

Fach: Englisch
Klassen: alle 5. Klassen

Dauer der Prüfung: 4 Std.
Erlaubte Hilfsmittel: keine

READING COMPREHENSION BOOKLET

PAPER 1: READING COMPREHENSION

Part 1: Multiple choice

You are going to read an article about why reading books could potentially be dangerous. For questions 1-11, choose the answer (A, B, C or D) which you think fits best according to the text.

Books are dangerous

At universities around the world, students are claiming that reading books can unsettle them to the point of becoming depressed, traumatised or even suicidal. Some contend that Virginia Woolf's novel *Mrs Dalloway* (1925), in which a suicide has taken place, could trigger suicidal thoughts among those disposed to self-harm. Others insist that F. Scott Fitzgerald's *The Great Gatsby* (1925), with its undercurrent of spousal violence, might trigger painful memories of domestic abuse. Even ancient classical texts, students have argued, can be dangerous: at Columbia University in New York, student activists demanded that a warning be attached to Ovid's *Metamorphoses* on grounds that its 'vivid depictions of rape' might trigger a feeling of insecurity and vulnerability among some undergraduates.

This is probably the first time in history that young readers themselves are demanding protection from the disturbing content of their course texts, yet reading has been seen as a threat to mental health for thousands of years. In accordance with the paternalistic ethos of ancient Greece, Socrates said that most people couldn't handle written text on their own. He feared that for many – especially the uneducated – reading could trigger confusion and moral disorientation unless the reader was counselled by someone with wisdom. In Plato's dialogue, the *Phaedrus*, written in 360

BCE, Socrates warned that reliance on the written word would weaken individuals' memory, and remove from them the responsibility of remembering. Socrates used the Greek word *pharmakon* – 'drug' – as a metaphor for writing, conveying the paradox that reading could be a cure but most likely a poison. Scaremongers would repeat his warning that the text was analogous to a toxic substance for centuries to come.

Many Greek and Roman thinkers shared Socrates' concerns. Trigger warnings were issued in the third century BCE by the Greek dramatist Menander, who exclaimed that the very act of reading would have a damaging effect on women. Menander believed that women suffered from strong emotions and weak minds. Therefore he insisted that 'teaching a woman to read and write' was as bad as 'feeding a vile snake on more poison'.

By the Middle Ages, the potentially harmful effects of text had become a recurrent theme in Christian demonology. Unsupervised reading could be heresy, the Church feared, and blasphemous texts, such as the Jewish *Talmud*, were consigned to the fires or 'metaphorised into deadly serpents, pestilence, and rot.'

With the emergence of the novel in the early modern era, the risks posed by reading to the state of mind of the reader became a regular

source of apprehension. Critics of the novel claimed that its readers risked losing touch with reality and consequently became vulnerable to serious mental illness.

The English essayist Samuel Johnson asserted that the realism of fiction, in particular its tendency to deal with the issues of everyday life, had insidious consequences. Writing in 1750, he warned that the ‘accurate observation of the living world’ is more dangerous than the previous ‘heroic romances’. Why? Because since it directly engages with the experience of readers it has the power to influence them. What perturbed Johnson was that the realistic literature directed at impressionable youth failed to provide them with moral guidance. He criticised romantic fiction for mingling ‘good and bad’ qualities of characters without indicating to readers which ones to follow.

The triggering of dysfunctional imitative behaviour constituted a particular risk to the virtue of women. The philosopher Jean-Jacques Rousseau, writing in his novel *Julie* (1761), warned that the moment a woman opens a novel – any novel – and ‘dares to read but one page’, she ‘is a fallen girl’. Those issuing such warnings had no doubt that since women readers were particularly susceptible to powerful emotional arousal, they risked being overwhelmed by unrestrained sexual passions.

