

## **Voices from the African Continent: Focus on Nigeria**

Schulung interkultureller kommunikativer  
Kompetenz am Beispiel der neuen Bezugskultur  
Nigeria und Vorschläge zur Anbindung an den  
SchiLP

Veranstaltungsnummer: 236800

**Impressum**

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**Themenbereich I**  
Afrika: Nigeria –  
die neue Bezugskultur im anglophonen  
Kulturraum


**Themenbereich II**  
Anregungen für die kompetenzorientierte  
Umsetzung im Unterricht

**Themenbereich III**  
Anpassung des schulinternen Lehrplans

**Themenbereich IV**  
Ausblick




**Kompetenztteams NRW**  
 Bezirksregierung Arnsberg

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 Focus on Nigeria**

**Schulung interkultureller kommunikativer Kompetenz am  
 Beispiel der neuen Bezugskultur Nigeria und Vorschläge  
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**Ort:**  
**Datum:**

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**Verortung der Veranstaltung**

Referenzrahmen Schulqualität NRW

1 Erwartete Ergebnisse und Wirkungen	2 Lehren und Lernen	3 Schulkultur	4 Führung und Management	5 Rahmenbedingungen und verbindliche Vorgaben
1.1 Fachliche und überfachliche Kompetenzerwartungen	2.1 Ergebnis- und Standardorientierung	3.1 Demokratische Gestaltung	4.1 Pädagogische Führung	5.1 Rechtliche Grundlagen und Vorgaben
1.2 Schullaufbahn und Abschlüsse	2.2 Kompetenzorientierung	3.2 Umgang mit Vielfalt und Unterschiedlichkeit	4.2 Organisation und Steuerung	5.2 Finanzausstattung
1.3 Langfristige Wirkungen	2.3 Lern- und Bildungsangebot	3.3 Schulinterne Kooperation und Kommunikation	4.3 Ressourcenplanung und Personaleinsatz	5.3 Personal
	2.4 Lernerfolgsüberprüfung und Leistungsbewertung	3.4 Gestaltetes Schulleben	4.4 Personalentwicklung	5.4 Räumliche und materielle Bedingungen

<https://www.schulentwicklung.nrw.de/unterstuetzungsportal/>

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**Ziele der Veranstaltung:**

- Erläuterung eines **transkulturellen Ansatzes** der Fremdsprachdidaktik zur Förderung der **Interkulturellen** Kommunikativen Kompetenz
- Vermittlung eines **ersten**, möglichst vielschichtigen **Eindrucks** der neuen Zielkultur jenseits kultureller Stereotype
- Aufzeigen von **Ansätzen** für eine kompetenzorientierte **Umsetzung im Unterricht**
- Unterstützung bei der **Anpassung** der **bestehenden SCHILP**

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Afrika: Nigeria –  
die neue Bezugskultur des anglophonen Kulturraums

**Themenbereich II**  
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**Themenbereich IV**  
Ausblick

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**Curriculare Grundlagen**  
„[D]er Englischunterricht in der gymnasialen Oberstufe [ist] dem **Leitziel der interkulturellen Handlungsfähigkeit** verpflichtet.“ (KLP S II: 2013, S. 10)

The diagram illustrates the components of Communicative Competence:

- Interkulturelle kommunikative Kompetenz** (Intercultural Communicative Competence): Includes Wissen (Knowledge), Einstellungen (Attitudes), and Bewusstheit (Awareness). It is further divided into Verstehen (Understanding) and Handeln (Action).
- Funktionale kommunikative Kompetenz** (Functional Communicative Competence): Includes Hör-/Hörsehverstehen (Listening/Listening-Viewing), Leseverstehen (Reading), Schreiben (Writing), Sprechen (Speaking), and Sprachmittlung (Language Mediation). It also includes the ability to "Verfügen über sprachliche Mittel und kommunikative Strategien" (Use linguistic resources and communicative strategies).
- Text- und Medienkompetenz** (Text and Media Competence): Includes mündlich (Oral), schriftlich (Written), and medial.

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## Kulturraum: *The African Continent*

### Afropolitanism

“They (read: we) are Afropolitans – the newest generation of African emigrants, coming soon or collected already at a law firm/chem lab/jazz lounge near you. You’ll know us by our funny blend of London fashion, New York jargon, African ethics, and academic successes. Some of us are ethnic mixes, e.g. Ghanaian and Canadian, Nigerian and Swiss; others merely cultural mutts: American accent, European affect, African ethos. Most of us are multilingual: [...] We are Afropolitans: not citizens, but Africans of the world.”

