

Englisch Sek II

# Kompetenztraining Oberstufe

# Writing



Erarbeitet von  
**Ursula Schröer**

unter fachlicher Beratung von  
**Tina Türk**

**HELBLING**

Innsbruck • Esslingen • Bern-Belp

## Einleitung

|   |    |
|---|----|
| <b>Die kommunikative Teilkompetenz „Schreiben“ im Abitur</b> .....  | 5  |
| 1. Die Phasen des Schreibprozesses .....  | 5  |
| 2. Gängige Textsorten und Operatoren .....  | 7  |
| 3. Bewertung .....  | 7  |
| 4. Übersicht über die Phasen des Schreibprozesses .....   | 8  |
| 5. Tabellen für die Planungsphase des Schreibprozesses .....  | 9  |
| 6. Arbeitsblätter (Kopiervorlagen) .....  | 15 |
| 6.1 Konnektoren ( <i>Connectives</i> ) .....  | 15 |
| 6.2 Stilistische Mittel ( <i>Stylistic devices</i> ) .....  | 16 |
| 6.3 Textsorten ( <i>Text types</i> ) .....  | 18 |
| <br>  |    |
| <b>1 Making a difference – Individuals and society</b>  |    |
| 1.1 ○ Asma Khan: “Restaurants should be ranked on how they treat their people” (2020) by Nosheen Iqbal .....                  | 20 |
| 1.2 △ Marcus Rashford: “Whenever I hear ‘no’, I ask myself: why not?” (2021) by Simon Hattenstone .....                       | 22 |
| <b>2 Modern Britain</b>   |    |
| 2.1 ○ <i>Summer</i> (2020) by Ali Smith .....   | 24 |
| 2.2 △ <i>Middle England</i> (2018) by Jonathan Coe .....  | 27 |
| <b>3 The USA – Land of opportunities?</b>   |    |
| 3.1 ○ Graduate Together: America Honors the High School Class of 2020 (2020) by Barack Obama .....                            | 30 |
| 3.2 △ Oprah’s class of 2020 commencement speech: “What Will Your Essential Service Be?”<br>(2020) by Oprah Winfrey .....      | 32 |
| <b>4 Migration, multiculturalism and diversity</b>  |    |
| 4.1 ○ <i>Dominicana</i> (2019) by Angie Cruz .....  | 34 |
| 4.2 △ <i>A Place for Us</i> (2018) by Fatima Farheen Mirza .....  | 36 |
| <b>5 Regional and national identities in a globalised world</b>   |    |
| 5.1 ○ Exploring Scotland inside and out (2020) by Sophie Kernachan and Rothery Sullivan .....                                 | 38 |
| 5.2 △ Introduction, <i>Wales: England’s Colony?</i> (2019) by Martin Johnes .....   | 40 |
| <b>6 Varieties of English</b>   |    |
| 6.1 ○ <i>Sankofa</i> (2021) by Chibundu Onuzo .....   | 42 |
| 6.2 △ <i>The Girl with the Louding Voice</i> (2020) by Abi Daré .....   | 44 |
| <b>7 International relations and political challenges</b>   |    |
| 7.1 ○ The English turned Barbados into a slave society. Now, after 396 years, we’re free<br>(2021) by Suleiman Bulbulia ..... | 47 |
| 7.2 △ UN at 76: A relic that no one takes seriously (2021) by Deepak Vohra .....  | 50 |
| <b>8 Globalisation and its effects</b>  |    |
| 8.1 ○ <i>Rising Tides</i> (2017) by John R. Wennersten and Denise Robbins .....   | 53 |
| 8.2 △ <i>Revolt: The Worldwide Uprising Against Globalization</i> (2022) by Nadav Eyal .....                                  | 55 |
| <b>9 Ecological changes and challenges</b>  |    |
| 9.1 ○ <i>The High House</i> (2021) by Jessie Greengrass .....   | 58 |
| 9.2 △ <i>Bewilderment</i> (2021) by Richard Powers .....  | 61 |
| <b>10 Faith and religion today</b>  |    |
| 10.1 ○ <i>Transcendent Kingdom</i> (2020) by Yaa Gyasi .....  | 64 |
| 10.2 △ <i>Unorthodox: The Scandalous Rejection of My Hasidic Roots</i> (2020) by Deborah Feldman .....                        | 66 |
| <b>11 Art and literature</b>  |    |
| 11.1 ○ <i>The Performance</i> (2021) by Claire Thomas .....   | 68 |
| 11.2 △ <i>Sweet Sorrow</i> (2019) by David Nicholls .....   | 70 |

## 12 Social media and its impact

- 12.1 ○ Instagram at 10: how sharing photos has entertained us, upset us – and changed our sense of self (2020) by Jess Cartner-Morley ..... 73
- 12.2 △ Only a fool or an incurable optimist would think you can solve the world's problems in 280 characters (2021) by John Boyne..... 75

## 13 Science, technology and visions of the future

- 13.1 ○ *Machines Like Me* (2019) by Ian McEwan..... 78
- 13.2 △ *Station Eleven* (2014) by Emily St. John Mandel..... 80

## 14 Gender issues

- 14.1 ○ *The Happy Couple* (2023) by Naoise Dolan ..... 83
- 14.2 △ *Lessons in Chemistry* (2023) by Bonnie Garmus ..... 86

**Lösungen und Erwartungshorizonte** ..... 90

**Textquellenverzeichnis** ..... 159

**Zugang zum Online-Material** ..... 160

○ = grundlegendes Niveau                      △ = erhöhtes Niveau

## Die kommunikative Teilkompetenz „Schreiben“ im Abitur

Das Schreiben als Teilkompetenz der funktionalen kommunikativen Kompetenz hat im Abitur weiterhin das höchste Gewicht, auch wenn weitere Teilkompetenzen wie das Hör- oder Leseverstehen und die Sprachmittlung ebenfalls überprüft werden. Aus diesem Grund wird dem Schreiben ein eigener Band in der Reihe „Kompetenztraining Oberstufe“ gewidmet, der den Fokus auf die Produktion und nicht die Rezeption von Texten legt, wenngleich selbstverständlich einer Schreibaufgabe im Abitur immer ein Klausurtext zugrunde liegt, der zunächst rezipiert werden muss.

Obwohl Schreibaufgaben eine lange Tradition haben (wenn sie auch heutzutage anders konzipiert werden als früher), fällt es vielen Lernenden nicht leicht, gelungene Schreibprodukte zu erstellen. Häufig haben sie Schwierigkeiten, die Phasen des Schreibprozesses zu berücksichtigen, schreiben stattdessen ohne Konzept einfach drauflos, was zu deutlichen Abzügen in den Bereichen Schlüssigkeit und Kohärenz führen kann, eventuell auch zu Abzügen bei der äußeren Form wie bei vielen Anmerkungen, Streichungen usw. Manchmal kommt es aber auch zu regelrechten Schreibblockaden, bei denen es den Lernenden nicht gelingt, einen Ansatz zu finden.