Novels were the focus of a moral panic in 18th century England, criticised for triggering both individual and collective forms of trauma and mental dysfunction. In the late 18th century the terms ‘reading epidemic’ and ‘reading mania’ served to both describe and condemn the spread of a perilous culture of unrestrained reading. The representation of mass reading as an ‘insidious contagion’ was often coupled with sightings of irrational destructive behaviour. The most alarming manifestation of the reading epidemic was its potential for triggering acts of self-harm, including suicide among the impressionable young. Johann Wolfgang von Goethe’s novel *The Sorrows of Young Werther* (1774) – a story of unrequited love leading to the act of self-destruction – was widely condemned for triggering a wave of copy-cat suicides on both sides of the Atlantic.

By the late 18th and early 19th century, science was invoked to legitimise health warnings about reading. During the 19th century, conservative critics of popular literature frequently asserted that readers were directly infected by the sentiments that they absorbed through the reading of the novel. The model of contagion was not simply metaphorical: the absorption of pollutants was portrayed as not only a mental but as also a physical act. From this perspective, sentiment could be caught like a common cold and in many cases it could lead to a traumatic moral disease or even a condition that terminated with the physical act of self-destruction.

Despite being bombarded by the language of fear, the reading public cheerfully ignored the health warnings issued by their betters. Throughout most of the modern era, people bypassed the censor and demonstrated a willingness to embark on the journey into the unknown through their reading. Their open-minded approach towards reading was encouraged by humanist and radical cultural currents that affirmed the capacity of readers to benefit from engaging a whole range of texts.

Meanwhile, in the 21st century, it is the reading public itself that seeks protection from the distressing health effects of reading. And therein lies the difference. Today, it is not puritanical religious moralists but undergraduate students who demand that Ovid’s poem should come with a trigger warning. For the first time in their career, my academic colleagues report that some of their students are asking for the right to opt out of reading texts that they find personally offensive or traumatising. This self-diagnosis of vulnerability is unlike the traditional call for a moral quarantine from above. Once upon a time, paternalistic censors infantilised the reading public by insisting that reading literature constitutes a serious risk to its health. Now young readers infantilise themselves by insisting that they and their peers should be shielded from the harm caused by distressing texts.

The campaign for trigger warnings represents its cause as an attempt to protect the vulnerable and the powerless from any potentially traumatic and harmful effects of reading. Those who are opposed or indifferent to the call for these warnings are condemned as ac-

complices in the marginalising of the powerless. Paradoxically, censorship, which once served as an instrument of domination by those in power is now recast as a weapon that can be wielded to protect the powerless from psychological harm. Often, supporters of trigger warnings draw attention to themselves and their own state of minds and feelings. Their arguments are much more a statement about themselves than an assessment of the content of a text. Indeed, advocates of such warnings are entirely indifferent to the literary merits or the content of the text that they wish to issue with a health warning.

The key problem raised in the debate on trigger warnings is not psychological but cultural. It highlights the sensibility of vulnerability and minimises the capacity for resilience. That is why university students who have frequently been at the forefront of reading and

debating ‘dangerous’ literature can now perceive themselves as unable to cope with unsettling material.

There is one point on which the crusade for the imposition of trigger warnings is absolutely right. It is not for nothing that reading was always feared throughout history. It is indeed a risky activity: reading possesses the power to capture the imagination, create emotional upheaval and force people towards an existential crisis. Indeed, for many it is the excitement of embarking on a journey into the unknown that leads them to pick up a book in the first place. It is precisely because reading catches us unaware and offers an experience that is rarely under our full control that it has played, and continues to play, such an important role in humanity’s search for meaning. That is also why it is so often feared.

Adapted from *Books are Dangerous* by Frank Furedi, AEON, 6 November 2015.

Part 2: Gapped text with missing paragraphs

5

You are going to read an article on the difference between male and female weeping. Six paragraphs have been removed from the text. Choose from the paragraphs **A-G** (s. Task Booklet) the one which fits each gap (12-17). There is one extra paragraph which you do not need to use.

