



# Green Line

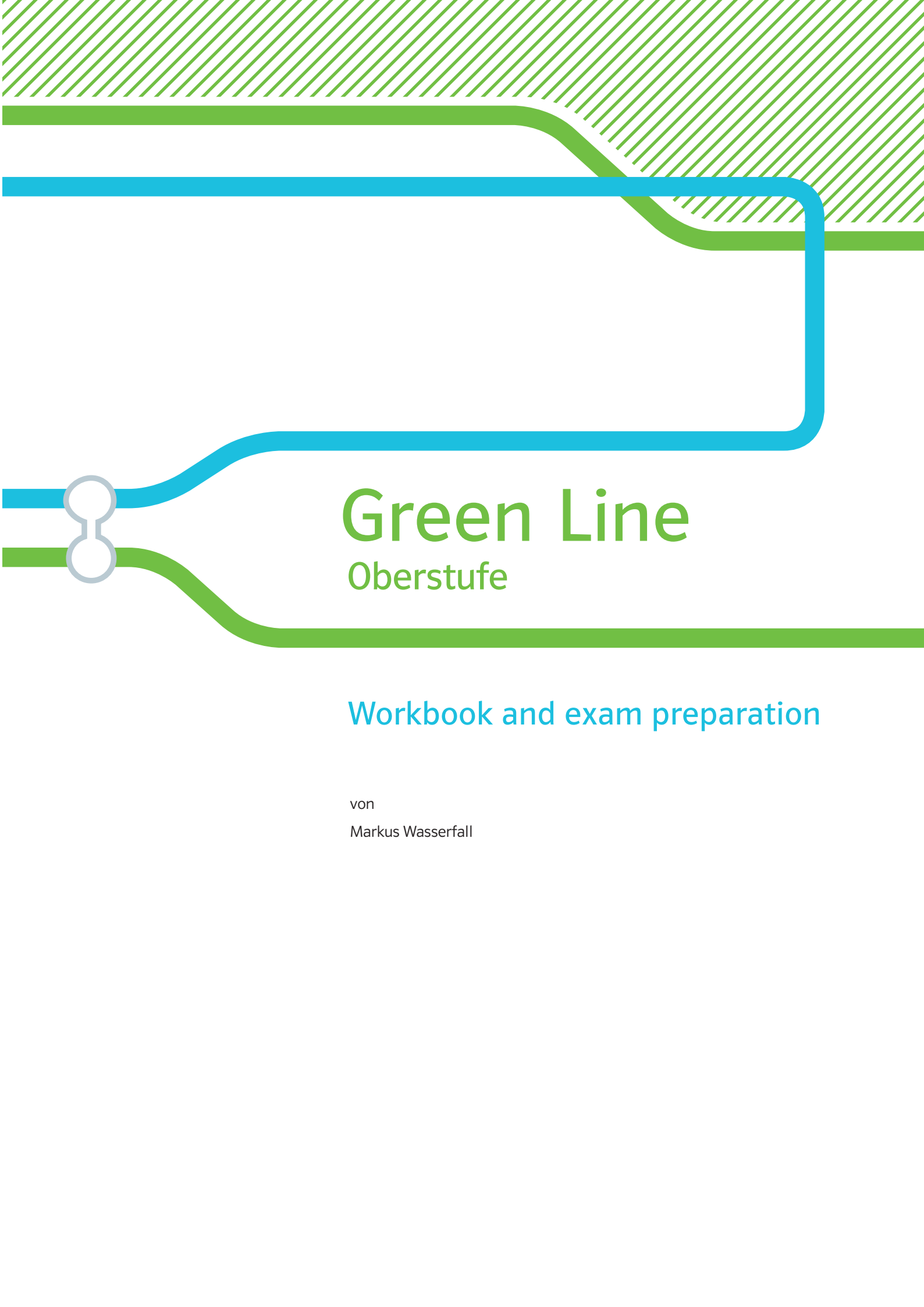
## Oberstufe

Workbook and exam preparation

mit CD-ROM

**LEHR-**  
Programm  
gemäß §14  
JuSchG





# Green Line

Oberstufe

Workbook and exam preparation

von  
Markus Wasserfall

**Green Line Oberstufe**  
**Workbook and exam preparation**

**Autor:** Markus Wasserfall, Rudersberg

**Textquellennachweis**

**6+7** From *Native Speaker* by Chang-rae Lee, copyright (c) 1995 by Chang-rae Lee. Used by permission of Riverhead Books, an imprint of Penguin Group (USA) LLC; **9** From *Collected Poems*, HarperCollins, New York, (c) 1994, The Estate of Langston Hughes; **12** Reprinted with the permission of Scribner Publishing Group, a division of Simon & Schuster, Inc., from *Falling Man* by Don DeLillo. Copyright © 2007 by Don DeLillo. All rights reserved.; **15** From the 3sat website, May 17, 2014