Deshalb ist eine systematische Förderung der Schreibkompetenz notwendig. Hierfür werden im Folgenden die Phasen des Schreibprozesses (mit Schwerpunkt auf die Planung, die häufig vernachlässigt wird, und mit besonderer Berücksichtigung des im englischen Sprachraum so wichtigen *paragraphing*) erläutert, die Notwendigkeit der Vertrautheit mit textsortenspezifischen Merkmalen und den Operatoren ebenso hingewiesen wie die Kriterien für die Bewertung

der inhaltlichen und sprachlichen Leistung in der Oberstufe und im Abitur.

Im Hauptteil finden sich 28 beispielhafte Schreibaufgaben für das grundlegende und erhöhte Niveau zu allen für das Abitur relevanten Themenbereichen jeweils mit einem Aufgabenapparat, der in der Anlage der Aufgaben entspricht. Die dazugehörigen inhaltlichen Erwartungshorizonte finden sich gesammelt am Ende des Bandes. Sie sind der besseren Übersichtlichkeit halber stichwortartig formuliert und dienen (in Ergänzung zu den in diesem Kapitel vorgestellten allgemeinen inhaltlichen und sprachlichen Kriterien) als Grundlage für eine kriterienorientierte Bewertung. Sie können als Korrekturhilfe dienen und ggf. auch Schülern und Schülern zur Überprüfung der eigenen Arbeit überlassen werden. Selbstverständlich lassen sich neben den genannten wichtigen Aspekten teilweise auch noch weitere ergänzen.

Auch wenn sich die Aufgaben für das grundlegende und erhöhte Niveau durch die Komplexität und Abstraktion der Aufgaben sowie durch die Textlänge (grundlegendes Niveau: Texte bis max. 100 Wörter, erhöhtes Niveau: Texte bis max. 200 Wörter) unterscheiden, wurde darauf geachtet, vergleichbare Aufgaben zu erstellen. Zu allen Zeitungsartikeln werden die Quellen/Links angegeben. Über die jeweilige Schlagzeile lassen sich Texte finden, im Original sichten und ggf. anpassen für den Einsatz im Unterricht.

Bei der Textauswahl wurde sowohl bei den fiktionalen als auch bei den nichtfiktionalen Texten auf die Verwendung aktueller Publikationen geachtet.

Alle Arbeitsmaterialien und Aufgaben dieses Bandes stehen Ihnen in digitaler Version zur Verfügung (siehe S. 160).

### 1. Die Phasen des Schreibprozesses

Der Schreibprozess wird in drei Phasen unterteilt: Planen, Formulieren, Überarbeiten. Jede dieser Phasen lässt sich – wie unten erläutert wird – weiter untergliedern. Allerdings verläuft der Schreibprozess in der Regel nicht linear, da insbesondere bei längeren Texten die Phasen mehrfach durchlaufen werden, indem z. B. ein erstes Konzept gänzlich verworfen, ein Absatz ergänzt oder die Einleitung neu geschrieben wird.

#### Planen (*Planning*) und Organisieren (*Organising*)

An erster Stelle der Planung steht die sorgfältige Analyse der Aufgabenstellung, insbesondere bezüglich des Operators, des Adressaten und der Textsorte. Bei allen Schreibaufgaben, die (wie im Abitur) eine Textgrundlage haben, kommt die gründliche Lektüre und die Bearbeitung des Ausgangstextes hinzu, z. B. das Nachschlagen von

Wörtern, die Markierung wichtiger Textstellen in unterschiedlichen Farben oder mit unterschiedlichen Markierungstechniken (entsprechend der Aspekte, die durch die Aufgabenstellung gefordert werden) sowie das Anfertigen von Randnotizen.

Die Ideensammlung (*brainstorming*) erfolgt inhaltlich und sprachlich, indem relevante Aspekte möglichst in eigenen Worten – also ohne den Ausgangstext wörtlich wiederzugeben – in der Fremdsprache notiert werden. Wenn im Unterricht oder zuhause digital gearbeitet wird, bieten sich an dieser Stelle Mindmap Tools wie z. B. „Popplet“ oder „MindMeister“ an. Falls die Ideensammlung in Unterrichtssituationen kollaborativ durchgeführt wird, können digitale Tools wie „oncoo“ oder „Flinga“ genutzt werden.

Anschließend wird die Ideensammlung geordnet (*Organising/Clustering*), um Redundanzen zu vermeiden und eine sinnvolle Strukturierung der Ideen vorzunehmen (z. B. welche Aspekte sollen in die Einleitung, den ersten Absatz des Hauptteils, den zweiten Absatz, den Schluss?), deren Ergebnis dann die Gliederung für den eigenen Text darstellt. Die auf den folgenden Seiten abgeordneten Tabellen können Schülerinnen und Schüler für diesen wichtigen Arbeitsschritt der Planung nutzen. Sie enthalten Hinweise für die inhaltliche und sprachliche Gestaltung des eigenen Textes und berücksichtigen insbesondere die jeweilige Aufgabenstellung typische Strukturmerkmale der Gestaltung der Absätze mit *topic sentences*.

Die Tabellen finden sich auch als editierbare Dateien, um sie an die jeweiligen Bedürfnisse anpassen zu können (z. B. der *language support* von der Lehrkraft oder auch von den Schülerinnen und Schülern erweitert werden oder das Format der Tabellen geändert werden, um mehr Platz für eigene Notizen zu haben. Außerdem können die Tabellen in digitaler Form zur weiteren Bearbeitung auf digitalen Endgeräten an Schülerinnen und Schüler weitergegeben werden.

### Formulieren (*writing the first draft*)

Auf der Grundlage der erstellten Gliederung wird der eigene Text ausformuliert. Dabei wird auf Kohäsion geachtet, indem Schülerinnen und Schüler z. B. Konnektoren (siehe Arbeitsblatt 6.1) und Tempora zielführend einsetzen, auf zuvor Genann-

tes rückverweisen und eine deutliche Strukturierung durch Absätze vornehmen.

Beim Verfassen der einzelnen Absätze werden die Regeln des *paragraphing* berücksichtigt, d. h. jeder Absatz bildet eine „Sinnseinheit“. Er fängt mit einem *topic sentence* an, das das Thema des Absatzes benennt, hat einen Hauptsatz mit Informationen (Fakten, Zahlen usw.) zum jeweiligen Thema und endet mit einem Satz, der den Inhalt des jeweiligen Absatzes noch einmal zusammenfasst. Jeder Absatz in anderer Form abrundet. Innerhalb des Absatzes wird auf eine logische Struktur geachtet, Übergänge werden z. B. mit Konnektoren leserlenkend gestaltet. Außerdem werden die Absätze deutlich voneinander abgesetzt (z. B. durch eine Leerzeile).

Wenn der Text auf digitalen Endgeräten verfasst, können bereits beim Schreiben mit einem Textverarbeitungsprogramm Hilfen wie die Rechtschreibprüfung und der Thesaurus genutzt werden. Sehr empfehlenswert ist in jedem Fall der Einsatz von (einsprachigen oder digitalen) einsprachigen und zweisprachigen Wörterbüchern, um z. B. die Wortwahl zu variieren oder die Rechtschreibung und den Satzbau zu überprüfen. Ob beispielsweise ein Satzanschluss mit „that“ nach einem Verb möglich ist, zeigt ein kurzer Blick in das einsprachige Wörterbuch. Wenn in Unterrichtssituationen Texte gemeinsam verfasst werden, können Schülerinnen und Schüler digitale Tools für das kollaborative Schreiben wie „ZUM pad“ oder „iServ Texte“ nutzen.