10

Man, weeping- *History is full of sorrowful knights, sobbing monks and weeping lovers – what happened to the noble art of the manly cry?*

One of our most firmly entrenched ideas of masculinity is that men don't cry. Although he might shed a discreet tear at a funeral, and it's acceptable for him to well up when he slams his fingers in a car door, a real man is expected to quickly regain control. Sobbing openly is strictly for girls.

This isn't just a social expectation; it's a scientific fact. All the research to date finds that women cry significantly more than men.

12

The discrepancy is such a commonplace, we tend to assume it's biologically hard-wired; that, whether you like it or not, this is one gender difference that isn't going away.

But actually, the gender gap in crying seems to be a recent development. Historical and literary evidence suggests that, in the past, not only did men cry in public, but no one saw it as feminine or shameful. In fact, male weeping was regarded as normal in almost every part of the world for most of recorded history. Consider Homer's *Iliad*, in which the entire Greek army bursts into unanimous tears no less than three times. King Priam not only cries but tears his hair and grovels in the dirt for woe. Zeus weeps tears of blood, and even the immortal horses of Achilles cry buckets at the death of Patroklos. Of course, we can't regard the *Iliad* as a faithful account of historical events, but there's no question that ancient Greeks saw it as a model for how heroic men should behave.

This exaltation of male weeping continued into the Middle Ages, where it appears in historical records, as well as fictional accounts. In chronicles of the period, we find

one ambassador repeatedly bursting into tears when addressing Philip the Good, and the entire audience at a peace congress throwing themselves on the ground, sobbing and groaning as they listen to the speeches. In the 11th-century French epic *The Song of Roland*, the poet describes this reaction to the death of the eponymous hero: 'The lords of France are weeping bitter tears./ And 20,000 faint in their grief and fall.' We can be pretty sure this didn't happen as described, but it's still remarkable that 20,000 knights swooning from grief were considered noble, not ridiculous.

Some might object that these are all public, ceremonial expressions of grief. Men might cry in this ritual manner over weighty issues of death, war and politics, but surely personal tears of love and frustration were still confined to women? In a word, no.

13

In Chrétien de Troyes' *The Knight of the Cart*, no less a hero than Lancelot weeps at a brief separation from Guinevere. At another point, he cries on a lady's shoulder at the thought that he won't get to go to a big tournament. What's more, instead of being disgusted by this snivelling, she's moved to help, and Lancelot gets to go to the tournament after all. The knights of King Arthur, King Mark, King Everyone are routinely reduced to tears every time they're told a heart-wrenching story. It's hard to think of any niche situations in which tears might exclusively still be the province of women.

Still more remarkably, there's no mention of the men in these stories trying to restrain or hide their tears. No one pretends to have

something in his eye. No one makes an excuse to leave the room. They cry in a crowded hall with their heads held high. Nor do their companions make fun of this public blubbing; it's universally regarded as an admirable expression of feeling.

Throughout the medieval era, disapproval of crying is confined to *hypocritical* tears, which were understood to be common in both men and women. Put another way, until recently, grown men actually forced themselves to cry publicly in the hope of impressing their peers.

14

As the medievalist Sif Rikhardsdottir of the University of Iceland notes, Scandinavians maintained a dry-eyed composure through these sobbing centuries. In her *Medieval Translations and Cultural Discourse* (2012), Rikhardsdottir illustrates this point by citing two versions of a medieval epic in which a boy hero is lost in the woods. The French hero dissolves in self-pitying tears; his Icelandic counterpart stoically admires the scenery and contemplates his next move.

Outside of Scandinavia, rampant male boo-hooing persisted well into the Early Modern period, and extended to parliamentarians as well as knights and monks.

So where did all the male tears go? The truth is, we don't know for certain. The most obvious possibility is that this shift is the result of changes that took place as we moved from a feudal, agrarian society to one that was urban and industrial. In the Middle Ages, most people spent their lives among those they had known since birth. A typical village had only 50-300 inhabitants, most of them related by blood or marriage; a situation like an extended family stuck in an eternal reunion in the middle of nowhere. Medieval courts were also environments of extreme intimacy, where courtiers spent entire days in each other's company, year after year. Kings routinely conducted business from their beds, at the foot of which their favourite servants slept at night. We can see this familiarity also in odd details of royal life, such as the nobleman in the courts of many European kings whose coveted privilege it was to assist the king in defecation.