(Taiye Selase, “Bye-Bye Babar”, <http://thelip.robertsharp.co.uk/?p=76>)

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## Zielkultur:

### *Focus on Nigeria*

Schwerpunktsetzung im Sinne des **exemplarischen Lernens**  
 im Wissen um die Möglichkeiten und Grenzen  
 der Übertragbarkeit auf andere Kontexte

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## Nigeria: The Giant of Africa

(1) Rufen Sie bitte die Seite **www.kahoot.it** auf.

(2) Tippen Sie den **game pin XXXX** ein und geben Sie sich bitte einen Benutzernamen.

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**Nigeria: The Giant of Africa in pictures**

Time: The Two Sides of Nigeria  
[http://content.time.com/time/photogallery/  
 0,29307,1622926\\_1365749,00.html](http://content.time.com/time/photogallery/0,29307,1622926_1365749,00.html)



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**VOICES: getting to know a diversity of voices**

„Ziel des transkulturellen Ansatzes ist es, bei den Lernenden ein pluralistisches Verständnis von Identitäten, Kulturen und Sprachen zu befördern.“

Themenheft *Transcultural Identities: Britain*, FU 95 (2008), „Cultural Identities on the Move“, S.2-6

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**VOICES: finding identity through literature**

“We need to be invited into the lives of others ... stories remain our best teachers of empathy.”

Khaled Hussein, TIME, 8. Oktober 2018, S. 52.

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## ONE VOICE: Arbeitsauftrag I

TEDtalk 2009  
 "The Danger of a Single Story"

Skizzieren Sie unter Berücksichtigung des transkulturellen Ansatzes und mit Blick auf den Einsatz des Videos im Unterricht mögliche Höraufträge.

Chimamanda Ngozi Adichie

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## ONE VOICE: Adichie's TEDtalk



<https://www.youtube.com/watch?v=D9lhs241zeg&frags=pl%2Cwn>

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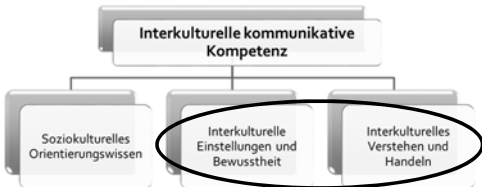
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## Zentrale Zielsetzung für das Unterrichtsvorhaben



- **Bewusstheit** der Einflüsse von *single stories* oder *many voices* auf Meinungsbild und öffentliche Wahrnehmung ganzer Nationen/Kontinente
- **Verstehen** von Faktoren, die die postkolonialen Identitäten Nigerias ausmachen
- Reflexion der eigenen **Einstellung** gegenüber kultureller Pluralität und des eigenen **Handelns** in interkulturellen Begegnungssituationen

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**Themenbereich II**

**Anregungen für die  
 kompetenzorientierte Umsetzung  
 im Unterricht**

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**Themenfeld KLP**

*Postkolonialismus – Lebenswirklichkeiten in einem  
 weiteren anglophonen Kulturraum*

Schulung interkultureller  
 Handlungskompetenz durch  
**literarische Texte**  
 am Beispiel von  
 Chimamanda Ngozi Adichies  
 Kurzgeschichte  
 „The Thing around your Neck“

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**Arbeitsauftrag II**

*Lesen Sie bitte den Auszug (S.  
 25-28) und diskutieren Sie,  
 welche Aspekte der  
 Kurzgeschichte zur Vermittlung  
**interkultureller  
 kommunikativer Kompetenz**  
 im Sinne des transkulturellen  
 Ansatzes behandelt werden  
 könnten.*

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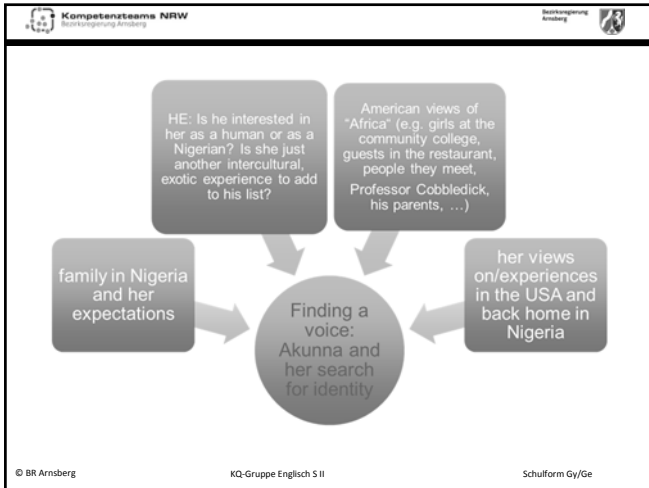
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### Mode of presentation