**Bildquellennachweis**

**Cover** Getty Images RF (Photodisc), München; **7.1** dreamstime.com (Sean Pavone), Brentwood, TN; **8.1** Picture-Alliance (Photoshot), Frankfurt; **9.1** Getty Images (Fred Stein Archive/Archive Photos), München; **10.1** TOLES © 2010 The Washington Post. Reprinted with permission of UNIVERSAL UCLICK. All rights reserved.; **10.2+3** The Cartoonist Group (Clay Bennett), Seattle; **10.4** www.CartoonStock.com (Loren Fishman), Bath; **12.1** shutterstock (Ken Tannenbaum), New York, NY; **13.1** Corbis (Michel Setboun), Berlin; **14.1** STAHLER © 2001 Jeff Stahler. Reprinted by permission of Universal Uclick for UFS. All rights reserved.

**Sollte es in einem Einzelfall nicht gelungen sein, den korrekten Rechteinhaber ausfindig zu machen, so werden berechtigte Ansprüche selbstverständlich im Rahmen der üblichen Regelungen abgegolten.**

**1. Auflage**

1 5 4 3 2 1 | 2019 18 17 16 15

Alle Drucke dieser Auflage sind unverändert und können im Unterricht nebeneinander verwendet werden.  
Die letzte Zahl bezeichnet das Jahr des Druckes.  
Das Werk und seine Teile sind urheberrechtlich geschützt. Jede Nutzung in anderen als den gesetzlich zugelassenen Fällen bedarf der vorherigen schriftlichen Einwilligung des Verlages.  
Hinweis § 52 a UrhG: Weder das Werk noch seine Teile dürfen ohne eine solche Einwilligung eingescannt und in ein Netzwerk eingestellt werden. Dies gilt auch für Intranets von Schulen und sonstigen Bildungseinrichtungen. Fotomechanische oder andere Wiedergabeverfahren nur mit Genehmigung des Verlages.  
Auf verschiedenen Seiten dieses Heftes befinden sich Verweise (Links) auf Internet-Adressen. Haftungshinweis: Trotz sorgfältiger inhaltlicher Kontrolle wird die Haftung für die Inhalte der externen Seiten ausgeschlossen. Für den Inhalt dieser externen Seiten sind ausschließlich die Betreiber verantwortlich. Sollten Sie daher auf kostenpflichtige, illegale oder anstößige Inhalte treffen, so bedauern wir dies ausdrücklich und bitten Sie, uns umgehend per E-Mail davon in Kenntnis zu setzen, damit beim Nachdruck der Verweis gelöscht wird.

© Ernst Klett Verlag GmbH, Stuttgart 2014. Alle Rechte vorbehalten.  
www.klett.de

**Redaktion:** Jim Martin in Zusammenarbeit mit dem Redaktionsteam  
**Herstellung:** Anette Wenzel

**Gestaltung:** normaldesign GbR, Schwäbisch Gmünd  
**Druck:** steht noch nicht fest

Printed in Germany  
W 510712

**CD-ROM**

Diesem Arbeitsheft liegt Software bei. Die Urheber und Mitwirkenden sind den entsprechenden Verzeichnissen auf der CD-ROM zu entnehmen.  
Sollten Sie Probleme mit dem vorliegenden Programm haben, finden Sie in der Datei „Hotline.txt“, die sich auf der obersten Ebene der CD-ROM befindet, unsere Kontaktdaten und weitere Hilfestellungen. Auf der CD-ROM befindet sich ein ausführliches Handbuch zum Programm.


**Aufnahmeleitung:** Ernst Klett Verlag GmbH  
**Produktion:** TEFL Audio, John Green, London

**Vocabulary sheets:** Lektorat editoria, Cornelia Schaller, Fellbach; Anja Treinies, Düsseldorf




**Audioquellen:** Audio supplied by BBC Worldwide Learning

**Presswerk:** steht noch nicht fest




## 1 The US then and now

- 4  Language | Grammar | Vocabulary
- 6  **Advanced** Language | Grammar | Vocabulary
- 8  **Speaking**
- 9  **Listening**
- 10  **Reading**
- 12  **Writing**
- 13  **Mediation**

## Inhalt CD-ROM

-  Audios zu den Topics
-  Audiotranskripte
-  Lösungen

### SYMBOLE

-  Verweis auf *Workbook*-CD (Audio)
-  Partnerarbeit
-  Gruppenarbeit
- SB/A Verweis auf Topicteil im Schülerbuch

# 1 The US then and now

## 1 COMMON MISTAKES *Native Speaker* → SB/A

In your textbook, you read an excerpt from the novel *Native Speaker*. Here, the narrator's father is being interviewed for a documentary. Unfortunately, his English isn't the best. Highlight the 27 mistakes in this text. Correct them on a separate sheet of paper.

