

Niedersächsischer Landessprachentag am 22.09.2020 - 15:30 -16:30 Uhr

Alex Woltin

Das Englisch-Abitur 2021/22

Englisch in der Qualifikationsphase zu unterrichten bereitet viel Freude, stellt aber auch eine Herausforderung dar. Dem niveauvollen fremdsprachlichen Diskurs stehen zum einen eine kursimmanente Heterogenität und zum anderen die zum Teil komplexen curricularen Themenfeldvorgaben gegenüber. Letztere bedeuten für Englischlehrkräfte eine intensive Vorbereitung bezüglich inhaltlicher Schwerpunktsetzung und korrespondierender Kompetenzkonsolidierung/-erarbeitung. Es entsteht ein Spagat zwischen Wissens- und Könnensvermittlung (= Fähigkeiten und Fertigkeiten). Dieser Spagat wird umso größer und herausfordernder in Zeiten der hiesigen SARS-CoV-2-Pandemie.

Wie können Lehrkräfte unter diesen besonderen Umständen ihre Schüler*innen auf das Abitur 2021/22 gezielt vorbereiten? Wie können Lehrkräfte inhaltliche Lücken schließen oder diese im Rahmen eines möglichen Lockdowns mit einhergehendem digital-virtuellen Fernunterricht verhindern?

Diese Veranstaltung soll das bevorstehende Abitur 2021 beleuchten sowie inhaltliche und methodische Wiederholungsmöglichkeiten einhergehend mit digital-virtuellen Tools exemplarisch aufzeigen. Für das Abitur 2022 soll die Arbeit am Beispiel des Films *Gran Torino* (g.A. / e.A.) mit den verbindlichen Unterrichtsaspekten *culture clashes* und *the role of gang culture and violence* vorgestellt werden.

Westermann Verlaa

Videokonferenzsystem: Webex



Hinweise zur Durchführung des Webex basierten Videokonferenz- workshops

- Um eine relativ stabile Webex-Sitzung zu ermöglichen, bitte ich Sie, Ihr **Mikrofon** und die **Bildübertragung auszuschalten**.
- Gerne können Sie **Fragen** stellen
 - nutzen Sie hierfür die **Chatfunktion unten rechts**

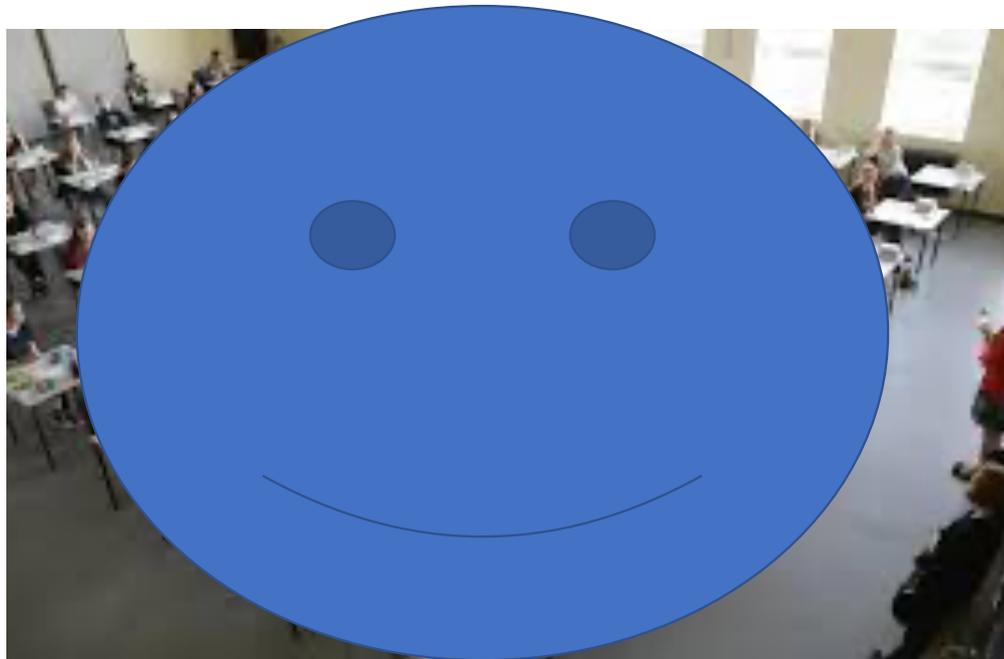


Alexander Kuhrs Woltin

- Biologie-, Englisch-, Seminarfachlehrer zunächst an einer niedersächsischen KGS , dann an einem Gymnasium
- Freiberufliche Autorentätigkeit bei der Westermann Gruppe
- Seit August 2019 Lehrkraft für besondere Aufgaben an der Philosophischen Fakultät, Englisch Seminar, Lehrgebiet Didaktik des Englischen an der Leibniz Universität Hannover

Das erwartet
Sie heute ...

1. **Überblick Zentralabitur im Fach Englisch 2021**
 - 1.1 Die Abiturprüfung
 - 1.2 Gezielte inhaltliche und methodische Wiederholungsmöglichkeiten (analog & digital)
→ Hörverstehen – Sprachmittlung – Schreiben
2. **Überblick Zentralabitur im Fach Englisch 2022**
 - 2.1 Die Abiturprüfung
 - 2.2 *Gran Torino* als verbindliches Material für e.A. & g.A. Kurse
→ (ethnic and cultural diversity) culture clashes
→ the role of gang culture and violence
3. **Ausblick**
 - 3.1 Arbeitshefte in der Qualifikationsphase?
 - 3.2 Fragen und Diskussion



1. Überblick
Über das
Zentralabitur
im Fach
Englisch 2021

23.04.2021 – Der Tag des Englischabiturs; 08 Uhr morgens



*... Hoffentlich habe ich
meine Schüler*innen
inhaltlich gut
vorbereitet und sie
werden die Aufgaben
alle lösen können ...*

1.1 Die Abitur Prüfung 2021

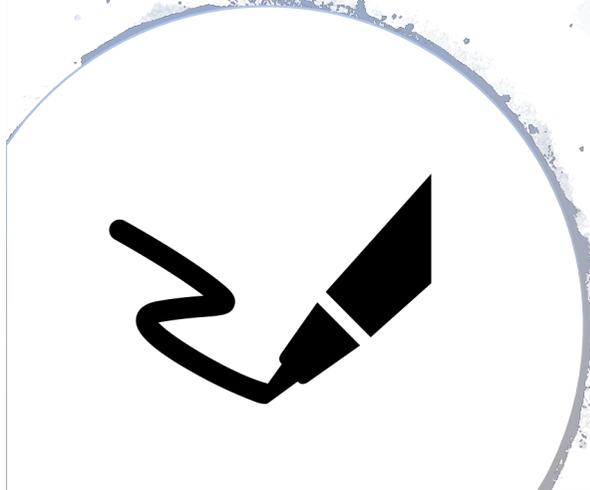
- Prüfungsteil 1a: **Hörverstehen** (30 Min.) **(20%)**
- Prüfungsteil 1b: **Sprachmittlung** (60 Min.) **(25%)**
Inhalt (40%), Sprache (60%)
- Prüfungsteil 2: **Textaufgabe** (210 (e.A.) / 180 (g.A.) Min.) **(55%)**
Inhalt (40%), Sprache (60%)

„Die Bewertung der **inhaltlichen Aspekte** erfolgt im Zusammenhang mit den **nachzuweisenden Kompetenzen**. Dies hat **Vorrang vor einer rein quantitativen Bewertung der inhaltlichen Leistung**. (...) Insgesamt unterliegt die Bewertung der **kompetenzbezogenen inhaltlichen Leistungen** in besonderer Weise dem fachlichen Ermessen des/der Bewertenden.“ (Niedersächsisches Kultusministerium 2019)



1.2 Gezielte inhaltliche & methodische Wiederholungsmöglichkeiten (analog & digital)

- Hörverstehen
- Sprachmittlung
- Schreiben



Practice makes perfect!

Prüfungsteil 1a: Hörverstehen (30 Min.) (20%)

Prüfungsformat:

- **Unterschiedliche Hörtextsorten** von je **ca. 5 Min. Länge**, die **zweimalig** vorgespielt werden. Nach jedem Vorspielen gibt es eine **kurze Pause zur Aufgabenbearbeitung**/-vervollständigung. **25 – 30 Items** sind insgesamt zu bearbeiten.
- **geschlossene** oder **halboffene** Aufgabenformate
 - *multiple choice*
 - *matching*
 - *short answers (1-5 words)*
 - *guided note taking (sentence or table completion ...)*



Wiederholungsmöglichkeiten:

- Hörverstehensstrategien konsolidierend wiederholen / festigen
- Hörverstehensabiturformate trainieren
- Im Klassenverband oder lerner*innenautonom eigenverantwortlich im digitalen Raum



Ruhe bewahren bei Unbekanntem! Durch die Konzentration auf das allgemeine Thema und die Argumentationslinie der Sprecher*innen lässt sich i.d.R. die Gesamtbedeutung gut erfassen.

Sorgfältiges Durchlesen der kontextuellen **Aufgabenverortung** (z.B. Radiosendung, Rede, Interview, Gespräch, Wer spricht ...) und **Aufgabenstellung** (geschlossene oder halboffen), um genau zu wissen, was zu tun ist.

Markierung von Detailaspekten (z.B. Signalwörtern), um Global- bzw. Detailhöraspekte zu identifizieren

Beim **erstmaligen Hören**: a) Worum geht es? b) Welche Aspekte des Themas werden benannt? c) Wer spricht / Wer sind die Sprecher? d) Welche Argumente werden erwähnt? **Nutzen der markierten Detailaspekte** (z.B. Signalwörtern) als **Hörfokussierung und -strukturierung**

Beim **ersten Hören nur Schlüsselwörter notieren**, um nicht den Überblick der Argumentationslinie zu verlieren; **nach** dem ersten Hören die Schlüsselwörter ergänzen

Vor dem zweiten Hören aufgabenbasiert prüfen, welche Informationen fehlen, um auf diese das Hörverstehen selektiv zu richten

Nach dem zweiten Hören fehlende Aspekte ergänzen und Antworten auf **Aufgabenkonformität** (bspw. nur 1 richtige Antwort), Plausibilität bzw. **Verständlichkeit** hin prüfen

Materialhinweise:

- **Übungsmaterialien selber erstellen:**
 - Quellen z.B. *TED talks*; *PBS.org*, *BBC news*, *YouTube* usw.
 - geschlossene & halboffene Aufgabenformate erstellen
 - Hörverstehen im digitalen Raum zu lerner*innenautonomen Übung zur Verfügung stellen, beispielsweise: *TESTMOZ*®, *QUIZALIZE*®, *KAHOOT*®, *SOCARTIVE*® - Schüler*innen erhalten sofortige Rückmeldung und Sie als Lehrende ebenso
- **Vorhandene Übungsmaterialien im Internet nutzen / auf diese via Hyperlinks verweisen, beispielsweise:**
 - Nds. Kultusministerium (Hrsg.). (2018). *Musteraufgaben für das Fach Englisch zur Vorbereitung auf die Abiturprüfung („Hörverstehen“)* <https://www.nibis.de/uploads/1gohrgs/za2021/EN_HV_Musteraufgaben.pdf> Das NLQ hat die Hördateien als Hyperlinks bereitgestellt: <https://www.nibis.de/musteraufgaben-und-hinweise-englisch-2019_9029>
 - Abiturhöraufgaben vergangener Jahre nutzen (zu finden bei Verlagen von Stark oder Westermann sowie online)
 - IQB (Hrsg.). (o.J.). *Aufgabensammlung Englisch – Kompetenzbereich „Hörverstehen“* <<https://www.iqb.hu-berlin.de/abitur/sammlung/englisch>>
 - IBBW (Hrsg.). (o.J.). *Hörs-/Hörs-Seh-Verstehen*. <<https://www.schule-bw.de/faecher-und-schularten/sprachen-und-literatur/englisch/unterrichtsmaterialien-nach-kompetenzen/hoer-hoer-seh-verstehen>>
 - Exam English. (2019). *B2 Listening tests*. <https://www.examenglish.com/B2/B2_listening.htm>
 - Exam English. (2019). *Cambridge English: First (FCE) Listening*. <https://www.examenglish.com/FCE/fce_listening.html>

<https://za-aufgaben.nibis.de/>

Niedersächsisches
Kultusministerium



Niedersachsen . Klar.

Schriftliche Abituraufgaben

Alle Fächer	2016	2017	2018	2019	2020
Deutsch	2016	2017	2018	2019	2020
Englisch	2016	2017	2018	2019 <input checked="" type="checkbox"/>	2020
Französisch	2016	2017	2018	2019	2020
Spanisch	2016	2017	2018	2019	2020
Latein	2016	2017	2018	2019	2020
Griechisch	2016	2017	2018	2019	
Kunst	2016	2017	2018	2019	2020
Musik	2016	2017	2018	2019	2020
Erdkunde	2016	2017	2018	2019	2020
Geschichte	2016	2017	2018	2019	2020

Hinweise

Aus urheberrechtlichen Gründen sind in den Dateien keinerlei Texte, Abbildungen, Fotos oder Tondokumente fremder Urheber enthalten, sondern nur Quellenangaben zu diesen Materialien.

