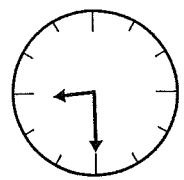


Evaluation sheet 2 - Part 1 (the final year before my Abitur)

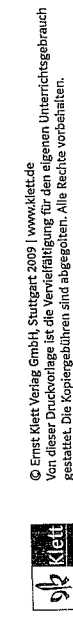


Dear student,
 You are about to embark on the final journey ... just one more year to go till your final exams. The following pages want to help you to realise how much you have already learnt and what areas you need to work on - beginning today, not two weeks before the exams. First, work on this sheet on your own. Then talk to a partner and explain to him/her why you have ticked these boxes. At the very end, write down what you want to achieve over the next two months.

- 😊 good 😊 fair 😓 need to practice ? don't know

I can ...	a) my view	b) my partner
... understand everything my teacher/my peers say in class.	<input type="radio"/>	<input type="radio"/>
... follow any everyday conversation in standard English.	<input type="radio"/>	<input type="radio"/>
... understand the most important aspects of radio or TV broadcasts.	<input type="radio"/>	<input type="radio"/>
... understand reports or interviews even when they use different varieties of English.	<input type="radio"/>	<input type="radio"/>
... understand song lyrics and the main message of the song.	<input type="radio"/>	<input type="radio"/>
... watch an English film and understand different speakers.	<input type="radio"/>	<input type="radio"/>
... understand a spoken text even if there are background noises or if the speakers speak very fast.	<input type="radio"/>	<input type="radio"/>

I can ...	a) my view	b) my partner
... express myself fluently and spontaneously in English without much searching for expressions.	<input type="radio"/>	<input type="radio"/>
... use spoken language flexibly and effectively for different purposes.	<input type="radio"/>	<input type="radio"/>
... talk about current events with little or no preparation.	<input type="radio"/>	<input type="radio"/>
... state my own opinion and talk about advantages and disadvantages of various views.	<input type="radio"/>	<input type="radio"/>
... involve other speakers in a conversation, discussion etc.	<input type="radio"/>	<input type="radio"/>
... sum up a film or a literary text and compare it to other texts I know.	<input type="radio"/>	<input type="radio"/>
... start up a conversation and keep a conversation going.	<input type="radio"/>	<input type="radio"/>
... give a presentation in English and talk for at least 10 minutes on the topic I have prepared and pre-structured.	<input type="radio"/>	<input type="radio"/>
... crack a joke in English or use puns to make my partner laugh.	<input type="radio"/>	<input type="radio"/>
... adapt my spoken English to different contexts and different speakers.	<input type="radio"/>	<input type="radio"/>



Evaluation sheet 2 - Part 2 (the final year before my Abitur)

I can ...	a) my view	b) my partner
... read and understand an English book.	<input type="radio"/>	<input type="radio"/>
... read and understand an article dealing with current events.	<input type="radio"/>	<input type="radio"/>
... read longer and demanding texts and sum them up in my own words.	<input type="radio"/>	<input type="radio"/>
... read texts and recognize the writer's point of view.	<input type="radio"/>	<input type="radio"/>
... read a variety of texts on the Internet to learn about a specific topic.	<input type="radio"/>	<input type="radio"/>
... skim or scan texts and find the relevant information.	<input type="radio"/>	<input type="radio"/>

I can ...	a) my view	b) my partner
... write clear, well-structured, detailed texts using correct English.	<input type="radio"/>	<input type="radio"/>
... paraphrase any given text and use my own words to sum it up.	<input type="radio"/>	<input type="radio"/>
... answer questions on the contents of any text.	<input type="radio"/>	<input type="radio"/>
... tackle questions that ask me to create a new text with specific conventions (letters, interior monologue etc.).	<input type="radio"/>	<input type="radio"/>
... write a comment or essay on a given topic, giving arguments for and against.	<input type="radio"/>	<input type="radio"/>
... use link-words and other means to structure my text.	<input type="radio"/>	<input type="radio"/>
... turn a picture, a diagram, a caricature etc. into a coherent text.	<input type="radio"/>	<input type="radio"/>
... write an English letter in any everyday situation (asking for information, applying for a job, ordering, complaining etc.).	<input type="radio"/>	<input type="radio"/>

What I intend to concentrate on hardest over the next two months:



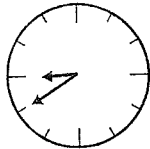
Evaluation sheet 3 (three months before my Abitur)

What I have done for English so far ...

Tick the appropriate box:
 frequently ★★ sometimes ★★ hardly ever ★ never -

I have ...	★★	★★	★	★	★	-
... used computer programmes to help me with my English.						
... listened to English songs and tried to understand/translate the lyrics.						
... watched an English movie in my free time.						
... read an English book in my free time.						
... read longer texts on the Internet.						
... written to an English pen pal.						
... written private messages/short memos/shopping lists etc. in English.						
... spoken English to my friends, neighbours, etc.						
... spoken English to people on buses, trains, planes etc.						
... used a dictionary to look up new words or expressions.						
... learnt vocabulary.						
... used a grammar book to look up rules.						
... kept my own personal vocabulary/grammar file.						
... re-written or corrected my own texts or that of my friends.						
... learnt texts by heart.						
... collected texts/materials on one topic.						
... given a presentation in English.						
... practised to express things in my own words.						

Evaluation sheet 4 - Part 1 (the final weeks before my Abitur)



Dear student,

Now there are just a few more weeks till your final exams. The following pages want to make you aware of what areas you need to sink your teeth into - beginning today!!! First, work on this sheet on your own. Then talk to a partner and explain to him/her why you have ticked these boxes. At the very end, write down what you want to achieve over the next six weeks.

☺ good 😊 fair 😞 need to practice ? don't know

Exam skills

I know what parts the final exam consists of and how much time I have.	<input type="radio"/>
I know how to revise for the exam (when to start, how to structure my work etc.).	<input type="radio"/>
I am aware of a number of techniques to improve my memory (mindmaps etc.).	<input type="radio"/>
I know which command words require me to do what in my written answer (e.g. compare, analyze, comment on etc.).	<input type="radio"/>
I know how to structure my work in the exam.	<input type="radio"/>
I know how to deal with problems, e.g. when I run out of time, when I can't think of a word etc.	<input type="radio"/>
I know how to go through my written answers again, scanning for "typical" mistakes.	<input type="radio"/>
I know that 50 words in my own handwriting under exam conditions take up x lines.	<input type="radio"/>
I know how my exam will be marked (by whom, how often, with what criteria etc.).	<input type="radio"/>
I know how to match the length of my answer to the number of credits available.	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>

Vocabulary

I can ...	<input type="radio"/>
... use a number of techniques to guess new words.	<input type="radio"/>
... paraphrase new words from a text by using my own words/the help of a dictionary.	<input type="radio"/>
... think of a number of synonyms for the most common words or expressions to improve my style.	<input type="radio"/>
... use dictionaries to find out new words, collocations, prepositions etc.	<input type="radio"/>

Evaluation sheet 4 – Part 2 (the final weeks before my Abitur)

Mediation

I can ...		<input type="radio"/>
... mediate between English and German.		<input type="radio"/>
... adapt my mediation to various contexts, text types etc.		<input type="radio"/>
... use the kind of written language expected of me when translating written texts.		<input type="radio"/>
... guarantee that I will not forget to translate an entire sentence.		<input type="radio"/>

Working with texts

I can ...		<input type="radio"/>
... read thoroughly and understand any topical text without too many problems.		<input type="radio"/>
... use a marker-pen when reading a text and make sure that I don't underline all the text.		<input type="radio"/>
... analyse and understand the structure of a text.		<input type="radio"/>
... find the elements in a text that a particular question is referring to.		<input type="radio"/>
... answer questions on any given text, using my own words.		<input type="radio"/>
... support my answer with evidence from the text.		<input type="radio"/>
... use a text as a basis for my own discussion or creative transformation of a topic.		<input type="radio"/>
		<input type="radio"/>
		<input type="radio"/>

Strategies and skills

I can ...		<input type="radio"/>
... find and use a variety of resources for my work, for presentations etc.		<input type="radio"/>
... use a dictionary not just to look up words but to extract other information, too (and I have practised to do this as fast as possible).		<input type="radio"/>
... give a list of the five most common mistakes I make and explain why I go wrong here.		<input type="radio"/>
... condense and divulge a lot of information about the English-speaking world, particularly Britain and America.		<input type="radio"/>
... assess and evaluate my own performance realistically.		<input type="radio"/>
... complete an assignment and think beyond the obvious.		<input type="radio"/>
		<input type="radio"/>

Evaluation sheet 4 – Part 3 (the final weeks before my Abitur)

Language awareness

I can ...		<input type="radio"/>
... check/scan my own texts for "typical" mistakes and re-write them in correct English.		<input type="radio"/>
... paraphrase sentences or passages from a text.		<input type="radio"/>
... improve my style by using synonyms, paraphrases or by making use a large number of adjectives or verbs.		<input type="radio"/>

Contents

I can ...		<input type="radio"/>
... apply my knowledge of Britain and America to any topical text.		<input type="radio"/>
... talk about any aspect mentioned in the Bildungsplan for at least one minute.		<input type="radio"/>
... sum up what we talked about over the past 18 months using 10 cue-words only.		<input type="radio"/>
		<input type="radio"/>
		<input type="radio"/>
		<input type="radio"/>

Finally, write down three tips for yourself when sitting in your final exams:



Good luck!

Rules to help you avoid your favorite language mistakes

(that I don't want to see upperclassmen make anymore...!)

punctuation:

Easy on the commas.

No comma before "that" / necessary (defining) **relative clauses**.

Introduce **direct speech** with "..."

spelling:

Proper names (even as adjectives) start with capital letters, e.g. German.

Apostrophes

for possessive case sg: Ben's mother pl: the kids' mother

to replace missing letters in short forms Who's that? I don't know.

a vs. an: Use an in front of vowel sounds, e.g. an idea, an hour.

-y before endings -> ie, e.g. tried, families

to: prep of direction / with verbs vs. too: also / in comparisons (too much)

also: in addition vs. although: in contrast

grammar:

relative pronouns who (/that) for people which / that for things or animals
which for comments on complete ideas / clauses

e.g. Unemployment is on the rise, which presents a major problem in our society.

(! Don't confuse "which" with "what" = das, was.)

preposition + noun: e.g. I'm thinking **about leaving** for college.

comparisons:

stronger **than** / the strongest **in** the group (one syllable / two syllables ending in -y)

more difficult / the most difficult decision (long adj.)

as strong as Peter

the same as Peter

! **die** meisten = most

the passive voice: form of be + past participle, e.g. to be done **by** sb. (by-agent)

Use the **simple present** to talk about **texts**, the **present progressive** for **pictures**.

e.g. In the text **it says** ... In the picture **there are** 3 frogs which **are**

jumping into the water.

verb **agreement** in the third person singular: he she it, one s must sit.

negative forms in the simple have do-support + infinitive: doesn't like / didn't like

word order: Subject Auxiliary Adverb of frequency Verb Object Place Time

e.g. She has never eaten sushi anywhere else before.

(! SPO- Trenne nie den PO!)

if-clauses: Never use will / would in the if-clause.

I **real**: if you **go** outside now, you'll **get** wet.

II **unreal**: if you **went** outside, you **would get** wet, but of course you won't.

III **unreal in the past**: if you **had gone** outside, you **would have got** wet, but that would have been stupid, so you didn't go.

adjectives describe nouns vs. **adverbs** describe verbs and adjectives

No **definite articles** to express a general idea: das Leben (an & für sich) = life

die Gesellschaft = society

words: wie: What does he look like? (NOT *how*)

should (sollte) vs. be supposed to (soll)

get (bekommen) vs. become (werden)

a book by an author vs. a present / a family from xy (origin) vs. the importance of sth. (Genitiv)

complements: to tell sb. sth. / that

e.g. The author tells **the reader** that he...

to want sb to do sth. e.g. The author wants **the reader to believe** that...

one's own (! never without a possessive form!) e.g. I'd like to have **my** own room.

Complement Constructions

Definition

Different words (especially verbs and adjectives) are followed by different kinds of structure, which is mainly a matter of grammatical rules (e.g. to tell **somebody something** *but* to explain **sth to sb** // to wait **for sb** *but* to expect **sb**). This means that you don't get around simply learning those structures when you write down and learn new vocabulary items. Knowing those structures helps you form grammatically correct English sentences.

There are different kinds of complements:

- nouns (to like **sth**)
- prepositional phrases (to be good **at sth/doing sth**)
- different types of verb structures (to want **to do sth** or to want **someone to do sth** // to suggest **doing sth**¹)
- subordinate clauses (to suggest **that** . . .)

Extracting complement structures from texts

When you collect vocabulary items from a text read the complete sentence carefully to determine what the required structures are.

- EX: He **preferred staying** at home **to hard work** at the factory. → to prefer sth / doing sth to sth
- Watching TV **is preferable to doing** homework. → to be preferable to sth / doing sth

Looking up complement structures in the dictionary

Every good medium-size dictionary will list the complement structures for its headwords. If you are not sure if you have found the correct structure for a new word in a text, you can consult the dictionary. This kind of grammatical information also helps you use words you have never seen in context correctly.

Practice

a) Explaining complements

Use the example sentences to explain the following grammatical terms used to describe types of complements:

transitive, intransitive, double-transitive, to-infinitive, simple infinitive, -ing form

- | | |
|-------------------------------------|---|
| - I <i>want</i> to talk to you. | - Some people enjoy surfing the internet. |
| - Don't <i>eat</i> those mushrooms. | - She gave her mother a kiss. |
| - The baby can't walk, yet. | - I couldn't help her. |

¹ Note that verbs that appear in complement positions as -ing forms have similarities with nouns. That is why in those positions both a regular noun (sth) and the verb structure (doing sth) are possible (e.g. Stop that noise. *or* Stop making so much noise.)

b) Looking up complements in the dictionary

Use the dictionary to find out whether the complements in these sentences are correct:

- Note down the exact words from the dictionary that answered your question.

- Correct the wrong sentences.

1) I *considered* to apply for a job.

2) He *considers* himself for an expert on the subject.

3) I *want* that you tell her about the accident.

4) I've always *wanted* to know about this.

5) Bob's hair *wants* washing.

6) Don't forget to *write* me.

7) You can *substitute* the butter to the oil.

8) Now I can *confirm* you that the room will be available.

9) He *smiled* his approval.

10) The students were *allowed* two hours to complete the test.

11) We *regret* informing you that the book is out of stock.

Use the dictionary to help you choose the correct complement.

1) I saw him in a café stuffing himself (on/with/by) scones and cream.

2) The necklaces in the window sell (at/to/for/against) € 15 each.

3) As her mother and grandmother were famous actresses, she seemed destined (for/to/with/towards) the stage.

4) It has never been proved that capital punishment deters criminals (from/against/to/with) (committing/commit) murder.

5 Collocations

Collocations are groups of words that occur in set combinations. In English we say *to give a speech*. In German the equivalent collocation is "eine Rede halten". Knowing and using the appropriate combinations of words will make your English sound more natural and idiomatic.

There are a number of different collocations for describing good-looking people. You can talk about "handsome" men and "beautiful" women. But if you describe a man as "beautiful", it will be understood as rather negative, implying that he is somewhat effeminate. A "handsome woman", on the other hand, is not beautiful in the traditional sense, but more mature, with larger features and a certain strength of character. The choice of collocation can therefore change the meaning of your message considerably.

How to learn new collocations:

- Be aware of collocations, and try to recognise them when you see or hear them.
- Treat collocations as single blocks of language. Write them down and learn them as a unit (*grave mistake*) and not as separate words (*grave + mistake*).
- Organise collocations by listing them alphabetically under their head words (*nouns, adjectives, verbs*) or by topics (*hobby, family, weather, politics, ...*)
- When you note down a new word, find words that go with it to form collocations (*Issue: controversial, dangerous, debatable, topical, ...*)
- Expand the list as you go along (an issue can also be: *political, real, serious, thorny*).
- Read as much as possible so that you meet new vocabulary and collocations in context.
- Revise what you learn regularly. Practice using new collocations in context as soon as possible after learning them.
- Always write them down with a sample sentence to show their meaning and usage.

Collocations are usually a combination of:

- adjective and noun (*a powerful speech*)
- verb and noun (*to consult a dictionary*)
- adverb and adjective (*heavily protected*)
- verb and adverb (*to cry bitterly*)
- two nouns (*a pack of wolves*)

a) Read the following text and underline any collocations that you can find. Use different colours, e.g.