### Überarbeiten (*Editing*)

Je nachdem, ob es sich um eine Überprüfungssituation oder um eine Lernsituation handelt, muss die Überarbeitung des Textes alleine erfolgen (*self-assessment*) oder Schülerinnen und Schüler können zusätzlich eine Rückmeldung von Mitschülerinnen und Mitschülern (als *peer feedback* oder Schreibkonferenz) einholen.

Beim sprachlichen Korrekturlesen wird die Sprachrichtigkeit überprüft (Rechtschreibung, Grammatik und Zeichensetzung), aber auch auf die sprachliche Gestaltung geachtet (keine Wiederholungen, präzise Wortwahl, idiomatische Ausdrücke, abwechslungsreicher Satzbau usw.). *Checklists*, die in allen gängigen Lehrwerken zu finden sind, helfen dabei, sich auf die aufgabenspezifischen Kriterien für die inhaltliche und



textsortenspezifische Gestaltung zu fokussieren. Jede *checklist* kann gleichzeitig als Grundlage für ein *feedback sheet* dienen.<sup>1</sup>

Wenn in Unterrichtssituationen ein *peer feedback* mit digitalen Tools erfolgen soll, können Lernende ergänzend zu den *checklists* bzw. *feedback sheets* Programme wie „GoodNotes“ oder „One Note“ verwenden, um vorliegende Texte mit Randkommentaren zu versehen. Alternativ lässt sich die Kommentarfunktion von Textverarbeitungsprogrammen nutzen. Sollte das *peer feedback* als eine Art *gallery walk* gestaltet werden, bieten sich digitale Pinnwände wie „TaskCards“ an.

Eine weitere Möglichkeit der Überarbeitung von Texten in Lernsituationen ist der Einsatz von künstlicher Intelligenz, die man als *writing tutor* nutzen kann. So lässt sich ein Text z. B. in „ChatGPT“ mit

dem Befehl eingeben, den Text zu korrigieren, sprachlich zu überarbeiten (mit *prompts* wie „Add three connectives/participle constructions/...“) und Fehler zu erläutern.<sup>2</sup> Integrierte KI kann zudem auch inhaltliches Feedback geben. Sie kann z. B. erkennen, ob der Schreibstil überzeugend ist und ob Argumente belegt sind. Sie kann darüber hinaus Tipps geben (z. B. zur besseren Gestaltung der Einleitung).

Am Ende des Schreibprozesses steht die Überarbeitung der eigenen Texte, bei der die Verbesserungsvorschläge bearbeitet werden, und ggf. dessen Verantwortlichkeit. Möglichkeiten wären hier eine Sammlung von Textprodukten als klassischer Readers Digest, das mit einer App wie „book creator“ erstellt wird, oder auf einer digitalen Pinnwand.

## 2. Gängige Textsorten und Operatoren

Die Kenntnis der in Abituraufgaben verwendeten Textsorten und Operatoren ist Grundlage für eine erfolgreiche Bearbeitung der Aufgaben. Eine Übersicht der Operatoren mit Erläuterungen und erläuternden Aufgabenbeispielen befindet sich auf der Internetseite des IQB.<sup>3</sup>

Die häufigsten ZIELTEXTFORMATE im Abitur sind *article, blog entry, comment, essay* (formal

## 3. Bewertung

Für die Bewertung von Abituraufgaben und sowohl die *Bildungsstandards für die fortgeführte Fremdsprache* verbindlich. Insbesondere das Kapitel 3 „Hinweise zur Prüfungsführung zum Erwerb der Allgemeinen Hochschulreife in der fortgeführten Fremdsprache“ enthält die Bewertungsraster, die vom IQB herausgegeben wurden.<sup>4</sup> In den einzelnen Bundesländern kommen gegebenenfalls weitere Besonderheiten vor.

Um transparent zu sein, muss eine Bewertung grundsätzlich kriterienorientiert erfolgen und Vorzüge und Mängel ausweisen. Zu den Kriterien für die sprachliche Leistung zählen die Lexik und Grammatik (jeweils Bandbreite und Korrektheit) sowie die Textgestaltung (Textaufbau und Angemessenheit). Zu den Kriterien für die inhaltliche Leistung gehören die Aufgabenerfüllung gemäß Operator, der Umgang mit dem Text oder Thema und der inhaltliche Aufbau.

1 Ein Beispiel für *argumentative writing* findet sich in: Niedersächsisches Kultusministerium (Hg.), *Englisch: Materialien für kompetenzorientierten Unterricht im Sekundarbereich I* (Hannover, Unidruck, 2020), S. 133. Download unter [https://www.nibis.de/uploads/nlq-riedel/Materialien/Materialiensammlung\\_Englisch\\_2020\\_final\\_LQ.pdf](https://www.nibis.de/uploads/nlq-riedel/Materialien/Materialiensammlung_Englisch_2020_final_LQ.pdf).

2 Self-assessment grids für unterschiedlichen Operatoren und Textsorten findet man in den „Materialien zum selbstständigen standardorientierten Lernen in der gymnasialen Oberstufe Englisch – Text production“, die auf dem Bildungsserver Berlin-Brandenburg heruntergeladen werden können (<https://bildungsserver.berlin-brandenburg.de/individualisierung-des-lernens>).

3 Einen Überblick, wie digitale Möglichkeiten für das Schreiben genutzt werden können, erhält man z. B. im Basisartikel „Cutting-edge, Creative, Connected“ von Dirk Beyer und Thomas Strasser (*Der fremdsprachliche Unterricht Englisch* 184 (2023): 2–7).

4 Die Operatorenliste („Grundstock von Operatoren“) befindet sich bei den begleitenden Dokumenten für die Abituraufgaben im Fach Englisch (<https://www.iqb.hu-berlin.de/abitur/dokumente/englisch>) (Zugriff 30.10.2023)).

4 Die „Hinweise zur Bewertung der sprachlichen Leistung“ und die „Hinweise zur Bewertung der inhaltlichen Leistung“ sind ebenfalls auf der Internetseite des IQB zu finden (siehe Fußnote 3).

