

# Abitur

Original-Prüfung  
mit Lösungen

**MEHR  
ERFAHREN**

Rheinland-Pfalz

**Englisch**

+ Übungsaufgaben  
zum Bereich Schreiben



**STARK**

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Hörverstehen ..... 2019-1

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Hörverstehen ..... 2020-1

Leseverstehen ..... 2020-5

Lösungsvorschlag ..... 2020-13

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Hörverstehen ..... 2021-1

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Lösungsvorschlag ..... 2021-12

### Zentrale Elemente der Abiturprüfung 2022

Hörverstehen ..... 2022-1

Leseverstehen ..... 2022-5

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**Abiturprüfung 2023** ..... [www.stark-verlag.de/mystark](http://www.stark-verlag.de/mystark)

Sobald die Original-Prüfungsaufgaben 2023 freigegeben sind, können sie als PDF auf der Plattform MyStark heruntergeladen werden (Zugangscodes vgl. Umschlaginnenseite).



## Audio-Dateien

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Abitur 2019

Abitur 2020

Abitur 2021

Abitur 2022

Abitur 2023

*Auch auf die Audio-Dateien können Sie über die Plattform MyStark zugreifen.*

Sollten nach Erscheinen dieses Bandes noch wichtige Änderungen in der Abiturprüfung vom Ministerium für Bildung bekannt gegeben werden, finden Sie aktuelle Informationen dazu ebenfalls auf der Plattform MyStark.

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Aufgaben mit

Videoanleitung: Redaktion

Lösungen zu den

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Dr. Andrea Pelmter

# Vorwort

Liebe Schülerinnen und Schüler,

Sie werden bald das Abitur im Fach Englisch ablegen. Teile der schriftlichen Abituraufgaben in Englisch werden einheitlich für alle Schülerinnen und Schüler in Rheinland-Pfalz zentral vom Ministerium für Bildung gestellt. Es handelt sich hierbei um Aufgaben zu den Kompetenzbereichen Hör- sowie Leseverstehen. Im Bereich Schreiben haben Sie die Wahl zwischen einer dezentral und einer zentral gestellten Aufgabe.

Der vorliegende Band soll Ihnen dabei helfen, sich optimal auf die Prüfung in Englisch vorzubereiten. Das einführende Kapitel „**Hinweise und Tipps**“ informiert Sie über die offiziellen Rahmenvorgaben, stellt Ihnen die Aufgabenformen vor, die Sie im Abitur erwarten, und enthält außerdem praktische Tipps, wie Sie sich auf diese vorbereiten können. Zusätzlich finden Sie hier eine Auflistung möglicher Operatoren (Arbeitsanweisungen), Erklärungen zu den häufigsten Textsorten sowie Zusammenstellungen der wichtigsten Stilmittel und nützlicher Formulierungshilfen.

Die sich anschließenden **Übungsaufgaben** sollen Sie bei der Vorbereitung auf den teilzentralen Teil Ihrer Prüfung unterstützen. Sie beinhalten also mögliche Texte und Aufgaben aus dem Bereich Schreiben. Darüber hinaus enthält dieser Band fünf vom Ministerium gestellte **Original-Aufgaben**, nämlich die zentral gestellten Aufgabenteile der Abiturprüfungen 2019 bis 2023 (2023 online auf MyStark). Sie zeigen Ihnen, was Sie in Ihrer Prüfung erwartet, und unterstützen Ihre passgenaue Vorbereitung auf die Kompetenzbereiche *Listening* und *Reading*. Die **Hörtexte** stehen Ihnen als **MP3-Dateien** online zur Verfügung.

Zu jeder Aufgabe finden Sie **vollständige Lösungen** und ausführliche Bearbeitungshinweise. Mithilfe dieser können Sie Ihre selbstständige Arbeit überprüfen oder gegebenenfalls unterstützen.

Außerdem enthält dieses Buch einige digitale Inhalte: Nähere Informationen dazu entnehmen Sie bitte den folgenden Seiten.