- adjective-noun collocations **blue**
- adverb-adjective collocations **red**
- verb-noun collocations **green**
- verb-adverb collocations **orange**
- noun-noun collocations **black**

Some sound must have disturbed me because I suddenly found myself wide awake. It was 5:15 by my alarm clock, and far too early to get up. Then it registered - the dawn chorus! In this case, the strident screeching of what seemed like several flocks of birds right outside my bedroom window. What a racket they were making! I listened to the excruciating noise for a while, then rolled over and out of bed and tiptoed cautiously to the window to take a look. Black birds everywhere - starlings, I supposed. Literally hundreds of them, perched close together on the rooftops and in the trees of the neighbouring gardens. I had a shrewd suspicion that sleep was no longer an option, so I made my way into the bathroom and took a shower.

b) Look for collocations in the text with the verbs "take", "make", "have" and "get". You should have underlined them green or orange. Then make a list of more collocations with these verbs.

c) Find English equivalents in the text for the following German expressions:

1. hellwach
2. früh aufstehen
3. eine Vogelschar
4. Krach machen
5. zögerlich auf Zehenspitzen gehen
6. einen starken Verdacht hegen
7. arme ahnungslose Menschen
8. irgendein Schlaumeier
9. sich eine geniale Idee einfallen lassen

6 Adjective-noun collocations

a) Complete the sentences with the appropriate noun:

- accident achievement adventure alibi arrangement author
 ceremony death future issue pain secret
1. She had a bright _____ ahead of her.
 2. It was a closely-guarded _____ that he was about to sign for Arsenal.
 3. Abortion is still a controversial _____ in America.
 4. The most exciting _____ I ever had was while on holiday in India.
 5. The murderer was convicted when his _____ was proved to be false.
 6. Several cars were involved in a fatal _____ on the M1 yesterday.
 7. Her most outstanding _____ was winning Olympic gold in 2008.
 8. The petition was signed by a number of prominent _____ s.
 9. Suddenly I felt an excruciating _____ in my right knee.
 10. The Changing of the Guard is a traditional _____ loved by tourists.
 11. Buddy Holly's meteoric career was cut short by his tragic _____ at the age of 22.
 12. My secretary will make the necessary _____ s for your flight.

b) Cross out the word that does not form a collocation:

1. My aunt is a very tall/high woman.
2. This tea is rather powerful/strong.
3. The thieves escaped in a quick/fast car.
4. This computer is too old, I need a stronger/more powerful one.
5. My grandad used to be a strong/heavy smoker.
6. I think you have made a grave/large mistake.
7. Mount Everest is the tallest/highest mountain on earth.
8. Yesterday the sun shone and there was a light/weak wind.
9. When I entered the house I noticed a feeble/faint smell of gas.
10. To my great/big relief, they left without another word.

c) Complete the text using these adjectives or nouns:

afternoon claustrophobic ferocious freezing ice-covered
 passing several short such windowless

As the days went by, the atmosphere in the house became more and more _____.

The weather was _____ outside - _____ rain, _____ streets, winds that blew right through you - and for the time being we had to suspend our _____ walks. Effing began doubling up on the obituary sessions, withdrawing to his room for a _____ nap after lunch and then storming out again at two-thirty or three, ready to go on talking for _____ more hours. I don't know where he found the energy to continue at _____ a pace, but other than having to pause between sentences a bit more than usual, his voice never seemed to let him down. I began to live inside that voice as though it were a room, a _____ room that grew smaller and smaller with each _____ day.



Paul Auster

Paul Auster, Moon Palace, Penguin Books 1990

7 Verb-noun collocations

a) Think of nouns that form collocations with these verbs:

turn on subscribe to write listen to hear watch be looking for speak tell say

to turn on + TV _____

b) Use the verbs from above to fill in the gaps.

1. Can you _____ the heating, please?
2. I'm sorry if you don't like it, but I have to _____ my mind.
3. He's such a liar, he will never _____ you the truth.
4. Just _____ the word and I'll come and help you!
5. In the present economic situation we'll have to _____ every penny we spend.
6. I'm not someone who _____ the belief that the best things in life are free.
7. She's an author. She _____ for a living.
8. Even as a small boy he was always _____ trouble.
9. Don't be stupid - you simply must _____ reason now!
10. Sorry, the connection's awful! I didn't _____ a single word of what you were saying.

c) The letters of the words in brackets are mixed up. Put them in the right order to find the correct collocations. The first and the last letters are always in the right position.

1. to (santd) _____ trial for a crime
2. to (qnequh) _____ one's thirst
3. to (aricque) _____ information
4. to (risae) _____ an issue
5. to (ugre) _____ caution over sth
6. to (apcolscmh) _____ a task
7. to (hbuoarr) _____ doubts about sb/sth
8. to (psoe) _____ a threat
9. to (stetle) _____ a dispute
10. to (rfuete) _____ an argument
11. to (eerxt) _____ pressure on sb
12. to (twraht) _____ sb's plans
13. to (flal) _____ prey to sth
14. to (pcik) _____ a fight with sb

d) Make meaningful sentences with each of the collocations from c).

8 Collocations with "take"

Take is a very common verb in English. Here are some of its many meanings:

1. Take meaning *accept*
 - This restaurant takes credit cards.
 - Take my advice and don't go there.
 - He is so full of himself, he won't take criticism from anybody.
 - My boss took full responsibility for last year's disastrous results.
 - I didn't eat the last biscuit, you can take my word for it.
 - When her boyfriend left her, she took it really badly.
 - He kept asking her to go out with him. He wouldn't take no for an answer.
 - I take your point, but still I don't think it's the right thing to do.
2. Take meaning *transport*
 - I can take you to school tomorrow if you don't want to walk.
 - He was badly hurt so we took him to hospital.
 - As a birthday present, we took her to the theatre.
 - If you go to Iceland this summer, you should take some warm clothes.
3. Take meaning *seize*
 - He took her hand and pressed it warmly.
 - The woman took the child by the hand and led him to the bathroom.
 - Take hold of your future!
4. Take meaning *tolerate*
 - After all these years, he suddenly couldn't take it any longer.
 - You don't have to take his insults, you know.
 - He's such a good sport, always able to take a joke!
5. Take meaning *require*
 - He's got such big feet, he takes size fifteen!
 - This is a transitive verb, so it takes a direct object.
 - It will take you one hour to get to the airport.
 - He is such a stubborn person, he will take a lot of persuading.
 - It took a lot of courage to ask her boss for a pay rise.
6. Take meaning *travel by*
 - If your car won't start, take the bus!
 - He took the 8.30 flight to London.
 - If you take the motorway, you will be there in half an hour.
7. Take meaning *capture*
 - The Crusaders took Jerusalem in 1099.
 - A pop group from Cardiff has taken the charts by storm.
 - Has anything improved since the Conservatives and Lib-Dems took power?
8. Take meaning *feel*
 - He has always taken great interest in his children.
 - The passers-by took no notice of the crying girl.
 - Love is slow to take offence.
 - The dog howled for hours but no one took pity on it.

a) Translate the following sentences into idiomatic English using a collocation with "take":

1. Du brauchst nur 20 Minuten von hier bis zum Bahnhof. _____
2. Sie konnte seine Lügen nicht länger ertragen. _____
3. Ich verstehe Ihren Standpunkt, will aber meine Entscheidung trotzdem nicht ändern. _____
4. Unsere Politiker sollten die volle Verantwortung für die Situation übernehmen. _____
5. Susan ließ sich Zeit und kam eine halbe Stunde zu spät zum Treffen. _____
6. Er ist ein schlechter Verlierer, der ein Nein nicht akzeptieren kann. _____
7. Hab Mitleid mit einem armen Kind! _____
8. Kannst du bitte das Päckchen zur Post bringen? _____

9 Collocations with "put"

Put can often be translated by the German verbs "setzen", "legen" and "stellen" - but not always!

- Put meaning place
 - She put the vase on top of the piano.
 - He looked at the pile of work his boss had put before him.
 - You've got to put the past behind you!
 - She put her confidence in him.
 - Just put yourself in my situation/shoes for a second!
 - You want to go swimming in this weather? Whatever put that idea into your head?
 - I felt so out-of-place at the party, I didn't know where to put myself.
 - Put meaning invest
 - He put such a lot of money, time and energy into this project.
 - Our company puts most of the profits towards research.
 - She regularly put money into her niece's account.
 - Put indicating a change of condition
 - His reckless driving put the whole group at risk.
 - After long discussions they finally put the plan into operation.
 - The burglar alarm put the criminals to flight.
 - Put meaning express
 - How did I like the film? Well, let me put it this way: I've seen worse.
 - Not being a very diplomatic person, he always puts things very bluntly.
- a) Translate the above sentences into idiomatic German. Compare your results in class.

10 Collocations with "come", "feel" and "get"

a) Form collocations with "come", "feel" and "get" by putting the following expressions in the right box:

frightened	directly	ready	first	drunk	married	last	happy	started	free	divorced
early	burnt	proud	prepared	old (2x)	disappointed	angry	late	nervous	lost (2x)	
your age	ahead	on your own	wet	into a panic	good	on time	relieved	true	better (2x)	
come	feel	get								

b) Tell a story using at least three collocations with each of these verbs.

11 The German verbs "machen" and "fahren"

The German verb "machen" can't always be translated by "make". There are a number of other possibilities.

a) Fill in the correct verb:

- | | | | | | | | | | | | |
|-----------|----|------|-------|------|------|------|-----|------|------|------|-------|
| carry out | do | give | incur | make | make | make | pay | play | take | take | worry |
|-----------|----|------|-------|------|------|------|-----|------|------|------|-------|
- ein Angebot machen: to _____ an offer
 - Schulden machen: to _____ debts
 - sich Sorgen machen: to _____
 - ein Experiment machen: to _____ an experiment
 - ein Photo machen: to _____ a photo
 - die Haare machen: to _____ your hair
 - ein Nickerchen machen: to _____ a nap
 - einen Fehler machen: to _____ a mistake
 - einen Eindruck machen: to _____ an impression
 - Musik machen: to _____ music
 - einen Besuch machen: to _____ a visit
 - jemandem Hoffnung machen: to _____ somebody hope

b) What is the English equivalent of "machen" in these sentences? Consult a dictionary if necessary.

- I don't think she'll find it easy to _____ a career as a politician.
- United were too good. There was nothing we could _____ to stop them from winning.
- Susan had never _____ an experience like it. It really shocked her.
- Don't just stand there _____ excuses, Peter. _____ something to help!
- Just relax, Tom! There's no need to _____ a scene.
- When are you going to _____ your homework, Kate?
- This is a wonderful gadget! It _____ "peep" when you _____ a mistake.
- During her stay as an exchange student, she _____ a lot of friends.
- I'm sorry, but nothing can be _____ about your problem. We can't solve it!
- A dog _____ "woof woof".

The verb "fahren" is another example of a German word with several counterparts in English.

c) Choose the correct equivalent of "fahren" in the following sentences.

Cross out the form that doesn't fit.

- We always drive with/take the train to London, but we never drive/go first class.
- I like your new sports car. How fast does it drive/go?
- I think I've just missed my train - when is/ goes the next one to Munich?
- I don't like city traffic. I much prefer driving/going in the country.
- Let's use the lift. The escalator doesn't drive/go up to the top floor.
- On Saturdays, the Inercity only drives/goes as far as Frankfurt.
- I ride/drive to school on my bike every morning.
- How are we going to get there? Let's go/drive by car.

Tip:
 Drive is the equivalent of "fahren" only when it means "move or travel on land in a motor vehicle, especially as the person controlling the vehicle's movement" (Cambridge Advanced Learner's Dictionary).
 Don't use "drive" for:
 • travelling by bus/train
 • riding a bicycle/motor cycle
 • skiing



V.3 Interlocutor Frame

Der nachfolgende „Interlocutor Frame“ ist in der Abiturprüfung verbindlich zu verwenden.

V.3.1. Auftakt / Warming-up
→ Each student: 1 - 2 minutes

A
Hello, ... (use candidates' names!).
This is my colleague Mr / Mrs ... (use your colleague's name). He / She is going to take notes.
I'd like to ask you some questions first ... (choose candidate A) ...

Choose one or two questions / tasks:

A

1. What is your favourite season of the year?
2. Tell me about your favourite subjects at school.
3. Name attractive career options.
4. What role does sport play in your life? Why?

Thank you.

Now ... (use candidate B's name) let me ask you some questions.

Choose one or two questions / tasks:

B

1. What is important about learning languages today?
2. What do you hope to do in the next few years?
3. Name a place you often go to and say why you like it.
4. Talk about daily news that appeal to you.

Thank you.

Now ... (use candidate C's name) let me ask you some questions.

Choose one or two questions / tasks:

C

1. What are the most important qualities of good friends?
2. What do you think is the best way to spend a vacation?
3. Do you think that schools should provide a wide range of leisure activities?
4. Talk about someone you admire.

Thank you.

10 Kursiv gedruckte Hinweise sind als "Regelanweisungen" zu verstehen.

EWERTUNGSBOGEN

VI BEWERTUNGSBOGEN

VI Bewertungsbogen

Bewertungsbogen Sprechprüfung moderne Fremdsprachen (Stand: 14.07.2015)



Prüfling A: _____ Prüfling B: _____ Prüfling C: _____

Bitte die Buchstaben A, B (und ggf. C) für die Prüflinge direkt in die unteren Spalten zu dem jeweiligen Kriterium eintragen.

Kategorie	Kriterium	sehr gut	gut
kommunikatives Handeln	Sprechen	flüssig, kohärent, strukturiert	meist flüssig, kohärent, strukturiert
	(Inter)Aktion	souverän, spontan, flexibel	weitgehend spontan und flexibel
	Gesprächsteuerung / Eingehen auf Partner	zielsicher / durchgängig situationsangemessen	meist zielsicher / meist situationsangemessen
	Strategien zur Aufrechterhaltung der Kommunikation	durchgängig	weitgehend
sprachliche Mittel	Aussprache, Intonation / Satzmelodie	klar, natürlich / stimmig	weitgehend klar, natürlich / meist stimmig
	Wortschatz (thematisch und funktional)	idiomatisch, treffsicher, umfangreich	meist idiomatisch, treffsicher, umfangreich
	Repertoire an sprachlichen Strukturen	breit, differenziert	breit, weitgehend differenziert
inhaltlich-argumentative Bewältigung	Verwendung der Zielsprache	verständlich, nahezu korrekt	verständlich, meist korrekt
	Umsetzung der Aufgabenstellung	souverän	gelingen
	Umgang mit Impulsen	situationsgerecht	weitgehend situationsgerecht
	thematische Aspekte	durchgängig relevant, aussagekräftig, nachvollziehbar	weitgehend relevant, aussagekräftig, nachvollziehbar
Gedankenführung / Argumentation	stringent / überzeugend	meist stringent / weitgehend überzeugend	

befriedigend	ausreichend	mangelhaft	ungenügend
recht flüssig, kohärent, strukturiert	teils zögerlich, nur zum Teil strukturiert	stockend, kaum strukturiert	kein Nachweis kommunikativen Handelns
im Allgemeinen spontan und flexibel	nur zum Teil spontan und flexibel	nur in Ansätzen	
angemessen / angemessen	zu gering / nur zum Teil	nahezu passiv	
im Wesentlichen	teilweise	kaum	
kleinere Fehler / recht stimmig	mehrere, auch größere Fehler	viele, auch gravierende Fehler	sprachliche Mittel unverständlich und inkorrekt
im Allgemeinen treffsicher	elementar, teilweise treffsicher	äußerst einfach, sehr begrenzt	
recht breit	elementar	wenig, äußerst einfach	
im Wesentlichen verständlich und korrekt	Verständlichkeit beeinträchtigt, nur zum Teil korrekt	Verständlichkeit erheblich beeinträchtigt, kaum korrekt	keine inhaltlich-argumentative Bewältigung
angemessen	in Teilen	in Ansätzen	
im Allgemeinen situationsgerecht	nur zum Teil situationsgerecht	kaum situationsgerecht	
im Wesentlichen relevant, nachvollziehbar	nur zum Teil relevant, nachvollziehbar	kaum relevant, nachvollziehbar	
im Allgemeinen stringent / recht überzeugend	nur in Teilen stringent / wenig überzeugend	unklar / kaum überzeugend	

Die Gewichtung der einzelnen Kriterien innerhalb der drei Kategorien hängt von den Anforderungen des jeweiligen Prüfungsteils (Monolog / Dialog) ab und unterliegt – im Hinblick auf die Erteilung einer Gesamtnote für die beiden Prüfungsteile – insoweit fachlichem Ermessen.

Datum: _____ Unterschrift Prüfer/in / Dienstbez.: _____

V. 3.2. Monologue

→ Each student: 3 - 4 minutes



Now we come to the monologue.
I'd like you to talk about your ideas. I'm just going to listen.
Here are your tasks, ... (choose candidate A).

After giving the task sheet to candidate A ...



Please take your time and read the tasks carefully.
Start as soon as you feel ready. / I'd like you to start now, ... (use candidate A's name)

...

Should the communication break down, please use the additional prompt on the task sheet.

When candidate A has finished the task ...



Thank you.



Now I'd like you to talk about your ideas, ... (choose candidate B / C).
I'm just going to listen.



Here are your tasks, ...

After giving the task sheet to candidate B / C ...



Please take your time and read the tasks carefully.
Start as soon as you feel ready. / I'd like you to start now, ... (use candidate B / C's name)

...