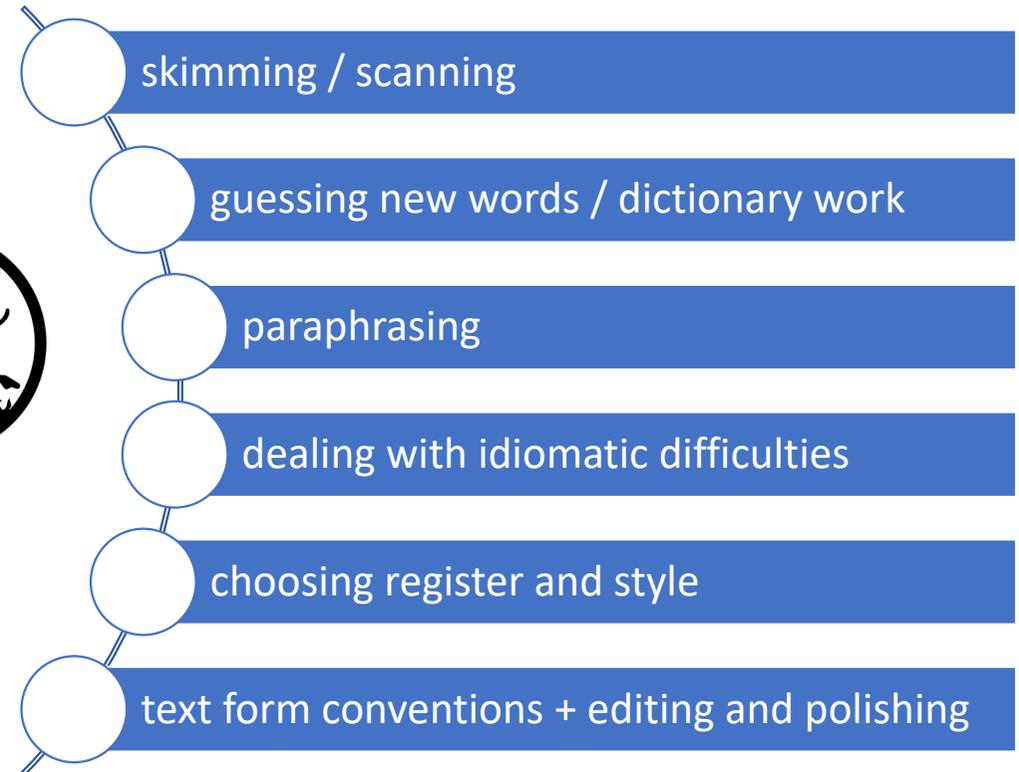
Abituraufgaben aus den Jahren vor 2016 können leider nicht per Download bereitgestellt und auch nicht auf Einzelanfrage übersandt werden.

Prüfungsteil 1b: Sprachmittlung (60 Min.)

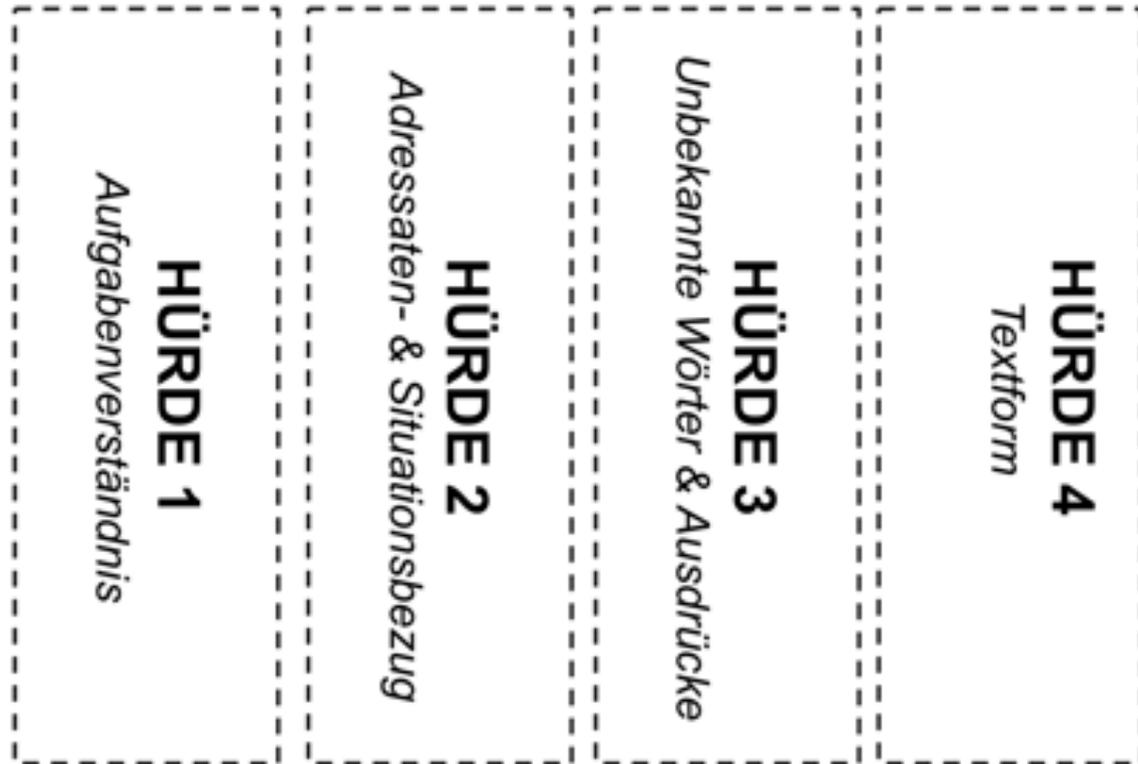
(25%)

Inhalt (40%), Sprache (60%)

- „Die Schülerinnen und Schüler können – auch unter Verwendung von Hilfsmitteln und Strategien – wesentliche Inhalte authentischer (...) schriftlicher Texte, auch zu weniger vertrauten Themen, in der jeweils anderen Sprache (...) schriftlich (...) adressatengerecht und situationsangemessen für einen bestimmten Zweck wiedergeben.“ (KC Sek. II, 2017)
- 1 oder 2 Ausgangstexte – Sach-/ Gebrauchstexte (max. Wortanzahl: 450-600 Wörter)
- Hilfsmittel: ein- und zweisprachiges Wörterbuch



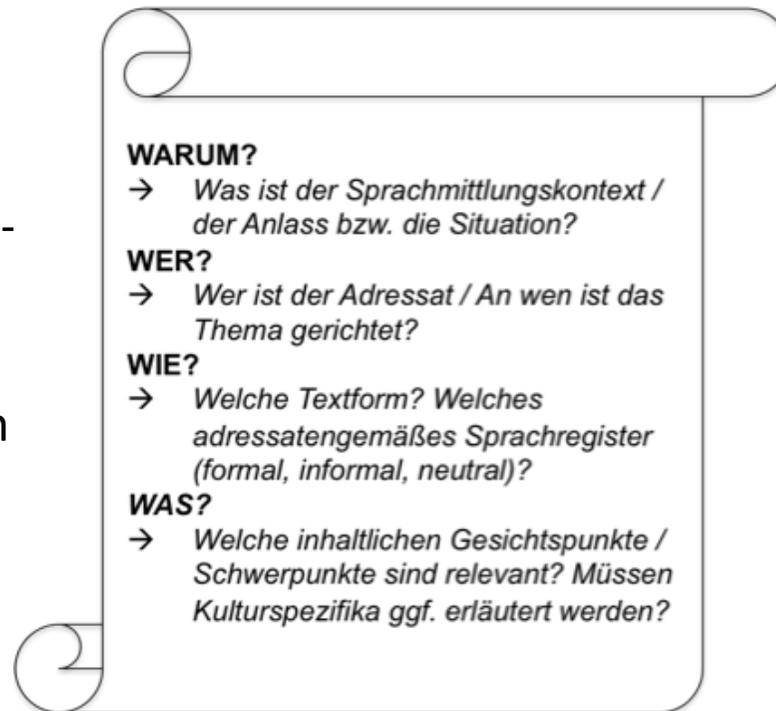
Sprachmittlung: Hürden und Übungsanlässe



Praxis Englisch, 5-2016

1. Hürde: Das Aufgabenverständnis

Methoden der routinierten Aufgabenerschließung durch systematische Beantwortung der W-Fragen etablieren.



Praxis Englisch, 5-2016

Nds. Landessprachentag - FMF - A. Kuhrs Woltin

Übungs-/Methodenimpulse:

- Analyse vielfältiger SPM-Aufgabenbeispiele nach dem W-Muster mit verschiedenfarbigen Unterstreichungen oder konkretem Herausschreiben
- SPM-Aufgabe in eine Visualisierungsstruktur als SPM-Konzeptblatt unter Berücksichtigung der W-Fragen transferieren (z.B. *charts, mind maps, spiders, fish bone, venn diagram*)
- SPM-Aufgaben an geeigneten deutschsprachigen Ausgangstexten mit den W-Fragen entwickeln lassen

Exemplarisches Beispiel (Abitur 2019, e.A.)

Your school is organizing an exchange with a high school in the USA. To help the American students prepare for their stay in Germany, your school is creating a website with information on different aspects of German customs and culture.

Using the information in the text, write an article for this website on the Germans' consumption of drinking water both in general and in restaurants.

WARUM	WER	WIE	WAS
helping American students to prepare their stay in Germany	American students	informative website article (rather neutral register)	consumption of drinking water <ul style="list-style-type: none">• in general• in restaurants

2. Hürde: Umsetzung des Adressaten- und Situationsbezuges

- Nutzen *kreativer Perspektivenwechsel*, die auf Überlegungen abzielen, was der/die Adressat*in und die Situation entsprechend verlangen

Übungs-/Methodenimpulse:

- **Hot Seat** – Schüler*innen nähern sich einer vorgegebenen Situation und einem Adressaten an, indem Sie deren / dessen Perspektive einnehmen und situationsangemessene Fragen sprachlich adäquat beantworten (bspw. Klon-Forscher oder Klon-Kritiker; Firmenchef)
- **Thinking Hats / role playing** – Schüler nehmen durch Rollenzuweisung unterschiedliche Rollen / Adressaten ein und agieren aus ihrer Perspektive sprachlich angemessen bezogen auf bestimmte vorgegebene Situationen (bspw. Schuldirektorin, Klassenlehrkraft, Klassensprecherin, Vater, Oma, schwänzender Problemschüler)
- **YouTube Videoclips** (z.B. *commencement addresses; wedding speeches*) , **Podcasts** (z.B. *scientific reports, discussions on current political or societal issues*) oder **unterschiedliche Textbeispiele** (z.B. *blogs, newspaper articles, letters*) bieten sich für kognitiv-konkrete Lernerpräferenzen an, um jeweils die Situation oder den Adressaten zu ermitteln, oder um zu analysieren, welche Wirkung eine Situations- oder Adressatenverschiebung bewirkt.

3. Hürde: Unbekannte Worte und Umgang mit kulturellen Idiosynkrasien

Übungs-/Methodenimpulse:

- Wortschatz gemäß kerncurricularer Themenfelder internalisieren
- Worderschließungs- und generierungstechniken wiederholen
- Paraphrasierungstechniken für unbekannte Wörter oder zum Bereitstellen notwendiger Zusatzinformationen interkultureller Aspekte wiederholen (bspw. Relativsätze)
- Umgang mit ein- und zweisprachigen Wörterbüchern wiederholen

4. Hürde: Textform

- Neben operatoreninhärenten Textkonventionen sollten besonders folgende Textformenkonventionen geläufig sein:

*letter / email,
article,
blog entry.*

Schüler*innen müssen dabei beachten, dass jede Textform in **Einleitung**, **Hauptteil** und **Schluss** zu gliedern ist.

Übungs-/Methodenimpulse:

- Vorgabe konkreter Textmuster und eine allgemeine Checkliste der Textformcharakteristika erstellen lassen
- Checkliste einer Textform vorgeben und einen Text verfassen oder Textbeispiele gemäß der Checkliste korrigieren lassen
- Raffinessen bestimmter Textformen registerkonform untersuchen lassen (z.B. themengleiche Artikel der Boulevardpresse und der seriösen Presse)

Praxis Englisch, 5-2016

S3 Checklist: Formal letter

There are many different types of formal letters that you could be expected to write, e.g. a letter of request, a letter of inquiry, a letter of complaint, a letter of application (often called a covering letter). Whatever kind of letter it is, the response you get will greatly depend on the way the letter is written. Formal letters are generally precise and to the point, without unnecessary detail. It is also important that you adopt the right tone, i.e. it should sound business-like rather than emotional. Finally you must also think about the layout of your letter and the type of language you use. The language used in this type of letter should not be chatty and personal but rather formal and reserved.

Before you start writing you should first ask yourself:

- Who am I writing to?
- Why am I writing?
- What do I need to tell them?
- What do I want them to do?