### TIP

Checklist for catching common mistakes:

1. subject-verb agreement
2. simple vs. progressive
3. word order (S V O P T)
4. false friends
5. spelling

**INTERVIEWER** Mr. Park, please tell us about how you came to America and how you've been living your personal American Dream since.

**MR. PARK** I like live in United States of America a lot. These country has been very good to me. When I forty years ago came here, all I got was my woman, our baby and 200\$. When I became my first money from the own store I thought it was the best day of my live. We lived still in small apartment in Queens with only two rooms. Now we was able to move to something more big. Of course, capital I receive from my ggeh, my Korean money club, was lot of help when I started bisness. But we had also to all work hard in store every day and we took no holiday off for first two year. Business was good and soon had we the chance to expand. So for us, the stories of America are truth, we earned the American Dream and I am thankful for it.

## 2 SIMPLE AND PROGRESSIVE FORMS *Native Speaker* → SB/A

The novel *Native Speaker* begins with the following excerpt. Complete part 1 of the text using the correct tense. Pay particular attention to the use of **simple** and **progressive** forms.

### TIP

How and when to use the simple or progressive form:

Use a **progressive** form for things that were **happening** at the time of speaking, and things that have already started and not yet finished.

Use the **simple** form for all other cases and for state-of-mind verbs and emotions.

### NATIVE SPEAKER PART 1

The day my wife \_\_\_\_\_ (leave) she \_\_\_\_\_ (give) me a list of who I \_\_\_\_\_ (be).

I \_\_\_\_\_ (not+know) what she \_\_\_\_\_ (hand) me.

She \_\_\_\_\_ (compile) it without my knowledge for the last year or so we \_\_\_\_\_ (be) together. Eventually I \_\_\_\_\_ (understand) that

she \_\_\_\_\_ (not+mean) the list as exhaustive, something complete, in any way the sum of my character or nature. Lelia \_\_\_\_\_ (be) the last person who would attempt anything even vaguely encyclopedic.

But then maybe she herself \_\_\_\_\_ (not + know) what she \_\_\_\_\_ (do). She was drawing up idioms in the list, visions of me in the whitest raw light, instant snapshots of the difficult truths native to our time together.

## 3 PARAPHRASING *Native Speaker* → SB/A

Explain or rewrite the following two phrases from the end of part 1.

a) "visions of me in the whitest raw light" means:

---



---

b) "truths native to our time together" means:

---



---

## 4 WRITING A LETTER *Native Speaker* → SB/A

Write the wife's letter to her husband containing "the list." → **S18.4**

### TIP

When you have to explain phrases in your own words, it often helps to look at the **context**, i.e. the text before and after the passage you have to explain. If that does not work, a second strategy is to think about what a word originally means and how this meaning can be adapted to the situation in the given text.

**NATIVE SPEAKER PART 2**

The year before she left she often took trips. Mostly weekends somewhere. I stayed home. I never voiced any displeasure at this. I made sure to know where she was going, who'd likely be there, the particular *milieu*, whether dancing or a sauna might be involved, those kinds of angles.

**5 ANALYSIS Native Speaker** → SB/A

The narrator says about his wife's trips: "I never voiced any displeasure at this." Explain why the wife would disagree.

**6 WRITING A DIALOGUE Native Speaker** → SB/A

On a separate sheet of paper write one of the "interrogation" dialogues that the narrator describes in Part 2. → **S12**

**7 WRITING THE DATE Responding to 9/11 - A mosque near Ground Zero?** → SB/A

9/11 is a date most people will never forget, but most foreigners have trouble remembering how to use dates correctly in English.

**a) Tick the correct way(s) of writing the 9/11 date in American and British English.**

- |                      |                          |                    |                          |                      |                          |
|----------------------|--------------------------|--------------------|--------------------------|----------------------|--------------------------|
| November 9th, 2001   | <input type="checkbox"/> | September 11, 2001 | <input type="checkbox"/> | 11/9/2001            | <input type="checkbox"/> |
| 9th of November 2001 | <input type="checkbox"/> | 9-11-2001          | <input type="checkbox"/> | 11 September 2001    | <input type="checkbox"/> |
| 9/11/2001            | <input type="checkbox"/> | 11-9-2001          | <input type="checkbox"/> | September 11th, 2001 | <input type="checkbox"/> |

**b) USING PREPOSITIONS Responding to 9/11 - A mosque near Ground Zero?** → SB/A

'at', 'in' or 'on'? Choose the correct word for these phrases that deal with time.

- |                    |                                |                          |
|--------------------|--------------------------------|--------------------------|
| 1. _____ Wednesday | 6. _____ a few years           | 11. _____ half past six  |
| 2. _____ noon      | 7. _____ that occasion         | 12. _____ the same time  |
| 3. _____ August    | 8. _____ the first opportunity | 13. _____ my birthday    |
| 4. _____ night     | 9. _____ the afternoon         | 14. _____ the end        |
| 5. _____ spring    | 10. _____ a sunny day in May   | 15. _____ New Year's Day |

**8 REWORDING Responding to 9/11 - A mosque near Ground Zero?** → SB/A

The following phrases are taken from Mayor Bloomberg's speech. Explain or reword them.