Should the communication break down, please use the additional prompt on the task sheet.

When candidate B/C has finished the task ...



Thank you.

V. 3.3. Dialogue

→ two candidates: 8 - 10 minutes; three candidates: 13 - 15 minutes



Now we come to the dialogue.
I'd like you to talk to each other. I'm just going to listen.
Here are your tasks.

After giving task sheets to candidates A, B / (C) ...



Please take your time and read the task carefully.
Start as soon as you feel ready. / I'd like you to start now, ... (use one candidate's name).

...

Should the communication break down, choose an adequate instruction:



- Please focus on the task.
- Please move to another aspect.
- What else would you like to say?
- Think of another example / situation / reason / perspective / approach / aspect ...
- Remember to talk to each other.
- You've got ... minute(s) left.
- Are you sure that everything is said?

When candidates have finished the task ...



Thank you.

VIII Anhang

VIII. 1 Redemittel

Die folgende Übersicht umfasst exemplarisch einige *Speaking Skills* (monologischer und überwiegend dialogischer Teil), die in den Sprechprüfungen in der Sekundarstufe II und im Abitur Verwendung finden können. Es besteht kein Anspruch auf Vollständigkeit, die Beispiele dienen lediglich der Veranschaulichung. Textsortenspezifische Redemittel und Strategien finden sich darüber hinaus in den aktuellen Lehrwerken, dort auch als *Skills* ausgewiesen.

Gemäß der Kategorie „sehr gut“ des Bewertungsbogens Sprechprüfung sprechen die Schülerinnen und Schüler / Prüflinge kohärent und strukturiert. Sie präsentieren ihre Gedanken und Argumente flüssig. Um die Interaktion souverän zu gestalten, setzen sie Redemittel ein, die das Gespräch aufrechterhalten und ferner ein geschicktes Eingehen auf das Gegenüber erlauben.

Stating your opinion	
<ul style="list-style-type: none"> In my opinion / view ... Well, I'd say ... It's a fact that ... The way I see it, ... Personally, I think ... If you ask me ... I'm absolutely convinced that ... On the whole I think ... 	<ul style="list-style-type: none"> As far as I'm concerned ... It seems to me that ... I think / feel / reckon / believe ... First of all / To start with ... I'd like to point out that ... There can be no doubt that ... Nobody will deny that ... As I see it ...
Agreeing	
<ul style="list-style-type: none"> I quite agree... That's a good point. Quite! Exactly! Precisely! Certainly / Definitely! You're quite right./ That's right. I hadn't thought of that. 	<ul style="list-style-type: none"> I agree entirely / completely. That's just how I see it / feel about it. You've got a good point there. That's exactly how I see it. Yes, indeed. I'd go along with that.
Disagreeing	
<ul style="list-style-type: none"> Polite disagreement I'm afraid I don't quite agree there. I'm not so sure, really. Do you really think so? I'm not convinced that ... Well, I have my doubts about that. It depends really ... I'm wondering whether ... That's a good point, but ... 	<ul style="list-style-type: none"> Strong disagreement I'm sure that's wrong! I doubt that very much. That doesn't convince me at all. I don't agree with you at all. I disagree entirely. It's not as simple as that. The problem is that ... I really don't think ...

HINWEISE ZUR AUFGABENERSTELLUNG

III Hinweise zur Aufgabenerstellung

Die Aufgabenstellung umfasst zwei Prüfungsteile, sowohl monologisches als auch dialogisches Sprechen. Die Aufgabe wird in der Fremdsprache gestellt.

Sprechimpulse	Geeignete Materialien im Sinne des erweiterten Textbegriffs: • Bilder, Fotos, Cartoons, kurze Zitate / Aussagen, <i>Headlines</i> , Situationsbeschreibungen, Werbung, Grafiken, Statistiken,...
Charakter der Materialien	Geeignet: • kurz, knapp • übersichtlich • schnell erschließbar, auch ohne spezifisches Hintergrundwissen Nicht geeignet: • Materialien, die stark verschlüsselt / schwer erschließbar sind • Materialien, die die Sensibilität auch einzelner Schüler angreifen könnten (z.B. Themen wie Tod, Gewalt, Tabuthemen etc.)
Aufgabenstellung	<ul style="list-style-type: none"> einfach und klar formuliert, verlangt keine lange Einlesezeit Aufgabe ist in einen klaren situativen Kontext gebettet, sieht aber kein Rollenspiel vor beinhaltet gleiche Art der Impulse bei Prüfling A/B/C) Im monologischen Teil, z.B. Prüfgruppe 1: Fotos, Prüfgruppe 2: Zitate, ... bezieht sich im monologischen und im dialogischen Teil auf zwei unterschiedliche Themen? monologischer und dialogischer Teil bieten jeweils eine thematische Einheit, aber mit unterschiedlichen Aspekten / Perspektiven sieht im dialogischen Teil verschiedene Phasen vor: sich positionieren, etwas präsentieren, etwas aushandeln, Kompromisse finden, ein Fazit ziehen, Ergebnisse formulieren, ... berücksichtigt Relevanz und Passung (Thema und Niveau) für die Prüflinge ermöglicht ausreichend differenzierte Schülerleistungen ist offen genug formuliert, um individuelle Konturierung zu ermöglichen ermöglicht Leistungen in allen drei Anforderungsbereichen ermöglicht Abdecken des vollen Leistungsspektrums (0 - 15 Punkte) verwendet die für Sprechen typischen Aufgabenstellungen: <i>talk about, present, explain, discuss, comment on, agree on, ...</i> enthält im monologischen Teil eine zusätzliche Frage (<i>additional prompt</i>) für den Notfall, die auf die Lebenswelt der Schüler rekurrieren kann

Fortführung der Tabelle »

III HINWEISE ZUR AUFGABENERSTELLUNG

mögliche Aufgabenstellungen und dazugehörige Sprachhandlungen	<p>Die Prüflinge führen – je nach Aufgabenstellung – sowohl auf grundlegendem als auch auf erhöhtem Anforderungsniveau die folgenden Sprachhandlungen im monologischen und im dialogischen Teil aus:</p> <ul style="list-style-type: none"> Abwägen Analysieren Argumentieren Begründen Beispiele geben Berichten Beschreiben Beurteilen Bewerten Darstellen Empfehlen Erklären Erläutern Erzählen Hervorheben Illustrieren Interpretieren Kommentieren Standpunkte klarmachen Stellung nehmen Vergleichen Vermutungen anstellen Zusammenfassen ... <p>Folgende Aufgabenstellungen sind u.a. in der Sprechprüfung möglich:</p> <ul style="list-style-type: none"> Talk about ... Present ... Explain ... Consider ... Comment on ... Discuss ... Agree on <p>Manche der o.g. Aufgabenstellungen umfassen verschiedene Anforderungsbereiche.</p> <p>Talk about bedeutet – je nach Kontext –, dass der Prüfling folgende Schritte durchführt: Beschreiben, Hervorheben, Erläutern, Vergleichen, Vermutungen anstellen, Kommentieren usw.</p> <p>Explain bedeutet – je nach Kontext –, dass der Prüfling folgende Schritte durchführt: Beschreiben, Beispiele geben, Hervorheben, Erläutern, Vermutungen anstellen, Analysieren usw.</p> <p>Discuss bedeutet – je nach Kontext –, dass der Prüfling folgende Schritte durchführt: Abwägen, Vergleichen, Argumentieren, Begründen, Stellung nehmen, Standpunkte klarmachen usw.</p> <p>Zur Prüfungsleistung gehört, dass der Prüfling die Anforderungen der Aufgabenstellung selbstständig erkennt und die erforderlichen Sprachhandlungen entsprechend ausführt.</p>
--	---

Asking for clarification	
<ul style="list-style-type: none"> - I'm sorry, but I don't understand / know what you mean by ... - Could you give an example? - Could you explain that please? - Can you prove that? I would be very interested in some data / examples that ... 	
Signaling that you would like to say something	
<ul style="list-style-type: none"> - May I interrupt you? - Excuse me, I would like to add that... - An important aspect is missing here, namely ... - That illustrates perfectly what ... 	<ul style="list-style-type: none"> - Can I just say / explain that ...? - I would like to jump in here, to clarify that ... - I hope you don't mind me interrupting, but it is important to stress ...
Adding a point	
<ul style="list-style-type: none"> - Another thing is ... - What's more, ... - On top of that, ... 	<ul style="list-style-type: none"> - We must also consider ... - I would like to add that ... - Have you ever considered ...?
Buying time	
<ul style="list-style-type: none"> - Well, that is an interesting point. / I see what you mean. - I think the question we were discussing was ... - You have given your opinion, however ... - Why don't we see what X has to say about that? - Let's not forget to ... 	
Summarizing your point of view or your main arguments	
<ul style="list-style-type: none"> - So, what shall we say? - To sum it up ... - I have shown that ... / It has become clear that ... - Let me just state again that it is vital to ... - The most important argument is ... - Finally, you can't deny that ... - If we don't ... then ... - In spite of everything we have heard from the other side ... - So, I / we have come to the conclusion that ... - There are more good reasons for ... than for ... 	

VIII. 2 Themen

Die Aufgabenstellung basiert auf den folgenden Themenbereichen¹¹:

in allen Themenbereichen zu berücksichtigen	verbindliche Themenbereiche	mögliche Themen	in allen Themenbereichen zu berücksichtigen
English in Action	Regional Identities	<ul style="list-style-type: none"> - democracy in action - power and corruption - ethnicities - migration - ... 	Experiencing Literature and the Arts
<ul style="list-style-type: none"> - social life - travel - work - study 	Global Challenges	<ul style="list-style-type: none"> - exploiting and preserving nature - health - technology - dependency, inter-dependency and cooperation - ... 	<ul style="list-style-type: none"> - addressing the viewer / reader - interacting - reacting towards fictional texts - creating texts
	The Individual and Society	<ul style="list-style-type: none"> - concepts of life - gender roles - social strata - individuality vs. mainstream conformity - ... 	

Zusätzlich zu den Redemitteln¹² empfiehlt es sich für die Vorbereitung auf die Sprechprüfung, Wortschatzarbeit zu den oben genannten Themenbereichen kontinuierlich in den Unterricht zu integrieren.

In den Lehrwerken finden sich gemäß den Fachanforderungen (siehe oben) viele Themengebiete, die sich für die Sprechprüfungen eignen, wie in der folgenden Übersicht exemplarisch in alphabetischer Reihenfolge dargestellt:

- communication, social networks
- conflict management
- consumerism
- education
- growing up, (personal) future
- intercultural aspects
- international relations, relationships
- leisure
- lifestyle, fashion and trends
- living conditions, urban and rural lifestyle
- nutrition
- political systems, politics
- public life
- science and utopia
- social challenges
- sports (social, political and economic aspects)
- the media
- tourism
- tradition and change

11 siehe Fachanforderungen 2014, III. 3

12 siehe Handreichung Anhang VIII. 1

Peer-assessment sheet: How to analyze and interpret pictures

You have ...	P3	P2	P1
1. Introduction			
... mentioned the name of the photographer/artist and when/where the picture/photo/drawing was taken			
... roughly outlined what the visual depicts in general			
... stated your first impression of the picture			
2. Description			
... described the visual clearly and concentrated on the relevant aspects only			
... described in a systematic way – started with the dominant aspect and described it in detail without forgetting the aspects in the background			
... either started with the foreground and then turned to the background, worked from the top down to the bottom or started at the left and then worked across to the right			
... described which techniques the photographer/painter has made use of (e.g. use of light and colour)			
... described the people's body language and facial expressions and speculated about who they are and what their relationship is like			
3. Analysis/Interpretation			
... stated what the artist is trying to say and how he/she does it			
... speculated about the possible addressee; you have to mention the source and interpreted with regard to it			
... stated whether the photo was taken with a special intention			
... discussed how the figures are presented: in a positive, negative or neutral light? How is this done?			
... explained the (intended) effect on the viewer and the way it is achieved (e.g. mentioned pictorial elements that back up the message as 'evidence')			
... wrapped up your interpretation in a final statement			
4. Evaluation			
... explained the effect the visual has on me			
... evaluated the artist's presentation from your point of view and assessed the success of the message: is it presented convincingly?			
5. Structure			
... structured the text: introduction, main part, conclusion; paragraph properly			
... main part: made sensible paragraphs within the main part and used topic sentences			
6. Language			
... used connectives within the text			
<i>Write down a sentence in which the author uses a connective correctly:</i>			
P1: _____			
P2: _____			
P3: _____			
... used phrases that are essential for this text type			

Deeg, C., Daboll, P., Kolowaty, G.
 Challenges & Choices:
 Security Security in Travelled
 Times. Lehrstuhl für
 Braunschweig, Oestrichweg 2019.

Peer-assessment sheet: How to analyze and interpret statistics

You have ...	P3	P2	P1
1. Introduction			
... written an introduction in which you mention the origin/source, the author and the date			
... roughly (in one sentence) outlined what the statistic depicts in general			
2. Formal components			
... explained the formal components of the statistic (table, graph, chart):			
a. general structure			
b. period of time			
c. axes labels (horizontal and vertical lines)			
d. information on the units			
3. Description			
... described the contents and details:			
a. changes and developments over time			
b. peak and low points			
c. relationships and connections			
... described in a systematic way (i.e. mention the most important aspects first)			
... considered why the numbers are presented as, for example, a table or a chart			
... concentrated on the most remarkable data			
4. Interpretation/Conclusion			
... drawn conclusions from the numbers			
... explained your conclusions with your background knowledge of the topic			
... been critical about the form of presentation: e.g. easily understandable form? Reliable source? Up-to-date numbers?			
... discussed how the figures are presented – in a positive, negative or neutral light?			
... made sure that the conclusions drawn are in line with what the numbers say			
... put your conclusions into a larger context			
5. Structure			
... structured the text: introduction, main part, conclusion; paragraph properly			
... main part: made sensible paragraphs within the main part and used topic sentences			
6. Language			
... used connectives within the text			
... used phrases that are essential for this text type			
Give an example that you think is well chosen.			
P1: _____			
P2: _____			
P3: _____			
... used interesting words (no overused words)			
... used different sentence structures			

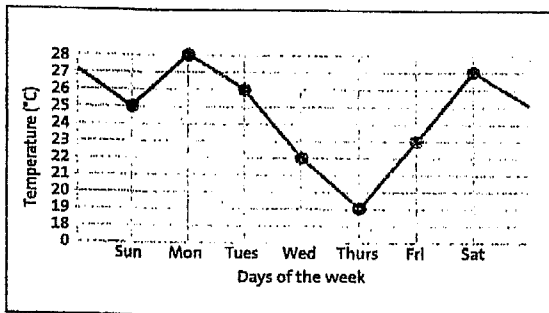
Deeg, C. Davoll?, Kolowaty G.
 Challenges & Choices
 Safety Security in Troubled
 Times. Lehrstuhl für
 Braunschweig - Oestrichweg 2014.

Analysis of Tables/Graphs/Charts

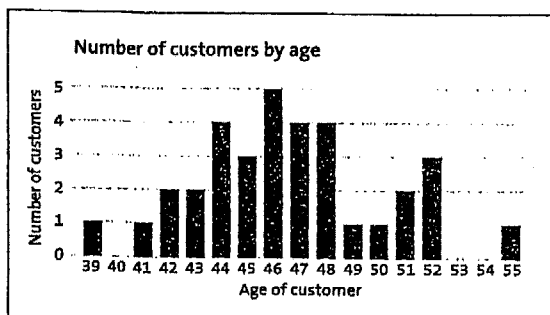
Different types

	1992	2001	2011
USA	230 mn	260 mn	300 mn
China	800 mn	1,000 mn	1,300 mn
India	600 mn	800 mn	1,100 mn

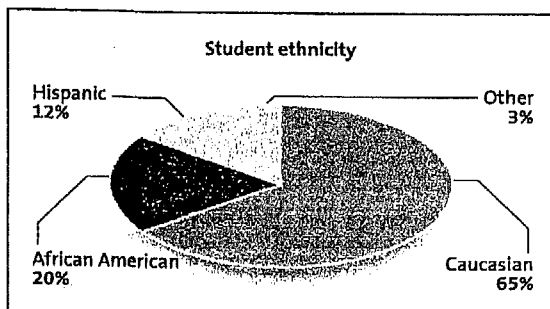
A **table** gives raw data as the basis for analysis and consists of a grid with numbers arranged in lines and columns. Typically, it aims to present data in an ordered way, thus making the information easy to understand.



A **(line) graph** presents one or more lines in a system of coordinates/axes – a horizontal and a vertical axis. It shows the development of figures/variables over a period of time (trends, tendencies).



A **bar chart** shows differences between various things. It presents boxes/bars of different heights in a system of coordinates. The bars can be arranged horizontally or vertically.



A **pie chart** shows percentages of a whole. It consists of a circle/pie divided into different sections/segments.