Dos

Before writing:

- ✓ Observe the rules for the layout of a formal letter (see next page).
- ✓ Use formal language.
- ✓ Choose a more formal font for your letter or email if you use a computer, e.g. *Times New Roman* or *Arial*.
- ✓ Draft and edit your letter or email before you send it. Poor grammar and punctuation or spelling mistakes do not make a good impression.
- ✓ Plan the structure of your letter to include the following parts:

Salutation and introduction:

- ✓ Address the person you are writing to correctly:
 - If you know the person's name write: *Dear Ms* (for a woman whose marital status is not known) *Mrs, Mr, Dr Smith*, etc.
 - If you do not know the person's name: *Dear Sir or Madam*,
- ✓ Start the first sentence with a capital letter.
- ✓ State the purpose of your letter in the first paragraph.
- ✓ Refer to any correspondence that may already have taken place.

Main part:

- ✓ Organize your ideas into paragraphs.
- ✓ Include important and/or relevant details such as exact names, dates and addresses, e.g. where you saw the job advertised, when and where you bought the defective goods etc.
- ✓ Keep to the point and avoid unnecessary details.
- ✓ Be polite and tactful.

Conclusion and ending:

- ✓ Outline how you expect the recipient to react, e.g. send you information, give you a refund, reply to your application etc.
- ✓ End the letter in the appropriate way:
 - *Yours sincerely* if you address them by name in the salutation
 - *Yours faithfully* if you use *Sir or Madam* in the salutation
- ✓ Type your full name and sign the letter by hand.

Don'ts

- ✗ Don't write your name above the address.
- ✗ Don't use inappropriate or informal language, e.g. slang, short forms, abbreviations, ...

Language support

Say why you are writing: to reply:

- *In response to your letter of September 23rd ...*

to complain:

- *I am writing to express my dissatisfaction with ...*
- *Unfortunately, I am forced to write this letter in order to complain about ...*

to inquire:

- *I am writing to inquire about the possibility of ...*
- *I would be very grateful if you would send me further information about ...*
- *Would you kindly tell me how ...?*

to apply:

- *I wish to apply for the post of ...*
- *I am writing to apply for ...*
- *With reference to your advertisement in the Daily News of March 3rd, I should like to apply for the position of ...*

Say how you expect the recipient to reply to ...

your complaint:

- *Under the circumstances, I feel an apology should be offered.*
- *I would be grateful if you could deal with the problem as soon as possible.*
- *I must insist that you refund me my money immediately.*

your inquiry:

- *I would like to thank you in advance for your assistance.*
- *Please accept my thanks for your help.*

your application:

- *I look forward to hearing from you.*
- *I will be glad to supply you with any further information you may require.*
- *I have attached/enclosed the following documents.*

The example formal letter below details the general layout that your letter should conform to.

68, Wood Lane
Banford RM12 5YJ
sgoodenough@btinternet.com
November 1, 2018

Mr Diane Poole
Personnel Department
Debenhams Ltd
Banford RM12 6NX

Dear Ms Poole,

With reference to your advertisement in the Banford Recorder of October 24th, I would like to apply for a summer job in your Department Store. My final examination finish on June 23rd and I will be available to start work any time after that date.

I am just completing my final year at Hirschbush Grammar School and have applied to do Business Studies and French at Bristol University in October. Meanwhile, I would like to gain some experience in a large organisation such as yours, and of course earn some extra money to help finance my university course.

Having worked in a local supermarket on Saturdays for the past two years, I have gained a lot of experience in dealing with customers. I also greatly enjoy working in a team and was always a popular member of my group presentation at school because I always do my share of the work. In my last year at school I was a prefect and also captain of the hockey team, which shows I have a sense of responsibility towards others. My teachers have always considered me to be a reliable and conscientious student.

I have attached my CV and will be glad to supply you with any other information you require, for example, the names of referees. Thank you for considering my application.

I look forward to hearing from you soon.

Yours sincerely,
S. Goodenough
Sandra Goodenough

Write your address and email in the top right-hand corner or on the left above the recipient's address.

Leave a line and write the date below your address.

The address of the person you are writing to should be on the left.

Say why you are writing the letter in the first paragraph.

The main part of the letter should include any other necessary information.

In the last part of the letter, say how you expect the recipient to reply.

End the letter in an appropriate way.



S7 Checklist: Writing a blog post

In an exam, you may be asked to write a blog post. A blog is a regularly updated website run by an individual or a group. Blog posts are usually written in a personal, informal or conversational style to engage with readers. It is important to keep in mind who you are writing for. Your target group determines what you write about and how you do it.

Dos

The structure:

- ✓ Give the blog post an eye-catching title that will grab the readers' attention. This is the first thing they see. It will help them decide if it is of interest to them.
- ✓ Outline the main point in the first paragraph. This will help readers decide whether they want to read on.
- ✓ Put the details in the following paragraphs.
- ✓ Add background information if necessary.
- ✓ End with a conclusion that invites comments or reactions from your readers and other bloggers.
- ✓ Add your name if you wish to.

Your style:

- ✓ Write in a friendly and informal style.
- ✓ Use first person *I*.
- ✓ Try to include references to your own experience.
- ✓ Describe rather than tell. For instance, instead of saying you thought a book was great, try to explain why you enjoyed it.
- ✓ Use vivid words, conjunctions and modifiers to make the reading more interesting and to improve the flow.
- ✓ Keep your sentences short and simple.
- ✓ Always be polite, informative and respectful of other cultures and opinions.
- ✓ Ask your readers to respond to what you have written.
- ✓ On the next page, you will find some useful phrases, but make sure your blog post has a personal touch.

Don'ts

- ✗ Don't be overly negative.
- ✗ Don't try to impose your beliefs on others.
- ✗ Don't be rude or impolite.
- ✗ Don't waffle.
- ✗ Don't include links to commercial sites or inappropriate materials.
- ✗ Don't give specific names, places, addresses or contact details.

Camden Town Oberstufe – Qualifikationsphase Niedersachsen, 2019

Nds. Landessprachentag - FMF - A. Kuhrs Woltin



Übungs-/Methodenimpulse

- Themenfelder korrespondierender Sprachmittlungsaufgaben bereitstellen (s. Lehrwerke, alte Abitur-Sprachmittlungsaufgaben, selbst erstellte Materialien)
- Schüler*innen bearbeiten diese gemäß Abiturprüfungsvorgaben (u.a. 60 Min., ein- & zweisprachige Wörterbücher)
- Anhand eines Erwartungshorizonts und einer Checkliste geben sich Schüler*innen gegenseitig Feedback
- Padlet[®] als digitale Pinnwand bietet sich hierfür hervorragend an
- Alternative:
 - Schüler*innen werden in Kleingruppen zu den unterschiedlichen Themenfeldern aufgeteilt; in den einzelnen Gruppen wird eine vorgabengemäße Sprachmittlungsaufgabe inklusive eines Erwartungshorizonts erstellt. Die Materialien werden digital bereitgestellt, bearbeitet und rückgemeldet (vgl. Padlet[®])

Nds. Landessprachentag - FMF - A. Kuhrs Woltin

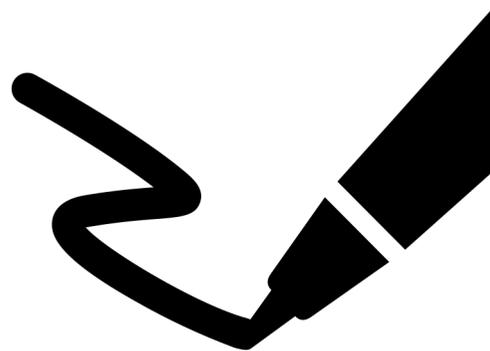
METHODENSPICKER						COPY 1						
M 1 Feedbackbogen für Sprachmittlungsaufgaben												
Vermittlungssituation			+++	++	+	+/-	-	--	Vermittlungssituation			
Präzise werden die Situation und der Adressat – unter Beachtung von Kulturspezifika – berücksichtigt.										Die Situation und der Adressat werden nicht berücksichtigt; Kulturspezifika bleiben unbeachtet.		
Kommentar												
INHALT			+++	++	+	+/-	-	--	INHALT			
Alle wesentlichen inhaltlichen Informationen werden in vollem Umfang und stringent vermittelt.										Sehr wenige relevante inhaltliche Informationen werden vermittelt und/oder die Vermittlung ist wenig plausibel.		
Kommentar												
TEXTFORM			+++	++	+	+/-	-	--	TEXTFORM			
Alle charakteristischen Textmerkmale wurden treffend umgesetzt.										Die charakteristische Textform ist nicht erkennbar.		
Kommentar												
STRUKTURIERUNG			+++	++	+	+/-	-	--	STRUKTURIERUNG			
Die Darstellung ist schlüssig gegliedert und durchgehend überzeugend.										Die Darstellung ist nicht erkennbar gegliedert und überwiegend schwer nachvollziehbar.		
Kommentar												
REGISTER			+++	++	+	+/-	-	--	REGISTER			
Die sprachliche Umsetzung ist durchgängig situations- und adressatenangemessen.										Die sprachliche Umsetzung berücksichtigt weder die Situation noch den Adressaten in angemessener Weise.		
KOMMENTAR												
AUSDRUCKSVERMÖGEN			+++	++	+	+/-	-	--	AUSDRUCKSVERMÖGEN			
Trefferreicher, variationsreicher, idiomatischer Wortschatz										Überwiegend ungenauer, stereotyper, unangemessener Wortschatz		
KOMMENTAR												
SPRACHRICHTIGKEIT			+++	++	+	+/-	-	--	SPRACHRICHTIGKEIT			
Die Zielsprache weist kaum Verstöße gegen die sprachliche Norm auf; die Verständlichkeit ist nicht beeinträchtigt.										Mehrfache gravierende Verstöße gegenüber der zielsprachlichen Norm schränken die Verständlichkeit erheblich ein.		
KOMMENTAR												
						Praxis Englisch, 5-2016						

Prüfungsteil 2:

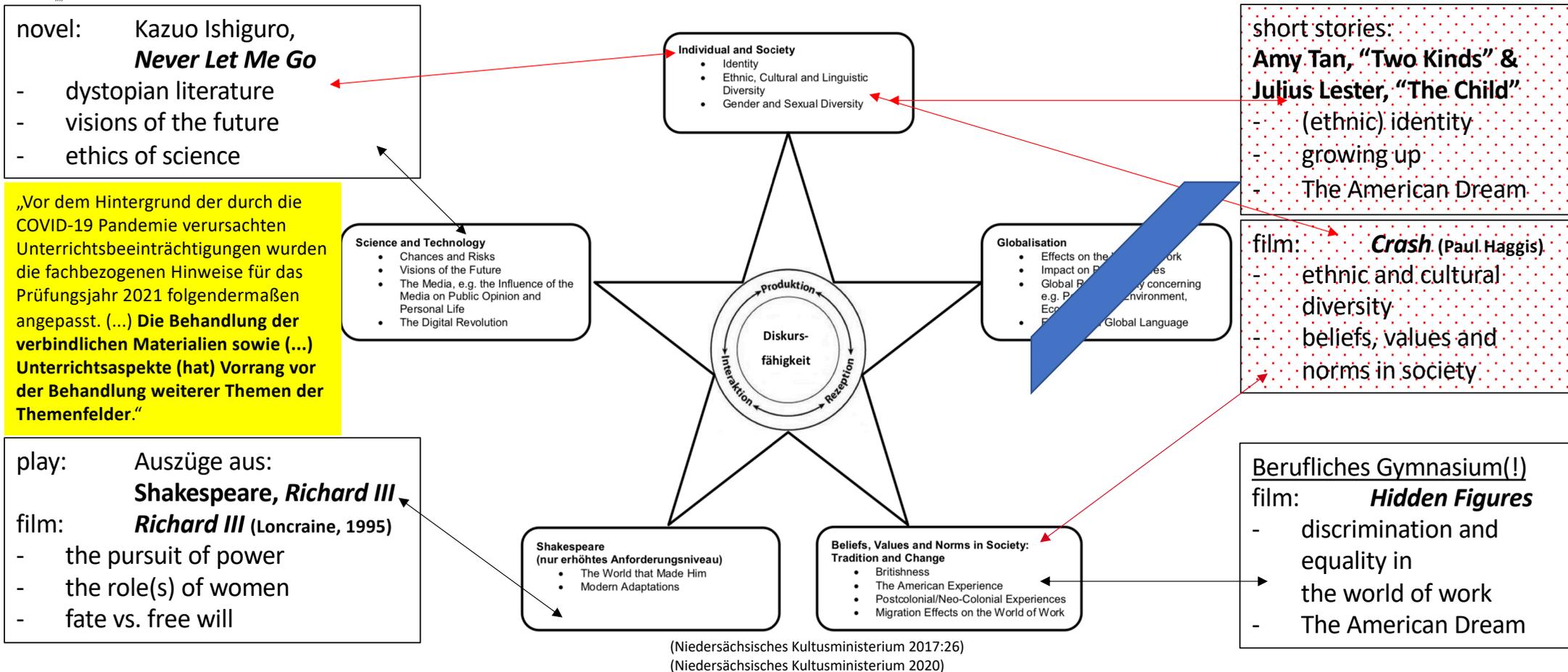
Textaufgabe (210 (e.A.) / 180 (g.A.) Min.)