**a) Reword: "We have come [...] where the seeds of religious tolerance were first planted."**

---



---



---

**b) Reword: "We would be untrue to the best part of ourselves."**

---



---



---

**c) Explain the term: "first responder."**

---



---



---

**USEFUL PHRASES**

**Interrogating or questioning people**

Questioning someone with the goal of extracting a confession or incriminating statements.

- Where were you when...?
- Who was with you...?
- What did you...?
- Why did...?
- How ...?
- Etc.

**TIP**

**Writing dates correctly**

Remember to...

1. make clear what date you mean,
2. be aware of the differences between written and spoken English, and
3. be consistent within one document.

**TIP**

Use **at** for the time of day  
 Use **on** for days and dates  
 Use **in** for longer periods of time

**TIP**

Rephrasing means getting the same message across with different words. Try to use simpler language than what is used in the original sentence.







**9 STYLISTIC DEVICES** *Liberty and justice for all?* → SB/B

Find examples of these stylistic devices in the speech. If you are not sure about what exactly a particular stylistic device is, look at the Skills in your student's book for some of the definitions and examples. → **S10.2**

synecdoche	antithesis	parenthesis
analogy	alliteration	anaphora
climax	proverb	stereotype
enumeration	anadiplosis	rhetorical question

**10 EXPRESSING YOURSELF IN A LETTER** *A dream deferred* → SB/C

Imagine you are a white middle-class American student and have just finished reading Mr. Brownstein's article. You are concerned about Mr. Brownstein's findings and about your future prospects. Now you want to express those feelings. Write a letter to the editor. → **S18.1**

**11 IDIOMATIC EXPRESSIONS** *Do we have the courage to stop this?* → SB/C

Imagine a friend of yours died in a school shooting. You are then invited to a talk show to debate gun control with an NRA lobbyist, a liberal senator and the conservative governor of the state you live in. Write your opening monologue, using at least ten of the idiomatic expressions below.

**TIP**

**How to structure your speech:**

Use a format similar to a five-paragraph essay. Include **two** idiomatic expressions for each paragraph.

1. Introduction: Say who you are and why you are here.
2. Address the issue: What is going wrong and how do you want to change it? What is your goal?
3. Address the NRA lobbyist: How do you personally feel about the NRA's stand on weapons? How have they made your situation worse? What have they been telling you and the public?
4. Address the politicians: How have they acted in the past? What do you expect them to do for a safer America where fewer children are the victims of school shootings?
5. Make a closing argument for your case to the entire audience.

Idiom	Meaning
To put your foot in your mouth	To say sth you shouldn't have said
Actions speak louder than words	Judging people by what they do, not by what they say
To be sick and tired	To be bothered or annoyed by sb/sth
To add insult to injury	To make a situation worse with mockery or indignity
Sleep on it	To think about sth before making a decision
To do sth at the drop of a hat	To do sth without any hesitation; instantly
To be snug as a bug in a rug	To be warm and cozy; content
Back to the drawing board	When an attempt fail and it's time to start all over
To stick your nose into something	To interfere with sb/sth
The ball is in your court	It is up to you to make the next decision/step
Straight from the horse's mouth	Directly from the person involved
To be barking up the wrong tree	Accusing the wrong person
Take it easy	Relax
The tip of the iceberg	The small easily visible part of a larger problem
To beat around the bush	To avoid the main topic or the real issue.
To not see the wood for the trees	To be blind to the big picture, to see just the details
To be up a creek without a paddle	To be in an unlucky/bad situation
To have the best of both worlds	To have all the advantages
The best thing since sliced bread	A good invention or innovation. A good idea or plan
Bite off more than you can chew	To take on a task that is too big for you
To cut corners	Doing sth poorly as a result of trying to save money



## I, Too, Sing America

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll be at the table  
When company comes.

Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed—

I, too, am America.

Langston Hughes, 1945



### 12 ANALYSING POETRY *As I Grew Older* → SB/D

Compare and contrast this poem to "As I Grew Older" from your student's book. → S6.1