But from the 18th through the 20th centuries, the population became increasingly urbanised; soon, people were living in the midst of thousands of strangers. Furthermore, changes in the economy required men to work together in factories and offices where emotional expression and even private conversation were discouraged as time-wasting. As Tom Lutz writes in *Crying: The Natural and Cultural History of Tears* (1999), factory managers deliberately trained their workers to suppress emotion with the aim of boosting productivity: 'You don't want emotions interfering with the smooth running of things.'

Although some women worked in factories too, they were far more likely to remain in the home. They took in sewing, laundry or lodgers; or hired themselves out as domestics and governesses in other people's houses. When a housewife or housemaid burst into tears, she was witnessed only by the members of her household. Often she wasn't witnessed at all. Instead of being shouted at by a foreman, she could sob into her own laundry tub in peace.

The question remains whether our culture's suppression of men's tears is harmful or beneficial. On the plus side, most of us are grateful not to have to regularly deal with weeping co-workers. Other people's crying makes us uncomfortable. It's an unavoidable result of our capacity for empathy.

15

Most people's gut reaction is to do whatever it takes to make the tears stop. Furthermore, you don't have to be paranoid to think that the power of tears opens the door to their use as manipulation. Psychologists recognise the role of manipulative tears, and even consider them to be innate.¹ Babies naturally cry when they're hungry, or when they're in pain or discomfort; this triggers care-taking responses in adults. And, in case you were wondering: research results show clearly that male and female children cry equal amounts until they reach puberty.

It's clear that there's a point in a child's development when crying for food turns into crying when their parents won't buy them something they want. These tears can be very

¹ innate - native, inborn (behaviour)

effective; many a PlayStation has been bought for a sobbing child. And anyone with a tearful relative knows that some adults can also get their own way by turning on the waterworks. If it was acceptable to use crying as a manipulation tactic in the workplace, the weepiest employees would have an advantage over their dry-eyed competitors. As it stands, the most likely result of crying too much at work is that you will be fired by email.

So social prohibitions against crying are arguably useful. Labour productivity might be enhanced; we're spared the dramas of strangers; and men (and women, in the workplace) are constrained in their use of emotional manipulation.

You might also suffer if you simply hide your tears from others, as men are now expected to do. As we've seen, crying can be social behaviour, designed to elicit care from people around you.

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Taboos against male expressiveness mean that men are far less likely than women to get help when they're suffering from depression. This, in turn, is correlated with higher suicide rates; men are three to four times as likely to commit suicide as women. Male depression is also more likely to express itself in alcoholism and

drug addiction, which have their own high death toll. Think of stoical Scandinavia, whose nations rank high for productivity – but also lead the world in rates of alcoholism and suicide.

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As office culture becomes increasingly informal, might we want to supplement casual Fridays with emotional Mondays? Can we imagine a world in which both men and women weep openly when hearing disappointing figures in a sales meeting? We might shrink away from the idea of a modern-day Lancelot who, when his boss doesn't want to send him to a big conference, sobs until he gets his own way. But this risk seems trivial, set beside a world where we suppress our feelings until we scarcely know what they are. It's time to open the floodgates. Time for men to give up emulating the stone-faced heroes of action movies and be more like the emotive heroes of Homer, like the weeping kings, saints and statesmen of thousands of years of human history. When misfortune strikes, let us all – men and women – join together and cry until our sleeves are drenched. As the Old Testament has it: 'They that sow in tears shall reap in joy.'

adapted from: '*Man, weeping*', Sandra Newman, AEON magazine; September 2015

Fach: Englisch
Klassen: alle 5. Klassen

Dauer der Prüfung: 4 Std.
Erlaubte Hilfsmittel: keine

TASK BOOKLET

PAPER 1: READING COMPREHENSION (counts $\frac{1}{3}$ of the total mark)

Part 1: Multiple choice

For questions 1-11, choose the answer (A, B, C or D) which you think fits best according to the text "Books are dangerous". Write your final answers on your answer sheet.