(55%)

Inhalt (40%), Sprache (60%)



Abitur in Niedersachsen 2021 – Pflichtmaterialien, -aspekte & Themenfelder



Kompetenzen



(Niedersächsisches Kultusministerium 2017:26)

Abituraufgaben 2019: Inhalt vs. Kompetenzen

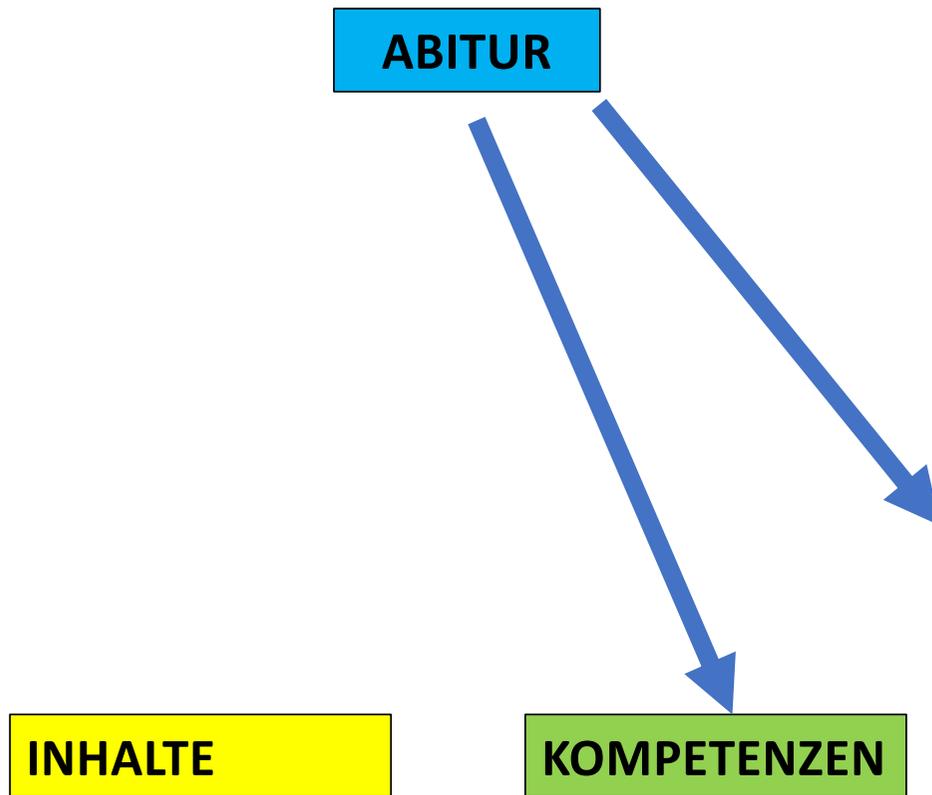
V /AFB	g.A.	e.A.
V1 / I	<u>Sum up</u> what happens in Oxford. (30%)	<u>Sum up</u> Andriy and Irina's experiences in London and how they respond to them. (30%)
V1 / II	<u>Analyse</u> the relationship between Zafar and his parents and how it is conveyed through their interaction. (30%)	<u>Analyse</u> how London is portrayed in the excerpt. Refer to the structure of the text and stylistic means used. (30%)
V1 / III	You are taking part in a creative writing course on "Life Between Two Cultures." You have dealt with the excerpt from Rahman's novel <i>In the Light of What We Know</i> and you have been asked <u>to write an interior monologue</u> from the father's perspective. Focus on his feelings after he has learned about his son's success. <u>Consider the concerns of first-generation immigrants as also depicted in materials studied in class, e.g. in the film <i>East Is East</i>.</u> (40%)	You are helping to organize a workshop at an international summer school "Aspects of Migration – Cultural Encounters." <u>You have been asked whether you would consider the text at hand suitable as additional material for the film <i>East is East</i>. Justify your decision in an e-mail</u> to the coordinator of the workshop. (40%) (Niedersächsisches Kultusministerium 2019)

Abituraufgaben 2019: Inhalt vs. Kompetenzen

V /AFB	g.A.	e.A.
V2 / I	Outline what the author considers to be the “reality of racial discrimination” (l.6) in the USA and what she proposes to overcome it. (30%)	Outline the author’s views on the South. (30%)
V2/ II	Analyze the stylistic means the author uses and their effect on the reader. (30%)	Explain the concept of “systemic” (l.26) racism on the basis of the given article and examples from the film <i>Crash</i> . (30%)
V2 / III	You are taking part in an international workshop on “Fiction and Reality.” It is your task to write an article for the project website in which you comment on how dealing with “reality of racial discrimination” on the basis of fictional texts, literature or film, has affected you. Refer to materials studied in class. (40%)	<i>Time</i> magazine has invited young readers to write a response to Jesmyn Ward’s essay on its website. As you have dealt with the South in class you write a comment on whether the essay has enriched your notion of the South. Also refer to materials studied in class. (40%)

(Niedersächsisches Kultusministerium 2019)

Abiturvorbereitung: Inhalte vs. Kompetenzen



- intensives *Skill*-Training (rezeptive u. produktive *Skills* sowie Sprachmittlung)
- Text und Medienkompetenz
- Rezeption → Produktion → Interaktion (Diskursfähigkeit)
- Texte, diskontinuierliche Texte sowie Texte i.w.S.
- Textsortenmerkmal; *modus operandi* der Operatoren
- Sprachbewusstheit
- Situationsangemessenheit u. Adressatenorientierung
- Pflichtmaterialien, verbindliche Unterrichtsaspekte, Themenfelder

Wiederholung der Textsortenmerkmale & *modus operandi* der Operatoren

OPERATOREN

AFB I (*comprehension / orientation / context*)

Hier geht es um eine **korrekte** und **sprachlich angemessene Wiedergabe des Inhalts** von Texten oder anderen Materialien. Gefordert sind also Zusammenfassungen eines Texts oder die **knappe und präzise Darstellung** eines Sachverhalts oder seiner Hauptmerkmale. Typische Arbeitsanweisungen bzw. Operatoren sind:

OPERATOR	DEFINITION	BEISPIEL	MODUS OPERANDI
describe	give a detailed account of sth.	<i>Describe the portrayal of the Australian outback as presented in the short story "The Drover's Wife" by Henry Lawson.</i>	<ul style="list-style-type: none"> the first sentence is an 'umbrella sentence' (genre, title, source, year, topic)
outline	give the main features or general principles of a text / topic omitting minor details	<i>Outline Friedman's three phases of globalization.</i>	<ul style="list-style-type: none"> present tense is used consistently own words are used through paraphrasing – there are no quotations
state	specify clearly	<i>Briefly state the conditions the main features of the convict system as portrayed in Prince Warung's short story.</i>	<ul style="list-style-type: none"> only important facts are mentioned → there is no interpretation
summarise; write a summary	give a concise account of the main points	<i>Summarise Ernest J. Gaines novel "A Lesson Before dying".</i>	<ul style="list-style-type: none"> no narrative style (...)

AFB II (*analysis*)

Hier wird von Ihnen erwartet, dass Sie ein **detailliertes und tiefgehendes Verständnis des Textes unter Beweis stellen**. Es gilt zu analysieren, welche Bedeutung der Text enthält (die nur indirekt ausgedrückt werden), wie der Text aufgebaut ist, welche Wirkung er auf den Leser hat und wie der Autor diese Wirkung erzielt. Dieser Anforderungsbereich umfasst also das **Erklären, Verarbeiten** und **Darstellen textueller Sachverhalte**. Hier wird ebenso ein **selbstständiges Übertragen vom Gelernten** auf vergleichbare Sachzusammenhänge gefordert. Gefordert ist also die **detaillierte und analytische Beschreibung bestimmter Aspekte oder Charaktere** des Texts. Dies schließt ggf. Deutungen, die Benennung von Ursachen und das Aufzeigen von Parallelen und Unterschieden ein. Typische Arbeitsanweisungen bzw. Operatoren sind:

OPERATOR	DEFINITION	BEISPIEL	MODUS OPERANDI
analyse, examine	describe and explore in detail certain aspects and / or features of the text and how they are presented	<i>Analyse the way the author uses argumentative techniques and stylistic devices to attract and persuade her readers.</i> <i>Examine the author's use of language.</i>	<ul style="list-style-type: none"> structured answer with paragraphs (introduction, body, conclusion) use an appropriate method, e.g. arguing conclusively (→argument → context / explication → example / reference) form (e.g. stylistic device) and function / meaning (e.g. how the stylistic device evokes or stresses certain things) are mentioned and explained within the context of the given material use specific terminology indicate your knowledge gained in class if applicable backup your answer with quotations (...)
compare	show similarities and differences	<i>Compare the indigenous people of Australia (Aborigines) with African Americans according to the texts dealt with in class.</i>	
explain	show causes and effects in a given context	<i>Explain what Friedman means by CQ + PQ > IQ.</i>	
contrast	emphasize the differences between two or more things	<i>Contrast Al Gore's theory of global warming as presented in "An Inconvenient Truth" with the perspective of global warming skeptics.</i>	

AFB III (evaluation: comment or reaction)

Anforderungsbereich III geht über den Text hinaus und wendet sich an Sie persönlich, d.h. hier geht es **um Ihre Meinung und Bewertung zu einer Frage oder einem Problem**, welche aus der Thematik des Textes erwachsen. Hier können Sie auch aufgefordert werden, **kreativ zu werden** und z.B. einen Brief zu schreiben oder die Fortsetzung einer Geschichte zu erfinden. Komplexe Sachverhalte müssen **also planmäßig bearbeitet werden**. Ziel ist es, selbstständig zu Lösungen, Deutungen, Folgerungen, Begründungen oder Wertungen zu gelangen. Gefordert werden also die **ausgewogene, persönliche Betrachtung und Einschätzung eines Sachverhalts im Sinne einer begründeten, persönlichen Stellungnahme, das Abwägen von Pro- und Contra-Argumenten jeweils mit nachvollziehbaren Begründungen und das Herausarbeiten von Unterschieden**. Typische Arbeitsanweisungen bzw. Operatoren sind:

OPERATOR	DEFINITION	BEISPIEL	MODUS OPERANDI
comment	state clearly your opinions on the topic in question and support your views with evidence	<i>Comment on Ernest J. Gaines' female characters Tant Lou, Miss Emma and Vivian in "A Lesson Before Dying" and their impact on the novel's protagonist Grant.</i>	<ul style="list-style-type: none">• structured answer with paragraphs (introduction, body, conclusion)• use an appropriate method, e.g. arguing conclusively (→ argument → context / explication → example / reference)• indicate your knowledge gained in class if applicable• backup your answer with quotations• (...)
discuss	investigate by argument; give reasons for and against	<i>Discuss if globalization is a blessing or a curse according to the texts and topics dealt with in class.</i>	
justify	present reasons for decisions, positions or conclusions	<i>Justify your point of view about death penalty.</i>	
assess /evaluate	consider in a balanced way points for and against something	<i>Evaluate the author's view of the present situation of Aborigines in Australia.</i> <i>Assess the importance of friendship in "Finding Forrester".</i>	

Der Anforderungsbereich III umfasst auch kreative Aufgaben, für die jedoch keine allgemein verbindlichen Operatoren formuliert werden können. Folgende Aufgabenstellungen sind möglich:

TASK	MODUS OPERANDI (generic)
<p>Write a letter, email</p> <ul style="list-style-type: none"> • to a friend. • to the editor. • of complaint. • of enquiry 	<p>Letters:</p> <ul style="list-style-type: none"> • address header <ul style="list-style-type: none"> • Sender's address without his / her name • Address • date • salutatory address • first paragraph states the letter's intention • further paragraphs contain relevant information behind the writing of the letter • the last paragraph summarises the letter's content and states what actions are expected • be concise and focused • signature • formal / informal language, depending on the addressee
<p>Write</p> <ul style="list-style-type: none"> • an article [for ...]. 	<p>A typical newspaper article contains five (5) parts:</p> <ul style="list-style-type: none"> • Headline → This is a short, attention-getting statement about the event. • Byline → This tells who wrote the story.
<ul style="list-style-type: none"> • a report [for ...]. 	<ul style="list-style-type: none"> • Lead paragraph → This has ALL the who, what, when, where, why and how in it. A writer must find the answers to these questions and write them into the opening sentence(s) of the article. • Explanation After the lead paragraph has been written, the writer must decide what other facts or details the reader might want to know. The writer must make sure that he/she has enough information to answer any important questions a reader might have after reading the headline and the lead paragraph. This section can also include direct quotes from witnesses or bystanders. • Additional Information → This information is the least important. Thus, if the news article is too long for the space it needs to fill, it can be shortened without rewriting any other part. This part can include information about a similar event. • Use an appropriate, factual writing style < http://quest.arc.nasa.gov/aero/wright/teachers/pdf/language/Newspaper_Article.pdf>