#### 4. Übersicht über die Phasen des Schreibprozesses

| Steps in the writing process         | What to focus on  |
|--------------------------------------|---|
| Planning/organising                  | Analysing the assignment: <ul style="list-style-type: none"> <li>• task (<i>Operator</i>)?</li> <li>• addressee?</li> <li>• text type?</li> </ul>   |
|                                      | Closely reading the text at hand: <ul style="list-style-type: none"> <li>• checking words in the dictionary</li> <li>• highlighting relevant words and phrases</li> <li>• making notes in the margin</li> </ul>   |
|                                      | Brainstorming: <ul style="list-style-type: none"> <li>• collecting ideas, e.g. in a mind map</li> </ul>   |
|                                      | Organising your ideas to create an outline: <ul style="list-style-type: none"> <li>• finding a logical structure (in paragraphs)</li> <li>• deleting duplications and unnecessary information</li> </ul>  |
| Writing a first draft                | Writing the text specified in the task (e.g. summary, analysis, characterisation, article): <ul style="list-style-type: none"> <li>• follow your outline</li> <li>• use linking words to strengthen your argument</li> <li>• use a topic sentence in paragraphs</li> <li>• give page and/or line references for quotes, if required for the task</li> </ul> |
| Self-assessment and/or peer feedback | Using a checklist and/or feedback sheet to focus on relevant aspects: <ul style="list-style-type: none"> <li>• correctness of spelling</li> <li>• correctness of spelling and punctuation</li> <li>• range of words and expressions</li> <li>• range of sentence structures</li> <li>• requirements of specific text type</li> </ul>                        |
| Editing/revising                     | Using self-assessment and/or peer feedback to improve the text  |
| Publishing                           | Sharing your work with readers  |

Mustertexte  
 helbling.com

5. Tabellen für die Planungsphase des Schreibprozesses

Task 1: sum up/summarise (give a concise account of the main points or ideas of a text, issue or topic)

|                  | Content   | To remember   | Language support  | Year/idea/notes (keywords only) |
|------------------|---|---|---|---------------------------------|
| Introduction     | Title, author, type of text, year of (first) publication, main idea       | Check for the bibliographical information given in the worksheet (there is no need to copy a complete URL).   | <ul style="list-style-type: none"> <li>The (text type) "title" by (author) published ...</li> <li>... with/its about (general topic) ...</li> </ul>   |                                 |
| Body of the text | <b>Fictional text:</b><br>main points, retell the story in your own words | Content:<br>focus on relevant aspects. Do not include details, add information, copy quotations or line references  |   |                                 |
|                  | <b>Non-fictional text:</b><br>main points, in the order of the text       | <p>Use neutral or formal register (no short forms).<br/>Use your own words / do not copy from the text.<br/>Use simple present as basic tense;<br/>no direct speech. Avoid indirect speech.</p> | <ul style="list-style-type: none"> <li>The author takes ... as a starting point to look into ...</li> <li>After mentioning ..., the author focuses on ...</li> <li>According to the author, ...</li> <li>From the author's point of view, ...</li> <li>The author emphasises ...</li> <li>Furthermore, ...</li> <li>Therefore, ...</li> <li>Hence, ...</li> <li>On the contrary, ...</li> <li>However, ...</li> </ul> |                                 |

Alternative Operatoren für den AFB I:

**outline** (give the main features, structure or general principles of something)

**describe** (give a detailed account of what someone/something is like)

**point out/state** (present the main aspects of something briefly and clearly)



Task 2: analyse/examine (describe and explain in detail)

|                  | Content                           | To remember  | Pages, lines | Quotation | Language support   | Your ideas/notes (keywords etc.) (e.g. function of the stylistic means) |
|------------------|-----------------------------------|--|--------------|-----------|--|---|
| Introduction     | Present the task and your thesis. | Language: do not copy the wording of the task.                         |              |           | <ul style="list-style-type: none"> <li>The author uses ... in order to ...</li> </ul>  |   |
| Body of the text |                                   |  |              |           |  |   |
| Paragraph 1      | Topic sentence                    | Language: use a neutral or formal register. Do not copy from the text. |              |           | <ul style="list-style-type: none"> <li>The most prominent stylistic device used in the text is ... which serves to ...</li> </ul>                          |   |
|                  | Arguments and supporting details  | Content: do not comment on the text.                                   | ...          |           | <ul style="list-style-type: none"> <li>An example can be found in lines ...</li> </ul>   |   |
| Paragraph 2      | Topic sentence                    | See above  |              |           | <ul style="list-style-type: none"> <li>The author employs imagery from the semantic field of ... in order to ...</li> </ul>                                |   |
|                  | Arguments and supporting details  | See above  | ...          |           | <ul style="list-style-type: none"> <li>The metaphor "... (ll. X-X) reveals ...</li> </ul>  |   |
| Paragraph 3      | Topic sentence                    | See above  |              |           | <ul style="list-style-type: none"> <li>Concerning ..., it is obvious that ...</li> </ul>   |   |
|                  | Arguments and supporting details  | See above  | ...          | ...       | <ul style="list-style-type: none"> <li>Another striking device the author uses is ...</li> </ul>   |   |
| ...              | See above                         | See above  | ...          | ...       |  |   |
| Conclusion       | Summarise your results.           | Do not add new aspects.  |              |           | <ul style="list-style-type: none"> <li>All in all, ...</li> <li>The overall effect is ...</li> <li>All aspects considered, one can say that ...</li> </ul> |   |

**Task 2: write a characterisation of someone** (provide a thorough analysis of a character)

|                  | Content   | To remember  | Pages, lines | Quotation | Language support   | Your ideas / notes (keywords only) |
|------------------|---|--|--------------|-----------|--|------------------------------------|
| Introduction     | Present the character and your thesis.                                    | Language: do not copy the wording of the task.   |              |           | <ul style="list-style-type: none"> <li>The main / central character in the novel/ ... is ...</li> <li>... appears</li> </ul>   |                                    |
| Body of the text |   |  |              |           |  |                                    |
| Paragraph 1      | Topic sentence  | Language: use a neutral or formal register. Do not copy from the text.   |              |           | <ul style="list-style-type: none"> <li>As far as ... / her outward appearance is concerned, ...</li> </ul>   |                                    |
|                  | Present aspects concerning the character and give evidence from the text. | Content: do not comment on the text.   | ...          | ...       | <ul style="list-style-type: none"> <li>... we can read ... / ... he / she seems to be ...</li> </ul>   |                                    |
| Paragraph 2      | Topic sentence  | Content: focus on one aspect in each paragraph (e.g. background information like age, job, family, social background, physical appearance; personality characteristics.) Explain the character's function in the story.            |              |           | <ul style="list-style-type: none"> <li>He / She has many positive / negative traits.</li> </ul>  |                                    |
|                  | Present aspects concerning the character and give evidence from the text. |  | ...          | ...       | <ul style="list-style-type: none"> <li>His / Her behaviour is marked by ...</li> <li>From the way he / she behaves, one can infer that ...</li> <li>His / her behaviour suggests that ...</li> </ul> |                                    |
| Paragraph 3      | Topic sentence  | Content: consider both direct and indirect descriptions of the character) and the context (= implicit, the reader has to read between the lines to draw conclusions from the character's behaviour, etc.) <b>Characterisation.</b> |              |           | <ul style="list-style-type: none"> <li>Concerning his / her role in the story, it is obvious that ...</li> </ul>   |                                    |
|                  | Present aspects concerning the character and give evidence from the text. |  | ...          | ...       | <ul style="list-style-type: none"> <li>He / She plays an important / a secondary role.</li> <li>XY is directly characterised as ...</li> </ul>   |                                    |
| ...              | See above   | See above  | ...          | ...       | See above  |                                    |
| Conclusion       | Sum up  | Do not add new aspects.  |              |           | <ul style="list-style-type: none"> <li>The overall impression you get of XY is ...</li> <li>All aspects considered, XY can be described as ...</li> </ul>  |                                    |