1 Students claim ...

- A that they are immensely held back in their education by dangerous books.
- B that the literature professors should never again get away with teaching dangerous books.
- C that some students are seriously brought down by book contents like *Mrs. Dalloway*.
- D that some undergraduates are mightily let down by their literary professors.

2 Students at Columbia University demanded...

- A a warning about perilous content in literary texts.
- B to be protected from old texts by fellow students.
- C to be protected from censorship of literary texts.
- D guidance from professors to digest traumatising texts.

3 Socrates said that...

- A one should not take drugs to enhance one's memory.
- B reading was a reliable cure for moral disorientation.
- C the Greek ethos was being undermined through reading.
- D one should not rely on texts for your thinking.

4 Menander believed that...

- A women had strong minds but weak hearts.
- B women would poison their good hearts with literature.
- C women turned morally worse if they were educated readers.
- D women suffered if they were made to read.

- 5 Johnson considered fiction particularly harmful...
- A if the readers were impressionable youths.
 - B if the story was too heroic or romantic.
 - C if the reader learned not only about good but also about bad characters.
 - D if there was no clear message in the story.
- 6 The 'reading epidemic' described the phenomenon of...
- A people reading what they wanted.
 - B young people killing each other after having read *The Sorrows of Young Werther*.
 - C an illness which caused unrestrained reading.
 - D society repressing the young reading habits.
- 7 In the 19th century, critics believed...
- A that people would catch fatal diseases if they handed round their books.
 - B that feelings could be transmitted from the page of a book.
 - C pollutants were caught by too many people thinking about literature.
 - D books helped to terminate severe moral diseases.
- 8 In the modern era...
- A some people were encouraged to read different genres to broaden their minds.
 - B some people embarked on long trips inspired by books they had read.
 - C some people demonstrated openly against the censorship of the critics.
 - D some people encouraged humanists to read as many books as possible.
- 9 The novelty of the campaign for trigger warnings is
- A that it is voiced by the alleged victims.
 - B that the vulnerable should be protected.
 - C that the warnings should be put in the book margins.
 - D that it is a protection against psychological, not physical harm.
- 10 The debate on trigger warnings is really about...
- A how students are becoming less delicate.
 - B the rise of mental illness cases at university.
 - C students gaining a voice in the hierarchical university system.
 - D students not having the backbone to read what they should.
- 11 According to the author, reading....
- A has a damaging effect on women.
 - B gives moral guidance and broadens the mind.
 - C leads to suicidal thoughts.
 - D is a risky activity because people are emotionally affected.

Part 2: Gapped text with missing paragraphs

You are going to read an article on the difference between the sexes. Seven paragraphs have been removed from the text. Choose from the paragraphs **A-G** the one which fits each gap (**12-17**). There is one extra paragraph which you do not need to use. Write your final answers on your answer sheet.

A

There's one glaring exception to this worldwide sobfest.

B

A meta-study by the German Society of Ophthalmology in 2009 found that women weep, on average, five times as often, and almost twice as long per episode.

C

While this might be inappropriate in the context of a performance review, it could be an essential way of alerting friends and family – and even colleagues – that you need support.

D

Weeping was such a central part of worship that it was written into the rules of monastic orders.

E

We can't help feeling the pain of tears; but for that very reason, we often resent them.

F

So it might be time for men to return to the free-flowing tears of the past. Although we can't go back to the close knit villages of the medieval era, we can try to revive their fraternal spirit.

G

In medieval romances, we find innumerable instance of knights crying purely because they miss their girlfriends.