- **symbolism**  
*The thing around your neck/telling stories/letter writing*
- **irony/sarcasm/humour**  
as means of uncovering people's prejudices
- **narrative perspective**  
first-person/2<sup>nd</sup>-person narrator addressing herself and the reader at the same time: Whom is she telling the story to? Who is addressed? What is the effect of the perspective?

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### Different layers of meaning in the story

- **meeting of cultures (inter/trans/cross-cultural discourse):**  
*What does being "x" mean?  
How does culture determine the way we see each other?*
- **meeting of lovers (love story):**  
*Can love exist beyond culture(s)?  
Love as a universal human issue*

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Themenfeld KLP:  
**Chancen und Risiken der Globalisierung**

Nnimmo  
Bassey,  
RLA 2010

Different voices - Nigeria between self-sufficiency and exploitation

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Links zu Youtube Clips




Aliko Dangote – Nigeria's  
*Golden Child of Business*

<https://www.youtube.com/watch?v=HIMzxJWSDs&frags=pl%2Cwn>

Nnimmo Bassey – RLA 2010

<https://www.youtube.com/watch?v=sHlz1R3Z0Qg&frags=pl%2Cwn>

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PADLET Online Material



[https://padlet.com/dienst5\\_9\\_4\\_94/Vo1c3s\\_N1g3r1a](https://padlet.com/dienst5_9_4_94/Vo1c3s_N1g3r1a)

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## Themenbereich III

### Anpassung des schulinternen Lehrplans

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## Planungsentscheidungen

- Welches **Raster** zur Darstellung des SchILP wird bislang verwendet?
- In welchem **Quartal** ist die weitere anglophone Zielkultur verankert?
- Welche **Schwerpunkte** sollen im **soziokulturellen Orientierungswissen** gesetzt werden?
- Welche Schwerpunkte sollen in den **weiteren Kompetenzbereichen** gesetzt werden?
- Welches **Form der Leistungsüberprüfung** soll für das Quartal erfolgen?
- Welche weiteren **Überarbeitungsnotwendigkeiten** ergeben sich daraus für das gesamte Curriculum?

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## Umsetzung im SchILP

### 2.2.2 Q-Phase Grundkurs (Abitur 2019f)

Quartal Abi 2019f Q1	Unterrichtsvorhaben	Zugeordnete Themenfelder des soziokulturellen Orientierungswissens	Schwerpunkte des Kompetenzerwerbs	Klausur
Q1.1-1	<b>Tradition and change in politics: multicultural society</b> (ca. 24 Stunden)	Das Vereinigte Königreich im 21. Jahrhundert – Selbstverständnis zwischen Tradition und Wandel	<b>ÖKZ/HSK, Hör-/Hör-Selbstverstehen:</b> aus umfangreichen audiotiven u. audiovisuellen Texten die Gesamtansage, Hauptaussagen und Einzelinformationen entnehmen; Spieltext (z.B. Fast is Fast) podcasts, radio news <b>Leseverstehen:</b> Auszug aus einem Drehbuch (z.B. Fast is Fast), Lesetext, politische Rede, Kommentar <b>Schreiben:</b> letter to the editor, newspaper article (report, comment) <b>IKK:</b> z.B. living in a multi-ethnic society: racism and discrimination (Ethnic Award); "The Birmingham Speech"; integration, isolation and cultural identity; religion	Schreiben mit Leseverstehen (integriert), Hörverstehen (isoliert)
Q1.1-2	<b>India: faces of a rising nation</b> (ca. 24 Stunden)	Postkolonialismus – Lebenswirklichkeit eines weiteren anglophonen Kulturtraum	<b>ÖKZ/HSK, Leseverstehen:</b> short stories (z.B. Pushkin); Bilder, Cartoons <b>Sprechen:</b> Sachtexte strukturiert darstellen, erörtern und begründen kommentieren; bei sprachlichen Schwierigkeiten Kompensationsstrategien funktional anwenden <b>IKK:</b> z.B. Empire and Independence, Gandhi; living in modern India: caste system and religion; religion in society; rich-poor divide; India – "the new superpower"	Mündliche Prüfung anstelle einer Klausur – Sprechen – Argumentieren – Schreiben und an Gesprächen teilnehmen