<p>Write</p> <ul style="list-style-type: none"> • a dialogue / the dialogue between X and Y ... • a script (film, play ...) based on 	<p>Dialogue</p> <ul style="list-style-type: none"> • a dialogue <i>is</i> spoken words between two or more characters. • it should seem authentic to the reader • use contractions (“don’t”, “shouldn’t”, “can’t”) unless a character is speaking in a very formal context. • let characters break off sentences, or speak in phrases rather than sentences → Have characters interrupt one another. • use the occasional “um” or “er”, if a character is being particularly hesitant. • write the dialogue according to characters as known from the materials < http://www.dailywritingtips.com/dialogue-writing-tips/> <p>Script</p> <ul style="list-style-type: none"> • to write a screenplay based on fact, ask yourself several questions: <ul style="list-style-type: none"> • Who? What? When? Where? Why? • indicate the setting, camera operations , stage directions, requites and dialogues < http://www.scriptologist.com/Magazine/Tips/Factual/factual.html>
<p>Write</p> <ul style="list-style-type: none"> • XYZ’s diary entry 	<ul style="list-style-type: none"> • date • opening formula (e.g. Dear Diary,) • introduction: a general sentence about the day or your momentary state of mind • main part: what happened to you / how you felt and feel about it / what hopes and / or plans you have for the future • conclusion: some final remarks about your day or your feelings or a sentence about your momentary situation • closing formula (e.g. Love, xxy) < http://www.eilmes-online.de/8-2008/how-to-diary.pdf>
<p>Continue the story Find a suitable ending Imagine you are XYZ. Continue/tell the story ... from her/his point of view ...</p>	<ul style="list-style-type: none"> • your story must be written in the style of the original text that you are to continue and it must be plausible • you have to tell the story from the characters point of view in a plausible way

NIBIS Operatorenliste

<<https://www.nibis.de/uploads/1gohrgs/files/englisch/Hinweise%20Operatoren.pdf>>

Operator: OUTLINE

function to present the main features of a text		
STRUCTURE	LANGUAGE	TO BE AVOIDED
<ul style="list-style-type: none"> • the order of main points reflects the order in the text • the thesis is given in the opening sentence • supporting detail is given where required • appropriate paragraph writing 	<ul style="list-style-type: none"> • compound sentences: infinite forms, apposition, non-defining relative clauses, conditional clauses etc. • neutral or formal register • It is conventional to use the present rather than the past tense 	<p>Do not</p> <ul style="list-style-type: none"> • quote or copy from the text • comment on the text • give an introductory statement on the source and publication of the text

Operator: DESCRIBE

function: to evoke an image of a scene or character or give a detailed account		
STRUCTURE	LANGUAGE	TO BE AVOIDED
<ul style="list-style-type: none"> • the general idea or topic is given in the opening sentence or paragraph • the main body presents details of what can be observed (seen, heard, smelled or felt) • supporting detail in the form of quotation or paraphrase, accompanied by line references, is given where required • appropriate paragraph writing 	<ul style="list-style-type: none"> • compound sentences: infinite forms, apposition, defining and non-defining relative clauses, conditional clauses etc. • neutral or formal register • It is conventional to use the present rather than the past tense 	<p>Do not</p> <ul style="list-style-type: none"> • comment on the text

Wiederholung der Inhalte – der klassische Weg –

Widerholungsaspekte

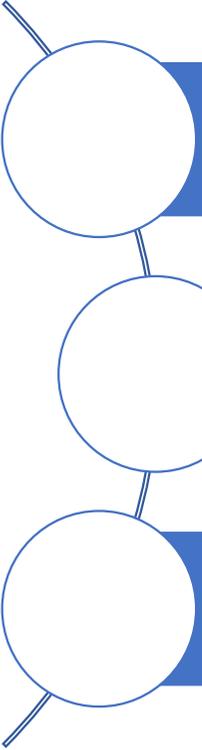
- Autor
- Inhalt
- Charaktere
- Themen / Interpretationsansätze
- ggf. stilistische Besonderheiten
- Zum Beispiele durch Schüler*innen Referate / Handouts o.Ä.
- Funktional für die Bewältigung von Abituraufgaben? NEIN!



Kontextuelle u. kompetenzorientierte Wiederholung als Alternative

Material	Inhalt. Schwerpunkte	Themenfelder
Roman: K. Ishiguro, <i>Never let Me Go</i>	- dystopian literature	Individual & Society
	- visions of the future	Science & Technology
	- ethics of science	Beliefs, Values & Norms in Society: Tradition and Change
Short story: J. Lester, "The Child"	- (ethnic) identic	Beliefs, Values & Norms in Society: Tradition and Change
	- growing up	Individual & Society
	- The American Dream	
Short Story: A. Tan, "Two Kinds"	- (ethnic) identic	Beliefs, Values & Norms in Society: Tradition and Change
	- growing up	Individual & Society
	- The American Dream	
Film: <i>Crash</i> (Paul Haggis, 2004)	- ethnic and cultural diversity	Beliefs, Values & Norms in Society: Tradition and Change
	- beliefs, values and norms in society	Individual & Society
zusätzlich für e.A. Kurse		
Drama: Shakespeare, <i>Richard III</i> (Auszüge)	- the pursuit of power	Shakespeare
	- the role(s) of women	Individual & Society
Film: <i>Richard III</i> (Loncraine, 1995)	- fate vs. free will	

BSPW.: Minorities in the US / Migration experience
- Second-Generation Immigrant
Issues/Experiences / Loneliness and Isolation /
Stereotyping / Hidden Racism

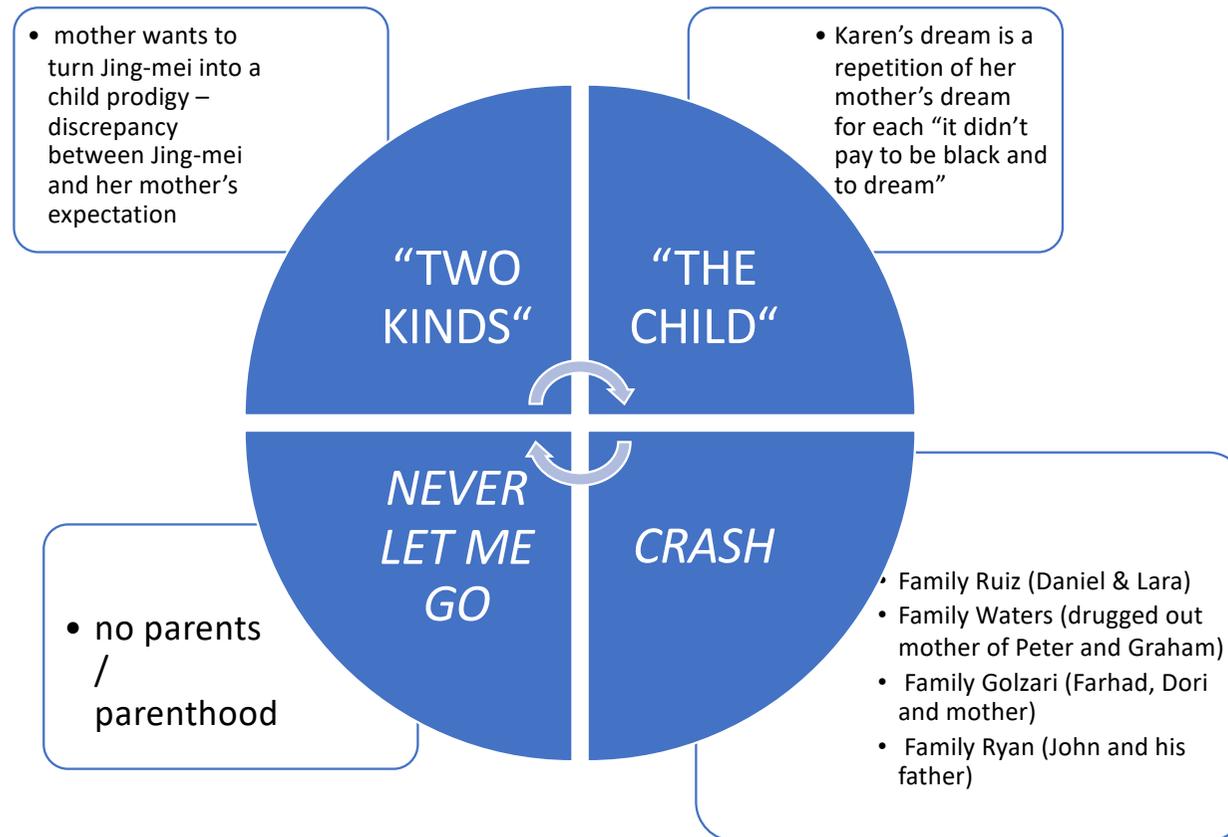


Amy Tan, “Two Kinds”

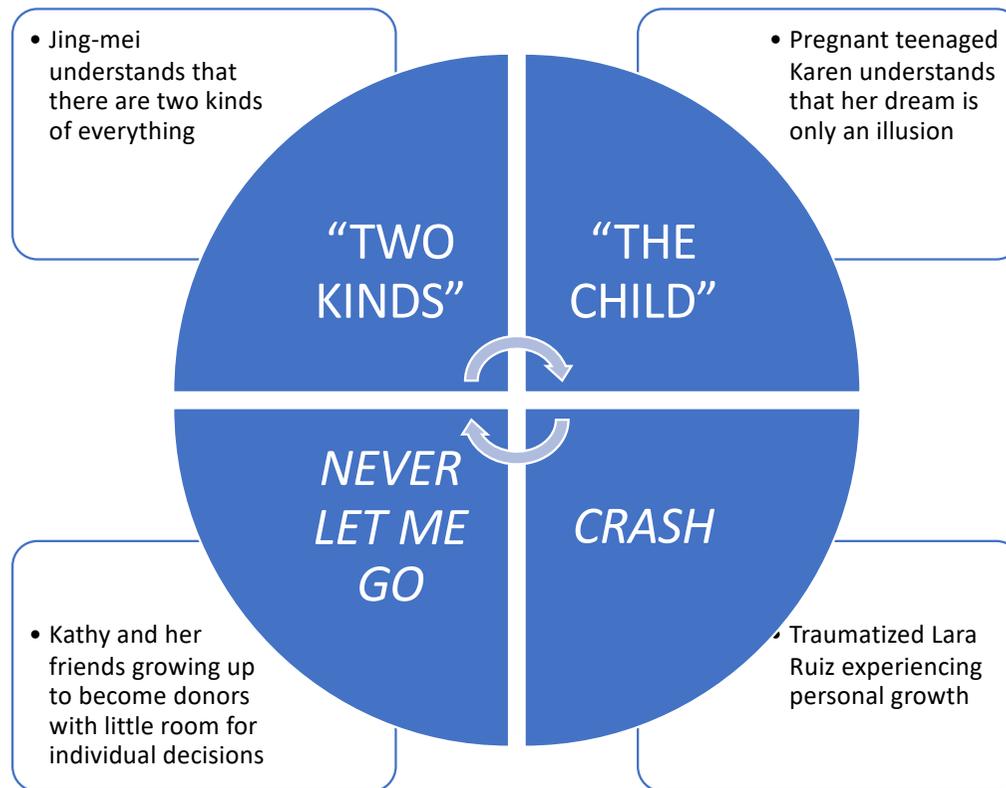
Julius Lester, “The Child”

Paul Haggis, *Crash*

BSPW: Mother Daughter Relationships / Parenting / (Dys-)Functional Families



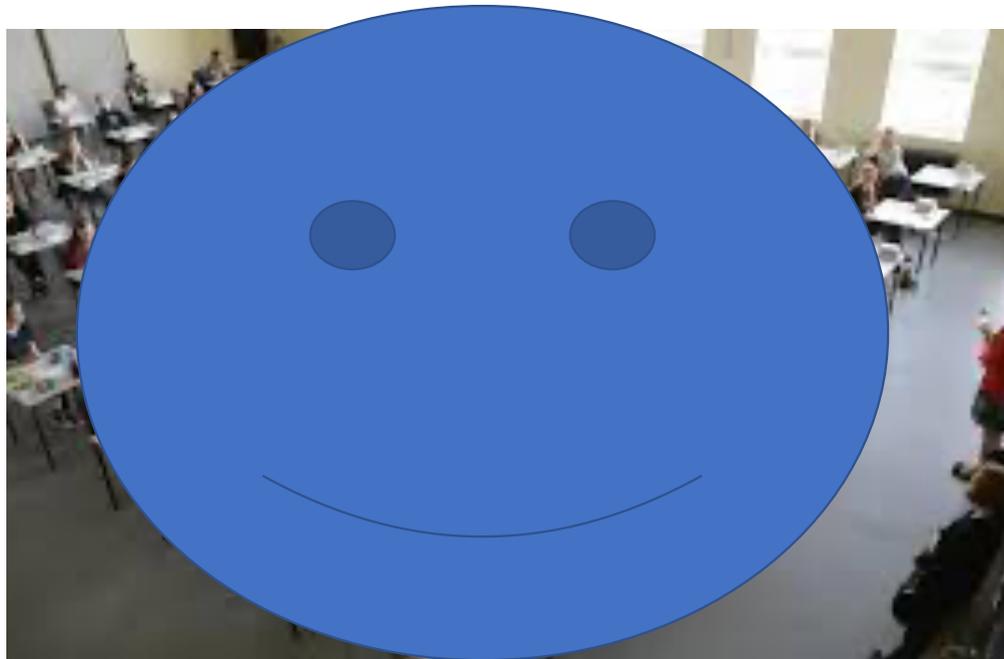
BSPW: Coming-Of-Age-Stories / Growing Up



