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Zentrale Prüfungen 2017 – Englisch

Anforderungen für den Mittleren Schulabschluss (MSA)

Erster Prüfungsteil: Hörverstehen – Leseverstehen

1 Hörverstehen – Teil 1

Mama Africa

Penny Dale from BBC radio regularly chats with people about topics and people that should not be forgotten. With the help of today's guest Dorothy Masuku, Penny Dale remembers the famous South African musician Miriam Makeba.



- First read the tasks.
- Then listen to the interview.
- While you are listening, tick the correct box.
- At the end you will hear the interview again.
- Now read the tasks. You have **90 seconds** to do this.

- Now listen to the interview and do the tasks.

1. Miriam gained international celebrity ...

- a) after a long career.
- b) thanks to a TV broadcast.
- c) with a hit in her home country.

2. Miriam Makeba spent her early life ...

- a) in prison.
- b) without her mother.
- c) in a family of alcoholics.



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3. Miriam's great voice was recognized by ...
- a) her musical family.
 - b) a South African band.
 - c) two American relatives.
4. Miriam's musical style is ...
- a) African-American.
 - b) typically South African.
 - c) a mixture of different influences.
5. Miriam got foreign attention through ...
- a) a politically critical film.
 - b) her production of an illegal film.
 - c) her leading part in a film on Apartheid.
6. Because of her success in the US, Miriam ...
- a) wanted to stay in America.
 - b) was declared a criminal outcast.
 - c) lost permission to enter her country.
7. Miriam got her nickname "Mama Africa" ...
- a) for her life as a singer.
 - b) for her sacrifice to South Africa.
 - c) for her work as a pioneer and role model.
8. Later, the US let Makeba down because of her ...
- a) relationship with a political rebel.
 - b) political views concerning South Africa.
 - c) commitment in American political affairs.
9. Miriam Makeba died ...
- a) in US exile.
 - b) as a free woman.
 - c) after a long illness.



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2 Hörverstehen – Teil 2

Mamohato Children's Centre

Prince Harry, who lost his mother at a very young age, opened a children's care centre during his South African tour in 2015. Listen to his opening speech.

- *First read the tasks.*
- *Then listen to the speech.*
- *While you are listening, tick the correct box or write down the information needed.*
- *At the end you will hear the speech again.*
- *Now read the tasks. You have **90 seconds** to do this.*

- *Now listen to the speech and do the tasks.*

1. When Prince Harry first came to Africa he ...
 - a) realised the needs of the children.
 - b) saw how independent the children were.
 - c) was shocked by the high rate of youth crime.

2. Harry points out that he and the children ...
 - a) suffered the same fate.
 - b) had people to help them.
 - c) knew that time would heal.

3. When Prince Harry saw the children in 2004 he ...
 - a) helped at once.
 - b) wanted to help fast.
 - c) wondered when to help.

4. Back then, Prince Harry already ...
 - a) saw the lack of money.
 - b) asked volunteers to sign up.
 - c) wished for more local support.



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5. Today's scientific reports show that ...

- a) HIV children suffer from loneliness.
- b) infected children need better medicine.
- c) people are more open-minded towards sick people.

6. At the centre children learn how to live with their illness. Give **two** examples.

a) _____

b) _____

7. The charity organisation Sentebale has ...

- a) organised medical exams.
- b) built new homes for families.
- c) spent hours talking to politicians.

8. Talking about challenges, Prince Harry states that ...

- a) Mamohato has to learn about HIV.
- b) most African teenagers die of HIV.
- c) Africa is important in fighting HIV.



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3 Leseverstehen

New, Multiracial Beginning in Story of “Madam & Eve” John Murphy (Baltimore Sun)

5



JOHANNESBURG, South Africa — The doorbell rings at the home of Madam Gwen, but Eve, the black maid, refuses to answer it.

Madam reluctantly pulls herself up from the sofa and opens the door.

“I don’t think I’ve ever seen you answer the door before,” says the startled¹ visitor, a neighbor.

“I wouldn’t let Eve have time off to see her Uncle Joe, so now she’s getting back at me,” says Madam.

“By making you answer the door?”

“Forget about the door. She’s protesting by not doing her work. She’s on a go-slow.”

“A go-slow? How slow is she going to go?”

Eve enters from the kitchen, walking at an exaggeratedly slow pace as if her feet are stuck in glue. She delivers tea to a displeased Madam and her guest.

“Well, at least she made you tea,” says the visitor.

“I asked her last night,” Madam says wryly².



10

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So goes the first episode of “Madam & Eve,” a popular South African sitcom to hit television screens. Based on a popular comic strip of the same name, “Madam & Eve” explores the awkward relationship between a wealthy white woman and her black maid as they try to make their way in post-apartheid South Africa.