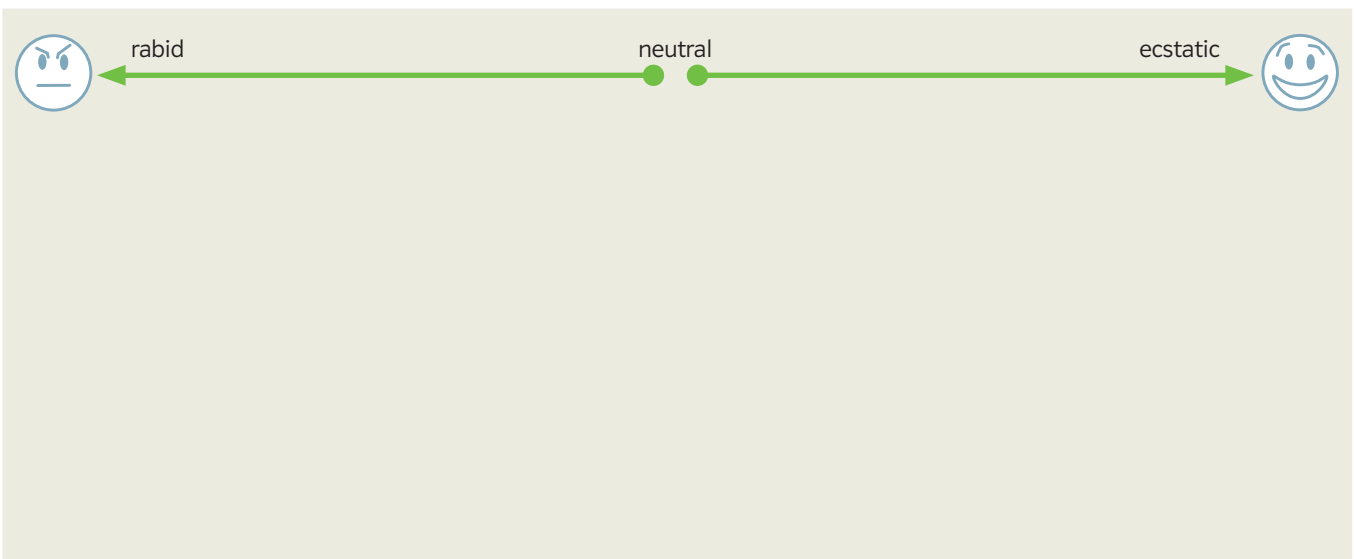
Use the following steps to guide you in your analysis:

- Summarise the content of the poem in no more than two sentences.
- Now summarise the content of "As I Grew Older" in a similar fashion.
- Suppose both poems have the same speaker. Explain how the speaker's self-image has changed over time.
- Interpret the first and last line of this poem by explaining the use of the two verbs 'sing' and "am". How do these particular verbs emphasise the poem's message?
- Finally, take a look at language: How does the choice of words transport the poet's message?

### 13 FINE-TUNING YOUR VOCABULARY *stupid america* → SB/D

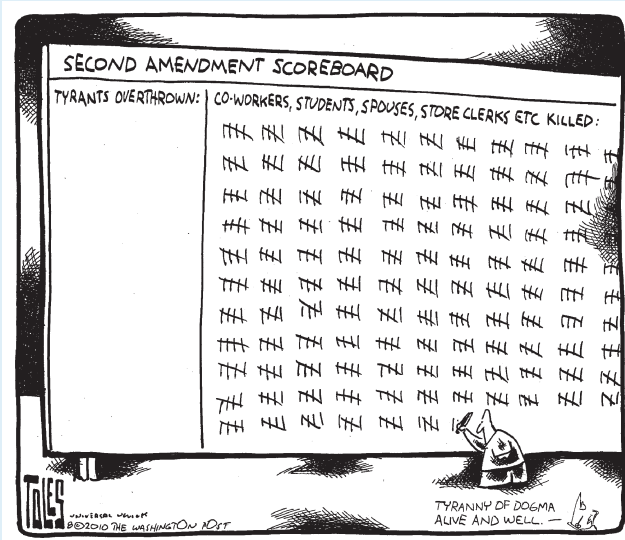
Delgado is angry about the state America is in. In English, there are many synonyms for the words 'angry' and 'happy' which describe a wide spectrum of feelings. Knowing the words can help you express yourself better. In addition, you can use this method of scaling the intensity of a feeling with other adjectives or emotions in order to increase your vocabulary. Using a dictionary, complete the scale.

annoyed joyful furious sullen bitter irritated outraged cheerful joyous pleased  
cool aggravated enraged mild infuriated happy content collected exasperated  
peaceful



### 14 WRITING A POEM *stupid america* → SB/D

Write a poem about what freedom means to you. Use at least five stylistic devices and find alternatives to overused adjectives. → S12



15 Gun ownership → SB/C

a) Monologues

Partner A

(for guns)

1. Explain the points of the two pro-gun cartoons
2. What does "living in a safe environment" mean to you?

Partner B

(for gun control)

1. Explain the points of the two anti-gun cartoons.
2. "Gun ownership is an expression of freedom." Find reasons to support this statement.

1 b) Dialogues

The Second Amendment states: "A well-regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed."

1. Imagine you are in a debate. Partner A is an avid gun lover and Partner B is a gun law activist. Lay out your position, and then try to find compromises both parties can agree to. → S24.2
2. Beyond debate: Under which set of gun laws would you prefer to live, German or American gun laws? Explain.