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## Arbeitsauftrag III

*Diskutieren Sie die unterschiedlichen Planungsentscheidungen hinsichtlich der Umsetzung der neuen Vorgaben und vereinbaren Sie Schritte der weiteren fachschaftsinternen Arbeit.*

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## Themenbereich IV

### Ausblick

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## Neuerungen

- weitere Anpassung der Abiturformate an Praxis der anderen Bundesländer laut KMK-Beschluss: Verlängerung der Arbeitszeiten und Wortzahlen ab Abitur 2021
- neuer KLP S I G9

→ → dazu Implementation Frühjahr/Sommer 2019

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https://www.lfort-bra.nrw.de/

Fortbildungskatalog der Lehrerbildung

Im Katalog blättern.  
Im Katalog suchen. Suchbegriffe...

Fortbildungen für **Berufskollegs**

Fortbildungen der Bezirksregierung für **Allgemeinbildende Schulen**

Fortbildungen der Kompetensteams für **Allgemeinbildende Schulen**

- GRUND- UND FÖRDERSCHULEN
- SI-SCHULFORMEN (AUßER GYMNASIEN)
- GYMNASIUM (SI/SII), GESAMTSCHULE (SII), WBK (SII)
- DAZ (Deutsch als Zweitsprache)
- Englisch

Technischer Support für das Training von Hörverstehen in der S2 unter Berücksichtigung der neuen Klausurformate 4.0149  
Kollaboratives Arbeiten, Orientierung und praktische Erprobung digitaler Medien zum sinnvollen Einsatz im Englischunterricht. 4.0150

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Englisch

- Technischer Support für das Training von Hörverstehen in der S2 unter Berücksichtigung der neuen Klausurformate
- Kollaboratives Arbeiten, Orientierung und praktische Erprobung digitaler Medien zum sinnvollen Einsatz im Englischunterricht.
- Schriftliche Lernerfolgskontrollen Englisch S2 - Zentralabitur 2019 und 2020.
- Diagnostische Verfahren und Individuelle Förderung im Englischunterricht der Sekundarstufe II am Beispiel Schreibschulung
- Schriftliche Lernerfolgskontrollen Englisch S II (ab Abitur 2021) vor dem Hintergrund veränderter Klausurdauer und Wortzahlvorgaben **in Planung**
- Selbstreguliertes Lernen im Englischunterricht der Oberstufe
- Mündliche Kompetenzen überprüfen und rückmelden: Kommunikationsprüfungen und Abiturprüfung 4. Fach
- Binnendifferenzierung mit Kompetenzaufgaben im Englischunterricht der Sekundarstufen I und II
- Classroom Management im Fremdsprachenunterricht in heterogenen Lerngruppen
- Voices from the African Continent: Focus on Nigeria  
Schulung interkultureller kommunikativer Kompetenz am Beispiel der neuen Bezugsk

**Ansprechpartner:** stefan.knorre@kt.nrw.de

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**EVALUATION**



- https://edkimo.com
- Code: egaheoco

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***Wir bedanken uns für Ihr Interesse  
und  
Ihre Aufmerksamkeit!***

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***I Am A Nigerian***



A poem by  
Nkiru Asika,  
performed by popular  
Hollywood actor  
Hakeem Kae-Kazim

[https://www.youtube.com/watch?time\\_continue=5&v=6aYvRuQpYok](https://www.youtube.com/watch?time_continue=5&v=6aYvRuQpYok)