*Alternative Operatoren für den AFB II:*

**compare** (show similarities and differences)

**explain** (make something clear)

**illustrate** (use examples to explain or make clear)



6.2 Stilistische Mittel (Stylistic devices)

Cut out the phrases in the boxes on the next page and stick them into the table.

| Stylistic device        | Definition | Example | Possible function |
|-------------------------|------------|---------|-------------------|
| Alliteration            |            |         |                   |
| Allusion                |            |         |                   |
| Anaphora                |            |         |                   |
| Contrast                |            |         |                   |
| Enumeration             |            |         |                   |
| Exaggeration, hyperbole |            |         |                   |
| Metaphor                |            |         |                   |
| Parallelism             |            |         |                   |
| Personification         |            |         |                   |
| Repetition              |            |         |                   |
| Rhetorical question     |            |         |                   |
| Simile                  |            |         |                   |

|   |  |   |
|---|--|---|
| To get the reader's attention by making them focus on this word   | A comparison between two things that are quite different without using words that express the comparison (e.g. "like" or "as") | The repetition of a similar syntactical structure in neighbouring phrases, sentences or paragraphs                            |
| Attribution of human characteristics to a thing, an animal or an idea   | To speak of one thing in terms of another in order to create a vivid image in the reader's mind                                | "What could possibly go wrong?"   |
| "Twitter is to activism as watching the Olympic Games is to getting fit."   | Repeated use of the same word in one text  | The listing of words or phrases   |
| To structure a text, to create a harmonious effect  | "more purpose, vision, passion and energy, and he..."  | highlight the differences between two things  |
| "Every one of us is now being called to graduate [...]! Every one of us is likewise now being called [...] to refine who we are." | To make an object more relatable, to make the empathic with the writer or understand someone better                            | "The age of the selfie had dawned, with the Kardashian household as the Camelot of Instagram."                                |
| To get the reader's attention by making them focus on these words   | The repetition of an initial sound in two or more neighbouring words   | "The great economic crisis undoubtedly undermined globalization's fundamental assumptions."                                   |
| To elaborate on an idea and convey a clear message  | To get the reader's attention by making them focus on this word or phrase  | To keep the reader engaged, to draw attention to something, to encourage reflection   |
| The juxtaposition of two strikingly different things  | Presenting something in a way that makes it seem better or worse than it actually is   | A comparison between two things that are quite different using words that express the comparison (e.g. "like" or "as")        |
| A question to which no answer is expected   | To describe something in a heightened way to make it more remarkable, to create a strong emotional response in the reader      | "Twitter is about your tribe, Facebook is about home and family, but Instagram is a romance between just you and your phone." |
| "All these miles of empty space with grass..."  | "It [the UN] has built systems on top of systems on top of systems."   | A word or phrase that is meant to make you think of something else (e.g. a character or a work of fiction)                    |
| ...did the streets of New York go and betray me that way..."  | To give a deeper meaning to a text by referring to another (well-known) piece of work  | "sharing photos has entertained us, upset us"   |
| The repetition of the same word or phrase at the beginning of several sentences   | To speak of one thing in terms of another in order to create a vivid image in the reader's mind                                | "Little yellow warning triangles filled my head."   |



## International relations and political challenges

7.2 UN at 76: A relic that no one takes seriously (2021) by Deepak Vohra

## △ Tasks:

- 1 Outline the aspects of the UN that the author criticises.
- 2 Examine the stylistic means the author uses to express his opinion.
- 3 Choose **one** of the following tasks:
  - a) You have read the article by Deepak Vohra in the online edition of the Indian newspaper *The Sunday Guardian*. Leave a reply on the website in which you express the need for states to form unions.
  - b) Comment on the message of the cartoon by Guy Parron, entitled "The U.N.".

## Material 1:

## UN at 76: A relic that no one takes seriously

by Deepak Vohra

- 1 The 76-year-old UN is a relic that no one takes seriously, even China. The United Nations is an  
 2 unending scandal masquerading as everlasting peace. It is big in size, systems, and ego.
- 3 Contrary to the belief that the UN runs on a shoestring,<sup>1</sup> the expenditure for the UN system in  
 4 2020 was around US\$55 billion. There has been no fundamental change in the way the UN does  
 5 business since its establishment. We must live with it till it either reforms itself, or we create a  
 6 more representative group that better reflects the realities of today. [...]
- 7 The UN has a lot of fragmentation. There are about 1,200 UN country offices around the world,  
 8 100 countries have more than 10 UN country offices, which often have no idea what the UN  
 9 is doing. Half the money goes for the operating expenses of the offices, leaving very little for  
 10 programming or key activities. The UN introduced the idea of country coordinators, but not many  
 11 agencies are willing to be coordinated.
- 12 Dag Hammarskjöld, the first and second UN Secretary General, said that the United Nations "was  
 13 created not to lead mankind to heaven but to save humanity from hell". It has infuriated with its  
 14 numbing bureaucracy, its overlapping cover-ups of corruption and the undemocratic politics of its  
 15 Security Council. It goes to war in the name of peace but has been a bystander through genocide.
- 16 Governments may turn to NGOs, but the UN cannot be ignored. Neither can the UN's huge  
 17 logistical capabilities, such as the World Food Programme's airlifts, be matched by any private  
 18 organization. They are weighed down by "incompetence" and red tape. It is a very heavily  
 19 bureaucratic organisation that hasn't changed. It has built systems on top of systems on top of  
 20 systems. The organisation has grown so big that at times it is working against itself. Critics point  
 21 to large numbers of support staff doing ill-defined jobs. Staff costs account for two-thirds or more  
 22 of some UN agencies' outgoings. Cooperation between different UN agencies has been hindered  
 23 by overlapping, mission creep<sup>2</sup> and by outdated business practices, a report said. In  
 24 some sectors, such as water and energy, more than 20 UN agencies are active and compete  
 25 for limited resources without a clear collaborative framework. More than 30 UN agencies and  
 26 programmes have a stake in environmental management. The United Nations has established  
 27 several programmes and funds to address particular humanitarian and development concerns.  
 28 Only one UN programme has ever closed, the United Nations Relief and Rehabilitation  
 29 Administration (UNRAA), shut in 1959, subsequently replaced by UNHCR.
- 30 When the United Nations was formed in 1945, major concerns in [the] first decade were  
 31 colonialism, economic development, prevention / resolution of conflict, nuclear weapons.



## International relations and political challenges

7.2 UN at 76: A relic that no one takes seriously (2021) by Deepak Vohra

32 Thereafter the focus kept shifting – arms control, Israeli Palestine conflict, weapons of mass  
33 destruction, development, human rights, peace keeping, equality among, prevention  
34 of genocide, war crimes. As the world changes, so do its priorities. Today we are more worried  
35 about terrorism, climate change, sustainable development, pandemics, but the international  
36 architecture, determined by a few, has remained the same.