Ⓢxx 16 SINGLE CHOICE → SB/D

Listen to Part 1 of 'The American DREAM Act', and then choose the best answer. → S21

1. The DREAM Act helps undocumented students to
  - A become legal immigrants.
  - B get a better job.
  - C have a college education.
2. Alistair Leithead is reporting from
  - A Pacifica.
  - B Pasadena.
  - C Palo Alto.
3. He is interviewing students from a group of
  - A 12 people.
  - B 50 people.
  - C 120 people.
4. The students are gathered to
  - A discuss President Obama's immigration policy.
  - B talk about the people who were sent back to Mexico.
  - C find ways to get the attention of the media.
5. Which of these statements about Miriam Vasquez is untrue?
  - A She arrived in the US on a boat.
  - B She arrived in the US when she was twelve months old.
  - C She arrived in the US with a sibling.
6. According to Miriam, being undocumented is
  - A not a big deal anymore in California.
  - B something that can make you feel isolated.
  - C something that was simple and natural for her growing up.
7. At age sixteen, all of Miriam's American friends
  - A received their US passports.
  - B were able to go to school by car.
  - C started working legally on the side.
8. When Miriam was a senior in high school, she learned that
  - A community colleges offered reduced fees for undocumented students.
  - B her family would qualify for financial aid.
  - C she would have to fit in her education around shift work.



Ⓢxx 17 TRUE OR FALSE? → SB/D

Listen to part 2 of 'The American DREAM Act', and then tick the box for true or false.

	true	false
1. California Governor Jerry Brown has signed a state law to give undocumented students free university education from 2013.		
2. Tim Donnelly is a strong supporter of the new state law.		
3. Republicans feel it is the responsibility of illegal immigrants to pay for their own children's education.		
4. According to the Republicans, the State of California has just enough money to pay for the education of legal Americans.		

## Falling Man

It was not a street anymore but a world, a time and space of falling ash and near night. He was walking north through the rubble and mud and there were people running past holding towels to their faces or jackets over their heads. They had handkerchiefs pressed to their mouths. They had shoes in their hands, a woman with a shoe in each hand, running past him. They ran and fell, some of them, confused and ungainly, with debris coming down around them, and there were people taking shelter under cars.

The roar was still in the air, the buckling rumble of the fall. This was the world now. Smoke and ash came rolling down streets and turning corners, busting around corners, seismic tides of smoke, with office paper flashing past, standard sheets with cutting edge, skimming, whipping past, otherworldly things in the morning pall.

He wore a suit and a briefcase. There was glass in his hair and face, marble bolls of blood and light. He walked past a Breakfast Special sign and they went running by, city cops and security guards running, hands pressed down on gun butts to keep the weapons steady.

Things inside were distant and still, where he was supposed to be. It happened everywhere around him, a car half buried in debris, windows smashed and noises coming out, radio voices scratching at the wreckage. He saw people shedding water as they ran, clothes and bodies drenched from sprinkler systems. There were shoes discarded in the street, handbags and laptops, a man seated on the sidewalk coughing up blood. [...]

The world was this as well, figures in windows a thousand feet up, dropping into free space, and the stink of fuel fire, and the steady rip of sirens in the air. The noise lay everywhere they ran, stratified sound collecting around them, and he walked away from it and into it at the same time. [...]

They ran and then they stopped, some of them, standing there swaying, trying to draw breath out of the burning air, and the fitful cries of disbelief, curses and lost shouts, and the paper massed in the air, contracts, résumés blowing by, intact snatches of business in the wind.

He kept on walking. There were the runners who'd stopped and others veering into side streets. Some were walking backwards, looking into the core of it, all those writhing lives back there, and things kept falling, scorched objects trailing lines of fire.

He saw two women sobbing in their reverse march, looking past him, both in running shorts, faces in collapse. [...]

Someone came out of a diner and tried to hand him a bottle of water. It was a woman wearing a dust mask and a baseball cap and she withdrew the bottle and twisted off the top and then thrust it toward him. He put down the briefcase to take it, barely aware that he wasn't using his left arm, that he'd had to put down the briefcase before he could hold the bottle. Three police vans came veering into the street and sped downtown, sirens sounding. He closed his eyes and drank, feeling the water pass into his body taking dust and soot down with it. She was looking at him. She said something he didn't hear and he handed back the bottle and picked up the briefcase. There was an aftertaste of blood in the long draft of water.

He started walking again. A supermarket cart stood upright and empty. There was a woman behind it, facing him, with police tape wrapped around her head and face, yellow caution tape that marks the limits of a crime scene. Her eyes were thin white ripples in the bright mask and she gripped the handle of the cart and stood there, looking into the smoke.