PAPER 2: USE OF ENGLISH (counts $\frac{1}{3}$ of the total mark)

Part 1: Word formation

Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning.

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|---|----------------------|
| 0. Once the deadline has passed, our judges will sit down and count all the forms. | DEAD |
| a) In the army, soldiers are punished severely for (1). | OBEY |
| b) James was fired because of his (2) behaviour towards customers. | APPROPRIATE |
| c) Although they had invested a lot of money and work into their research project, the results were (3) | CONCLUDE |
| d) (4) I got the job, but we'll have to wait for confirmation. | APPEAR |
| e) Show some backbone and be more (5). | ASSERT |
| f) (6), my favourite team lost the game and the championship. | FORTUNATE |
| g) One major (7) of the area is the lack of public transport. | ADVANTAGE |
| h) Such great success with our products would have been (8) last year. | IMAGINATION |
| i) I find the taste of good English ale quite (9). | RESIST |
| j) There have been strange (10) in our neighbourhood lately. | OCCUR |
| k) I think nobody can be blamed for it, it was just a (11). | UNDERSTAND |
| l) Becoming good (12) is one of the core achievements of the IB learners' profile. | COMMUNICATION |
| m) I think that's a very (13) idea, we really shouldn't take any risks. | SENSE |
| n) Don't be (14) by the first failure – try again! | COURAGE |
| o) I'm so glad that our boss did such a (15) good job. | PERFECTION |
| p) I would prefer a different location for this event, because this place seems very (16) to me. | CONVENIENCE |

Part 2: Tenses

Read through the following excerpt adapted from the short story *William and Mary* by Roald Dahl. For questions **17- 54**, put the verbs into the correct form, according to the context (passives are also possible). Do not add any other words. Write your final answers on your answer sheet.

William Pearl (not leave) **(17)** a great deal of money when he (die) **(18)**, and his will was a simple one. With the exception of a few small bequests to relatives, he (leave) **(19)** all his property to his wife.

The solicitor and Mrs Pearl (go) **(20)** over it together in the solicitor's office, and when the business (complete) **(21)**, the widow (get up) **(22)** (leave) **(23)**. At that point, the solicitor (take) **(24)** a sealed envelope from the folder on his desk and (hold) **(25)** it out to his client.

"I (instruct) **(26)** (give) **(27)** you this," he said. "Your husband (send) **(28)** it to us shortly before he (pass) **(29)** away." The solicitor (be) **(30)** pale and prim, and out of respect for a widow he (keep) **(31)** his head on one side as he (speak) **(32)**, (look) **(33)** downward. "It appears that it might be something personal, Mrs Pearl. No doubt you (like) **(34)** (take) **(35)** it home with you and read it in privacy."

After (give) **(36)** the envelope, Mrs Pearl (step) **(37)** into the street. She (pause) **(38)** on the pavement, (feel) **(39)** the thing with her fingers. A letter of farewell from William? Probably, yes. A formal letter. It (to be bound) **(40)** formal - stiff and formal. The man (be) **(41)** incapable of acting otherwise. He (never, do) **(42)** anything informal in his life.

'My dear Mary, I trust that you (not, permit) **(43)** my departure from this world (upset) **(44)** you too much, but that you (go on/observe) **(45)** those precepts which (guide) **(46)** you so well during our partnership together. (be) **(47)** diligent and dignified in all things. (...)'

A typical William letter.

Or (be) **(48)** it possible that he might (break) **(49)** down at the last moment and (write) **(50)** her something beautiful? Maybe this (be) **(51)** a beautiful tender message, a sort of love letter, a lovely warm note of thanks to her for (give) **(52)** him thirty years of her life, something that she (can) **(53)** read over and over again, once a day at least, and she (keep) **(54)** it forever in the box on the dressing-table together with her brooches.

Part 3: Sentence transformation

For questions **55-75** complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three and six** words, including the word given. Contractions (*don't, didn't*, etc.) count as two words. Write your final answers on the answer sheet.