Signs of political and social change are everywhere in the new South Africa, but there are few places like television to understand how South Africans see themselves – or would like to see themselves. Under Apartheid, a show such as “Madam & Eve” would have had no chance of getting on the air. But since the democratic elections in 1994, television producers are turning to multiracial sitcoms as an entertaining way to deal with the country’s uncomfortable past and perhaps show a path to the future. South Africans want to look at South African life comically. They like to laugh at themselves. But behind the laughter, “Madam & Eve” delivers its share of social commentary.

Sitcoms are allowed to play with cultural stereotypes, such as the rich madam, the poor maid, the old racist Afrikaner and the Zulu grandmother, freeing the show’s writers and viewers to explore the contradictions and complexities of South Africa today.

What sets South African television apart from its American and British counterparts is that by law, all shows must include as many of the country’s 11 official languages as possible.

To an outsider, it makes for strange, often confusing, viewing. In “Madam & Eve,” for instance, Eve speaks Zulu with the family’s black gardener but will talk with the Madam in English. Sometimes viewers are provided subtitles; other times, viewers are expected to understand the conversation within context or with repetition.

Some critics view the visual humor – the funny faces, the objects falling on peoples’ heads and toes – as a way of reaching across a multilingual audience.

¹ **startled** – here: confused, surprised

² **wryly** – showing that you are both amused and disappointed or annoyed



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Fearing that it would be a dangerous, perhaps revolutionary technology, television was banned by
40 Apartheid leaders until 1976, when the first government-owned station, the South African Broadcasting
Corp., went on the air with tightly controlled news, sports and entertainment programs.

Early on, a black person could not appear in the same frame as a white person. Half of the programs
were in English and half were in Afrikaans. Native African languages were rarely heard. But over the
45 years, the restrictions were relaxed somewhat as the government launched two more stations broadcasting
in black tribal languages.

In 1994, South African television was liberated from its Apartheid restrictions. Viewers now have
their choice of the state-run South African Broadcasting Corp.'s three channels with programming
in all 11 languages, independent e-TV³ and several pay channels with home-grown shows. American,
British and other foreign imports make up nearly half of all shows on television. Audiences, however,
50 still prefer anything made in South Africa, because the shows reflect their own experiences.

³ e-TV – South Africa's biggest independent TV channel



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New, Multiracial Beginning in Story of “Madam & Eve”

“Madam & Eve” is based around the theme of a middle-class white woman and her black maid. Theirs is a relationship of friendly quarrelling.

- Tick the correct box **and** give evidence from the text.

1. The introductory scene of *Madam & Eve* is funny because ...

- a) the maid is on strike.
- b) a stranger opens the door.
- c) Madam treats her guest rudely.

Evidence from the text:

2. The storyline of *Madam & Eve* was invented for a TV series.

This statement is ... true false

Evidence from the text:

3. TV is seen as a good way to reflect on South African identity.

This statement is ... true false

Evidence from the text:

4. Today’s South African TV productions ...

- a) limit satirical programmes.
- b) treat Apartheid with humor.
- c) favour sensitive over funny broadcasts.

Evidence from the text:



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5. Shows like *Madam & Eve* work with clichés to help understand South Africa.

This statement is ... true false

Evidence from the text:

6. South African TV must represent several African languages.

This statement is ... true false

Evidence from the text:

7. During Apartheid, watching TV was restricted because of ...

- a) poor financial resources.
- b) outdated technical equipment.
- c) concerns about bad influences.

Evidence from the text:

8. Discrimination on TV showed in the underrepresentation of ...

- a) black people.
- b) African languages.
- c) native programmes.

Evidence from the text:

9. Today, South African viewers give priority to international TV imports.

This statement is ... true false

Evidence from the text:



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Zweiter Prüfungsteil: Wortschatz – Schreiben

“The Gun“

4 Wortschatz

“A South African experience”

Michelle Faul and her mixed-race family experienced racist incidents in South Africa in the early 60s, forcing them to leave the country for England. Today Michelle Faul is Chief Africa correspondent for “The Associated Press”. She looks back at what life was like in South Africa during Apartheid.

- Fill in suitable words or tick the correct box.

1. My widowed mother had driven us from our _____
in Zimbabwe, which was then called Rhodesia, to visit family in her native South Africa.
2. There was racism in Rhodesia, too, but it was nothing like the laws in South Africa that made blacks subhuman because they had to ...
a) suffer b) hurt c) experience d) feel
in the most horrible ways.
3. We did not take the train because halfway through the trip, passengers would have to get out of the Rhodesian Railway compartment and _____ to old and run-down black-only South African carriages.
4. The car trip presented its own challenges. Hotels _____
only whites and everywhere you could see signs declaring places and facilities “for whites only”.
5. Only whites were allowed inside the stores. So we had to carry piles of food and drinks from home because our mother _____ to go to the back door of shops.
6. Being white meant you could live where you wanted. However, ...
a) circles of b) crowds of c) cliques of d) clouds of
blacks were caged in townships, if they could get jobs in the city.