In time he heard the sound of the second fall. He crossed Canal Street and began to see things, somehow, differently. Things did not seem charged in the usual ways, the cobbled street, the cast-iron buildings. There was something critically missing from the things around him. They were unfinished, whatever that means. They were unseen, whatever that means, shop windows, loading platforms, paint-sprayed walls. Maybe this is what things look like when there is no one here to see them.

He heard the sound of the second fall, or felt it in the trembling air, the north tower coming down, a soft awe of voices in the distance. That was him coming down, the north tower.



- <sup>8</sup> **ungainly** *unbeholfen*
- <sup>8</sup> **debris** *Trümmer*
- <sup>16</sup> **pall** [pɒl] *Dunstglocke, Rauchwolke*
- <sup>17</sup> **boll** ball-like capsule
- <sup>32</sup> **to veer** to steer
- <sup>33</sup> **writhing** *sich windend*
- <sup>42</sup> **soot** [sut] *Ruß*
- <sup>44</sup> **draft** stream of liquid

From: Don DeLillo, *Falling Man*



**18 COMPREHENSION** → SB/A

After reading the excerpt from *Falling Man*, tick the correct box for true or false. Give a reference from the text to support your answer: Write down the line number(s) plus the first three words and the last three words of the quote to support the solution you have chosen.

	true	false
Example: In all of this disarray, the protagonist receives help.	✓	
1. The people around the main protagonist find it difficult to breathe normally.		
2. The protagonist is a tourist.		
3. He sees the police running past him with their guns ready to use.		
4. The protagonist meets people who are wet because they have peed their		
5. The protagonist witnesses people committing suicide.		
6. The protagonist eventually turns into a quiet side street.		
7. The protagonist is injured.		
8. The protagonist meets a homeless woman who has gone mad.		

Example: Line(s): 37–39 quote: "Someone came out ... it toward him."

1. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
2. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
3. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
4. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
5. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
6. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
7. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_
8. Line(s): \_\_\_\_\_ quote: \_\_\_\_\_

Now complete these sentences:

9. It is daytime but \_\_\_\_\_

Line(s): \_\_\_\_\_  
 quote: \_\_\_\_\_

10. The main protagonist works in a building that \_\_\_\_\_

Line(s): \_\_\_\_\_  
 quote: \_\_\_\_\_



TIP

Before you start writing any type of essay or summary of a given text, you must understand its content. Only once you have grasped the finer points of a story or text will you be able to write about it sensibly.

One way to ensure you have a satisfactory understanding of the text is to take a close look at the most crucial quotes from that text and interpret their meaning.

19 ANALYSIS → SB/A

Examine the excerpts below in light of what they reveal about the situation of the protagonist and the people around him. Write your answers on a separate sheet of paper

1. The title: Falling Man
2. "It was not a street anymore, but a world" (line 1).
3. "The roar was still in the air, the buckling rumble of the fall. This was the world now." (line 7)
4. "It happened everywhere around him" (line 20f).
5. "The world was this as well, figures in windows a thousand feet up, dropping into free space" (line 25).
6. "They ran and then they stopped, [...] trying to draw breath out of the burning air, and the fitful cries of disbelief, curses and lost shouts" (line 29f).
7. "He saw two women sobbing in their reverse march, looking past him, both in running shorts, faces in collapse." (line 35f)
8. "Three police vans came veering into the street and sped downtown, sirens sounding." (line 41)
9. "He closed his eyes and drank, feeling the water pass into his body taking dust and soot with it." (line 41f)
10. "He started walking again." (line 45)
11. "He heard the sound of the second fall, or felt it in the trembling air, the north tower coming down, a soft awe of voices in the distance. That was him coming down, the north tower." (line 55f)

20 SUMMARISING THE TEXT → SB/A

Now that you understand what the text is all about, write a paragraph-by-paragraph summary. Don't forget to write an introductory sentence that mentions the author and title and provides a general idea of what the text is about. In your conclusion, tell the reader where the text is set and how you know. → S13

21 WORKING WITH CARTOONS → SB/A

Reflect on the child's question. How would you answer it as a parent? → S28.2

TIP

When asked to write about a cartoon, ask yourself the following questions first:

1. Who drew it and when?
2. What does it show?
3. Why was it drawn?
4. Where was it published?

Answer these questions first before turning to the rest of the task. One way to ensure you have a satisfactory understanding of the text is to take a close look at the most crucial quotes from that text and interpret their meaning.