- 55 Nigel is in prison because a witness presented some new evidence.
if
Nigel wouldn't be in prison presented some new evidence.
- 56 I'll go ahead and get the tickets if you don't call me this afternoon.
unless
I'll go ahead and get the tickets this afternoon.
- 57 We have agreed to discuss this matter again in two months.
to
It has been agreed discuss this matter again in two months.
- 58 Mr Reddick is personally supervising this project.
is
This project personally.
- 59 "If we leave now, we'll catch that train, Amy" said Mark.
if
Mark told they would catch that train.
- 60 Peter painted our livingroom yesterday morning.
was
..... Peter yesterday morning.
- 61 "Jonathan, do you want to join me for lunch tomorrow?" asked Charlotte.
if
Charlotte asked Jonathan her for lunch the following day.
- 62 Patrick started learning Russian two years ago.
has
Patrick two years.
- 63 I actually intended to write you an email yesterday, but I forgot.
going
I an email yesterday, but I forgot.
- 64 If you accept the offer and take the job, you'll have to move to London.
means
Taking moving to London.
- 65 This old barn makes me think of my childhood.
of
This old barn my childhood.
- 66 I think a rest would do you good.
from
I think you a rest.

- 67 Paul drew attention to the fact that our sales numbers have dropped considerably.
pointed
Paul have dropped considerably.
- 68 It wasn't necessary to book a table, because the restaurant was almost empty.
booked
You, because the restaurant was almost empty.
- 69 It would have been possible that David won the race if he had tried.
won
Dave if he had tried.
- 70 Please take a seat and I'll try to find the information you need.
will
If you try to find the information you need.
- 71 The dentist is going to take out two of my teeth tomorrow!
am
I my teeth taken out tomorrow.
- 72 Andrea thought it would be a good idea for me to call the hospital again.
advised
Andrea the hospital again.
- 73 This short story will take me about two weeks to write.
have
In two weeks this short story.
- 74 Could you stop smoking in the lecture hall?
refrain
Could you please lecture hall?
- 75 It seems possible that they haven't received our letter yet.
have
They our letter yet.

PAPER 3: WRITING (counts $\frac{1}{3}$ of the total mark)

Plan and write an essay of about **350 to 400** words on **one** of the following topics, in which you develop your point of view on the issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

Please state the number of words you used in your essay at the end of your text.

- 1 *Books are dangerous says Frank Furedi in his essay (text 1).*

Assignment: Write about your own adventures with books and reading. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

- 2 *Men do not cry in public. Recent research shows that women do generally not ask for a pay rise. This is the norm in our Western society. The author of the article "Man, weeping" now states that it were better for society if men cried more.*

Assignment: Discuss with an example of your own, in how far gender norms can be challenged through education or upbringing.

- 3 *If we wait for the moment when everything, absolutely everything is ready, we shall never begin.*
Ivan Turgenev (Russian writer, 1818-1883)

Assignment: Discuss! Support your position with reasoning and examples taken from your reading, studies, experience or observations.

- 4 *A truth that's told with bad intent beats all the lies you can invent.*
William Blake (English Poet, 1757-1827)

Assignment: Discuss! Support your position with reasoning and examples taken from your reading, studies, experience or observations.

Fach: **Englisch**
Klassen: **alle 5. Klassen**

Dauer der Prüfung: 4 Std.
Erlaubte Hilfsmittel: keine

ANSWER BOOKLET

Your name: Class:

PAPER 1: Reading Comprehension (counts 1/3 of the total mark)

Part 1: Multiple choice

(1 point each)

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Part 2: Gapped text

(2 points each)

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PAPER 2: USE OF ENGLISH (counts 1/3 of the total mark)

Part 1: Word formation

(1 point each)

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Part 2: Tenses

(1/2 point each)

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Part 3: Sentence transformation

(2 points each)

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PAPER 3: WRITING (counts 1/3 of the total mark)

(16 points maximum)

✎ Please state the number of words you used in your essay at the end of your text.