37 In 2016, the German Foreign Minister warned that the western world as virtually everyone  
38 alive today has known it, will almost certainly perish before our eyes. The challenges  
39 before United Nations in 2021 are to define the rules of changing power equations, manage the  
40 transition from a western-dominated world to a more equitable one, create a global order that  
41 roots out terrorism, save our planet from mutation and utilize our remaining resources for the  
42 benefit of everybody. The existing world order is dying, the new one is struggling to be born.  
43 Should the United Nations be buried?

44 In February India's Foreign Minister said that the UN was at its lowest credibility ever. It was  
45 missing in action during the Chinese virus attack. Its agencies such as the World Health  
46 Organization are relics whose expiry date is long over. The veto power is criticized for its  
47 undemocratic nature. A single country can prevent the Security Council from taking any action.  
48 Amnesty International claims that the five permanent members had used their veto to "promote  
49 their political self-interest or geopolitical interests above the interest of protecting civilians".

50 For a racket<sup>3</sup> like the United Nations, the attraction of the location of its headquarters, New York,  
51 far outweigh the utility of the organization.

52 The UN still spends money even when conferences are curtailed or cancelled with officials  
53 issuing self-important statements about how they are dealing with "the worst crisis since the  
54 Second World War" (anything will do to draw attention to themselves). It is not enough to  
55 take refuge in meaningless slogans like we need the UN, it is not there, we must invent it etc.  
56 What we need is a head-to-toe renovation of this body from its dandruff<sup>4</sup> to its corns.<sup>5</sup> Although  
57 the major powers complain about developing nations insisting on what one official called "jobs for  
58 the boys", they behave little differently. Permanent members of the Security Council all expect to  
59 have a senior person from their country around the UN table, even apart from the mouthwatering  
60 daily allowances.

61 It is incredible that in the United Nations, which produces negotiating texts on every other area it  
62 deals with, has just not been able to put a text on the table in Security Council reform. 15 years  
63 ago, the UN launched its most audacious report on reform. A panel – co-chaired by the Prime  
64 Ministers of Mozambique, Norway, and Pakistan, and including the then British Chancellor,  
65 Gordon Brown, wrote a scathing document. It ticked off criticism which said the UN was  
66 badly failing the world it was supposed to help. Its governance was called "inefficient and ineffective".  
67 What happened to that report?

68 Remember it in 15 years.

https://www.guardian.com/.../www.sundayguardianlive.com/news/un-76-relic-no-one-takes-seriously (last accessed 17.08.2023)

(957 words)

### Annotations:

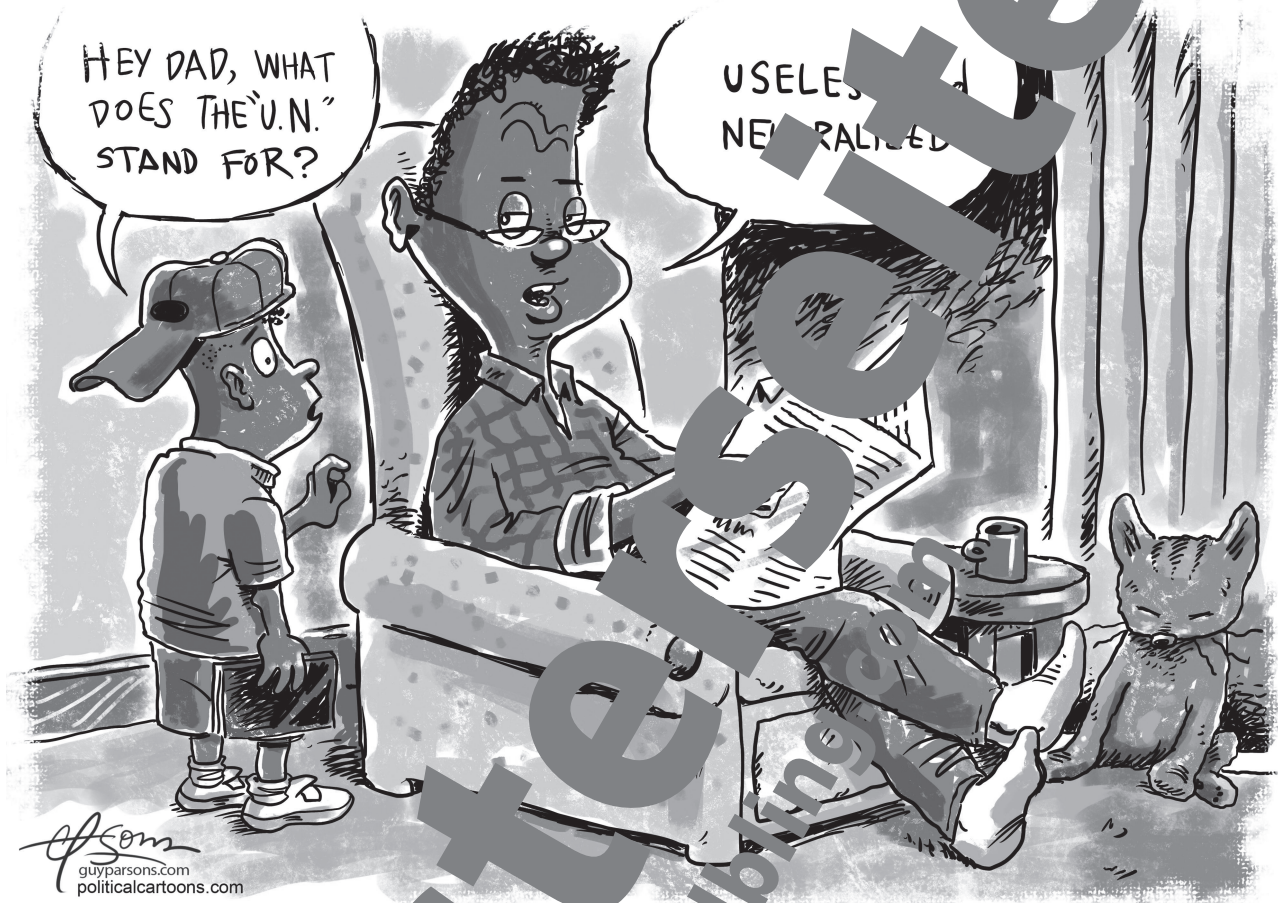
- 1 on a shoestring = without spending much money
- 2 mission creep = a gradual shift in objectives during the course of a military campaign, often resulting in an unplanned long-term commitment
- 3 racket = *here*: a dishonest enterprise
- 4 dandruff = small pieces of dead skin in a person's hair
- 5 corn = a small, painful area of hard skin that forms on the foot, especially on the toes

## International relations and political challenges

7.2 UN at 76: A relic that no one takes seriously (2021) by Deepak Vohra

### Material 2:

#### The Noble U.N.



Source: Guy Parsons, Cagle Cartoons via cartoonists.com (last accessed 13.01.2024)

## Globalisation and its effects

8.2 Revolt: The Worldwide Uprising Against Globalization (2022) by Nadav Eyal

### △ Tasks:

- 1 Outline the aspects that, according to the author, make globalisation a “cultural revolution” (l. 8).
- 2 Explain the function of the example of the hutch (ll. 44-62).
- 3 Choose **one** of the following tasks:
  - a) You are taking part in an international workshop entitled “Global Issues Today”. You have to hand in an essay in which you discuss the quote by American businessman Jack Welch from 1990: “Globalization is now no longer an objective but an imperative, as markets open and geographic barriers become increasingly blurred and even irrelevant.” Write this essay, also referring to materials read in class.
  - b) Together with your English partner school, your school is starting a project on sustainable lifestyles. Write an article for the project website in which you comment on your town’s “buy local” initiative.