Die Autorinnen und der Verlag wünschen Ihnen eine gute Vorbereitungsphase und viel Erfolg in der Abiturprüfung!



- Ziehen Sie anhand der gesammelten Informationen Rückschlüsse auf den Charakter der Person.
- Strukturieren Sie Ihre Schlüsse, indem Sie Charaktereigenschaften in Beziehung zueinander setzen.

**Beim Schreiben:**

- Teilen Sie Ihren Text in Einleitung, Hauptteil und Schluss ein. Nennen Sie in der Einleitung den Namen des Charakters, gegebenenfalls auch seine Beziehung zu anderen Personen und seine Funktion im Text.
- Führen Sie im Hauptteil die zuvor geordneten Eigenschaften und Merkmale aus und belegen Sie Ihre Schlüsse mittels geeigneter Textstellen.
- Fassen Sie im Schlussteil kurz die Hauptcharaktermerkmale zusammen und nehmen Sie dazu Stellung, inwieweit sich die Figur im Laufe des Textes entwickelt.

**Nützliche Wendungen:**

*X appears to be .../is portrayed as ...*

*This behaviour clearly indicates that ...*

*This proves X to be ...*

*Proof of this can be found in lines ... when X ...*

*This feature becomes apparent in line ... when ...*

► **Analyse eines Cartoons (*analysis of a cartoon*)**

In einer kombinierten Textaufgabe kann Ihnen neben der schriftlichen Textvorlage auch grafisches Material begegnen, das Sie analysieren und gegebenenfalls in Beziehung zu der Textvorlage setzen sollen. Die Analyse von Bildmaterial gliedert sich grob in die drei Schritte **Beschreibung**, **Interpretation** und **Deutung bzw. Wertung**. Ganz ähnlich wie bei der Cartoonanalyse gehen Sie auch bei der Analyse einer Statistik vor.

**Vor dem Schreiben:**

- Lassen Sie sich genügend Zeit, die Bildvorlage eingehend zu betrachten. Natürlich müssen Sie in Ihrer Bildbeschreibung nicht auf jedes Detail der Vorlage eingehen, aber oft sind es gerade kleine Symbole oder Schriftzüge, die bei der Deutung helfen können.
- Versuchen Sie, die Botschaft, die der Cartoon Ihrer Meinung nach vermitteln soll, in wenigen Worten zu formulieren.
- Überlegen Sie sich, wie Sie zu dieser Botschaft stehen: Haben Sie zu dem dargestellten Thema die gleiche Meinung, wie sie in der Bildvorlage deutlich wird? Wo sehen Sie Kritikpunkte? Welche Argumente untermauern Ihre Meinung?

**Beim Schreiben:**

- Die Struktur Ihres Textes ergibt sich bei der Bildanalyse automatisch aus den üblichen drei Hauptschritten Beschreibung, Interpretation und Deutung bzw. Wertung.
- Erwähnen Sie bei der Beschreibung nur die Punkte, die für die Gesamtaussage des Cartoons, die Sie im zweiten Teil Ihres Aufsatzes erläutern werden, wichtig sind. Ihr Aufsatz sollte ausgewogen sein. Es wird also nicht positiv gewertet, wenn Sie in der Beschreibung auf jedes Detail eingehen, darüber aber die anderen Teile der Analyse vernachlässigen.

- Ihre Interpretation der Aussageabsicht sollten Sie zunächst knapp darstellen, anschließend anhand einzelner Bildelemente belegen.
- Falls gefordert, nehmen Sie ähnlich wie bei einem Kommentar (siehe unten) persönlich zu der Aussage der Bildvorlage Stellung. Argumentieren Sie strukturiert und formulieren Sie Ihre eigene Meinung (ob zustimmend, ablehnend oder neutral) klar und deutlich.