Methods & Tools

- jigsaw
- concept mapping / graphic organizers
- (digital) gallery walk
- 5-minute presentations
- inside outside circle / zipper / fishbowl
- (...)
- Padlet[®]
- WE Transfer[®]
- Screencast (Loom[®], Opencast[®], QuickTime[®])
- Digitale Visualisierungen
 - Erklärfilme
 - Canva[®] (Poster; Fyler)
 - Xmind8[®] (Mind Maps)
 - Easelly[®] (Infografiken)

(vgl. Grieser-Kindel et al., 2016)



2. Überblick über das Zentralabitur im Fach Englisch 2022

2.1 Die Abitur Prüfung 2022

- Prüfungsteil 1a: **Hörverstehen** (30 Min.) **(20%)**
- Prüfungsteil 1b: **Sprachmittlung** (60 Min.) **(25%)**
Inhalt (40%), Sprache (60%)
- Prüfungsteil 2: **Textaufgabe** (225 (e.A.) / 195 (g.A.) Min.) **(55%)**
Inhalt (40%), Sprache (60%)

„Die Bewertung der **inhaltlichen Aspekte** erfolgt im Zusammenhang mit den **nachzuweisenden Kompetenzen**. Dies hat **Vorrang vor einer rein quantitativen Bewertung der inhaltlichen Leistung**. (...) Insgesamt unterliegt die Bewertung der **kompetenzbezogenen inhaltlichen Leistungen** in besonderer Weise dem fachlichen Ermessen des/der Bewertenden.“ (Niedersächsisches Kultusministerium 2019)

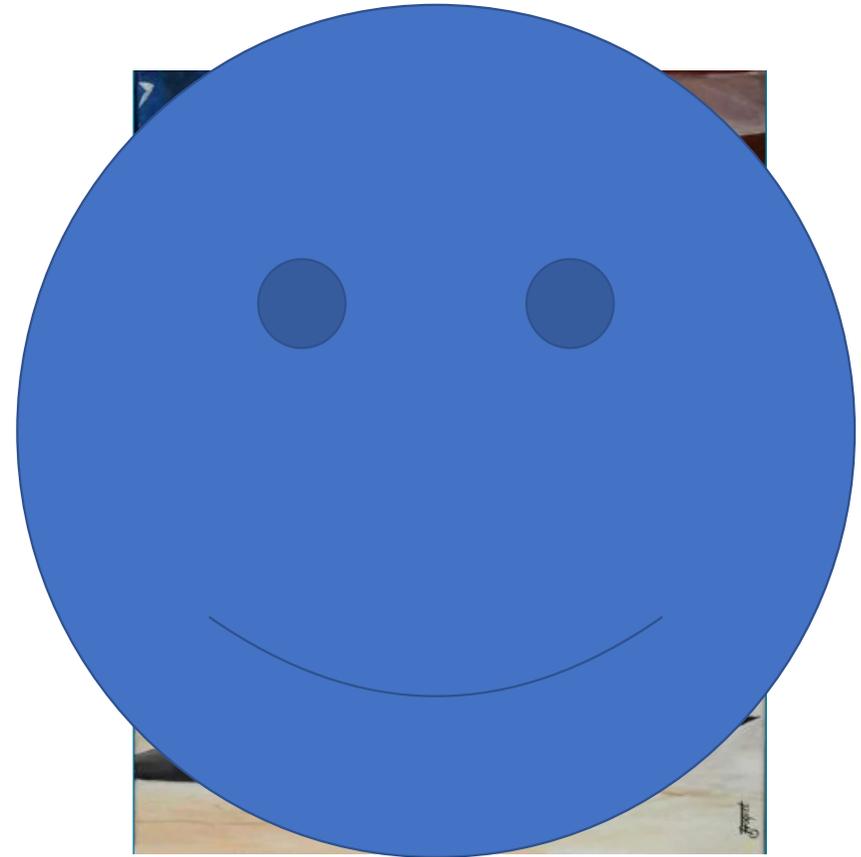
Abitur in Niedersachsen 2022 – Pflichtmaterialien, -aspekte & Themenfelder

Grundlegendes Anforderungsniveau		
Material	Inhalt. Schwerpunkte	Themenfelder
Roman: Sindiwe Magona, <i>Mother to Mother</i> (1998)	- ethnic and cultural diversity	Individual & Society
	- apartheid in South Africa	Beliefs, Values & Norms in Society: Tradition and Change
	- accountability and justice	
Short Stories: ▪ Andrea Levy, "Loose Change" (2005) ▪ Shereen Pandit, "She Shall Not Be Moved" (2005)	- postcolonial experience	Beliefs, Values & Norms in Society: Tradition and Change
	- displacement: questions of belonging and identity	Individual & Society
Film: <i>Gran Torino</i> (2008)	- cultural clashes	Individual & Society
	- the role of gang culture and violence	Beliefs, Values & Norms in Society: Tradition and Change

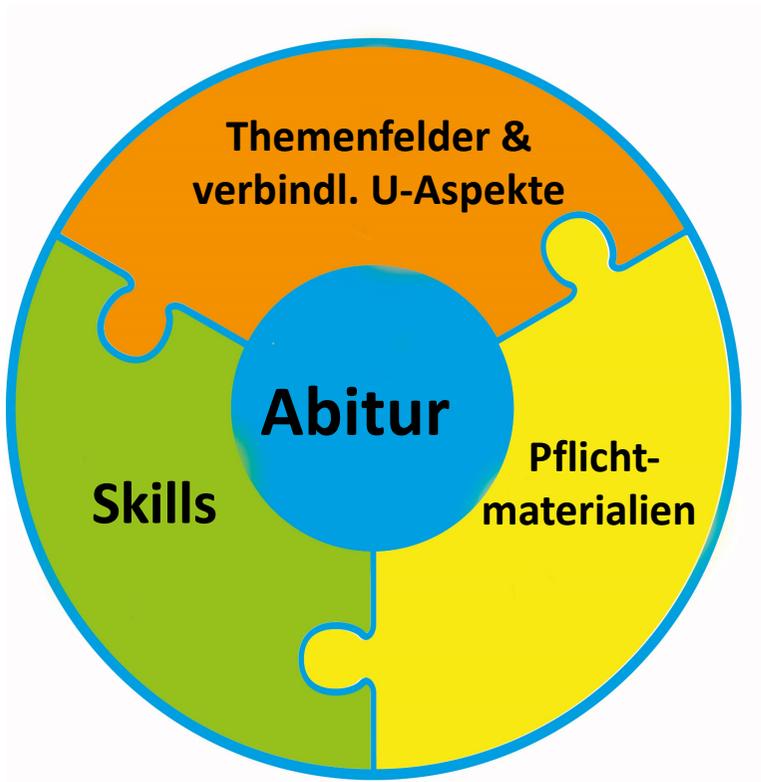
Erhöhtes Anforderungsniveau		
Material	Inhalt. Schwerpunkte	Themenfelder
Roman: Mary Shelley, <i>Frankenstein</i> (1831)	- ethics of science	Science & Technology
	- the role of nature	Individual & Society
	- questions of (human) identity	Beliefs, Values & Norms in Society: Tradition and Change
Short Stories: ▪ Jhumpa Lahiri, "The Third and Final Continent" (1999) ▪ Andrea Levy, "Loose Change" (2005) ▪ Shereen Pandit, "She Shall Not Be Moved" (2005) ▪ Qaisra Shahraz, "The Escape" (2009)	- postcolonial experience	Beliefs, Values & Norms in Society: Tradition and Change
	- displacement: questions of belonging and identity	Individual & Society
Film: <i>Gran Torino</i> (2008)	- ethnic and cultural diversity: cultural clashes	Beliefs, Values & Norms in Society: Tradition and Change
	- the role of gang culture and violence	Individual & Society
Drama: Shakespeare, <i>Richard III</i> (Auszüge)	- the pursuit of power	Individual & Society
	- the role(s) of women	Shakespeare
Film: <i>Richard III</i> (Loncraine, 1995)	- fate vs. free will	

2.2 Gran Torino als verbindliches Material für e.A. & g.A. Kurse

Vorstellung eines möglichen
Unterrichtskonzepts



< <https://puzzlefactory.pl/de/puzzle/spielen/filme/265858-gran-torino-clint-eastwood> >



Nds. Landessprachentag - FMF - A. Kuhrs Woltin



Allgemeine thematische Einführung der U-Aspekte / Themenfelder

Ethnic & Cultural Diversity → The American Experience; Beliefs, Values and Norms in Society

- America as a multicultural society (melting pot / salad bowl) & American core beliefs (Declaration of Independence, the Constitution, The American Dream, Pledge of Allegiance, immigrants)
- Culture Clash
- Unterschiedliche Textquellen (Texte, Grafiken, Cartoons, Hörtexte ... → Kontextuelles Skill-Training

3 Topic Ethnic and cultural diversity: Gran Torino

(M3) Median household income by race/ethnicity of household head

PETER G. PETERSON
FOUNDATION

Income varies widely across racial and ethnic groups in the United States

Median Household Income by Race/Ethnicity of Household Head (2018 Dollars)

Y-axis: \$30,000 to \$90,000
X-axis: 1988, 1994, 2000, 2006, 2012, 2018

Legend: Asian, White, not Hispanic, All Races, Hispanic, of any race, Black

Source: United States Census Bureau, Current Population Survey, 2019 Annual Social and Economic Supplement.
© 2019 Peter G. Peterson Foundation. PGPFF.ORG

(M4) Educational attainment of the population by race and Hispanic origin

	High school graduate or more	Some college or more	Associate's degree or more	Bachelor's degree or more	Advanced degree
White alone	88.8%	59.2%	42.8%	32.8%	12.1%
Non-Hispanic White alone	93.3%	63.8%	46.9%	36.2%	13.5%
Black alone	87.0%	52.9%	32.4%	22.5%	8.2%
Asian alone	89.1%	70.0%	60.4%	53.9%	21.4%
Hispanic (of any race)	66.7%	36.8%	22.7%	15.5%	4.7%

Source: US Census Bureau, 2015 Current Population Survey.

3 Topic Ethnic and cultural diversity: Gran Torino

Analysing tables, graphs and charts

Step 1: Introduction
state the title, type, subject, period of investigation and publication detail of the visual

Step 2: Body
A) Description
describe notable, striking developments / changes / differences in the given visuals; state whether absolute figures or percentages are used
B) Interpretation
examine the changes / differences / developments by drawing conclusions or making predictions based on the figures; assess whether the figures are objective or biased

Step 3: Conclusion
summarize what the results of your analysis tell you about the topic

Use—
→ a clear structure (introduction, body, conclusion) with paragraphs and topic sentences
→ specific vocabulary (cf. language support) and suitable linking words to logically connect your analysis
→ the simple present tense

Language support

- The (line) graph / bar / chart / table is about ... / shows ... / presents ... / provides information on / deals with ... covering a period of ...
- The ... shows the distribution of ...
- The topic/subject/theme of the (line) graph / bar chart / table is ...
- It is taken from ... / The source of the data is ... / ... was published by ... on ...
- The chart compares ... / shows the relation between ... and ...
- The figures show/reveal how ... is divided/made up ...
- The figures are subdivided into ... segments / sections which represent the ...
- All the figures are given as percentages/total numbers.
- The biggest/smallest section ...
- The highest/lowest figure / score / The figures reach a peak ... / The overwhelming/vast majority ...
- to be at the top / bottom of the ranking
- to grow ... by ... %
- steep/strong/rapid ... growth
- ... is twice/three times as high as ...
- In comparison with / compared to / in contrast to ...
- to go up / increase / rise / expand / To go down / decrease / fall
- Almost no ... / Only a few ...
- Almost no ... / Less than ... / More than ... / Nearly half of ...
- to remain constant / stable
- All in all / By and large, the statistics for ... reveal/show/present/indicate ...
- This development clearly shows/indicates that ...
- [...]

Camden Town Oberstufe – Arbeitsheft zu den Pflichtmaterialien Niedersachsen Abitur 2022, 2020

Inhaltliche Erschließung: pre-/while-/post-viewing activities

Detroit – from car capital to a multicultural city with a high crime rate

3 Film Ethnic and cultural diversity: Gran Torino

Gran Torino

PRE-VIEWING: DETROIT IN NUMBERS AND FIGURES

Detroit, the setting of Clint Eastwood's *Gran Torino*, has gone through a few changes – from car capital to a multicultural city with a high crime rate.

1 In order to get to know the setting of the film, read the short texts and look at the graphs and tables about Detroit and note down information about

- Detroit's problems
- Detroit's racial composition
- its crime rate
- what you find most interesting about Detroit.

2 CHALLENGE You got to know the different metaphors people use when talking about cultural diversity in the US (cf. p. 104). Using the information you have learned about Detroit, explain which metaphor best fits this city. Give reasons.

Detroit

Detroit, the most populous city in Michigan and the Metro Detroit area, serves as a vital port connecting the Great Lakes to the Saint Lawrence Seaway. Detroit is also known as the traditional automotive center of the world, and its name is synonymous with the US auto industry, as well as its musical legacies, which have earned it the nicknames Motor City and Motown: As of 2016, Detroit's estimated population is just over 677,000, a steep decline from a peak of over 1.8 million in the 1950s. Detroit's population in 2000 was 951,270, which dropped to only 713,777 by 2010. In 2016, the city's estimated population was 677,116. [...] In 1990, Detroit was the 4th largest city in the country, but its population has been in decline for the past 60 years. It has had the second largest population decline in the country (second only to St. Louis). Because of this decline, Detroit now has a large number of abandoned buildings and homes and the area is dealing with urban decay.