General aspects

- How reliable/trustworthy is the source?
- Are the numbers up-to-date?
- Consider why a chart/graph/table has been chosen as the means of visual representation.
- Are the figures absolute numbers or percentage figures – and what is the function of this presentation?
- What do the numbers/data suggest?
- Turn the percentage figures/data into words and compare them
- Relate the data to the given context.

Useful terms and phrases

- to reach a peak/a low point/an all-time high/low of ...
- to remain constant/stable
- to go through a period of growth
- to increase/rise/grow/go up
- to decrease/fall/drop/go down
- a fall/decline/drop/decrease
- an increase/a rise/growth
- to grow ... by 10%/at a certain rate
- a rise of 8%/in. temperature/to €25
- steep/strong/rapid ... growth
- a gradual/steady/continual ... fall
- a slight/barely noticeable ... rise

Useful terms and phrases

- in comparison with/compared with
- in contrast to
- to achieve an average/below-average/above-average figure
- to be at the top/bottom of the ranking
- to rank first/second ... last
- the highest/lowest figure/score
- no/little/a big difference between A and B (... with regards to ... last year ...)
- the figures are identical/similar to ...
- the vast majority of/only a minority ...
- to experience a sudden rise/drop
- after a brief recovery ...

Useful terms and phrases

- the pie chart is divided into ...
- segments/sections ...
- each segment represents ...
- the share of 5% of the total amount is about 2 million euro ...
- the biggest/the smallest section ...
- the whole circle represents/stands for
- the chart reveals the share of ...
- percentage-wise
- a marginal percentage of ...
- an infinitely small amount of ...

Edelbrock, I. (Ed.)
The New Palgrave Advanced.
Basingstoke: Springer 2011.

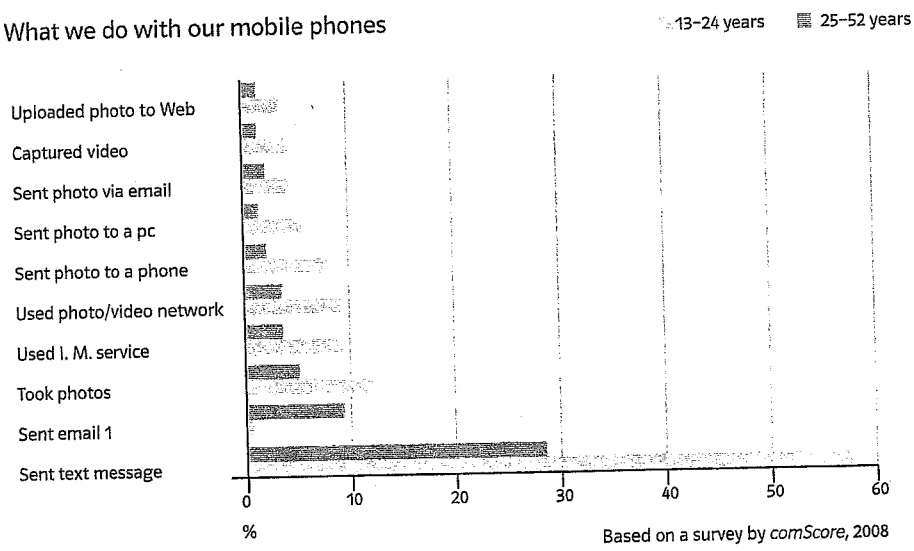
Burke, E. et al.
 Green Line Oberstufe Klasse 11/12
 Skills and Exam Training
 Stuttgart, Juli 4 2009

Basic 3: Analysing statistics → S27

In a presentation or an oral exam you will frequently have to present statistical data and/or interpret it.

1 One of the most common ways of presenting statistics is in a bar chart. Your interpretation of the graph should follow a clear three-step structure:

What we do with our mobile phones



TIP:

Useful phrases
 to interpret a bar chart/a line diagram/a pie chart
 • this diagram shows/reveals ...
 • to use/utilise/make use of sth
 • frequent/rare use
 • to employ sb's services
 • a service/an application
 • an upward/downward curve
 • a significant increase/decrease in ...

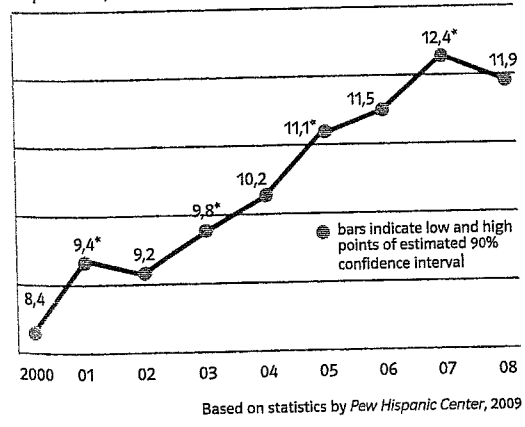
a) To begin with, say what the diagram is about in one sentence.

b) What is the most significant statement?

c) Now describe the diagram in more detail concentrating on the most remarkable data.

2 Line graphs show development over a period of time. Interpret this graph, using the three-step structure outlined above.

Estimates of the U.S. Unauthorized Immigrant Population, 2000-2008 (in millions)



3 What other ways of presenting the data from above would have been possible?

	pie chart	line graph	bar chart
Mobile phone use			
Illegal immigrants			

Peer-assessment sheet: How to analyze and interpret cartoons

You have ...	P3	P2	P1
1. Introduction			
... mentioned the name of the cartoonist, when/where the cartoon was published			
... roughly outlined what the cartoon depicts in general			
... given your first response to the cartoon			
... stated possible reasons for the representation			
2. Description			
... described the cartoon in detail but made sure that you concentrated on the relevant aspects only			
... described in a systematic way and started with the most important elements without forgetting those in the background			
... identified the current events/people/institutions referred to			
... linked texts to the drawing			
... described artistic techniques the cartoonist used			
3. Analysis/Interpretation			
... stated what the cartoonist is trying to say; used the context of the cartoon as well as a possible addressee, thought about the source it was taken from and based your interpretation on this			
... examined whether the figures or issues are presented in a positive or a negative light and said how this is done (paid attention to the devices used – such as the use of exaggeration, irony, puns and symbols)			
... explained the (intended) effect on the viewer and the way it is achieved (e.g. mention pictorial elements that back up the message as 'evidence')			
... wrapped up your interpretation: what the cartoonist is trying to say/criticize			
4. Evaluation			
... mentioned your personal opinion regarding the artist's representation and his/her message			
... outlined the effect the cartoon has on you			
... assessed the success of the message			
5. Structure			
... structured the text: introduction, main part, conclusion			
... main part: made sensible use of paragraphs within the main part			
6. Language			
... used connectives within the text			
<i>Write down a sentence in which the author uses a connective correctly:</i>			
P1: _____			
P2: _____			
P3: _____			
... used phrases that are essential for this text type			
<i>Give an example of a good choice of adjectives/adverbs + noun/verb</i>			
P1: _____ P2: _____ P3: _____			

Day, C., Small, F., Solway, G.
 Challenges & Choices
 Seeking Security in Troubled
 Times. *Lehrerhandreichung*
 Braunschweig, Ostwestfalen-Lippe
 Universität, 2014.

Advertising

Advertising is part of our everyday lives, and it is interesting to examine how strategies and individual advertisements are designed to influence people. The following information is useful for dealing with tasks that involve either the analysis or the creation of advertisements or commercials. Remember that people not only advertise for a specific product but also for brands, companies, persons, organisations or campaigns such as the protection of animals, etc.

In printed advertisements or radio/TV commercials, the AIDA strategy is often used. AIDA stands for:

Attention	How can we attract the consumer's attention? (e.g. a surprising eye-catcher)
Interest	How can we arouse the consumer's interest in the product? (e.g. a new slogan or a new layout)
Desire	What arguments can we use to make the product desirable? (e.g. the need for health or comfort)
Action	What arguments would make the consumer go out and buy the product? (e.g. a good price)

Action

- In your opinion, how effective is the advert in making people actually buy the product?
- Does the advert show that the product is value for money?

2. Designing an advert

- What are you going to advertise? A specific product, a brand, a company, a person, a campaign or an organisation?
- Identify the key elements of the product or message.
- Decide how to convey it effectively.
- Who is your target group? Think of age, gender, income, level of education, lifestyle, political leanings, etc.
- Apply the AIDA advertising strategy.
- Pay attention to the layout, in particular:
 - the use of visuals such as photos or a logo
 - the use of text such as a slogan or product information
 - the effect of the size and colour of the different elements of the advert
 - the effect of how the different elements are arranged on the page
- Check your language, e.g. your choice of words, sentence structure and tone. Is it easy to understand?

1. Analysing an advert

Attention

- How big is the advert? Is it a full-page ad or a half-page ad?
- Where in the publication is the advert located?
- How creative are the colours, the illustrations and the slogan?
- How do the illustrations, the text and the product relate to one another?

Interest

- What rhetorical devices does the slogan use?
- What is the potential target group?

Desire

- What does the slogan promise the customer?
- Can you identify a particular need which the product fulfils?
- What benefits of the product does the advert mention?
- How will the product give the consumer satisfaction?
- What image does the advert convey both of the product and of the person who buys it?

Useful phrases

The advertisement consists of ... • The visual/textual elements are ... • at the top/bottom ... • In the upper/lower half ... • Two thirds of the advertisement are ... • ... is striking/is clearly visible/catches the eye ... looks harmonious/classical/old-fashioned/modern/fresh ... in the foreground/background/centre • the main focus is on ... • the emphasis is on ... • the headline/slogan • informative • manipulative • provocative • shocking • moving • exaggerated • spectacular • to appeal to sb • to call for • attractive • positive • impression • proverb • alliteration • irony • symbol • metaphor • The colours/light create/s an ... atmosphere • The photo evokes/provokes ... • The way ... is presented suggests ... • to make fun of • to play with • to combine elements of ... • relation/contrast between picture and text/between different elements • ... affects you • ... makes you feel/want ... • ... produces a desire to ...

*Asford, S. et al.
Straight on - English (class 12/13)
Sh. Vogt, 16.04.2010.*

Your guide to interactive reading¹

- 1) Note down your prereading expectations. Consider the title, the author, the genre, illustrations...
- 2) Read with a pencil. Mark anything that seems important or irritating. Jot down one- or two-word comments.
- 3) As you read your story, stop at several points in the story – at least once very early into the story, once in the middle and a third time near the end – to predict what is going to happen next. (Take three or four minutes to reflect on your ideas each time you stop – if you have the time.)
- 4) As soon as you finish your reading, write down your immediate responses to the text – how it made you feel or think, what emotions it triggered, what issues / questions it raised. (Take five minutes to do this – if you have the time.)
- 5) Write down a) what most interested you about the story and b) the most important question you're left with after reading the text. (This is your starting point for discussions with others.)
- 6) Asking questions about the plot: What is the single most important moment or event in the story? Why? (10')
- 7) Asking questions about setting: What is worth noting about the story's setting? What is the setting? How does it change? Consider time, location, atmosphere ... Find out the role that setting plays in the unfolding events. (10')
- 8) Asking questions about characters: Who do you think is the most important character in the story? How does this character change and grow as the story progresses? (Do circumstances change for the character? Does the character's understanding or knowledge change? Does your attitude toward the character change? Do the character's relationships to other characters change?) How do the other characters promote or inhibit the change in the main character? (10 – 15')
- 9) Asking questions about point of view: What is the story's point of view? What is the narrator's role in the unfolding of events? How do the narrator's perceptions filter your understanding of the story? Do you consider the narrator's perceptions reliable, or does the text suggest alternative understandings? (If yes, at which point did you first suspect him or her of unreliability?) Is the narrator's way of seeing part of what the story is about? (10')
- 10) Asking questions about theme: Which relevant point do you think the author wants to make in the story? How does the story change your view of something?

¹ *Mostly from:* Ramage, John D, et al. *The Allyn and Bacon Guide to Writing*. New York: Pearson Education, 2006. Ch. 12.

HOW TO READ A PRIMARY SOURCE



Analyzing a primary source is essentially about asking questions. Why was it written? By whom? What did they hope to gain/change/argue? By following the MAPER technique outlined below you will be able to help take the often daunting and difficult task of understanding primary sources, and by using all your history skills, produce a relevant and detailed analysis of the work.

I. Evaluate primary source texts using the **MAPER** technique.

- Motives and goals of the author
- Argument and strategy that they use to achieve those goals
- Presuppositions and values (in the text, and our own)
- Epistemology (truthfulness)
- Relate to other texts (compare and contrast)

Motives

Who is the author and what is her or his place in society (explain why you are justified in thinking so)? What could or might it be, based on the text, and why?
What is at stake for the author in this text? Why do you think she or he wrote it? What evidence in the text tells you this?
Does the author have a thesis? What -- in one sentence -- is that thesis?

Argument

How does the text make its case? What is its strategy for accomplishing its goal? How does it carry out this strategy?
What is the intended audience of the text? How might this influence its rhetorical strategy? Cite specific examples.
What arguments or concerns does the author respond to that are *not* clearly stated? Provide at least one example of a point at which the author seems to be refuting a position never clearly stated. Explain what you think this position may be in detail, and why you think it.
Do you think the author is credible and reliable? Use at least one specific example to explain why. Make sure to explain the principle of rhetoric or logic that makes this passage credible.

Presuppositions

Do the ideas and values in the source differ from the ideas and values of our age?
What presumptions and preconceptions do we as readers bring to bear on this text? For instance, what portions of the text might we find objectionable, but which contemporaries might have found acceptable. State the values we hold on that subject, and the values expressed in the text. Cite at least one specific example.
How might the difference between our values and the values of the author influence the way we understand the text? Explain how such a difference in values might lead us to misinterpret the text, or understand it in a way contemporaries would not have.

Epistemology

How might this text support one of the arguments found in secondary sources we've read?
What kinds of information does this text reveal that it does not seem concerned with revealing? (In other words, what does it tell us without *knowing* it's telling us?)

Relate

Now choose a similar reading and compare the two, answering these questions:

- What patterns or ideas are repeated throughout the readings?
- What major differences appear in them?
- Which do you find more reliable and credible?

Bewertungsbogen für die sprachliche Leistung (Kompetenz Schreiben)
 verbindlich für das Schriftliche Abitur 2017 in den modernen Fremdsprachen (NEU - 14.07.2016)



Prüfung:

Kategorie	Kriterium	sehr gut	gut	befriedigend	ausreichend	mangelhaft	ungenügend
Textgestaltung	Struktur/ Textaufbau	<ul style="list-style-type: none"> sinnvoll gegliedert kohärent stringent 	<ul style="list-style-type: none"> weitgehend sinnvoll gegliedert meist kohärent meist stringent 	<ul style="list-style-type: none"> im Wesentlichen sinnvoll gegliedert im Allgemeinen kohärent im Allgemeinen stringent 	<ul style="list-style-type: none"> in Teilen sinnvoll gegliedert teils kohärent wenig stringent 	<ul style="list-style-type: none"> ansatzweise gegliedert kaum kohärent kaum stringent 	<ul style="list-style-type: none"> nicht gegliedert nicht kohärent nicht stringent
	Umgang mit Materialien/ Textbezüge	<ul style="list-style-type: none"> eigenständig korrekt durchgehend angemessen dosiert stets stimmig eingebettet 	<ul style="list-style-type: none"> weitgehend eigenständig meist korrekt angemessen dosiert stimmig eingebettet 	<ul style="list-style-type: none"> im Allgemeinen eigenständig im Wesentlichen korrekt im Allgemeinen angemessen dosiert im Wesentlichen stimmig eingebettet 	<ul style="list-style-type: none"> wenig eigenständig teils korrekt wenig angemessen dosiert teilweise stimmig eingebettet 	<ul style="list-style-type: none"> kaum eigenständig in Ansätzen korrekt kaum angemessen dosiert kaum stimmig eingebettet 	<ul style="list-style-type: none"> nicht angemessen bzw. nicht erkennbar in Ansätzen korrekt kaum angemessen dosiert kaum stimmig eingebettet
	Sprachregister/ Stilebene	<ul style="list-style-type: none"> in jeder Hinsicht textsortengerecht adressatengerecht situationsgerecht 	<ul style="list-style-type: none"> weitgehend textsortengerecht adressatengerecht situationsgerecht 	<ul style="list-style-type: none"> im Wesentlichen textsortengerecht adressatengerecht situationsgerecht 	<ul style="list-style-type: none"> zum Teil textsortengerecht adressatengerecht situationsgerecht 	<ul style="list-style-type: none"> in Ansätzen textsortengerecht adressatengerecht situationsgerecht 	<ul style="list-style-type: none"> nicht textsortengerecht adressatengerecht situationsgerecht
Verfügbarkeit sprachlicher Mittel	Satzbau	<ul style="list-style-type: none"> nahezu korrekt überwiegend sprachtypisch komplex souverän verknüpft 	<ul style="list-style-type: none"> meist korrekt weitgehend sprachtypisch meist komplex angemessen verknüpft 	<ul style="list-style-type: none"> im Wesentlichen korrekt im Allgemeinen sprachtypisch recht differenziert einfach verknüpft 	<ul style="list-style-type: none"> teils korrekt wenig sprachtypisch wenig differenziert sehr einfach verknüpft 	<ul style="list-style-type: none"> sehr fehlerhaft elementar kaum verknüpft 	<ul style="list-style-type: none"> äußerst fehlerhaft äußerst elementar nicht verknüpft
	Grammatische Strukturen	<ul style="list-style-type: none"> nahezu korrekt sehr vielfältig 	<ul style="list-style-type: none"> meist korrekt vielfältig 	<ul style="list-style-type: none"> im Wesentlichen korrekt im Wesentlichen variiert 	<ul style="list-style-type: none"> teils korrekt wenig variiert 	<ul style="list-style-type: none"> kaum korrekt in Ansätzen variiert 	<ul style="list-style-type: none"> inkorrekt nicht variiert
	Wortschatz (allgemein und spezifisch)	<ul style="list-style-type: none"> nahezu korrekt sehr treffsicher sehr umfangreich idiomatisch 	<ul style="list-style-type: none"> meist korrekt treffsicher umfangreich meist idiomatisch 	<ul style="list-style-type: none"> im Wesentlichen korrekt im Allgemeinen treffsicher im Wesentlichen angemessen 	<ul style="list-style-type: none"> teils korrekt nur zum Teil treffsicher elementar, ggf. redundant 	<ul style="list-style-type: none"> kaum korrekt nur in Ansätzen treffsicher begrenzt 	<ul style="list-style-type: none"> inkorrekt nicht treffsicher äußerst begrenzt
	Orthografie	<ul style="list-style-type: none"> nahezu korrekt 	<ul style="list-style-type: none"> weitgehend korrekt 	<ul style="list-style-type: none"> im Wesentlichen korrekt 	<ul style="list-style-type: none"> nur in Teilen korrekt 	<ul style="list-style-type: none"> sehr fehlerhaft 	<ul style="list-style-type: none"> äußerst fehlerhaft

Die Gewichtung der einzelnen Kriterien innerhalb der Kategorien hängt von den Anforderungen der jeweiligen Aufgabenstellungen ab und unterliegt - im Hinblick auf die Erteilung einer Gesamtnote - insoweit fachlichem Ermessen.