### **Revolt: The Worldwide Uprising Against Globalization** (2022) by Nadav Eyal

In this book, the Israeli journalist Nadav Eyal analyses the current crisis of globalisation.

1 During the last ten years, globalization has lost a great deal of its luster.<sup>1</sup> The data itself  
2 points to the shrinking or stagnation of international trade, cross-border investment, and  
3 bank loans relative to world GDP,<sup>2</sup> a phenomenon *The Economist* calls “slowbalisation.”  
4 The great economic crisis undoubtedly undermined globalization’s fundamental  
5 assumptions. Perhaps people are simply tired of the optimistic prophecies of a globalized  
6 world that dangerously downplayed the dark side of the force.

7 But the fickle<sup>3</sup> fashions of public discourse cannot change the stark truth that  
8 globalization is a constant. I use the word “constant” to denote the aggressive  
9 way in which globalization is expanding, in an ongoing and intensive way, how people  
10 have lived from time immemorial. It has created a climate in which human beings must  
11 cope with the world, materially and conceptually, as a single and integrated place. The  
12 minute such a moment<sup>5</sup> is in progress, the circumstances of our lives change constantly and  
13 radically. It is a powerful, perpetual motion machine<sup>6</sup> fueled by the energy produced out of  
14 the ever-present tension between the local and the global.

15 The ebb and flow of globalization shapes the international milieu, and will continue to  
16 do so for the foreseeable future. Globalization expresses a fundamental uncertainty  
17 that has haunted history from the imperial ages of China and Rome to the present  
18 day: world unifying<sup>9</sup> into a single whole, or remaining a collection of separate  
19 communities.

20 As global challenges arise, globalization in its widest definition has become the central  
21 issue of our time. History did not end with the unchallenged reign of liberal democracy,  
22 as predicted by Francis Fukuyama in *The End of History and the Last Man*; nor did  
23 it deteriorate into a permanent clash of civilizations, as Samuel P. Huntington had it  
24 in his book of that name. But we are now locked in fierce battle over a more ancient

## Globalisation and its effects

8.2 Revolt: The Worldwide Uprising Against Globalization (2022) by Nadav Eyal

25 question: To what extent are human beings destined to ultimately live in a consolidated<sup>9</sup>  
 26 world, a cosmos in which basic values are held in common and local communities fuse  
 27 to a supranational<sup>10</sup> economy? That is the real question, and always has been. Both  
 28 globalization and resistance to it are responses to the question. Fittingly, following  
 29 number of today's leaders, from Recep Tayyip Erdoğan of Turkey through Emmanuel  
 30 Macron of France and Donald Trump of the United States, have offered critical parts of  
 31 their policies on their hostility toward or sympathy for globalization and values attributed  
 32 to it.

33 For mainstream economists, globalization holds the promise of eradicating poverty; for  
 34 French farmers it is a malignant infection that threatens to destroy communities and  
 35 even livelihoods. Neither flu epidemics nor the competitive market for smartphones  
 36 in Asia can be understood without understanding how globalization functions. It has  
 37 become so pervasive<sup>11</sup> that it is either everything or nothing, not a meaningless cliché.  
 38 But it is fundamentally clear as a concept – it refers to an ever-tightening network of  
 39 interrelations between everything and everyone.

40 The result is increasing integration, the inevitable result of international commerce that  
 41 requires and creates flows of capital, labor, knowledge, culture, and technology among  
 42 industrialized nations. Human beings are now global walking atlases, adorned as they  
 43 are with clothing and accessories that bear the influence of countries all over the globe.

44 Think of the hutch,<sup>12</sup> that item of furniture that some associate with their grandparents.  
 45 It displayed, behind thick glass doors, a family's most precious objects, including,  
 46 often, chinaware, some of which might not actually come from China. Perhaps there  
 47 was a painted lion figurine from Japan. A pair of silver candlesticks that may have been  
 48 fashioned in England or Germany. They had been liked to own items made far away. The  
 49 better-off they were, the more such objects they had. Long-distance transport and trade  
 50 was always risky, whether the goods traveled by land or by sea. For that reason, the  
 51 cost of items from distant lands was high, that risk in its account, meaning that prices were  
 52 high. Such goods, from tea leaves to fabrics to porcelain to certain spices, often from  
 53 the Far East, were termed "exotic" and thus especially valued. An exotic item was also  
 54 an emblem of the tenuous connections between cultures. Today could hardly be more different.  
 55 The family hutch has been dismantled and abandoned. If we had such an item today,  
 56 it would be more appropriate in the global North, to use it to display knickknacks<sup>14</sup>  
 57 produced at home, which are usually more expensive than imports. Relations  
 58 between nations are no longer tenuous – they are broad, deep, and intensive.

59 Each of us wears or uses products consisting of components and designs coming  
 60 from different countries on different continents, from eyeglass lenses to jewelry to  
 61 pacemakers. We bear on our bodies the dramas and opportunities of places distant from  
 62 us and places we will never know.

63 [...]



## Globalisation and its effects

8.2 Revolt: The Worldwide Uprising Against Globalization (2022) by Nadav Eyal

64 Globalization is a constant, emancipating, and terrifyingly efficient revolution. It's  
 65 not a village in which members of different nations and races sit in a circle  
 66 singing "Kumbaya".<sup>15</sup> The "flat world"<sup>16</sup> is a mirage<sup>17</sup> obscuring bumps and  
 67 globalization requires for it to sustain itself. Indeed, the worst-case scenario of the  
 68 current model of globalization is that the world might become a communal  
 69 village. The global economy is fueled by inequality. International production and  
 70 commerce require differentials<sup>18</sup> and arbitrage<sup>19</sup> gaps in the cost of producing  
 71 power, the prices of commodities and raw materials, and currency rates.