Detroit's Decline

- Detroit has been going through an economic decline for many years, in part due to urban decay as young, educated people move away from the city for better options. Other causes of Detroit's decline include segregation, politics, and of course, the collapse of the auto industry, which the city relied on for many years. Between 1947 and 1963, the city lost over 140,000 manufacturing jobs. In the next decade, Japanese car imports took up a greater share of the United States market, which took even more jobs from the region. Unfortunately, Detroit was dependent on a single industry – automobiles – and the city's population dropped by over 40% from 1970 to 2006. Between 2000 and 2010, Detroit's population fell an astounding 23%, dropping the city from the 10th largest city in the country to the 18th. In 2010, Detroit's population was 713,000, a 66% decrease from its peak population of 1.8 million in 1950. Detroit is an extreme case of what has affected other major, old industrial cities in the country. As the industrial cities in the United States declined, only Detroit hit rock bottom* with \$30 billion in unpaid bills in 2013 that led to the single largest municipal bankruptcy in US history.

Detroit Diversity

Along with its population problem, Detroit also has a demographics problem with a wide age distribution. 31.1% of its population is under 18, 9.7% are 18-24, 29.5% are 25-44, 19.3% are 45-64 and 10.4% are 65 or older. The median age in Detroit is 31, and for every 100 females aged 18, there are 83 males. Detroit is also one of the poorest major cities in the United States, and poverty is a real problem. The median household income dropped

3 Film Ethnic and cultural diversity: Gran Torino

Detroit Demographics
According to the most recent ACS, the racial composition of Detroit was:
Black or African American: 79.12%
White: 14.10%
Other race: 3.02%
Two or more races: 1.90%
Asian: 1.50%
Native Hawaiian or Pacific Islander: 0.02%

Americans make up only 13% of the state's population as a whole but account for 82% of Detroit's population. [...]

The map clearly shows the segregation of Detroit's metro area: Toward the top of the map, you can see the distinct line dividing black and white families ('8 Mile'). It has long been considered the racial dividing line. Black people are in green; Latinos in orange; Asians in red, white people in blue; all other races are in brown. Every dot represents a person. For a larger image use the provided webcode. **Webcode:** WES-73625-09

Another major problem in Detroit is its high crime rate, which is 3.0 times greater than the U.S. average. It was higher than in 99.2% of U.S. cities in 2017. The 2017 Detroit crime rate is about the same compared to 2016. The number of homicides stood at 267 – a decrease of 36 compared to 2016. In the last 5 years, Detroit has seen decreasing violent crime and decreasing property crime.

Language support

Talking about graphs
The graph/statistics shows ...
Looking at the bar chart, you can see that ...
The number of murders is higher/lower than ...
There are more/less ... than ... (cf. p. 103)

Webcode: WES-73625-10

Inhaltliche Erschließung: pre-/while-/post-viewing activities

Revisiting camera operations

3 Film Ethnic and cultural diversity: Gran Torino

II CAMERA MOVEMENT

Camera operations

A static shot

B zoom in/out

C panning/tilting shot

D tracking shot

III CAMERA ANGLE AND POSITION

Camera operations

A overhead shot

B high-angle shot/bird's eye

C eye-level shot

D low-angle shot

E over-the-shoulder shot

F reverse-angle shot

G point-of-view shot

H establishing shot

IV EDITING/MONTAGE

Camera operations

A fast cuts

B slow cuts

C fade in/fade out

D cross-cut

E slow motion

F fast motion

G voice-over

H flashback/flash forward

I floating, superimposed text

Functions

- horizontal/vertical movement from a static position to shift focus towards or away from so/sth
- creates the impression of following so/sth
- no movement; creates a feeling of hesitation/calmness/slowness
- puts focus on something or takes focus away

Functions

- creates an overall impression of the scene
- creates a neutral impression
- makes so/sth seem unimportant
- represents a character's perspective
- creates the impression of being involved in a conversation
- usually in connection with over-the-shoulder to show the other character's reaction/side
- sets the scene that's to come
- makes so/sth look important

Functions

- opens/closes an action/scene slowly
- create focus on sth specific or create calm atmosphere
- intensifying an action/moment
- depict action vividly
- focuses on contrast and thus creating suspense
- provides a comment on the action
- changing chronological order and therefore connecting/disconnecting action/moments
- focus on text and its meaning, gives additional information without adding voices or stressing the meaning of voices
- intensifies speed, creating the impression of change

Ethnic and cultural diversity: Gran Torino Film 3

Music/sound

- diegetic sounds: sounds from 'the world inside the film', e.g. conversation, a window closing, footsteps
- non-diegetic sounds: sounds from 'the world outside the film', e.g. film music, sounds creating suspense
- voice-over (off-camera commentary): non-diegetic information by a narrator

Info

Language support

Talking about cinematography

General phrases:

- The establishing shot of the film shows .../portrays .../... is shown in a medium shot/(extreme) close-up
- ... brings the viewer closer to .../ creates a distance between ...
- The focus is on a ... in detail
- The movement of ... is followed in a ... shot
- The shots follow each other quickly/slowly
- The viewer sees the character in .../ There is a close-up of the character
- The scene is shot from X's point of view./ ... is seen from the perspective of ...
- The director uses a long shot of the setting./ ... uses high-/low-/eye-level angel shots of ...
- The camera pans from left to right/tilts up/down

Effects of cinematography:

- ... describes characters indirectly/shows a character's emotions/draws attention to sth/describes the setting/evokes a certain atmosphere ...
- ... is presented in a low-angle shot/high-angle shot, which illustrates inferiority/vulnerability/superiority/power ...
- The point-of-view-shots make the audience experience the (emotional) perspective of ...
- The close-up is used to focus attention on .../reveals the character's feelings/makes the situation more intimate.
- ... is shown in a close-up so the viewer can see the reaction in his/her face when ...
- The over-the-shoulder shots include the viewers in the action.
- ... uses a fade-in / fade-out to ...
- The hand-held camera underlines .../gives the scene an unsteady quality/aims for authenticity
- The light used in the scene is harsh/soft/bright/intense
- The ... is used to focus on .../draw attention to .../This ... emphasizes/stresses/indicates ...
- ... is used to build (up) suspense/tension/to create a certain effect/to convey a feeling of/to create a mood to set the scene
- ... affects/touches the viewers
- ... suggests/signifies that/provides a strong contrast to/serves as an insight into .../bridges two scenes

Music/sound:

- The music is upbeat/gloomy/aggressive/slow/fast-paced
- The rhythmic/background music contributes to the atmosphere of ...
- The effect of this scene is enhanced by the music/contributes to the mood/atmosphere of the scene
- The music provides an extra feeling of tension/adds to the atmosphere
- The scene is accompanied by soft/alarming/melancholic music.
- The lyrics suggest ...
- ... to build up suspense
- ... to show a certain mood/create a certain atmosphere
- ... to describe a character
- ... to foreshadow an event

Camden Town Oberstufe – Arbeitsheft zu den Pflichtmaterialien Niedersachsen Abitur 2022, 2020

Inhaltliche Erschließung: pre-/while-/post-viewing activities

Approach	Definition	Vorteile	Nachteile
straight through approach	Der ganze Film wird ohne Unterbrechung von den Schüler*innen i.d. Klasse gesehen	<ul style="list-style-type: none"> • natürliche Filmwahrnehmung • Unterhaltungs-, Spannungs-, Identifikationscharakter • geringe Vorbereitungszeit 	<ul style="list-style-type: none"> • passiver Konsum • geringe Lernnachhaltigkeit • Mangel an Fokussierung
segment approach	Filmsegmentpräsentation, sukzessive Filmwahrnehmung in mehreren Unterrichtsstunden	<ul style="list-style-type: none"> • kurzen Filmwahrnehmungsphasen folgen konkrete Arbeitsaufträge zur intensiven Filmauseinandersetzung • pre-/while-/post-viewing Aktivitäten in jeder U-Stunde möglich • der ganze Film wird gesehen 	<ul style="list-style-type: none"> • Segmentierung eines Films unnatürlich • Spannungsverlust • kostet viel Unterrichtszeit
sandwich approach	Ausgewählte Filmszenenpräsentation, übersprungene Szenen werden mündlich zusammengefasst (vgl. Thaler 2012: 172f.)	<ul style="list-style-type: none"> • Filmszenenwahrnehmungsphasen folgen konkrete Arbeitsaufträge zur intensiven Filmauseinandersetzung • pre-/while-/post-viewing Aktivitäten in jeder U-Stunde möglich • weniger Zeitaufwendig, weil irrelevante Szenen übersprungen werden 	<ul style="list-style-type: none"> • Zerrissenheit und Verfälschung des Originalfilms • Verständnislücken durch Unvollständigkeit • höherer Zeitbedarf und Vorbereitungsaufwand

Inhaltliche Erschließung: pre-/while-/post-viewing activities

3 Film Ethnic and cultural diversity: Gran Torino

8 Group work Now you are going to watch the entire film.

- Build groups that focus on preassigned characters and take notes while watching the film.
- Continuously revise your findings in terms of character development and change.
- Be prepared to present your findings afterwards using a suitable form of visualization (e.g. graphic organizer, mind map, poster)
 - Walt Kowalski
 - Thao Vang Lor
 - Sue Lor
 - Father Janovich
 - Spider (Fong) and Smokie
 - Phong Lor (grandmother)

9 CHALLENGE Describe and analyse your character by giving a written characterization of him/her.
→ Workshop: Analysing characters

Talking about characters

General phrases:

- The main/principle character in the story is ... /
- Another central character is ...
- ... is characterized/described/portrayed/depicted/presented as ... proves to be ...
- As far as his/her character is concerned, it can be said that she/he is ...
- Concerning his/her character, it can be said that ... This character trait becomes apparent when ...
- ... seems to be ...
- The body language/ The action reveals that ...
- His/Her statement "... shows/proves/reveals that ... / from this one can conclude that ... / It is quite apparent that ...
- When saying that ... he/she reveals that he/she is/feels ...
- Proof of this can be found in/when ...
- This is an example of ...

Language support

- He/She has many positive personality traits/traits of character/characteristics.
- His/Her behaviour is marked by ... He/She shows ... behaviour.
- A positive/negative aspect of his/her behaviour is ...
- He/She reacts ...
- He/She gradually develops into ... /In the course of the film he/she undergoes a development.
- ... remains unchanged.
- ... is/reacts/shows/seems to be/feels
- The motive/reason for his/her action ... is influenced by ...
- The relationship can be described as/characterized by ...

Useful linking words

giving examples	adding information	sequencing ideas	summarizing
for example for instance such as	and as well as too in addition also, furthermore moreover, apart from in addition to, besides ...	the former, ... the latter firstly, secondly, finally the first point is lastly the following last but not least	In short/In brief To summarize, To sum up In a nutshell, To put it in a nutshell, To conclude In conclusion, All in all On the whole
giving reasons	giving a result	contrasting ideas	comparing ideas
due to/due to the fact that/owing to/owing to the fact that/because/ because of/since/as	therefore so/consequently this means that as a result/the result is/this/that is why hence/thus	but/however, although/ even though/despite/ despite the fact that/in spite of/in spite of the fact that/nevertheless nonetheless/while/ whereas	similarly equally likewise in the same way

3 Film Ethnic and cultural diversity: Gran Torino

relating information	reformulating	giving opinions	emphasizing facts
With regard to/With respect to/Referring to/ Regarding/According to/ When it comes to	In other words To put it another way	In my/his/her opinion My opinion is/I think/ I believe/In my view/ From my point of view/ To my mind	In fact/Obviously/ Undoubtedly/ For this reason Again/Fortunately/ Unfortunately/Indeed

10 CHOOSE Outline the plot of *Gran Torino* including the relationships between the characters by reconstructing the given character map while watching the film. Draw arrows and label them. You may use different colours. Come up with different emoticons to indicate the different relationships (e.g. family = ♥, friends ☺, conflicts ☹, etc.).

OR Summarize the film *Gran Torino*. → S1: Checklist Summary

11 Read the given definitions on exposition and contrast. Afterwards watch the beginning of the film (00:00 – 11:25) and fill out the grid. → S1b: Checklist: Analysis of a film scene

12 Discuss the function of using contrasts in the exposition – are there more differences or more similarities between Walt Kowalski and Thao Vang Lor's environment?

Inhaltliche Erschließung: pre-/while-/post-viewing activities

- **The beginning of the film** (00:00 – 11:25). Exposition and contrasts – are there more differences or more similarities between Walt Kowalski and Thao Vang Lor's environment?
- **Celebrating two birthdays on one day.**
 - (Unwanted) Birthday presents for Walt (38:30 – 40:40) → Mitch and Karen Kowalski put Walt under pressure and Walt's irritation and anger increases
 - Walt's second birthday at the Lor's house (40:40 – 52:10) zusammen mit dem Filmscript bearbeiten → Walt's relationship towards the Lor family and the Hmong community starts to change
- **Walt and Sue – a culture clash?** (36:16 – 38:23) – clarifying misconceptions about the Hmong (more background info on Hmong culture)

Inhaltliche Erschließung: pre-/while-/post-viewing activities

Walt Kowalski – an angry white male?