Datum: _____ Unterschrift Erstkorrektor/in (Dienstbez.): _____

_____ Unterschrift Zweitkorrektor/in (Dienstbez.): _____

from: Context Starter. Eds. H. Schwabe & A. Leithner - Brauns. Berlin: Cornelsen 2014.

Writing skills

► S13 The stages of writing

If you make your writing concise and to the point, your readers will find it easier to follow your thoughts. You should carefully plan and draft your text and then revise what you have written. This takes some time, but your texts will greatly profit from it.

Planning stage

Allow enough time for this stage. Think about these questions:

- What topic are you going to write about?
- What precisely are you expected to do (describe/outline/analyse/...)?
- Who are you writing for?
- What text type is required? (► S5)
- What criteria apply to this kind of text?

You should

- do any necessary research on your topic (► S31),
- collect ideas and arguments concerning your topic,
- order or rank these ideas and arguments,
- write an *outline* (see the tip on the right).

Drafting stage

Now write the first version of your text:

- Add *topic sentences* and *linking words* to your outline.
- Start new paragraphs for new ideas.
- Elaborate on your ideas or provide suitable examples.
- Think of an *ending* for your text, then write an *introduction* that prepares the reader for that ending.

Revision stage

Finally, you or somebody else should take a critical look at your draft. Proofread it several times, each time focusing on a different aspect:

- Does the text read well, is it logical, coherent and complete?
- Check different aspects of your text: content, *style, grammar, vocabulary, idiomatic expressions, spelling and punctuation.
- Write a second draft of your text. Don't hesitate to change whole passages or rearrange the structure of your text if your analysis or your feedback advises you to.

TIP

In an outline, the most important ideas should be farthest to the left:

Title

I. Main idea 1

A. Important fact

1. Supporting fact

2. Supporting fact

a. Example or detail

b. Example or detail

B. Important fact

II. Main idea 2

All 'main ideas' are of equal importance, as are the 'important facts', etc.

Use keywords when writing an outline.

LANGUAGE HELP

How can you avoid using the same words over and over again?

Look at your notes and underline keywords. Then collect other words with the same meaning.

Example: 'Could smartphones be a valuable tool for learning in school?'

Useful synonyms:

smartphones = modern cell phones, mobile phones

valuable = helpful, useful, respected, treasured

tool = instrument, device, gadget

learning = studying, education

school = places of learning, classrooms

Use your new words in the introduction, adding a thesis.

How can you present your arguments convincingly?

Use powerful verbs: *analyse, look at, examine, discuss, focus on.*

Examples: 'In this essay I will focus on three problems caused by smartphones.' 'This essay examines the effects of smartphones on young people in our society.'

3 Basic writing skills

Burbelo, E. et al.
Green line Obchufe klasse 11/12
Skills and Exam Training
Stuttgart, Welt 2009.

Basic 1: Structuring → p.82, p.85 → S13, S14

1 Analysis

- a) Read the following short essay commenting on the statement: **Drugs cheats in sport should be banned for life.** Use the space on the right to make notes about how the essay is structured. Mark the different parts, noting down next to them what parts they are and what their function is.
- b) Go through the essay again, this time identifying and underlining the structuring devices which help to link the ideas.

There is a general consensus that drugs have no place in sport and that cheats should serve a ban. There is less agreement, however, on how long that ban should last and whether cheats should ever be allowed to compete again. In the following lines I would like to look at some of the arguments on both sides of the issue.

5 The first argument in support of a ban for life is that only such a severe punishment is a real deterrent. The rewards of success in sport are so great that a ban of only two years, for example, might seem a risk worth taking. Another consideration is the position of other competitors. It might be thought unfair to expect them to compete against a proven cheat. Furthermore there is the question of
10 trust in the sport itself. There is a view that sports authorities have a duty to ensure that the public and the sponsors, who both support sport financially, can believe what they see.

15 On the other hand it could be argued that a ban for life goes too far. Firstly, everyone deserves another chance. We all make mistakes but do not have to spend the rest of our lives paying for them. Secondly, there is the concern that it is quite possible to take an illegal substance unknowingly. Last but not least, there is also the worry that for some reason the results of a drugs test might not be accurate.

20 The differing points of view I have outlined demonstrate how hard it is to deal with the problem of drugs in sport in a way which is equitable to everyone. I personally support the principle of a lifetime ban, but only after a second offence. Nevertheless, it is an issue which will doubtless continue to be a topic of fierce debate.

2 [P] Guided practice

a) Organise the notes below into an outline for an essay commenting on the statement: **Buying clothes made in developing countries means helping to exploit the poor of the world.** Use the structure on the right to help you make the outline. Copy the headings into your exercise book and add the notes where they belong.

- working conditions often bad
- cheap fashion result of globalisation
- no easy answer
- people might starve if no work
- profits go to multinational companies
- helps local economy to develop
- workers forced to accept low wages
- morally acceptable to buy clothes made in Third World?
- check out company for 'fair trade' label
- not all global companies have irresponsible attitude

b) Use the outline to write a short essay in your exercise book. (If you wish, you can add more ideas.) Order the notes in each part as you think best, remembering that the first and last points you make usually have the strongest effect. Use structuring devices to improve the clarity and fluency of your text.

- * Introduction: ...
- * Main body:
 - * 1. Arguments supporting statement: ...
 - * 2. Arguments against statement: ...
- * Conclusion: ...



TIP
There is no single 'correct' order in which to present arguments for and against, but the approach you use should be clear to the reader.

3 [P] Free practice: Plan and write a comment on the statement: **Individuals should not be criticised for making unhealthy lifestyle choices. Ask a partner to read your essay and check if the structure is clear.**

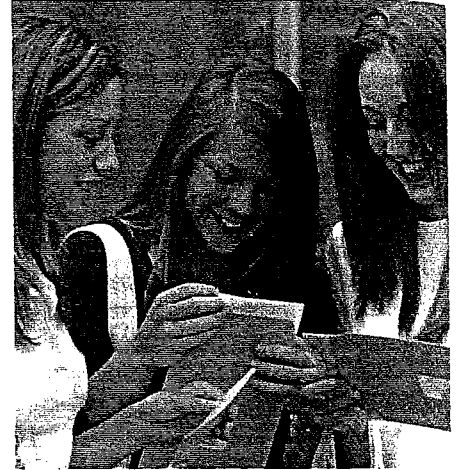
Buklo, E. et al.
Green Line Oberstufe Klasse 11/12
Skills and Exam Training
Stuttgart, WCH 2009

Basic 4: Paragraph writing → p.81, p.85, pp.123-124 → S14, S15

A prose text should be written in paragraphs, with each paragraph beginning on a new line to show the reader that some new aspect is being dealt with.

- 1 a) *The following text about exams needs to be divided into paragraphs. Mark where each new paragraph should start by underlining the topic sentence which states the main idea developed in that paragraph.*

Many students are worried by the thought of exams. Sometimes this worry can even develop into the kind of fear which affects performance. It is therefore important to approach exams in a way that helps to build confidence. The first step is sensible preparation. If revision is planned and started in time, there is no need for last-minute panic. Late nights are no help whatsoever. On the contrary, tired students simply put themselves at a disadvantage. The day of the exam itself is a time for organisation and control. That includes having a good breakfast as well as arriving at the venue on time, with the correct equipment. Once the exam starts, there is a natural temptation to begin writing immediately. Taking time to read the questions carefully, however, will greatly improve the chances of a good result. Unsurprisingly, waiting for that result can also cause nervous tension. Worried speculation does not always lead to realistic conclusions, however, and the best way to avoid such concern is to follow the advice given above. Grades are actually often better than imagined, and as long as students have done their best, no one can ask for more.



- b) *Summarise in no more than two sentences why writing in paragraphs helps both the writer and the reader.*

- 2 [☐] *While paragraphs can be thought of as units with a separate focus, they also combine to link and develop the overall content. Below are two topic sentences expressing some thoughts on politicians. Read the notes for supporting sentences in the first paragraph, add notes with your own ideas for the body of the second paragraph, and then write out the two paragraphs in full in your exercise book. Use connectives to help you express yourself fluently.*

Topic sentence 1: Many people have no confidence in politicians.

Notes: seem remote; unfamiliar with ordinary lives; no understanding of everyday problems; talk, not listen; own ambitions/interests; political spin

Topic sentence 2: The failure of politicians to engage with the electorate is a potentially serious issue.

Notes: _____

- 3 a) [☐] *Discuss with a partner whether there is any difference in the way in which paragraphs are used in fiction and non-fiction writing. (It may help to have an example of each in front of you.)*

- b) [☐] *Choose one of the options below as the topic sentence of the opening paragraph of a short story. Write it down in your exercise book and use your own ideas to develop it into a paragraph that will get the reader's attention. Try to be as creative as possible while maintaining the content focus and also a consistent style. (If you like, you can then continue the story ...)*

- On waking that fateful morning, Carlos found that his world had been transformed.
- Nina was one of those people who are born looking for trouble.
- Reader, I do appreciate that a dog's perspective may be an alien concept for you.

- 4 a) [☐] *Write a review of a book or film that has made a particular impression on you. You can choose the form and style of your review, but it should be divided into paragraphs and each paragraph should be structured properly.*

- b) [☐] *Read your partner's review and give constructive criticism.*

Basic 7: Beginning and ending → p.82, p.124 → S14, S15

Planning and writing an essay means not only putting your thoughts in a logical order with smooth transitions between the various parts, but also framing these ideas with an effective beginning and ending.

- The beginning should grab the reader's attention immediately by introducing the topic in a way that stands out.
- The ending, while including a short summary of your ideas, should be equally memorable so that your essay remains in the reader's mind.

It doesn't matter what strategies you use as long as your ideas suit the topic and help you to achieve your aims.

1 Read the essay notes below and then write three possible beginnings using the strategies suggested in brackets

a) (surprising thesis) _____

b) (reference to a current event) _____

c) (provocative suggestion) _____

The Class System in the United States

Introduction

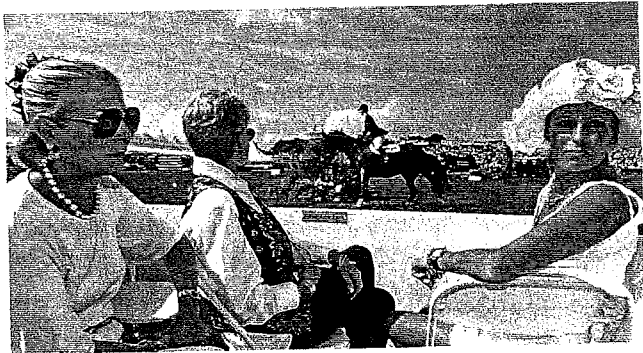
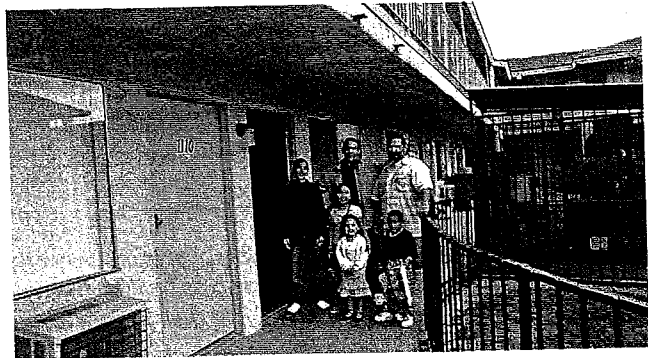
(Beginning) - concept of class may be matter of debate - but one thing sure - American society includes all kinds of people in all kinds of circumstances

Main body

1. people may be categorised according to e.g. income (legal or illegal), music preferences, religion, education, race, political views, work status - might belong to more than one category
2. 'class' may also be defined more loosely in terms of general lifestyle - upper class that no one admits to belonging to - middle class that most claim to belong to - poor minorities - lower class/'white trash'
3. how people see themselves might be different from how others see them - different groups admire or look down on others - people may also move from one 'class' to another

Conclusion

no traditional system as in UK - but lots of different groups that can give social identity - (Ending)



2 Write three different endings for the essay.

a) (summary/acknowledge possibility of dissent) _____

b) (summary/highlight striking aspect) _____

c) (summary/warning) _____

3 [AA] Compare each other's ideas for beginnings and endings. Pick out those you think are particularly effective and say why. Also discuss what other possible strategies might be used.

▶ LP 14 Linking words and phrases

Linking words and phrases are the signposts of written and spoken communication; they help readers and listeners find their way through texts. Choosing the right phrases also helps you as a writer to think critically about the relationship between your sentences. The table below shows you a selection of useful phrases and their functions.

Use	Linking word or phrase
Stating your opinion	<i>In my opinion ... • To my mind ... • I think/feel/believe that ...</i>
Listing facts, arguments, etc.	<i>First of all ... • Firstly ... • For one thing, ... Secondly ... • Furthermore ... • What is more, ... • Besides ... • In addition ... • Moreover ... Finally ... • Above all ... • Most importantly ...</i>
Giving an example	<i>for example ... • for instance ... • such as ...</i>
Emphasizing	<i>In fact, ... • As a matter of fact, ... • Actually, ...</i>
Contrasting	<i>On the one hand ... • On the other hand ... • However ... • ... though ... • Nonetheless ... • Whereas ... • Although ... • In spite of ...</i>
Conceding a point	<i>Of course ... • Naturally ... • Admittedly ...</i>
Referring to a point in time or a development	<i>At the/that time ... • In those days ... • Eventually ... • In the course of ... • In the long run ... • Meanwhile ... • At the same time ... • As a result ...</i>
Coming to a conclusion	<i>All in all ... • In the final analysis ... • In conclusion ... • Ultimately ... • For the reasons mentioned above ... • To sum up ... • To conclude ... • I would like to conclude by saying ...</i>

b In the following text, linking words and phrases have been left out. Decide where such 'signposts' are missing and choose appropriate ones from the table above. Then write an improved version of the text.

Google wants to change the world – again

Google revolutionized the way we use the Web in the 1990s with a new kind of search engine. Now it wants to change the way we navigate physical space. The California firm has developed a small car that drives itself. The car is equipped with GPS and a host of sensors that collect information about the surroundings as it moves. There is a steering wheel and a brake (for emergencies), but the car is programmed to work without a human driver.

Google is not interested in going into the car business. The real purpose is to change how we think about mobility. Why should you buy a car if you can get one whenever you need or want it? You want to go downtown, you flip open your smartphone and call for an autonomous taxi. The vehicle drops you off at your destination, then goes on to its next job.

*Written - Review A 21.01.2016
Content - Arguing word
Below: Connected 2015.*

▶ LP 15 Connecting your thoughts (sentence structure)

a **EASIE** Your partner has given you this text to proofread. Rewrite it to improve the style without leaving out any information.

