling that they are not serious and even dishonest with the people in Kosawa. She uses reported speech to relate what the representative says (cf. ll. 54–62). He states mainly commonplaces, which creates the impression that he treats the inhabitants like imbeciles, which in return leaves the reader infuriated. Furthermore, the use of parallelism and anaphora in lines 65–68 stresses that the Pexton representative tells lies, which in turn leads to distrust.

living conditions

→ repetition

representatives

→ reported
speech

→ commonplaces

The inhabitants also distrust their chief. In lines 40–43 the use of paratactical sentence structure creates a tone which is monotonous and very matter of fact, thus adding to the depressive and hopeless atmosphere. The inhabitants seem to have accepted that their chief has been bribed and that “he had [...] sold [their] future” (l. 43).

→ parallelism,
atmosphere

In conclusion the reader is strongly guided to take on the narrator’s point of view and to feel the villagers’ despair and anger

conclusion



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