### **Nützliche Wendungen:**

*The cartoon shows ...*

*In the background .../foreground.../centre of the cartoon ...*

*The caption of the cartoon is ...*

*The cartoonist wants to express the fact that ...*

*The message of the cartoon is ...*

### ► **Kommentar (*comment*)**

Das Verfassen eines Kommentars gehört zum **Anforderungsbereich III**. Ziel beim Schreiben eines Kommentars ist es, die eigene Meinung zu einem bestimmten Thema in strukturierter, überzeugender Form zum Ausdruck zu bringen.

### **Vor dem Schreiben:**

- Machen Sie sich klar, welche Position Sie zu der in der Aufgabenstellung aufgeworfenen Problematik einnehmen wollen.
- Sammeln Sie Argumente sowie Beispiele und Belege, welche diese untermauern, die Sie zur Stützung Ihrer Position vorbringen können. Auch wenn das nicht zwingend notwendig ist, kann es sinnvoll sein, auf Gegenargumente einzugehen, die Sie im Laufe Ihrer Argumentation entkräften wollen. (Im Gegensatz zum Operator „comment“ verlangt „discuss“ zwingend, dass Sie ein Problem von allen Seiten betrachten.)
- Strukturieren Sie Ihr Material in einer überzeugenden Art und Weise. Beginnen Sie beispielsweise in Anlehnung an die lineare Erörterung mit dem schwächsten Argument, um mit dem überzeugendsten Argument für die eigene Position abzuschließen.

### **Beim Schreiben:**

- Formulieren Sie Ihre Einleitung so, dass sie das Interesse der Lesenden weckt und zur Aufgabenstellung hinführt.
- Bringen Sie Ihre eigene Position schon am Ende der Einleitung klar zum Ausdruck.
- Bringen Sie nun Ihre Argumente vor und belegen Sie diese jeweils. Sinnvoll ist es, mit jedem neuen Argument und dem dazugehörigen Beleg/Beispiel einen neuen Absatz zu beginnen.
- Verfassen Sie einen Schlussteil, in welchem Sie Ihre Meinung noch einmal kurz zusammenfassen und idealerweise einen Bezug zur Einleitung herstellen.

### **Nützliche Wendungen:**

*I think/believe/assume/suppose that ...*

*I am sure/convinced/certain that ...*

*There are many reasons for ...*





**Rheinland-Pfalz Englisch ■ Abiturprüfung 2022**  
Zentrale Elemente



**HÖRVERSTEHEN**

**Task 1: Charles Dickens**

(6 BE)

You will hear several statements about Charles Dickens' life and work. Choose from the list (A–G) which description best applies to which statement (1–6). For each statement there is only one correct answer. There is one more description than you need.

	<b>Descriptions</b>
<b>A</b>	Valued ideal
<b>B</b>	Universal topic
<b>C</b>	Controversial plots
<b>D</b>	Making a difference
<b>E</b>	Eventual mutual dislike
<b>F</b>	Biographical inspiration
<b>G</b>	Legacy in various genres

<b>News item</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Description A–G</b>						

Read the excerpt from the novel *The Awakening* by Kate Chopin. Complete the table. You need not write complete sentences. Unless otherwise specified, name one aspect.

**Text** *The Awakening* (Excerpt)

1 It was eleven o'clock that night when Mr. Pontellier returned from Klein's hotel. He was in an excellent humor, in high spirits, and very talkative. His entrance awoke his wife, who was in bed and fast asleep when he came in. He talked to her while he undressed, telling her anecdotes and bits of news and gossip that he had gathered during  
5 the day. From his trousers pockets he took a fistful of crumpled bank notes and a good deal of silver coin, which he piled on the bureau indiscriminately with keys, knife, handkerchief, and whatever else happened to be in his pockets. She was overcome with sleep, and answered him with little half utterances.

He thought it very discouraging that his wife, who was the sole object of his existence, evinced so little interest in things which concerned him, and valued so little his conversation.