Frank McCourt was born in Brooklyn, New York in 1930, which was the first year of the Great Depression. Both of his parents were immigrants from Ireland. They had come to America like millions of other Irish men and women who were looking for a better life. But they didn't find a better life, they only found poverty and misery. The McCourts, who were disappointed with life in America, decided to move back to Ireland. But their new life in Limerick, which was the hometown of Frank's mother, was no better than their life in Brooklyn. Young Frank had to leave school to support his family. He did odd jobs to earn a few pounds. After he had saved enough money for a ticket to New York, he left Ireland for good and didn't even tell his family.

Texts that contain unnecessary words or that connect ideas too loosely don't read well. A few simple techniques can help you make your sentences more compact and connected:

Loose connection	Stronger connection
Relative clause: Frank McCourt was born in Brooklyn, New York in 1930, which was the first year of the Great Depression.	→ Apposition: Frank McCourt was born in Brooklyn, New York in 1930, the first year of the Great Depression.
Relative clause: They had come to America like millions of other Irish men and women who were looking for a better life.	→ Participle construction: They had come to America like millions of other Irish men and women looking for a better life.
Compound sentence: But they didn't find a better life, they only found poverty and misery. After he had saved enough money for a ticket to New York, he left Ireland for good and didn't even tell his family.	→ Gerund construction: But instead of finding a better life, they only found poverty and misery. After saving enough money for a ticket to New York, he left Ireland for good without even telling his family.

Participle phrases can also be used instead of adverbial clauses with a variety of meanings:

Example	Function of participle construction
Arriving in New York, he looked for a cheap room.	Time (simultaneous action)
Having served in the Army during the Korean War, Frank was offered the chance to go to college.	Time (antecedent action)
Wanting to improve his status, he got a degree in English from NYU.	Reason
McCourt taught in New York schools for thirty years, never forgetting the bitter poverty he had experienced in Ireland.	Accompanying circumstance

b Rewrite the final paragraph of the text on Frank McCourt, using participle phrases in suitable places to improve the style.

After he had retired from teaching, McCourt began writing his memoirs. They appeared in fictionalized form in 1996 as Angela's Ashes. The novel was a worldwide success and also won its author a Pulitzer Prize. McCourt looks back on his childhood in Limerick with irony and wit, and he describes how hard life was for poor Irish families in the 1930s and 40s. McCourt was amused at the unexpected success of his book and said that it was the first time in history that a man had become rich by writing about being poor.

7 Participles expressing time, reason, etc.

- 1 Seeing the parcel on the table, she immediately opened it.
When she saw the parcel ...
- 2 Cheryl cut her finger emptying the dishwasher.
While she was emptying the dishwasher, ...
- 3 Asked to stop smoking, the passenger reacted angrily.
When the passenger was asked to stop smoking, ...

▶ Subject in participle constructions: 162

3 Participles expressing time

- 1 Hearing the good news, we decided to have a celebration party.
When we heard ...
- 2 Travelling around the world, you meet some very interesting people.
While you are travelling ...
- 3 Having arrived at the station, I realized that I had forgotten my ticket.
After I had arrived at the station, ...
- 4 (Having been) Told to wait his turn, the customer went red in the face.
After the customer had been told to wait his turn, ...

A participle phrase can be the equivalent of an **adverbial clause of time, reason, etc.** The participle construction and the main clause have the same subject (example 1: she). But this subject appears only in the main clause. These participle constructions are typical of **written English**, especially when they come before the main clause. In spoken English an adverbial clause is preferred.

The **present participle** (examples 1 and 2) and the **past participle** (examples 3 and 4) can both be used as equivalents of an **adverbial clause of time**.

Having + past participle corresponds to an **adverbial clause of time**, usually a clause beginning with **after**. The participle phrase expresses the idea of something happening earlier.

We can leave out **having been** without changing the meaning.

The **present participle** and the **past participle** can both be used as equivalents of an **adverbial clause of reason**. Especially common in this structure are state verbs, which are not normally used with the **-ing** form.

We use **having + past participle** to say that the **reason** for something **lies in the past**.

▶ State verbs: 70

A participle construction does not always have a single meaning. In the example sentence, it can express time (when) as well as reason (because).

If we use a conjunction of time (when or while), we can prevent the participle construction being understood as expressing reason.

160 Participles expressing accompanying circumstances

- 1 Jane rushed out of the house, forgetting her keys.
... wobei ...
- 2 Feeling like the king of the world, Jason drove off on his new motorbike.
Jason fuhr auf seinem neuen Motorrad davon und fühlte sich dabei wie der Allergrößte.
- 3 The tennis star entered the TV studio accompanied by his coach and his manager.
... begleitet von ... / ... Er wurde begleitet von ...

We often use the **present participle** – or less often the **past participle** – to describe the **accompanying circumstances of an action**. In German we use:

- a subordinate clause beginning with *indem* or *wobei* (example 1)
- a clause linked by *und* (example 2)
- also a participle (example 3)
- two separate sentences (example 3).

161 Participle constructions introduced by conjunctions

- a Kim noticed a strange-looking man entering the bank.
(= A man entered the bank.)
Kim noticed a strange-looking man when entering the bank. (= Kim entered the bank.)
Last week Rod met an old friend looking for a job.
(= The friend was looking for a job.)
Last week Rod met an old friend while looking for a job.
(= Rod was looking for a job.)

▶ Subject in participle constructions: 162

- b If given the chance, Katie will make a first-class doctor.
If Katie is given the chance, ...
Though badly hurt, the motorcyclist managed to phone for an ambulance.
Though the motorcyclist was badly hurt, ...

Participles can also **replace other adverbial clauses**, e.g. conditional clauses or adverbial clauses of contrast. To avoid ambiguity, we must begin the clause with a conjunction. Some frequently used conjunctions are: *although/though, as if, if or unless*.

- ▶ Adverbial clauses: 267-272
- ▶ Conditional clauses: 251-257

NOTE

Since escaping from prison, the thief has not been seen.
Since his escape from prison, ... (preposition)
Since he escaped from prison, ... (conjunction)

After, before and since can all be either a preposition or a conjunction. It is therefore not possible to say definitely whether the **-ing** form (here: *escaping*) is a gerund or a participle.

To avoid ambiguity: begin with a conjunction

Flaubert hat, E. E.
Schwarz, H.
Cornelsen Englisch Grammatik
Englisch Edition
18000, Cornelsen 2001.

NOTE

Concentrating on my work, I don't think about my problems.
Wenn ich mich auf meine Arbeit konzentriere, ...
Da ich mich auf meine Arbeit konzentriere, ...

When/While concentrating on my work, ...

162 The subject in participle constructions

- a
- 1 Being bored with school, Jerry decided to leave.
Da Jerry sich in der Schule langweilte, entschied er ...
 - 2 His sister being bored with school, Jerry advised her to leave.
Da sich seine Schwester in der Schule langweilte, riet ihr Jerry, ...
 - 3 Having finished their talks, the delegates went home.
Nachdem die Delegierten ihre Gespräche beendet hatten, gingen sie nach Hause.
 - 4 The conference having finished, the delegates went home.
Nachdem die Konferenz beendet war, gingen die Delegierten nach Hause.
- b
- With mobile phones sold world-wide, there's hardly anybody without one.
Da Mobiltelefone in der ganzen Welt verkauft werden, ...
- No wonder everything went wrong with Nina doing the organizing.
..., da Nina alles organisiert hat.
- Sally left the room with her head held high.
Sally verließ das Zimmer erhobenen Hauptes.
- c
- The club having closed, the guests went home.
Nachdem der Klub geschlossen worden war, gingen die Gäste heim.
- The procession marched down the street, the crowds waving.
Während die Prozession sich die Straße hinunterbewegte, winkten die Zuschauer.

163 Fixed phrases with participles

Generally speaking, German cars are reliable.
Allgemein gesagt/Im Allgemeinen sind deutsche Autos ...

Strictly speaking, this word is a participle, not an adjective.
Genau genommen, ist dieses Wort ...

Talking of holidays, Tim flew to Rio last week.
Da wir gerade von Urlaub sprechen, Tim ist ...

In examples 1 and 3, the participle construction and the main clause have the **same subject** (Jerry, the delegates). The subject appears only in the main clause.

In each of the examples 2 and 4, the participle construction has its **own subject** (his sister, the conference). This subject is different from the subject of the main clause (Jerry, the delegates).

- ▶ Finite and non-finite forms of the verb: 118c
- ▶ Subject in infinitive and gerund constructions: 127, 149

Participle constructions with their own subject often have **with** at the beginning, especially when they describe accompanying circumstances.

This structure is used not only in writing but also in spoken English.

Participle constructions which have their own subject but do **not have with** are only used in written English. They are always separated from the main clause by a comma.

Integrating Quotations from a Literary Text into a Literary Analysis Paper

As you choose quotations for a literary analysis, remember the purpose of quoting. Your paper develops an argument about what the author of the text is doing—how the text “works.” You use quotations to support this argument; that is, you select, present, and discuss material from the text specifically to “prove” your point—to make your case—in much the same way a lawyer brings evidence before a jury.

Quoting for any other purpose is counterproductive. Don't quote to “tell the story” or otherwise convey basic information about the text; assume the reader knows the text. Don't quote just for the sake of quoting or just to fill up space. Don't make the reader jump up and shout “Irrelevant!”

This handout presents (1) general guidelines about the use of quotations in a literary analysis; (2) suggestions about ways to combine quoted material with your own prose; (3) “nuts and bolts” information about format and various rules for handling text.

We Know What Shakespeare Wrote—We Don't Know How You Read It

The following paragraph is from a student's analysis of the relationship between two characters in Woolf's *To the Lighthouse*. Notice how statements expressing the writer's ideas and observations are verified with evidence from the novel in both summarized and quoted form.

We learn about Mrs. Ramsey's personality by observing her feelings about other characters. For example, Mrs. Ramsey has mixed feelings toward Mr. Tansley, but her feelings seem to grow more positive over time as she comes to know him better. At first Mrs. Ramsey finds Mr. Tansley annoying, as shown especially when he mentions that no one is going to the lighthouse (52). But rather than hating him, at this point she feels pity: “she pitied men always as if they lacked something . . .” (85). Then later, during the gathering, pity turns to empathy as she realizes that Mr. Tansley must feel inferior. He must know, Mrs. Ramsey thinks, that “no woman would look at him with Paul Rayley in the room” (106). Finally, by the end of the dinner scene, she feels some attraction to Mr. Tansley and also a new respect: “She liked his laugh. . . . She liked his awkwardness. There was a lot in that man after all” (110). In observing this evolution in her attitude, we learn more about Mrs. Ramsey than we do about Mr. Tansley. The change in Mrs. Ramsey's attitude is not used by Woolf to show that Mrs. Ramsey is fickle or confused; rather it is used to show her capacity for understanding both the frailty and complexity of human beings. This is a central characteristic of Mrs. Ramsey's personality.

The contents of literary analysis. Notice that this paragraph includes three basic kinds of materials: (a) statements expressing the student's own ideas about the relationship Woolf is creating; (b) data or evidence from the text in summarized, paraphrased, and quoted form; and (c) discussion of how the data support the writer's interpretation. The quotations are used in accordance with the writer's purpose, i.e. to show how the development of Mrs. Ramsey's feelings indicates something about her personality.

2

Quoting vs. the alternatives. Quoting is only one of several ways to present textual material as evidence. You can also refer to textual data, summarize, and paraphrase. You will often want merely to refer or point to passages (as in the third sentence above) that contribute to your argument. In other cases you will want to paraphrase, i.e. “translate” the original into your own words, again instead of quoting. Summarize or paraphrase when it is not so much the language of the text that justifies your position, but the substance or content.

Quoting selectively. Similarly, after you have decided that you do want to use material in quoted form, quote only the portions of the text specifically relevant to your point. Think of the text in terms of units—words, phrases, sentences, and groups of sentences (paragraphs, stanzas)—and use only the units you need. If it is particular words or phrases that “prove” your point, you do not need to quote the sentences they appear in; rather, incorporate the words and phrases into sentences expressing your own ideas.

Patterns for Incorporating Quotations into Sentences

It is permissible to quote an entire sentence (between two sentences of your own), but in general you should avoid this method of bringing textual material into your discussion. Instead, use one of the following patterns.

An introducing phrase or orienter plus the quotation:

- ✓ In this poem it is creation, not a hypothetical creator, that is supremely awesome. [argument sentence]. The speaker asks, “What immortal hand or eye / Dare frame thy fearful symmetry?” [data sentence; orienter before quote]
 - ✓ Gatsby is not to be regarded as a personal failure. [argument sentence] “Gatsby turned out all right at the end” (176), according to Nick. [data sentence; orienter after quote] Is
 - ✓ “I know you blame me,” Mrs. Compson tells Jason (47). [data sentence; orienter after quote] Is she expressing her own sense of guilt? [argument sentence]
- An assertion of your own and a colon plus the quotation:**
- ✓ Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin's: “I have made his glory mine” (390).
 - ✓ Fitzgerald gives Nick a muted tribute to the hero: “Gatsby turned out all right at the end” (176).
 - ✓ Cassio represents not only a political but also a personal threat to Iago: “He hath a daily beauty in his life / That makes me ugly . . .” (5.1.19-20).

An assertion of your own with quoted material worked in:

- ✓ For Nick, who remarks that Gatsby “turned out all right” (176), the hero deserves respect but perhaps does not inspire great admiration.

- ✓ Satan's motion is many things: he "rides" through the air (63), "rattles" (65), and later explodes, "wanders and hovers" like a fire (299).
- ✓ Even according to Cleopatra, Mark Antony's "duty" is to the Roman state.

Clarity and Readability: Some Guidelines

- Introduce a quotation either by indicating what it is intended to show or by naming its source, or both. For non-narrative poetry, it's customary to attribute quotations to "the speaker"; for a story with a narrator, to "the narrator." For plays, novels, and other works with characters, identify characters as you quote them.
- Do not use two quotations in a row, without intervening material of your own.
- Tense is a tricky issue. It's customary in literary analysis to use the present tense; it is at the present time that you (and your reader) are looking at the text. But events in a narrative or drama take place in a time sequence. You will often need to use a past tense to refer to events that took place before the moment you are presently discussing.
- When he hears Cordelia's answer, Lear seems surprised, but not dumbfounded. He advises her to "mend [her] speech a little." He had expected her to praise him the most, but compared to her sisters', her remarks seem almost insulting (1.1.95).

Nuts and Bolts

Documentation

- ✓ Follow your course instructor's guidelines for documenting sources. If your instructor hasn't told you which system to use to document sources, ask.
- ✓ The documentation style used in this handout is that presented in the 1988 MLA Handbook, but other style systems are commonly used. The Writing Center has information about the rules of documentation in general and about a number of the most common systems.

To indent or not to indent

- ✓ Prose or verse quotations less than four lines long are not indented. For quotations of this length, use the patterns described above.
- ✓ Indent "longer" quotations in a block about ten spaces in from the left margin; when a quotation is indented, quotation marks are not used. The MLA Handbook recommends that indented quotations be double-spaced, but many instructors prefer them single-spaced. The meaning of "longer" varies slightly from one style system to another, but a general rule is to indent quotations that are more than two (or three) lines of verse or three (or four) lines of prose.

- ✓ Indent dialogue between characters in a play. Place the speaker's name before the speech quoted:

CAESAR: Et tu, Brute! Then, fall, Caesar!
CINNA: Liberty! Freedom! Tyranny is dead! (3.1.77-78)

Paraphrase in quotations

- ✓ If for the sake of brevity you wish to omit material from a quoted passage, use ellipsis points (three spaced periods) to indicate the omission. (See the paragraph on *To the Lighthouse*, above. The writer quoted only those portions of the original sentences that related to the point of the analysis.)
- ✓ When quoting, you may alter grammatical forms such as the tense of a verb or the person of a pronoun so that the quotation conforms grammatically to your own prose; indicate these alterations by placing square brackets around the changed form. See the quotation at the end of the previous section; "her" replaces the "your" of the original so that the quote fits the point of view of the paper (third person).
- ✓ Reproduce the spelling, capitalization, and internal punctuation of the original exactly. Of the following sentences presenting D. H. Lawrence's thought, "Books are not life," the first is not acceptable in some style systems.
For Lawrence, "books are not life." [UNACCEPTABLE]
For Lawrence, "[b]ooks are not life." [acceptable but awkward]
Lawrence wrote, "Books are not life." [acceptable]
"Books," Lawrence wrote, "are not life." [acceptable]
For Lawrence, books "are not life." [acceptable]

Punctuation of quotations

- ✓ You may alter the closing punctuation of a quote in order to incorporate it into a sentence of your own:
"Books are not life," Lawrence emphasized.
Commas and periods go inside the closing quotation marks; the other punctuation marks go outside.
Lawrence insisted that books "are not life"; however, he wrote exultantly about the power of the novel.
Why does Lawrence need to point out that "Books are not life"?
- ✓ When quoting lines of poetry up to three lines long (which are not indented), separate one line of poetry from another with a slash mark (see examples on page 2, above).

How to quote correctly and effectively

CONNECTING YOUR OWN WRITING WITH OTHER PEOPLE'S THOUGHTS

When analyzing literature quotes are indispensable evidence for the point you are trying to make.

