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| **Zentralabitur 2024** | **Englisch** | **Material für Prüflinge** |
| **Prüfungsteil 2: Textaufgabe ‒ Aufgabe I** | **gA** | **Prüfungszeit: 195 min** |

**Name:** \_%\_

**Klasse:** \_%\_

### Hilfsmittel

Ein- und zweisprachiges Wörterbuch der Zielsprache

# Aufgabenstellung

1. Describe the situation in Mrs. Parker’s office. **(30 %)**\_%\_

2. Examine how Jade’s character is presented. Focus on narrative perspective and use of language. **(30 %)**\_%\_

3. Choose **one** of the following tasks: **(40 %)**

3.1. You are taking part in an international youth project on “Challenges of Growing Up.” You have been asked to write an article for the project website in which you comment on the statement “Defining yourself, as opposed to being defined by others, is one of the most difficult challenges young people face.”

Write the article, also referring to the text at hand and materials studied in class, such as the short stories “Cicada” and “Fatima, the Biloquist: A Transformation Story.”  
\_%\_

**or**

3.2. Using the message of the cartoon as a starting point, assess the relevance of special programs to fight different forms of inequality.  
\_%\_

#### Hinweis:

Der Cartoon befindet sich auf der nächsten Seite.

Ein Bild, das Zeichnung, Darstellung, Entwurf, Kleidung enthält.

Automatisch generierte Beschreibung

Quelle: https://www.emanu.se. Zugriff am 30.06.2023.

# Material

### Text: Excerpt from Renée Watson, Piecing Me Together (2017)

Jade lives in an impoverished area of Portland, Oregon, and is a scholarship student at a mostly white elite private high school.  
She has frequent appointments with her guidance counselor Mrs. Parker, who supervises her personal and academic development.

“Now let’s get to business,” Mrs. Parker says.

I take a deep breath and prepare to act surprised when she tells me she’s nominating

me for the study abroad program. She picks up a folder, looks at it, and like an orator

who decides to improv [1] instead of using her notes, tosses the folder back onto her

5 desk and asks, “Jade, what do you want?”

To eat.

To travel with the study abroad program. […]

To eat and speak Spanish in Argentina, in Costa Rica. In New York, California. In job

interviews where knowing more than one language moves your application to the

10 top of the pile.

To give myself a way out. A way in. Because language can take you places.

Mrs. Parker clears her throat. “It’s okay if you don’t have an answer yet,” she says.

“That’s why I’m here. To help you figure it out. To help you get it once you know what

it is.” She picks the folder back up and hands it to me. The front of the folder shows

15 a group of black women – adults and teens – smiling and embracing one another.

*Woman to Woman: A Mentorship Program for African American Girls.* Mrs. Parker is

smiling like what she’s about to tell me is that she found the cure for cancer. But

really, what she has to tell me sounds more like a honking horn that’s stuck, a favorite

glass shattering into countless pieces on the floor.

20 Mrs. Parker tells me that twelve girls from high schools throughout the city have been

selected to participate in Woman to Woman. Each of us will be paired with a mentor.

“Look at all the great activities that are planned for you,” she says. She takes the

folder from my hand and opens it, pulling out a sheet titled Monthly Outings:

A Night at Oregon Symphony

25 Museum Visit at Portland Art Museum

Fun Day at Oaks Amusement Park

“Do you have any questions?” Mrs. Parker asks.

I want to speak up, ask, *What about the nomination for the study abroad program?* I

want to ask about that day she looked into my eyes and said, *“St. Francis provides*

30 *opportunities for our students to travel the world,”* but instead I ask, “Why was I

chosen for this?”

Mrs. Parker clears her throat. “Well, uh, selection was based on, uh, gender, grade,

and, well, several other things.”

“Like?”

35 “Well, uh, several things. Teacher nominations … uh, need.”

“Mrs. Parker, I don’t need a mentor,” I tell her.

“Every young person could use a caring adult in her life.”

“I have my mother.” And my uncle, and my dad. “You think I don’t have anyone who

cares about me?”

40 “No, no. That’s not what I said.” Mrs. Parker clears her throat. “We want to be as

proactive as possible, and you know, well, statistics tell us that young people with

your set of circumstances are, well, at risk for certain things, and we’d like to help

you navigate through those circumstances.” Mrs. Parker takes a candy out of her jar

and pops it into her mouth. “I’d like you to thoroughly look over the information and

45 consider it. This is a good opportunity for you.”

That word shadows me. Follows me like a stray cat.

I stand up. “What happens if I don’t participate?” I ask.

“If you do participate and complete the two-year program – keeping your grade point

average at a three point five or above – you are awarded a scholarship to any Oregon

50 college,” Mrs. Parker tells me.

A scholarship to college?

I sit down, lean back in the seat, hear Mrs. Parker out.

She lowers her voice and talks as if what she is telling me is off the record. “You know,

my son-in-law grew up in your same neighborhood. He lives in Lake Oswego now. Not

55 a lot of African Americans live there, you know. And, well, he’s a grown man, and

even he’s having a hard time adjusting. So, well, I think this school can be hard for

anyone, but especially if you don’t really have anyone who, you know, you can relate

to. That’s why I selected a mentor for you who went to this school,” Mrs. Parker says.

“She graduated four years ago. And now she’s a graduate of Portland State

60 University. You remind me so much of her,” she says.

I don’t say anything. I’ve already made up my mind that I’m going to do this, but I’m

kind of enjoying listening to Mrs. Parker beg a little.

“Jade. You’re a smart girl. Are you really going to pass on a chance to get a scholarship

to college?”

65 “I’ll do it,” I say. And then: “Thank you for the opportunity.”

(787 words)

[1] to improv – informal: to improvise

Quelle: Renée Watson. Piecing Me Together. New York: Bloomsbury, 2017. 16–20.

### Gesamtergebnis

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| **Aufgabe** | **Mögliche Prozente** | **Erreichte Prozente** |
| **1** | **30 %** |  |
| **2** | **30 %** |  |
| **3** | **40 %** |  |