Nadav Eyal, *Revolt: The Worldwide Uprising Against Globalization* (Picador, 2022)

(900 words)

## Annotations:

- 1 luster = a very special, attractive quality that people admire
- 2 GDP = gross domestic product, the total value of all the goods and services produced in a country during a year
- 3 fickle = changing frequently, especially as regards one's loyalties or affections
- 4 immemorial = originating in the distant past
- 5 matrix = the cultural, social, or political environment in which something develops
- 6 perpetual motion machine = a theoretical machine that can do work infinitely without an external energy source
- 7 to permeate = to spread throughout something
- 8 to meld = to blend together
- 9 consolidated = brought together into a single whole
- 10 supranational = having power or influence that transcends national boundaries or governments
- 11 pervasive = spreadable in every part of a thing or place
- 12 hutch = a piece of furniture with open or glass-fronted shelves and sometimes one or more cupboards, for storing and displaying things like plates and glasses
- 13 tenuous = weak or unimportant
- 14 knickknacks = small, worthless objects, especially household ornaments
- 15 Kumbaya = an African-American spiritual song; singing it is a symbol of harmony and unity
- 16 "flat world" = an allusion to Thomas Friedman's book *The World Is Flat* (2005), in which he analyses globalisation
- 17 mirage = an optical illusion, something that you believe you see but that isn't really there
- 18 differential = the difference between two amounts
- 19 arbitrage = the practice of taking advantage of a price difference between two or more markets

## Science, technology and visions of the future

## 13.1 Machines Like Me (2019) by Ian McEwan

## ○ Tasks:

- 1 Sum up the excerpt from Ian McEwan's novel *Machines Like Me*.
- 2 Examine Charlie's character.
- 3 Choose **one** of the following tasks:
  - a) You are taking part in an international project entitled "Artificial Intelligence: Issues and Risks". Write an article for the project website in which you discuss the moral implications of having robots, also referring to the text at hand.
  - b) For your application for an international summer course entitled "Fiction's Impact on Real Life", you have to hand in an original piece of writing. Write an article in which you discuss the pros and cons of dystopian fiction, using the text at hand and the texts studied in class as examples.

***Machines Like Me* (2019)**

by Ian McEwan

*Charlie has bought Adam, a human-like robot with surprising abilities. After a short introduction by Charlie, Adam has earned a large sum of money by buying and selling financial instruments (shares of stock, bonds, etc.) on the internet. Charlie and his friend Miranda have just found out that this money is gone.*

- 1 At the table, Miranda and I were side by side with Adam facing us. He had brushed his
- 2 suit, cleaned his shoes and put on a freshly ironed shirt. There was a new touch – a folded
- 3 handkerchief in his breast pocket. His mother was both solemn and distracted, as though nothing
- 4 much mattered to him, whatever she said.
- 5 'Where's the money?'
- 6 'I've given it away.'
- 7 We didn't expect him to tell us that he had invested it, or put it in a safer place, but still, with our
- 8 silence we enacted our particular script.
- 9 'Meaning what?'
- 10 Infuriatingly, he nodded, as though rewarding me for asking the correct question. 'Last night I
- 11 put forty per cent of your bank's safe deposit against your tax liabilities.<sup>1</sup> I've written a note to the
- 12 Revenue<sup>2</sup> giving details of the shares [...]. With the remaining £50,000 I visited various good causes
- 13 I'd notified in advance.
- 14 He seemed not to notice our amazement and remained pedantically focussed on answering my
- 15 question in return.
- 16 'The first was for rough sleepers. Very appreciative. Next, a state-run children's home –
- 17 the parent contributions for trips and treats and so on. Then I walked north and made a donation
- 18 to a rape centre. I gave most of the rest to a paediatric hospital. Last, I got talking to a very
- 19 old lady outside a police station and I ended up going with her to see her landlord. I covered her
- 20 rent arrears<sup>3</sup> and a year in advance. She was about to be evicted and I thought –
- 21 Suddenly, Miranda said through a downward sigh, 'Oh Adam. This is virtue gone nuts.'<sup>4</sup>
- 22 'Every need I addressed was greater than yours.'
- 23 I said, 'We were going to buy a house. The money was ours.'



## Science, technology and visions of the future

## 13.1 Machines Like Me (2019) by Ian McEwan

24 'That's debatable. Or irrelevant. Your initial investment is on your desk.'

25 It was an outrage, with many components – theft, folly, arrogance, betrayal, the ruin of our  
26 dreams. We couldn't speak. We couldn't even look at him. Where to start?

27 A full half-minute passed and then I cleared my throat and said feebly, 'You stole it and get it  
28 back. All of it.'

29 He shrugged.

30 Of course, it wasn't possible. He sat complacently<sup>5</sup> before us in resting mode, palms down on  
31 the table while he waited for one of us to speak again. I felt my mind gathering, finding its focus.  
32 I hated that careless little shrug. Completely fake, and how easily we were taken in by it, a minor  
33 sub-routine tripped by a limited range of specified inputs, controlled by some clever, desperate-to-  
34 please postdoc in a lab somewhere on the outskirts of Chengdu.<sup>6</sup> I despised this non-existent  
35 technician, and I despised even more the agglomeration<sup>7</sup> of routines and learning algorithms that  
36 could burrow<sup>8</sup> into my life, like a tropical river worm and make excuses on my behalf. Yes, the  
37 money Adam had stolen was the money he had made. That made me angrier still. So too did the  
38 fact that I was responsible for bringing this ambulant<sup>9</sup> machine to our lives. To hate it was to hate  
39 myself. Worst of all was the pressure to keep my life under control, for the only solution was  
40 already clear. He would have to make the money all over again. We would need to persuade him.  
41 There it was, 'hate it', 'persuade him', even 'hate it', our language exposed our weakness, our  
42 cognitive readiness to welcome a machine across the boundary between 'it' and 'him'.

43 To be in such a confusion of concealed emotions made it impossible to remain sitting down. I  
44 stood, with a loud scrape of the chair and walked about. At the table, Miranda made a steeple<sup>10</sup> of  
45 her hands that concealed her mouth so she couldn't read her expression and I assumed that  
46 was the point. Unlike me, she was likely to do some useful thinking. The disorder of the kitchen  
47 agitated me further – I was in a bad state. On the counter was a dirty cup I'd brought through  
48 from my study. It had been hidden in the drawers behind the computer screen and contained a  
49 green-grey disc of floating mould. I thought of taking it to the sink and rinsing it out. But when  
50 you've lost a fortune, you don't clean up the kitchen. Directly below the wooden surface on which  
51 the cup stood was a drawer that opened a few inches. Left open by me. It was the tool  
52 drawer. I stood close to it in order to lean in and shut it when I saw the grubby<sup>11</sup> oak handle of my  
53 father's heavy-duty claw hammer lying diagonally across the rest of the jumbled contents. It was  
54 a dark impulse, one I didn't act on, that made me leave the drawer as it was and come away.

Ian McEwan, *Machines Like Me* (Vintage Books, 2019)

(793 words)

### Annotations:

- 1 liabilities = debts, obligations
- 2 Revenue = the department of the civil service collecting state revenue (= *Finanzbehörde*)
- 3 arrears = unpaid and should have been paid earlier
- 4 to go on = to go on
- 5 complacent = in a pleased or self-satisfied way
- 6 Chengdu = a city in China where a lot of information technology companies are based
- 7 agglomeration = a mass or collection of things
- 8 to burrow = to make a hole or dig into something
- 9 ambulant = to be able to walk around
- 10 steeple = a church tower, *here*: an upward-pointing V-shape
- 11 grubby = covered with dirt
- 12 heavy-duty claw hammer = *schwerer Klauenhammer*