Also, whenever you write a text about another text or about ideas that are not your own it is important that you do not simply steal someone's thoughts – which is called plagiarism and is one of the worst crimes within academia – but provide information about your sources / secondary sources.

INTEGRATING QUOTES INTO YOUR TEXT

There are different ways of incorporating material into your text:

- summarizing complete ideas or arguments,
- paraphrasing thoughts by explaining them in your own words and sentence structure,
- direct quotes in quotation marks.

Be aware that any two word combinations that are copied from another text constitute a direct quote and have to be marked as such. When you mean to paraphrase make sure you don't just exchange a few words of the original sentence with others.

Direct quotes are most effective when they are integrated into your explanation rather than just tagged onto the end. You should not only introduce your quotes grammatically but also show clearly what is important about that quote and make sure your reader understands it out of context.

PUNCTUATION

The following rules and examples show you how to integrate quotes and how to use punctuation in these kinds of sentences:

1) *The commas and periods you need go inside the quotation marks.*

2) *The page / line number is inserted before the closing punctuation mark of your sentence.*

(Note: If you are referring to the page of a book, just put the page number, e.g. (345).)

(Note: In complete classical plays you would include the act and scene numbers in addition to the lines, e.g. (5.2.138, 147).)

Katherina refers to the man as "lord," "king," "governor," and "sovereign," thus directly comparing his position in marriage to that of the rightful leader in a political institution **(lines 9, 18)**.

3) *Like direct speech direct quotes in English are introduced by a **comma** after the introductory verb.*

4) *If your quote reads like a complete sentence but continues in the original text put three spaced periods to indicate the ellipsis.*

When Katherina confesses, "My mind hath been as big as one of yours, / My heart as great, my reason haply more . . .," the audience sees she has realized how mistaken she was before **(lines 41 – 42)**.

5) *Complete sentences that do not fit into your sentence structure are introduced by a colon.*

6) *Lines of poetry are divided by slashes.*

Katherina makes her speech on the position of woman all the more convincing to her peers by confessing to her own weaknesses of old: "Come, come you froward and unable worms / My mind hath been as big as one of yours, / My heart as great, my reason haply more, / to bandy word for word and frown for frown" **(lines 40 – 43)**.

7) *Question marks and exclamation points go inside the quotation marks when they form part of the quotation. Do not use a comma or period after a question mark or exclamation point.*

In my opinion Katherina gives in to the pseudo biological explanations of a male dominated society too easily when she asks, "Why are our bodies soft, and weak, and smooth, . . . ?" **(line 36)**.

Bukhe, E. et al.
 Great Learning Obachiefi House 11/12
 Skills and Exam Training,
 Stuttgart, Oct 2009

Basic 7: Quoting

Quotations can help to lend your essay or comment more credibility. Bear in mind, however, that in order to be effective, they should clearly underline the point you want to make and there should not be too many of them. Here are some examples of different types of quotations:

- **A phrase:** In an interview, the Prime Minister promised parents would be given "powers to force councils to improve schools."
- **A whole sentence:** The Prime Minister announced last week, "Parents can intervene in a school even if they don't have children there."
- **A quote within a quote:** The Speaker in the House of Commons explained, "The Leader of the Opposition has just blamed the Government for doing 'nothing for the poor,' which the Prime Minister will now respond to."
- **Lines from a poem:** By starting the poem, "Whose woods these are I think I know./His house is in the village, though;/He will not see me stopping here" Robert Frost immediately creates a sense of mystery.

1 Study the examples above and pick out the relevant ideas in the box on the right to note down how they are punctuated.

quote in (single) quotation marks • (no) comma before quote • (no) capital letter at beginning • lines separated by a slash • comma/full stop inside quotation marks • punctuation as in original

1. Quoting a phrase: _____

2. Quoting a whole sentence: _____

3. Quote within a quote: _____

4. Quoting from a poem: _____



You only put question marks, exclamation marks, dashes, etc. inside the quotation marks if they are part of the original quote. If you want to omit parts of the quotation, show this with ellipses in brackets [...].

If the text you are quoting from has line numbers, add these for reference. Skills 19 in your textbook can show you how to cite sources you use when writing a term paper.

You may only quote up to three lines from a poem. If you want to quote more, you indent the lines and don't use quotation marks at all.

2 [] Insert the following quotations into the sentences below and add the correct punctuation. For the first two you may just fill in the quote here. For 3. to 5. you have to write your sentences from scratch on an extra sheet.

- | Quotes | Sentences |
|---|--|
| 1. We are sleepwalking our way to segregation. | _____ need to help ethnic minority communities in UK • head of the Commission for racial equality • to warn |
| 2. an inconvenient truth | _____ Al Gore • climate change • ignored by politicians |
| 3. Yes, we can! | _____ 2008 Presidential election campaign • Barack Obama • vision of a bright future • American people |
| 4. What passing-bells for those who die as cattle?
Only the monstrous anger of the guns. | _____ famous poem "Anthem for Doomed Youth" • Wilfred Owen • feelings about sending young men into war |
| 5. a man who could not make up his mind | _____ Laurence Olivier • great British actor and director • introduction to screen adaptation • to describe Hamlet • Shakespeare's most famous tragedy |

1. In highlighting the need to help ethnic minority communities in the UK, the head of the Commission for Racial Equality warned, _____
2. Al Gore claimed that climate change was _____ and therefore ignored by politicians.
3. ...

Bukho, E. et al.
Green Line Obstufu Klasse 11/12
Skills and Exam Training
Stuttgart, 16.11.2009

Basic 18: Paraphrasing

Paraphrasing is rewriting someone else's ideas in your own words, which often also means expressing the ideas in simpler language and making the message clear to non-experts. Paraphrasing can also be useful when you do not know the exact word you need or when you need to explain concepts in German for which there are no good equivalents, such as *Umweltplakette*.

Tip

You should never copy anyone else's words unless you use quotation marks and give the source. Being able to paraphrase helps you to avoid being guilty of plagiarism.

1 Paraphrase these quotations.

1. "Winning isn't the most important thing; it's the only thing." (Vince Lombardi, American football coach)

2. "Writing to me is simply thinking through my fingers." (Isaac Asimov, science fiction writer)

3. "How inappropriate to call this planet Earth when it is quite clearly Ocean." (Arthur C. Clarke, science fiction writer)

4. "Fatigue is the best pillow." (Benjamin Franklin, statesman, writer, founding father of the United States)

5. "A lie can travel half way around the world while the truth is putting on its shoes." (Mark Twain, humorist)

6. "Build a better mousetrap and the world will beat a path to your door." (Ralph Waldo Emerson, writer, philosopher)

7. "If you can't stand the heat, get out of the kitchen." (Harry Truman, U.S. President 1945–1952)

8. "There is only one quality worse than hardness of heart and that is softness of head." (Theodore Roosevelt, U.S. President 1901–1909)

9. "Anger is a wind which blows out the lamp of the mind." (Robert Ingersoll, 19th century politician & orator)

10. "Youth is wasted on the young." (George Bernard Shaw, Irish playwright)

2 Explain the following German concepts.

1. Hauptschule: _____

2. Realschule: _____

3. Gymnasium: _____

4. Kirchensteuer: _____

5. Ladenschlussgesetz: _____

6. gesetzliche Erbfolge: _____

Peer, C, David, T, Rebecca, G.
 Challenges & Choices:
 Feeling Security in Troubled
 Times. Letter and Writing
 Branching Out, 2014.

Peer-assessment sheet: How to write an argumentative essay

<i>You have ...</i>			
1. Introduction			
... written a clear, thought-provoking introduction in which you present the issue/statement and show why it is important to discuss it			
... attracted the reader's attention with the help of a recent event, a personal experience, a reference to a famous person			
2. Main part			
... used a sentence that connects the introduction and the main part			
... presented the different positions/points of view and the corresponding arguments			
... provided examples for each position/point of view/argument			
... started each paragraph with a topic sentence which expresses what the whole paragraph is about			
<i>Give examples of good topic sentences:</i>			
P1: _____			

... made sure that you did not express your own opinion in the main part of your essay but only presented the various positions/points of view/arguments			
3. Conclusion			
... briefly referred to the original question and wrapped up the discussion			
... made sure that you did not introduce any new ideas in your conclusion			
... given your final position on the topic (this can be a compromise) without repeating your arguments			
... referred to the event or personal experience you have mentioned in the beginning or speculate about the significance of the topic/statement in the near future (optional)			
4. Structure			
... structured the text: introduction, main part, conclusion			
... main part: made sensible paragraphs within the main part			
5. Language			
... used connectives within the text			
... avoided imprecise and overused adjectives/adverbs			
... avoided generalizations, been as precise as possible			
... varied your sentence structure (e.g. used participle constructions, subordinate clauses, etc.)			
<i>Give examples of good/complex sentence structure:</i>			
P1: _____			
P2: _____			
P3: _____			

Deeg, C., Busoll, F., Colvety, G.
 Challenges & Choices.
 Security Security in Trained
 Times. Leve handwring
 Braunschweig, Österreich 2014.

Peer-assessment sheet: How to write a comment

You have ...	P3	P2	P1
1. Introduction			
... written a clear introduction in which you mention the topic/statement and explained what it means for you			
... attracted the reader's attention with the help of a recent event or a personal experience that illustrates the topic and/or shows its significance			
... mentioned your thesis in the introduction (if necessary to attract the reader's attention)			
2. Main part			
... used a sentence that connects the introduction and the main part			
... given arguments in favour of your opinion			
... given evidence to explain/illustrate each of your arguments (numbers, statistics, events, etc.)			
... also mentioned arguments against your thesis/opinion in order to show to the reader that you haven't ignored these arguments; at the same time you have presented a strong counterargument in the same paragraph			
... used one paragraph for each single argument			
... started each paragraph with a topic sentence which expresses what the whole paragraph is about			
3. Conclusion			
... briefly referred to the original question and repeated your opinion			
... also referred to the event or personal experience you have mentioned in the beginning or speculated about the significance of the topic/statement in the near future			
... made sure that you did not introduce any new ideas in your conclusion			
4. Structure			
... structured the text: introduction, main part, conclusion			
5. Language			
... used connectives within the text			
<i>Write down a sentence in which the author uses a connective correctly:</i>			
P1: _____			
P2: _____			
P3: _____			
... avoided imprecise and overused adjectives/adverbs			
<i>Give an example of a good choice of adjectives/adverbs + noun/verb</i>			
P1: _____ P2: _____ P3: _____			
... avoided generalizations and been as precise as possible			
... varied your sentence structure (e.g. use of participle constructions)			
<i>Give one example of a good sentence structure:</i>			
P1: _____			
P2: _____			
P3: _____			

Lee - Engel J. et al.
 5.10.10 1st 2nd halaschko
 schubert klatt 2006.

1.4 Writing a model comment

- a) Choose a topic and a model exam typical for your state from the CD-ROM. Find the comment question: What type of comment does it ask for?
 Decide on a line of argument, write topic sentences and take further notes.
 Read the **Useful Connecting phrases** in the box below and highlight those you want to use in your comment. Then turn your notes into a sequence of paragraphs.
 The solutions of the model exam will give you feedback on the work you have done. Ask a classmate or your teacher to correct the language. If you have written your comment on a computer, correct your mistakes and use the feedback and advice to perfect your comment into a "model" version.
 Share model texts with other students.

Useful phrases: Connecting phrases !

Referring to someone's statement/theory/opinion (in a text)

The author/speaker/...

- believes/states/suggests/claims that ...
- holds the view/is of the opinion that ...
- argues/suggests/demands that ...

According to the text, the problem is that ...

In recent years, there has been a debate on how to ...

Expressing your criticism (in general)

Whereas the author thinks that ... I feel very different about ...

Unlike the author, I find it hard to believe that ...

Contrary to the speaker, I am doubtful if ...

To be quite honest,

- I do not think that ...
- I cannot (fully) agree with ...
- I am not convinced by ...
- I would like to question the view that ...
- I reject the idea that ...

In my opinion/view ...

- this argument is wrong/weak/unconvincing.
- the author ignores a fact/forgets to mention sth/
is not aware of sth/focuses too much on sth/does not realise that ...

Making concessions

To a certain extent, I can accept ...

However, we shouldn't forget that ...

Most of the arguments are hard to dismiss. Yet there are experts who ...

I agree in principle, but ...

Personally, I would not go so far as to say that ...

Although ..., we should accept/must admit that ...

In spite of all this, ...

Admittedly, ..., but ...

Your conclusion/summary

To sum up, .../In short, .../Considering all these arguments, ...

I would conclude that .../I have come to the conclusion that ...

It is safe to say that .../I would support the view that ...

My suggestion is that .../My appeal to ... is: ...

Expressing your support (in general)

The author is absolutely right in saying that ...

I do not think anyone would disagree with the author's statement that ...

The speaker has my full support when he argues that ...

In fact/As a matter of fact,

- I believe it is fully justified to say that ...
- I agree entirely with the speaker in saying that ...
- I am of exactly the same opinion as ...
- I share the view that ...

To my mind,

- this argument is very strong/powerful/convincing/plausible.
- the author presents a convincing argumentation/
discusses the topic in detail/bases his case on facts and figures.

Giving arguments/reasons

One reason for my criticism/scepticism is that ...

Another/A second/A further/An additional argument I would like to present is that ...

I would also argue that ...

Another point I would like to make is that ...

The main reason, however, is that ...

The most convincing argument is that ...

That brings me neatly to my final and most important point: ...

FACHANFORDERUNGEN ENGLISH
Operatoren Sekundarstufe I und II (Teilkompetenz Schreiben)

schwerpunktmäßig Anforderungsbereich I		
Operator	Definition	Beispiel
brief	to give sb. all the necessary information about a situation	Brief the journalist about the crime.
delimitate	to describe or draw sth. carefully so that sb. can understand it	Delimitate the development of the conflict.
describe	to give a detailed account of sth.	Describe the mother's relationship to her daughter.
outline	to give the main features, structure or general principles of a topic omitting minor details	Outline the author's views on love, marriage and divorce.
portray	to describe or show sb. / sth. in a particular way	Portray the protagonist.
sketch	to describe sth. in a general way, giving basic ideas	Sketch the incidents that led to the catastrophe.
verbalise	to express sth. in words	Verbalise the unemployment statistics.

sb. = somebody
sth. = something

schwerpunktmäßig Anforderungsbereich III		
Operator	Definition	Beispiel
assess	to make a judgement about a person, situation or problem after thinking carefully about it	Assess his suitability for the job.
comment on	to state clearly one's opinion and support one's view with evidence	Comment on the arguments against drinking and driving.
discuss	to talk or write about sth. in detail and consider different ideas or opinions about it	Discuss the impact of rising taxes on consumers.
elaborate on	to give more details or information about sth.	Elaborate on the circumstances of Paul's arrest.
evaluate	to carefully consider sth. to see how useful or valuable it is	Evaluate the importance of learning for somebody's future.
transform	to completely change the form, appearance or character of sb. / sth.	Transform these bureaucratic regulations into a consumer guide.

schwerpunktmäßig Anforderungsbereich II

Operator	Definition	Beispiel
analyse	to study or examine sth. methodically and in detail, typically in order to explain and interpret it	Analyse the consequences of the headmaster's decision.
characterize	to examine and describe the qualities / features of sb. or sth.	Characterize the protagonist in the play.
classify	to decide what group sb. / sth. belongs to	Classify the families according to their income.
compare	to point out similarities and differences	Compare the attitude of the two characters towards war.
contrast	to emphasize the differences between two or more things / aspects	Contrast the author's idea of science with other theories you are familiar with.
examine	to look at sth. carefully, in order to make a decision, find sth. or check sth.	Examine the impact of global warming on local climates.
explain	to express sth. in a way that is clear or easy to understand	Explain the protagonist's obsession with money.
illustrate	to use examples to explain or make clear(er)	Illustrate the author's use of metaphorical language.
interpret	to explain the meaning or purpose of sth.	Interpret the message the author wishes to convey.
hypothesise	to suggest a possible explanation that has not yet been proven to be true	Hypothesise on IM's reasons for the deed.
organise	to arrange sth. in a particular order or pattern	Organise X's notes to prepare her speech.
relate	to establish a meaningful connection between aspects	Relate the rise in crime to the neighbourhood factors.
speculate	to guess about the possible causes or effects of sth., without knowing all the facts or details	Speculate on what life would be like for the protagonist if he were king.

übergreifende Operatoren

(Diese Operatoren verlangen eine komplexe Gesamtleistung unter Berücksichtigung aller drei Anforderungsbereiche.)		
Operator	Definition	Beispiel
write + text type	creative text production on a topic within the context of a specific text type	Write a letter to the editor / a personal report / a diary entry / a script (film, play...) based on...
continue	creative text production on a topic within the context of a specific text type	Continue the story.
tell from a certain point of view	creative text production on a topic within the context of a specific text type	Tell the story from her / his point of view.
find a suitable ending	creative text production on a topic within the context of a specific text type	Find a suitable ending.