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7. If they didn't get jobs, their urban shacks – poor homes – were _____ so that black South Africans had nowhere to live. They were then moved by force to unproductive "homelands".
8. My experience was more of absurd trivialities of Apartheid, rather than brutal ...
a) attack b) strike c) violence d) storm
used to uphold it.
9. If you were white, you had ...
a) access to b) entrance to c) arrival to d) reception to
jobs denied to blacks.
10. The only black professionals were teachers, like my mother, lawyers like Mandela and nurses and doctors, who could only _____ black patients.
11. My mother spoke English. But to guarantee white superiority even at school, black learners should be taught to speak Afrikaans, the _____ of the Apartheid regime.
12. Today, South Africa is a democratic country where everybody has the right to ...
a) choose b) elect c) vote d) select
so that their voices may be heard.
13. It is a tribute to Mandela's efforts that today, I and others forgive but do not ...
a) forget. b) lose. c) remember. d) suppress.



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The gun by Beverly Naidoo

Esi and his parents are faithful and valued employees at the Mackay game farm¹ at the time of the South African Apartheid regime. When their boss Mackay has to leave one day, he asks his future son-in-law Williams to take charge until Mackay's return.

Early the following afternoon, there was the familiar sound of Mackay's Land Rover entering the camp. Esi saw immediately that it was being driven by the young man Williams – and he was alone. When he jumped down from the driver's seat, he was carrying Mackay's gun. Although he could only be a few years older than Esi, there was something in his manner that reminded Esi of the sneering²
5 officer in the Mapoteng³ attack. His bush-green eyes narrowed on their target.

“What're you staring at? You've seen me before, haven't you? Go get your boss-boy⁴ for me. Be quick about it, jong⁵!”

Esi could feel his face going hot, but he turned rapidly and sprinted off. Even Mackay never spoke to him like that, always calling him by his name.

10 Esi accompanied his father as he walked forward to greet the white man. He wanted to see how Papa would react.

“You remember me? ... Boss Williams. Boss Mackay has asked me to come and look after his place, so we better get on, you and me. I don't want any trouble from the other boys either, OK?” He turned to Esi.

15 “You can get my bags out the back and carry them to my room.” Papa simply gave a little nod. It was impossible to tell what he was thinking. His lined face remained quite passive as father and son carried the young white man's cases.

Before long it was clear that Williams assumed Esi to be his personal servant. Up till now Esi had taken instructions either from his father or Mackay, who had known him since he was little. But this
20 man's manner was different. He didn't seem to care at all who Esi was. It was as if he was just a thing to be used.

Much of the time Williams would sit on the veranda outside Mackay's room, legs stretched out on a stool, a can of beer at his side, while cleaning or playing with Mackay's gun.

“Hey, come clean my boots!”

25 “You can wash the truck now!”

“Make my bed properly, jong! Don't just pull the sheets up like that!”

¹ **game farm** – a farm with wild animals

² **sneering** – unpleasant, arrogant

³ **Mapoteng** – a South African village

⁴ **boss-boy** – insulting expression for an adult man who is in charge of something

⁵ **jong** – expression from Afrikaans meaning ‘boy’



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“Do you call these boots clean? If you were in the army I’d donder⁶ you! Do them again!”

“Go call the girl! I want her to do my washing this morning.”

At the last order, Esi had to fight to control himself. Who did this man think he was? Didn’t he know
30 that “the girl” was Esi’s own mother, old enough to be the white man’s mother? When Esi found
her, busy collecting wild spinach, his anger spilled out.

She tried to calm him. His temper would get him into trouble. He should try to be like his father.

“Papa just lets them push him around. I don’t want to be like that!”

“Ha! What else can you do my young man?”

35 And with that his mother began walking slowly, steadily, toward the camp to collect the dirty washing.

⁶ **donder** – expression from Afrikaans meaning ‘hit’ or ‘bully’



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5 Schreiben

- *Read the tasks carefully.*
- *Make sure to write about **all** the aspects presented in each task.*

1. **Describe** Williams' behaviour towards Esi and his parents and how it compares to that of Boss Mackay.

(8 Punkte)

2. **Explain** how Williams' behaviour is reflected in the language he uses and the reaction it causes in Esi.

(10 Punkte)

3. You have a choice here. Choose **one** of the following tasks.

a) Esi's mother tolerates Williams' behaviour and states: "What else can you do?"

Comment on this statement and remember that this story is set during the Apartheid regime.

(12 Punkte)

or

b) Esi cannot accept his mother's attitude. When Williams calls Esi again and bosses him around, Esi cannot control himself any longer. **Write down** how the story goes on.

Include the following aspects:

- Esi's reaction
- Williams' reaction
- the consequences for everybody

(12 Punkte)