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# Themenbereich I

Afrika: Nigeria –  
die neue Bezugskultur im  
anglophonen Kulturraum



# Vorgaben Abitur 2021: Grundkurs

Alltagswirklichkeiten und Zukunftsperspektiven junger Erwachsener	Politische, soziale und kulturelle Wirklichkeiten				Globale Herausforderungen und Zukunftsvisionen
Lebensentwürfe, Studium, Ausbildung, Beruf international – Englisch als <i>lingua franca</i>	Das Vereinigte Königreich im 21. Jahrhundert – Selbstverständnis zwischen Tradition und Wandel	Amerikanischer Traum – Visionen und Lebenswirklichkeiten in den USA	<b>Postkolonialismus – Lebenswirklichkeiten in einem weiteren anglophonen Kulturraum</b>	Medien in ihrer Bedeutung für den Einzelnen und die Gesellschaft	<b>Chancen und Risiken der Globalisierung</b>
<i>Studying and working in a globalized world</i>	<i>Tradition and change in politics and society: – multicultural society</i>				<i>Studying and working in a globalized world</i>
		<i>American myths and realities: – freedom and success</i>			
			<b>Voices from the African Continent: Focus on Nigeria</b>		<b>Voices from the African Continent: Focus on Nigeria</b>
				<i>The impact of Shakespearean drama on young audiences today: – study of film scenes</i>	
				<i>Visions of the future: – utopia and dystopia</i>	
					<i>The impact of globalization on culture and communication</i>

Quelle: <https://www.standardsicherung.schulministerium.nrw.de/cms/zentralabitur-gost/faecher/getfile.php?file=4792>

# Vorgaben Abitur 2021: Leistungskurs

Alltagswirklichkeiten und Zukunftsperspektiven junger Erwachsener	Politische, soziale und kulturelle Wirklichkeiten und ihre historischen Hintergründe				Globale Herausforderungen und Zukunftsvisionen	
Lebensentwürfe, Studium, Ausbildung, Beruf international – Englisch als <i>lingua franca</i>	Das Vereinigte Königreich im 21. Jahrhundert – Selbstverständnis zwischen Tradition und Wandel	Amerikanischer Traum – Visionen und Lebenswirklichkeiten in den USA	Postkolonialismus – Lebenswirklichkeiten in einem weiteren anglophonen Kulturraum	Literatur und Medien in ihrer Bedeutung für den Einzelnen und die Gesellschaft	Fortschritt und Ethik in der modernen Gesellschaft	<b>Chancen und Risiken der Globalisierung</b>
<i>Studying and working in a globalized world</i>	<i>Tradition and change in politics and society:</i> – <i>monarchy and modern democracy</i> – <i>multicultural society</i>					<i>Studying and working in a globalized world</i>
		<i>American myths and realities:</i> – <i>freedom and equality</i>	<b>Voices from the African Continent: Focus on Nigeria</b>			
			<b>Voices from the African Continent: Focus on Nigeria</b>			<b>Voices from the African Continent: Focus on Nigeria</b>

Alltagswirklichkeiten und Zukunftsperspektiven junger Erwachsener	Politische, soziale und kulturelle Wirklichkeiten und ihre historischen Hintergründe				Globale Herausforderungen und Zukunftsvisionen	
Lebensentwürfe, Studium, Ausbildung, Beruf international – Englisch als <i>lingua franca</i>	Das Vereinigte Königreich im 21. Jahrhundert – Selbstverständnis zwischen Tradition und Wandel	Amerikanischer Traum – Visionen und Lebenswirklichkeiten in den USA	<b>Postkolonialismus – Lebenswirklichkeiten in einem weiten Kulturraum</b>	Literatur und Medien in ihrer Bedeutung für den Einzelnen und die Gesellschaft	Fortschritt und Ethik in der modernen Gesellschaft	Chancen und Risiken der Globalisierung
				<i>The impact of Shakespearean drama on young audiences today:</i> – study of extracts and film scenes (tragedy or comedy)		
				<i>Visions of the future:</i> – ethical issues of scientific and technological progress – utopia and dystopia	<i>Visions of the future:</i> – ethical issues of scientific and technological progress – utopia and dystopia	
					<b>Globalization and global challenges:</b> – economic, ecological and political issues	<b>Globalization and global challenges:</b> – economic, ecological and political issues

Quelle: <https://www.standardsicherung.schulministerium.nrw.de/cms/zentralabitur-gost/faecher/getfile.php?file=4792>





# **Themenbereich II**

Anregungen für die  
kompetenzorientierte  
Umsetzung im Unterricht



**Chimamanda Ngozi Adichie, THE THING AROUND YOUR NECK,**  
4<sup>th</sup> Estate London 2017, (excerpts pp. 117-121; 124-125, 1711 words)

You ended up in Connecticut, in another little town, because it was the last stop of the Greyhound bus you got on. You walked into the restaurant with the bright, clean awning and said you would work for two dollars less than the other waitresses. The manager, Juan, had inky-black hair and smiled to show a gold tooth. He said he had never had a Nigerian employee but all immigrants worked hard. He knew, he'd been there. He 'd pay you a dollar less, but under the table; he didn't like all the taxes they were making him pay.