6 Basic special skills

Basic 1: Understanding tasks (Operatoren) → S5 Text analysis: Tips

All tasks in the *Abitur* fall into one of these three categories (*Anforderungsbereiche*): comprehension, analysis and evaluation. You can easily identify what you are required to do by looking at the typical verbs associated with particular tasks. Each of these verbs signals a slightly different task, but the verbs within a single category also share basic expectations.

1 To practise what you need to do in each case, add these eight 'expectations' to the following grids (two each for *Comprehension* and *Analysis*, four for *Evaluation*):

- produce a text that is significantly shorter than the original text
- use the skills and terminology learned in class correctly
- meet the formal requirements of the requested type of text (e.g. letter or speech)
- include your personal opinion on the original text, and the reasons for your opinion
- avoid using quotes (references to the text in brackets are possible), avoid giving your personal opinion
- explain the function/the effect of the text's structure and the stylistic devices used in it
- stick to the perspective of the character or role given in the assignment (only if applicable)
- make a connection to the topics dealt with in class, and if applicable also to specific texts

*Beitrag, E. istal
Gross (die Übersetzung) über 11/12
Sullivan und Evan - 11/12
Shakespeare 11/12 2009*

Typical verbs (Operatoren)

Describe ... → Give a detailed account of ...	Outline/Summarise ... → Give the main features .../ Give a concise account of the main points ...	State/Point out ... → Specify clearly .../ Find and explain certain aspects ...
---	--	--

All the typical verbs in this category expect you to ...

- reproduce (and sometimes restructure) specific points from the text, using your own words (paraphrasing)

Typical verbs (Operatoren)

Analyse/Examine ... → Systematically describe and explain in detail certain aspects and/or features ...	Explain ... → Describe and define in detail and find causes and reasons ...	Compare ... → Point out similarities and differences ...	Characterise ... → Describe and examine the way a character is presented ...
---	---	--	--

All the typical verbs in this category expect you to ...

- identify and work closely with specific parts of the text

6 Basic special skills

Typical verbs (Operatoren) for Evaluation: Comment

Discuss/Assess ...
→ Examine by argument/Consider in a balanced way the points for and against ...

Comment on ...
→ State clearly your opinion and support your views with evidence ...

All the typical verbs belonging to Evaluation: Comment expect you to ...

- refer to the text at hand (quotes)

Typical verbs (Operatoren) for Evaluation: Re-creation of text

Write ...
→ Deal with an aspect of the text using a different type of text ...

Imagine ...
→ Form a picture in your mind of what sth might be like ...

All the typical verbs belonging to Evaluation: Re-creation of text expect you to ...

- connect to the text at hand

Justify ...

→ Show adequate reasons for decisions or conclusions ...

Invent ...

→ Produce sth that has not existed before ...

Basic 2: Understanding time management → p. 76, p. 78, p. 82, p. 98 → S20

During your final exam, before you start writing:

- If you can choose between different sets of texts and assignments, take your time to make a decision. Skim through the texts and have a close look at the assignments. Do not bother to look up unknown words; make up your mind based on whether you are familiar with the topic and understand the text(s) and the tasks. Investing up to 15 minutes is worth it because your success depends on it.
- Once you have made your decision, focus entirely on the text and tasks at hand. Read the tasks and the text closely, look up essential words that you don't know, underline the important points, make notes.
- Structure your ideas. This costs some time initially, but writing with a plan in mind saves time in the end because you need to do less revising.

When writing:

- The tasks will fall into three categories (*Anforderungsbereiche*), and will be allocated different amounts of marks (*Bewertungspunkte*). Take this into account when dealing with the assignments but only as a rough guideline. A task that, for example, yields only a quarter of the total points shouldn't take up half of your time. However, be aware that a summary or a thorough analysis of a text is to be seen as a preparatory step for an evaluation of the text.
- Set yourself milestones, e.g. finishing the Comprehension task(s) after about one third of the time. By doing so, you will be able to realise if you're running out of time early enough to do something about it. Make sure that your answers are well-rounded and don't stop in the middle of a paragraph or line of argument because of time pressure.

After writing:

- Leave enough time for thorough proofreading (roughly 15 minutes are reasonable – but if you have more time, make use of it). In this step you can correct careless mistakes and improve your style with a few simple tricks. This boost to your language score may help you more than adding an additional argument or example.

TIP

The exact regulations and the weighting of the different tasks may change from year to year. Find out what information will be relevant for your final exam, and double-check it to be absolutely sure. Bear this in mind during your preparation, for example when working with the exercises and mock exams in this book.

► EP 2.1 Aspect I: comprehension

This type of task focuses on the content of a text and is intended to check whether you have understood the information. Comprehension tasks can be quite open, i.e. they require you to write a free text, as in summary writing (► SF 31) or answering comprehension questions. They can also occur in the form of closed test formats, e.g. multiple choice or true/false exercises (► SF 10: Working with closed test formats; ► EP 6).

TYPICAL INSTRUCTIONS FOR ASPECT I (OPEN TASKS)

Here are some instructions that are frequently used for aspect I. To see the complete list of instructions, have a look at pp. 340–341 ('Verbs for tasks').

Instruction	Example	What you are expected to do	Tips
outline [–] umreißen, skizzieren	Outline the writer's views on ...	Give the main features, structure or general principles of a topic, omitting minor details.	Structure your answer using main and subordinate points.
state darlegen	State the author's opinion on the main character's decision.	Specify something clearly.	Be precise and brief.
summarize (also: give/write a summary of; sum up) zusammenfassen	Summarize the incident in the church in no more than four sentences.	Give a concise account of the main points of something.	Be concise; leave out details and examples.

To practise this aspect, have a look at Practice I (p. 312) or Practice II (p. 313).

► EP 2.2 Aspect II: analysis/interpretation

In this part of the exam, you 'read between the lines' of a text. You might examine why an author gives the text a certain form, why he/she characterizes the figures in a drama in a certain way etc. To do exactly what you are asked to do, make sure you understand the instructions (cf. 'Verbs for tasks', p. 340). Also, provide a suitable structure for your findings (► SF 8: Structuring ideas).

TYPICAL INSTRUCTIONS FOR ASPECT II

Here are some instructions that are frequently used for aspect II. To see the complete list of instructions, have a look at pp. 340–341 ('Verbs for tasks').

Instruction	Example	What you are expected to do	Tips
analyse (BE), analyze (AE) [ˈænaləzɪz/] examine [ɪg'zæmɪn] analysieren, untersuchen	Analyse the main elements of the poster. Examine the writer's attitude towards the protagonist.	Describe and explain certain aspects and/or features of the text in detail.	Do not just list e.g. stylistic devices the author uses, but always connect them to the effect they are used to create.
explain erklären	Explain the main character's reaction to her mother in the first scene.	Describe and define in detail.	Do not just describe something, but give reasons why it is the way it is.

Authors always write their texts to achieve an effect – they may want to persuade or inform the readers, they may try to arouse compassion or contempt for a character in their story etc. When analysing a text, you need to examine which means the author has used to create a specific effect (► SF 17: Analysing stylistic devices; ► SF 18: Analysing non-fiction; ► SF 19–21: Analysing fiction). The table below gives some examples.

Category	Some typical means	Possible effects
Techniques of persuasion	quote from or use statistics from reliable sources and experts example from everyday life direct address of reader	creates credibility makes an argument more comprehensible and concrete makes the reader sympathize with a concept or adopt the writer's view
Use of language	use of *images (e.g. *metaphor, *symbol, *simile, *personification) use of *stylistic devices such as *anaphora, *alliteration or *repetition use of *irony, *sarcasm use of technical jargon	helps to evoke a graphic, vivid picture in the reader's mind stresses a certain aspect creates humour, emphasizes a point or message creates credibility, makes the writer appear more expert
Narrative techniques	use of a *first-person narrator	helps the reader to identify with the narrator, to understand his or her attitude

To practise this aspect, have a look at Practice I (p. 312) or Practice II (p. 313).

► EP 2.3 Aspect III: beyond the text

Part III of the exam requires you to produce a written text. It may be based on a text or on visuals (e.g. cartoons or photos) or it may take just a topic as a starting point. It may be called *comment*, *composition*, *creative writing* or *writing*.

In some exams you will be asked to write a certain type of text. The task may also give you aspects that need to be (or may be) taken into consideration. The following table gives you an idea about the most common text types, their purpose, content/structure and specific language.

Text type	Purpose	Content/Structure	Language
*Feature article	inform sb. entertain sb. provide background information	catchy headline first paragraph must arouse reader's interest (example, anecdote) use of anecdotes, examples, quotes personal angle	less formal language, some slang may be used
*Report (► SF 33: Writing a report)	inform sb. provide background information influence sb.	catchy headline clear paragraphs from general aspects to detail	less formal language, some slang may be used

<p>*Comment (► SF34: Argumentative writing)</p>	<ul style="list-style-type: none"> pass judgment on an issue express and support your opinion 	<ul style="list-style-type: none"> introduction: outline of topic and attitude body: arguments for personal position, refutation of counter-arguments conclusion: summary of personal position use of examples to illustrate arguments 	<ul style="list-style-type: none"> formal/neutral language
<p>Argumentative essay Discussion (► SF34: Argumentative writing)</p>	<ul style="list-style-type: none"> weigh up both sides of an issue remaining fairly neutral 	<ul style="list-style-type: none"> introduction: outline of topic body: pros and cons of the issue conclusion: summary of arguments, statement of personal opinion use of examples to illustrate arguments 	<ul style="list-style-type: none"> formal/neutral language
<p>(Written) Interview (► SF37: Doing a creative writing task)</p>	<ul style="list-style-type: none"> present a topic/a person's views portray a celebrity 	<ul style="list-style-type: none"> introduction: basic facts on interviewee official welcome of interviewee body: interviewee's answers to questions (which should be polite, may be provocative) concluding statement or question; words of goodbye and expression of gratitude content varies according to addressee and purpose structural elements: letterhead, greeting, body, signature 	<ul style="list-style-type: none"> imitation of spoken language polite language
<p>Letter (e.g. letter to the editor, cover letter for an application, personal letter) Email (► SF34: Writing a formal letter or email)</p>	<ul style="list-style-type: none"> various, e.g. apply for a job, tell reader about a topic, express your opinion 	<ul style="list-style-type: none"> varies according to addressee and purpose 	<ul style="list-style-type: none"> varies according to type of magazine or newspaper use of words that describe the film/book etc. and your opinion in a differentiated way (adjectives, adverbs; words with positive or negative connotations)
<p>Review (► SF32: Writing a review)</p>	<ul style="list-style-type: none"> describe something you have read or experienced (book, film, etc.) and express your opinion on it make recommendations 	<ul style="list-style-type: none"> introduction – body (brief summary, evaluation) – conclusion 	<ul style="list-style-type: none"> varies according to type of magazine or newspaper use of words that describe the film/book etc. and your opinion in a differentiated way (adjectives, adverbs; words with positive or negative connotations)

<p>Speech script (► SF25: Giving a speech)</p>	<ul style="list-style-type: none"> various, e.g. move/convince/inform/entertain sb. 	<ul style="list-style-type: none"> introduction: welcome audience; outline topic and intention of speech body: well-structured arguments backed up with evidence/examples conclusion: summary, appeal to listeners, expression of gratitude 	<ul style="list-style-type: none"> varies according to context, i.e. audience, speaker, occasion stylistic devices
---	--	--	--

Your task may also be creative writing (► SF37: Doing a creative writing task), i.e. you may be asked to add something to an already existing text (mostly fictional) or to change it. You might change the 'point of view of a text, add an ending to a story (or write a different one), add a part to the text or fill a gap in it (e.g. an 'interior monologue). Remember that your writing must match the language style of the original.

You may also come across 'free' creative writing tasks. They are not based on or linked to a certain text but require you to apply your knowledge and skills – as for example when writing a poem on a given topic.

TYPICAL INSTRUCTIONS FOR ASPECT III
If you are not given a certain text type to write, you may find one of the tasks listed in the table below. See pp. 340–341 for a complete list of instructions ('Verbs for tasks').

Instruction	Example	What you are expected to do	Tips
comment on ['komment] <i>kommentieren, Stellung nehmen zu</i>	Comment on the speaker's belief that ...	State clearly your opinions on the topic in question and support your views with evidence.	State your opinion on the topic clearly and support it with convincing arguments.
discuss <i>diskutieren, erörtern</i>	Discuss how education influences attitudes towards immigration.	Investigate or examine by argument; give reasons for and against.	Structure your ideas clearly. Weigh up both sides of an issue and support your final position with arguments.
justify <i>begründen, rechtfertigen</i>	Justify your answer.	Show adequate grounds for decisions or conclusions.	If possible and suitable, use statistics or research results as support.

In all your writing tasks make sure to apply general writing skills such as structuring a text or linking ideas (► SF8: Structuring ideas; ► SF38: Writing a well-structured text).

To practise aspect III, have a look at Practice I (p. 312) or Practice II (p. 313).

Focus on Language

Vocabulary and Phrases for Text Analysis

When you are asked to analyse and interpret a text, you should express yourself precisely and appropriately. Therefore, it is important to use a specific terminology that employs technical terms (e.g. stylistic devices) and a variety of formulations that make your text more fluent and less repetitive.

The following words and phrases are related to the most relevant aspects.

- Describing the text**
- The text deals with/is about ...
 - The theme of the text is ...
 - The text is composed of/consists of ...
 - Three/two ... different parts can be distinguished ...
 - The first part runs from line ... to line ...
 - At the beginning of the text, ...
 - The author begins by saying ...
 - At the end of the text, /Finally/ Lastly, ...
 - The first part forms the introduction ...
 - The main/central/principal idea is ... that ...
 - In the conclusion, the author states that ...
 - In the final part, the author ...
- Describing the story**
- The story is told from the perspective of ...
 - The plot is set in ...
 - The text is written in an ironical tone.
 - The text contains comical elements.
 - The setting of the action is unreal/imaginary.
 - The action becomes more/less intense ...
 - The situation seems quite absurd ...
 - Suspense is created because/by ...
 - The ending of the story is believable ...

- Describing the action**
- The exposition gives information about ...
 - The first scene introduces ...
 - The starting point for the action is ...
 - The conflict reaches its climax in ...
 - The turning point is indicated by ...
 - The crisis is in scene ...
 - In the last scene, ...
 - This play/story has a happy/tragic ending.

Note: Explanations of the respective technical terms can be found in the Glossary of Literary Terms, pp. 339 ff.

Focus on Language

- Purposes of the text**
- The author wants to arouse the reader's interest.
 - The text appeals to ...
 - He tries to manipulate ...
 - He/She wants the reader to become aware of ...
 - The text addresses young/poor/... people ...
 - It is the author's objective to create a feeling of ...
 - The author attempts to influence the reader.
 - The advert suggests to the reader that ...

Describing the author

- These expressions are typical of ...
 - To give an explanation for ...
 - The author pretends to know ...
 - The author describes the characteristics of ...
 - The article is based on ...
 - The author makes an allusion to ...
 - This sentence reveals the true character of ...
 - He/She appeals to emotions rather than ...
 - He quotes some experts as an example of ...
 - The article relates ... to ...
 - The text conveys the impression that ...
 - The writer establishes a relationship between ...
 - The author's theses are ...
 - He supports his thesis with ...
 - His/Her outlook on life is ...
 - He takes a positive/negative view of ...
 - The author generalizes about ...
 - This is a great simplification of ...
- Describing the text**
- I (dis-)agree with the author on ...
 - I don't understand why he/she ...
 - I consider it to be wrong/difficult to ...
 - This ... cannot be taken seriously ...
 - I'd like to comment on ...
 - It has to be pointed out that ...
 - This statement contradicts his view of ...
 - There is a contradiction in ...
 - It goes without saying that ...
 - It is essential that ...
 - This raises the question as to why he/she ...
 - What really matters is ...
 - This problem has nothing to do with ...
 - This is of no importance/significance for ...
 - As far as ... is concerned, ...
 - From this point of view, ...
 - Generally speaking, ...
 - As a matter of fact, ...
 - In theory, ..., but in reality, ...

→ When you analyse or interpret a text, you should use **Standard English**.

→ You should generally use the **present tense** when you describe/explain or analyse specific aspects of the text.

→ Be careful not to imitate the tone or the language of the text – when you write about a text written in colloquial English, you still have to use Standard English in order to appear **impersonal and objective**.

→ Try to vary the **beginnings of your sentences** by employing different connectives.

→ Even when you express your personal opinion about a text/the author, etc., your choice of words should be appropriate and respectful. It can be helpful **not** to begin sentences with "I ..." or "I think ..." but to focus on the text, the author, etc. (e.g. The article gives the impression that ..., The author seems to intend to ...). This appears much more impersonal and academic.

→ Don't overdo it by being too formal or stilted – your text should reflect your view and stance on the matter.

Note: Explanations of the respective technical terms can be found in the Glossary of Literary Terms, pp. 339 ff.

Goldbrack, I (ed.)
The New Literary Technical
Terms: A Glossary of
Literary Terms