**22 American Dream – German Nightmare?** → SB/B

On the homepage of a German TV station, you find this announcement about a TV interview with German author Juli Zeh. You are intrigued by the ideas and you know that this interview would go well with what you are currently discussing in English class. The next day, you decide to tell your classmates and teacher about what you've read. → S26.1



**Freiheit, Freiheit über alles?**

**Peter Voß fragt die Schriftstellerin Juli Zeh: „Freiheit, Freiheit über alles?“**

„Wer die Freiheit aufgibt, um Sicherheit zu gewinnen, wird am Ende beides verlieren.“ Das über 250 Jahre alte Zitat von Benjamin Franklin haben die Schriftsteller Juli Zeh und Ilija Trojanow dem ersten Kapitel ihres neuen Buchs vorangestellt. Es verdeutlicht ihr zentrales Anliegen: die Eingriffe in den Datenschutz zur Terrorismusbekämpfung kritisch zu hinterfragen. 5

**Anschreiben und Anklagen**

Die Schriftstellerin und Juristin Zeh ist eine engagierte Kämpferin für die Grundrechte der Bürgerinnen und Bürger. Sie befürchtet, dass die „Sicherheitsgesetze“ mehr zerstören als dass sie nutzen. Schon im Januar 2008 versucht sie die Einführung des biometrischen Reisepasses zu verhindern und reichte beim Bundesverfassungsgericht eine Verfassungsbeschwerde ein. Sie sah in der obligatorischen Erfassung von Fingerabdrücken in Reisepässen keine wirksame Maßnahme der Sicherheitspolitik, sondern nur einen sinnlosen Grundrechtseingriff. Denn von den islamistischen Terroristen wurden keine gefälschten Ausweise verwendet. Mohammed Atta wäre auch mit seinem biometrischen Pass in die Maschine gelangt, die er entführte. Es sei ein Irrglaube, dass Terrorismus durch diesen Pass verhindert würde. 10 15

**Touristen werden zu Terroristen**

Unbedarft könnte man fragen: „Warum regt sich Frau Zeh so auf, ich habe doch nichts zu verbergen, der Staat und die Polizei können durch Fingerabdrücke in den Pässen doch Missbrauch verhindern?“ Eine populäre Meinung und doch eine gefährliche, meint Juli Zeh. Nicht der Bürger entscheide darüber, ob er etwas zu verbergen habe - die Kontrollorgane bestimmen, was sie im Privatleben des Bürgers für relevant halten. Für den Bürger mögen Urlaubsreisen nach Marokko und Indonesien unverdächtig sein. Die Behörden sehen vielleicht aber Zusammenhänge mit dem Reiseverhalten von verdächtigen „Gefährdern“. 20

Auch das, was im Interesse der Überwacher liegt, ändert sich und ist nicht auf „islamischen Terror“ beschränkt. Sind die Überwachungsmöglichkeiten erst geschaffen, so können sich die Inhalte, nach denen gefahndet wird, ändern. In nicht allzu ferner Zukunft könnten auch Steuerangelegenheiten, GEZ-Abgabe, Urheberrechtsverstöße oder Ähnliches im Fokus des Interesses liegen. Ein weiterer Irrtum, so Zeh, sei, dass es keine Grenze zwischen dem Bürger und dem Terroristen gebe. Der Adressat von Überwachungs- und Sicherheitsgesetzen sei immer der Bürger und nicht nur der Terrorist. [...] 25 30

**Gesundheitsdiktatur vs. Unverstand**

Freiheit ist auch das Thema des letzten Romans von Juli Zeh, „Corpus Delicti“. Es ist ein Science Fiction-Roman, der sehr gegenwärtig ist. In dem Buch geht es um eine Gesundheitsdiktatur, in der alle nur eines sein wollen und sollen: gesund und fit. Der größte Feind der Freiheit ist nicht der Staat, der überwacht und unterdrückt, sondern die Utopie des besten Lebens. Alle wollen nur das Beste, auch der Staat. Auf der Strecke bleibt der Zufall, das Nichtangepasste, das Recht auf Abweichung, kurz: die Freiheit. 35

Juli Zeh ist eine der bekanntesten deutschen Schriftstellerinnen. Schon mit ihrem Debüt „Adler und Engel“ sorgte sie 2001 für Aufsehen und gewann den Deutschen Bücherpreis der Leipziger Buchmesse. Ihre Romane umkreisen in vielen Facetten Fragen der Moral, des richtigen Handelns. Sie verwickelt ihre Helden in extreme Situationen, testet, wozu sie bereit sind und wo die Moral bleibt. 40

From the 3sat website, 2014

**TIP**

- When asked to mediate a text, you always have to consider these questions:
1. What type of text is it?
  2. Is it spoken or written language?
  3. Is the register informal or formal?
  4. Who is speaking?
  5. Who is listening?
  6. What is the author's intention?
  7. What is the purpose of the mediation?



### Der zuverlässige Begleiter zu einem erfolgreichen Abitur

- Abiturorientiertes Kompetenztraining zu *reading, writing, listening, speaking* und *mediation* – passend zu den Topics des Schülerbuchs
- *Language, grammar* und *vocabulary*-Aufgaben zur Verbesserung der sprachlichen Grundlagen
- *Mock exams* mit allen aktuellen Aufgabenformaten
- CD-ROM mit den Lösungen sowie Hörverstehenstexten und Transkripten