Ethnic and cultural diversity: Gran Torino Film 3

Walt Kowalski – an angry white male?



The idea of the Angry White Male emerged in the 1990s, promoted by several publications. Read the following informative text and compare Walt Kowalski with the image of the Angry White Male.

The Angry White Male

The idea of "The Angry White Male" came into being around the 1990s and has meanwhile taken root as a stereotype in the US. These men consider themselves as true, white Americans that ought to be privileged due to their sex, contribution to the country, and race. In America's culturally diverse and colorful society they consider themselves to be less visible, as if they are no longer on a level playing field. Believing that America has lost its unique greatness, Angry White Men are disillusioned by American politics and developments within society and feel screwed over and betrayed. They don't believe the American Constitution to be a living document, but rather think that it must be read and implemented literally. As such they reject the unlimited power of the government, especially when it comes to economic policies that they perceive to be communist. The Angry White Man believes in the constitutional right to bear arms and is ready to defend his house and country at any time, which is the reason for his possession of a weapon and his affiliation with the National Rifle Association.

Angry White Males are aware that their American Dream won't come true and turn into bitter patriots believing in and following President Trump's slogan, "America First!" "American people first!" and of course, "Make America great again!" As a result, Angry White Males have a rather conservative sentiment, opposing any liberal anti-discriminatory policies and attitudes such as affirmative action or feminism. The concept of the Angry White Male is like a collective identity crisis of white males feeling betrayed and emasculated, which frustrates them and makes them angry. To address that anger and to identify its causes, Angry White Males look for scapegoats and find them in people, institutions, or movements that are "different" to them.

Most of the Angry White Men come from one flourishing industrial core region and economically and educationally poor backgrounds. For those affected, demographic changes like outmigrating have led to economic demise. However, the phenomenon of the Angry White Male has spread and can be found within all economic backgrounds and geographic areas in America. The Angry White Male is an autonomous handyman who takes care of all situations himself. In doing so, he is far more rational than emotional. Women do know about their quintessential toughness and either love or hate him. Although his language tends to be harsh and includes some racism expressions, he is not necessarily a racist, but is very frustrated by non-American immigrants practicing their culture without adapting to some American way of life. However, he is willing to give everybody a fair chance if they work hard, play by the rules and learn and speak English.

Inhaltliche Erschließung: pre-/while-/post-viewing activities

- Discussion: Walt Kowalski seems to have many different faces: Angry white male, lone wolf, racist, father figure or a hero? (cf. **Walt's self-sacrifice**)
- 5-minute presentations on film related topics
- Writing a film review

3

POST-VIEWING: DEALING WITH THE FILM AS A WHOLE

31

Pick one of the following topics regarding the film *Gran Torino* and prepare a 5-minute presentation. You may use a graphic organizer or cue cards, but you have to present your findings freely.

- From funeral to funeral (The film starts and ends with a funeral)
- Daisy – from porch to porch (In what way does Daisy connect the two worlds?)
- Walt's *Gran Torino* – from "hidden in the garage" to "out into the open"
- Violence inevitably leading to violence
- Thao's transition from a Hmong boy to an American man
- Sue – the unfailing heroine in *Gran Torino*
- The meanings of "life" and "death" in *Gran Torino*
- The biological and the other, chosen family
- (...)

Language support

Giving a presentation		
Introduction	Body	Conclusion
<ul style="list-style-type: none"> • I will begin by describing/ explaining ... and continue with ... Finally, I will ... • I'm going to take a look at/ examine ... • My topic today is ... • My presentation is concerned with ... • The issues I want to mention/ discuss ... • This presentation focuses on the issue of ... • There are a number of things to consider when looking at the issue of ... • Have you ever thought/ been in a situation where ... • You are certainly aware... / As you know ... • I shall be looking at the following areas ... 	<ul style="list-style-type: none"> • Firstly... / Secondly ... / Thirdly ... / Finally ... • First of all, I will ... and then I will go on to ... Then / next ... / Finally ... / Lastly ... • To begin with I'd like to say a few things about ... • An important point to consider is ... • In addition • Now I'd like to look at ... • Let's consider this in more detail ... • The significance of this is ... • This leads me to my next point ... • Turning our attention now to ... • For example ... • A good example of this is ... • As an illustration, ... • To give you an example ... • To illustrate this point ... • Simply put ... / In other words ... / So, what I am saying is ... 	<ul style="list-style-type: none"> • So, what we have learned today is ... / To summarize, the most important points are ... • So, we have covered ... • I would like to recap ... • I think it is fair to say ... • I'd like to stress / highlight / emphasize the following points ... • Does anyone have any questions? • I am happy to answer any queries/questions ... • If you would like me to elaborate on any point, please ask.

32 CHALLENGE

Pick one of the topics from above and compose and write an expository essay. Your essay should be at least five paragraphs long including an introduction, a body with topic sentences and a conclusion.

→ **S9:** How to structure a text → **S8:** How to improve your text

Verknüpfung & Analyse der Pflichtmaterialien mit den U-Aspekten / Themenfeldern

- Getting to know gang culture (e.g. text based or via YouTube clip)
- “Die Gang als Familienersatz” von Matthias Korfmann (Sprachmittlung)
- The omnipresence of violence in Gran Torino (→ debating civilian gun ownership)

2 Look at the pictures, read the info text on gangs and try to describe what makes a gang. Discuss with your neighbour why people might want to be part of a gang. Think of the given aspects in the following grid.

Features of gang culture

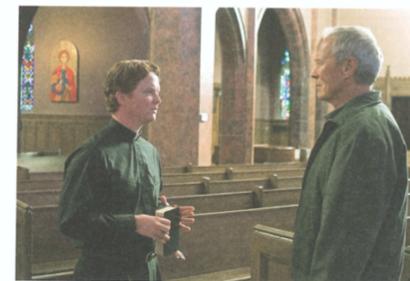
typical backgrounds
language
beliefs, values and norms
symbols

Camden Town Oberstufe – Arbeitsheft zu den Pflichtmaterialien Niedersachsen Abitur 2022, 2020

Verknüpfung & Analyse der Pflichtmaterialien mit den U-Aspekten / Themenfeldern

- Describe / compare the three different gangs in Gran Torino (Scenes: 13:13 – 18:08; 24:26 – 25:36; 31:48 – 33:33; 1:20:26 – 1:21:34)
- Explain why Thao does not want to be part of his cousin's gang.
- Sue's boyfriend Trey desperately wants to be part of the black gang. Analyse the scene transcript and illustrate how he tries to fit in language-wise and how the gang shows Trey cannot be accepted.
- Father Janovich's recruitment – Does religion use strategies similar to gang recruitment?

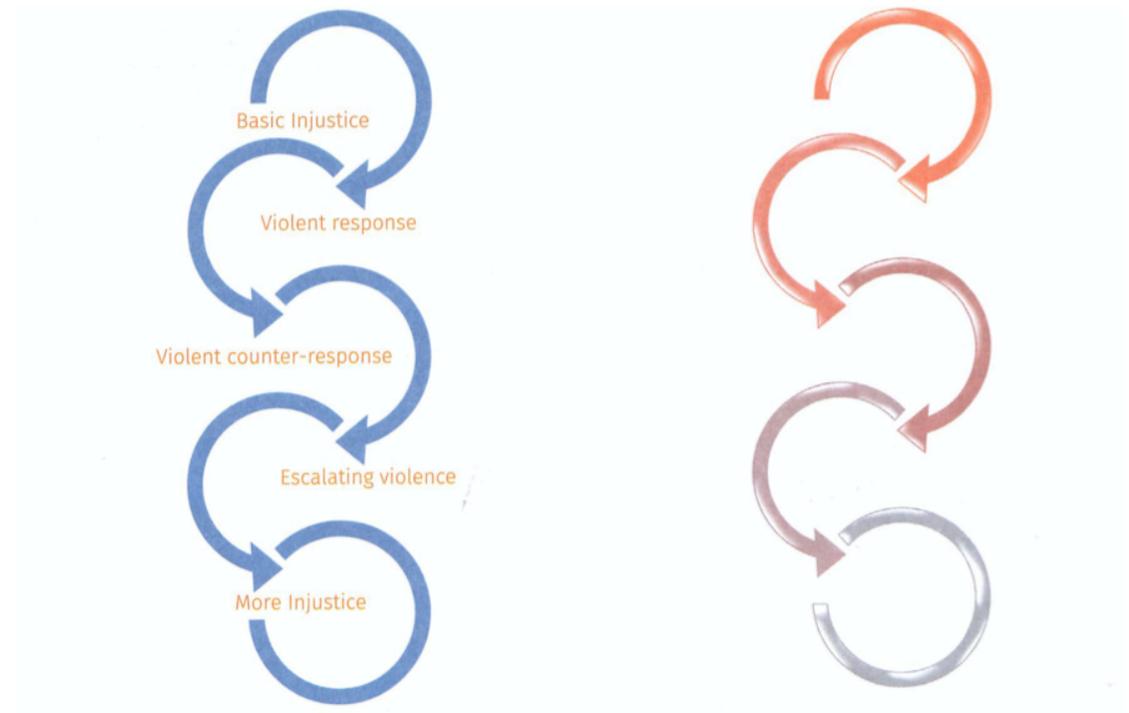
	scene summary and reason for encounter	Father Janovich: strategies	comparison with gang recruitment
#1 (07.25-08.20)			
#2 (11.55-12.40)			
#3 (17.30-20.02)			
#4 (27.38-29.43)			
#5 (1.26.30-1.29.40)			
#6 (1.32.35-1.34.37)			



Camden Town Oberstufe – Arbeitsheft zu den Pflichtmaterialien Niedersachsen Abitur 2022, 2020

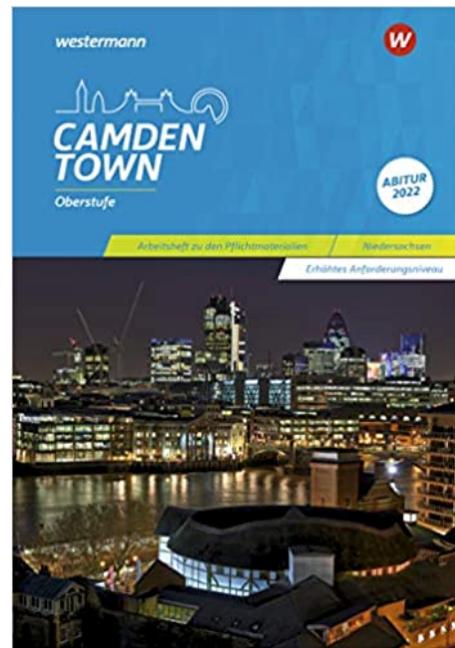
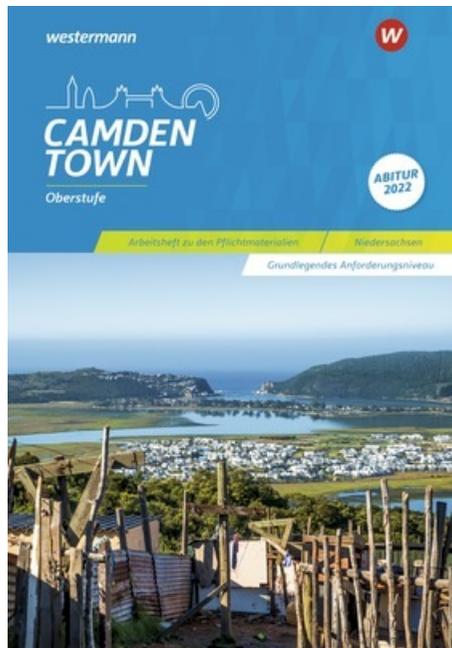
Verknüpfung & Analyse der Pflichtmaterialien mit den U-Aspekten / Themenfeldern

The spiral of violence between Walt and the Hmong Gang



Camden Town Oberstufe – Arbeitsheft zu den Pflichtmaterialien Niedersachsen Abitur 2022, 2020

3.1 Arbeitshefte in der Qualifikationsphase?



- **stringentes Lehr-Lernkonzept** (s.u.) mit **allen Materialien** (exklusive d. Ganzschriften) **funktional-eigenständiges** sowie inhalts- und kompetenzorientiertes **Werk**
- **abwechslungsreiche**, aktuelle, schülernahe **Materialien**
- audio-visuelle Materialien über **Webcodes**
- **Aufgaben in möglichen Prüfungsformaten** zu allen Anforderungsbereichen (I-III)
- **neigungsdifferenzierte Choose-** sowie **kreative / anspruchsvollerer Challenge-** und **Extra-Aufgaben**
- **Unterstützungsangebote** durch *language support*, Checklisten (z.B. *film review*) und Info Boxes (*writing a screenplay*)
- **Verweise auf skills pages & workshops** in CTO Qualifikationsphase



3.2 Fragen und Diskussion



Vielen Dank für Ihre
Aufmerksamkeit und Ihnen und
Ihren Schüler*innen gutes
Gelingen!

Mit freundlicher Unterstützung der Westermann Gruppe.



Nds. Landessprachentag - FMF - A. Kuhrs Woltin