Mr. Pontellier had forgotten the bonbons and peanuts for the boys. Notwithstanding he loved them very much, and went into the adjoining room where they slept to take a look at them and make sure that they were resting comfortably. The result of his investigation was far from satisfactory. He turned and shifted the youngsters about in  
15 bed. One of them began to kick and talk about a basket full of crabs.

Mr. Pontellier returned to his wife with the information that Raoul had a high fever and needed looking after. Then he lit a cigar and went and sat near the open door to smoke it.

20 Mrs. Pontellier was quite sure Raoul had no fever. He had gone to bed perfectly well, she said, and nothing had ailed him all day. Mr. Pontellier was too well acquainted with fever symptoms to be mistaken. He assured her the child was consuming at that moment in the next room.

He reproached his wife with her inattention, her habitual neglect of the children. If  
25 it was not a mother's place to look after children, whose on earth was it? He himself had his hands full with his brokerage business. He could not be in two places at once; making a living for his family on the street, and staying at home to see that no harm befell them. He talked in a monotonous, insistent way.

Mrs. Pontellier sprang out of bed and went into the next room. She soon came back  
30 and sat on the edge of the bed, leaning her head down on the pillow. She said nothing, and refused to answer her husband when he questioned her. When his cigar was smoked out he went to bed, and in half a minute he was fast asleep.

Mrs. Pontellier was by that time thoroughly awake. She began to cry a little, and wiped her eyes on the sleeve of her *peignoir*. Blowing out the candle, which her husband had left burning, she slipped her bare feet into a pair of satin *mules* at the foot  
35 of the bed and went out on the porch, where she sat down in the wicker chair and began to rock gently to and fro.

It was then past midnight. The cottages were all dark. A single faint light gleamed out from the hallway of the house. There was no sound abroad except the hooting of an old owl in the top of a water-oak, and the everlasting voice of the sea, that was not uplifted at that soft hour. It broke like a mournful lullaby upon the night.

The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her *peignoir* no longer served to dry them. She was holding the back of her chair with one hand; her loose sleeve had slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit and self-understood.

705 words

© Kate Chopin, *The Awakening* (1899)

1 Attitude that Mr. Pontellier's behavior shows towards his wife when he comes home:	
2 Detail that shows that Mr. Pontellier has no clue about caring for children:	
3 Mr. Pontellier's intention when manipulating his wife into checking on Raoul:	
4 What Mr. Pontellier's description of his workload reveals about how he feels:	
5 Reason why Mrs. Pontellier leaves the house:	

**Now think of the text as a whole:**

Tick (✓) the correct answer (a, b, c or d). There is only one correct answer.

6 The main topic of the text:

- a  Mr. Pontellier's feelings for his wife
- b  Mrs. Pontellier's role as a mother
- c  the breakdown of a relationship
- d  the ups and downs of a marriage



### HÖRVERSTEHEN

#### Transcript 1 Charles Dickens

1 **1** Little Charles was sent to work in a London factory, sticking labels on bottles of  
boot polish. It wasn't a very nice job and also all of his wages went to supporting his  
family. In his novel *Oliver Twist*, Dickens created a character called Fagin who is  
named after one of the factory boys he knew. And this was something Dickens did a  
5 lot. He loved to base his characters on real people he knew.

**2** He felt that his writing – fiction and non-fiction – could actually change the world.  
I mean it's a very grand ambition to have, but in Dickens' case, it ..., you know, he  
partly succeeded. And the fact that he was writing not only timeless works of literature,  
but works that actually could change the time in which they were written is fascinating.  
10 The, you know, the passion to change sanitary conditions and school conditions and  
housing conditions ...

**3** I think he was the first great urban writer and frankly, that is the condition in which  
all of us live, whether we live in Bangkok, Beijing or Los Angeles. We live in cities  
and Dickens was the first great writer to get at that central issue, the confusion, the  
mess, the incongruity, the enormity, the oddity, the multifarious, there is all those  
15 words that you can use so easily, it's there in a big city, and London was the biggest  
city of its time.

**4** By the 1840s, Charles was very, very famous and he went off to tour America.  
Though the Americans loved him, but Charles was pretty disappointed in the country,  
20 which was nothing like the perfect land of the free which he'd imagined growing up.  
He was especially disgusted by American slavery. And this didn't go down very well  
with some Americans. They thought he was rude for criticising them.

**5** His happy family life, or supposedly happy, became an important part of his public  
image, didn't it, Andrew? – Well, yes, I suppose what cements it is the fast success of  
25 the *Christmas Carol*. It still is a success, one of his great bestsellers where you've got  
happy families and unhappy families contrasted and I think people did tend to read  
Dickens in family contexts and therefore, he becomes if you like an image of the happy  
family which the Victorians desperately wanted.

**6** I think since the post-second-world-war period, he's become a normative figure in  
30 English literature. People read him. I just hope people aren't put off by the size of the  
books, but Dickens lives so vividly in the theatre, in the cinema, in adaptation. I think  
he'd be very pleased with that.

© BBC Great Lives – Charles Dickens. BBC Radio 4, <https://www.bbc.co.uk/sounds/play/b0076hxj>;

© BBC Homeschool History – Charles Dickens, BBC Radio 4,

<https://www.bbc.co.uk/programmes/m000j1xp>

**TIPP**

First of all, you can use the time you are given to read the assignments to become clear about each of the descriptions' meanings:

- A** A “[v]alued ideal” is something that is important to someone and to which they aspire.
- B** A “[u]niversal topic” has a broad appeal, that is, it is attractive to many people.
- C** “Controversial plots” seem to be under discussion, with not one clear-cut opinion about them.
- D** If something or someone is “[m]aking a difference”, it or s/he has an influence.
- E** “Eventual mutual dislike” means that several people or groups of people ended up not liking each other.
- F** If an author takes the life of real people as basis for their works, they make use of “[b]iographical inspiration[s]”.
- G** “Legacy in various genres” refers to the reception history of literary works, which might be adapted to different formats.

Afterwards, it should be easier to match the descriptions to the statements during listening.

- 1** The first statement starts with the words “Little Charles” (l. 1). This already hints at the fact that this text is going to be about the author's own background. This impression is confirmed by the mentioning of Fagin, one main character of Dickens' famous novel *Oliver Twist*, who was named after a factory boy Dickens met in real life (cf. ll. 3/4). The speaker even says that “bas[ing] his characters on real people he knew” “was something Dickens did a lot” (ll. 4/5). So, description **F** fits perfectly here.
- 2** The second statement tells us that Dickens strived to “change the world” (l. 6). It was an endeavour he, according to the text, partly succeeded in (cf. ll. 7/8). Thus, he was highly influential and really “[made] a difference” (**D**).
- 3** By writing about London and depicting what city life was like at his time, Dickens, according to the report, touched upon a topic everybody can relate to, because living in a city “is the condition in which all of us live whether we live in Bangkok, Beijing or Los Angeles.” (ll. 12/13). The speaker calls aspects relating to city life a “central issue” (l. 14), which can be seen as synonymous to a “[u]niversal topic” (**B**). The topic can also be called “[u]niversal” because no matter where on the world a city lies, life there is more or less the same.
- 4** Before Dickens toured America, he had idealised the country (cf. l. 20). You might be tempted to choose the description “Valued ideal” (**A**) because Dickens thought America was perfect. Yet during his visit, he was confronted with reality and started to dislike the country. Expressions, such as “disappointed” (l. 19) and “disgusted” (l. 21), underline this change of mind. However, it was not only Dickens whose affection turned into aversion. Some Americans also started to dislike Dickens, whom they had praised as an author before, because they considered him to be “rude for criticising them” (l. 22). Thus, description **E** is the correct choice here.

**TIPP**

The basis of this task is a fictional text. It is more about reading between the lines and interpreting what you read than about looking for explicitly stated information to just quote from the text. Thus, there are often several different interpretations and solutions possible here. Still, you will first of all have to find the text passages each task refers to:

- 1** Though Mrs. Pontellier “was [...] fast asleep when [Mr. Pontellier] came in” (l. 3) late at night and also “was overcome with sleep, and answered him with little half utterances” (ll. 7/8), he keeps on talking and is even offended by her apparent lack of interest in what he has to say (cf. ll. 9–11). Thus, his behaviour shows that he is only pursuing his own interests and is either ignorant of or disinterested in his wife’s needs.
- 2** Though his sons are fast asleep as well, “[h]e turned and shifted the youngsters about in bed” (ll. 15/16), just because their way of sleeping does not seem to satisfy him. (cf. ll. 14/15). Thereby, he disturbs their sleep. Moving his comfortably sleeping boys shows that Mr. Pontellier has no clue about caring for children. Additionally, Mr. Pontellier does not realise that his son is just dreaming when “kick[ing] and talk[ing] about a basket full of crabs” (l. 16), but he immediately claims that “Raoul had a high fever” (l. 17). This also shows that he is not too familiar with his children’s habits.
- 3** Mr. Pontellier tells his wife that their child has a fever in order to alarm her and thereby make sure she is completely awake. This of course then means she can give him her attention. His wife claims that their son is not ill, but Mr. Pontellier is convinced he knows better (cf. ll. 20–23) and forces her to check on the child. That way he demonstrates that he is superior, coercing her into submission. By “reproach[ing] his wife with her inattention, her habitual neglect of the children” (l. 24) and by asserting that it is her “place” as a mother “to look after [her] children” (l. 25), he also wants to induce a feeling of guilt in her and to assign her to a specific role, thereby making her feel inferior and winning the powerplay which seems to be going on.
- 4** By describing his workload, which naturally keeps him occupied (cf. ll. 25–28), he reveals that he does not feel appreciated. However, his statements verge on self-pity, especially as he considers his own work to be much more important and exhausting than his wife’s, thereby underestimating her efforts. Once more, he feels superior to his wife and acts as if he is not receiving the gratitude and admiration he deserves.
- 5** Mrs. Pontellier leaves the house after her husband has fallen asleep (cf. ll. 32–47). She probably wants to get away from her husband and needs some time alone. That she is desperate and wants to be free to let out her emotions becomes clear from the breakdown she has on the porch (cf. ll. 42–47).

**6** All the topics suggested for task **6** are mentioned in the excerpt, yet the general tone and the focus make it clear that we see “the breakdown of a relationship” (**c**) here. “Mr. Pontellier’s feelings for his wife” (**a**) – or more often than not the lack thereof – and “Mrs. Pontellier’s [oppressive] role as a mother” (**b**) are only contributing factors to that breakdown. Mrs. Pontellier’s collapse in particular (cf. ll. 42–47) as well as the fact that “[s]uch experiences as the foregoing were not uncommon in her married life” (l. 47) reveal that something seems to be irrevocably broken. So, it is not very likely that many more “ups” (**d**) will follow.

<b>1</b> Attitude that Mr. Pontellier’s behavior shows towards his wife when he comes home:	ignorance/disrespect/carelessness/thoughtlessness/lack of empathy/understanding/inconsideration/demanding attitude
<b>2</b> Detail that shows that Mr. Pontellier has no clue about caring for children:	moves sleeping children/mistakes a dream for signs of fever
<b>3</b> Mr. Pontellier’s intention when manipulating his wife into checking on Raoul:	wants her attention/submission/powerplay/wants to make her feel guilty
<b>4</b> What Mr. Pontellier’s description of his workload reveals about how he feels:	does not feel appreciated/self-pity/underestimates his wife’s workload in comparison to his own
<b>5</b> Reason why Mrs. Pontellier leaves the house:	wants to get away from her husband/be alone/has to let out her desperation

**6** The main topic of the text:

- c**  the breakdown of a relationship





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