You could not afford to go to school, because now you paid rent for the tiny room with the stained carpet. Besides, the small Connecticut town didn't have a community college and credits at the state university cost too much. So you went to the public library, you looked up course syllabi on school Web sites and read some of the books. Sometimes you sat on the lumpy mattress of your twin bed and thought about home---your aunts who hawked dried fish and plantains, cajoling customers to buy and then shouting insults when they didn't; your uncles who drank local gin and crammed their families and lives into single rooms; your friends who had come out to say goodbye before you left, to rejoice because you won the American visa lottery, to confess their envy; your parents who often held hands as they walked to church on Sunday mornings, the neighbors from the next room laughing and teasing them; your father who brought back his boss's old newspapers from work and made your brothers read them; your mother whose salary was barely enough to pay your brothers' school fees at the secondary school where teachers gave an A when someone slipped them a brown envelope.

You had never needed to pay for an A, never slipped a brown envelope to a teacher in secondary school. Still, you chose long brown envelopes to send half your month's earnings to your parents at the address of the parastatal where your mother was a cleaner; you always used the dollar notes that Juan gave you because those were crisp, unlike the tips. Every month. You wrapped the money carefully in white paper but you didn't write a letter. There was nothing to write about.

In later weeks, though, you wanted to write because you had stories to tell. You wanted to write about the surprising openness of people in America, how eagerly they told you about their mother fighting cancer, about their sister-in-law's preemie, the kinds of things that one should hide or should reveal only to the family members who wished them

well. You wanted to write about the way people left so much food on their plates and crumpled a few dollar bills down, as though it was an offering, expiation for the wasted food. You wanted to write about the child who started to cry and pull at her blond hair and push the menus off the table and instead of the parents making her shut up, they pleaded with  
35 her, a child of perhaps five years old, and then they all got up and left. You wanted to write about the rich people who wore shabby clothes and tattered sneakers, who looked like the night watchmen in front of the large compounds in Lagos. You wanted to write that rich Americans were thin and poor Americans were fat and that many did not have a big house and car; you still were not sure about the guns, though, because they might have them  
40 inside their pockets.

It wasn't just to your parents you wanted to write, it was also to your friends, and cousins and aunts and uncles. But you could never afford enough perfumes and clothes and handbags and shoes to go around and still pay your rent on what you earned at the waitressing job, so you wrote nobody.

45 Nobody knew where you were, because you told no one. Sometimes you felt invisible and tried to walk through your room wall into the hallway, and when you bumped into the wall, it left bruises on your arms. Once, Juan asked if you had a man that hit you because he would take care of him and you laughed a mysterious laugh.

At night, something would wrap itself around your neck, something that very nearly  
50 choked you before you fell asleep.

Many people at the restaurant asked when you had come from Jamaica, because they thought that every black person with a foreign accent was Jamaican. Or some who guessed that you were African told you that they loved elephants and wanted to go on a safari.

So when he asked you, in the dimness of the restaurant after you recited the daily  
55 specials, what African country you were from, you said Nigeria and expected him to say that he had donated money to fight AIDS in Botswana. But he asked if you were Yoruba or Igbo, because you didn't have a Fulani face You were surprised---you thought he must be a professor of anthropology at the state university, a little young in his late twenties or so, but who was to say? Igbo, you said. He asked your name and said Akunna was pretty. He did not  
60 ask what it meant, fortunately, because you were sick of how people said, "Father's Wealth'? You mean, like, your father will actually sell you to a husband?"

He told you he had been to Ghana and Uganda and Tanzania, loved the poetry of Okot p' Bitek and the novels of Amos Tutuola and had read a lot about sub-Saharan African countries, their histories, their complexities. You wanted to feel disdain, to show it as you brought his order, because white people who liked Africa too much and those who liked Africa too little were the same---condescending. But he didn't shake his head in the superior way that Professor Cobbledick back in the Maine community college did during a class discussion on decolonization in Africa. He didn't have that expression of Professor Cobbledick's, that expression of a person who thought himself better than the people he knew about. He came in the next day and sat at the same table and when you asked if the chicken was okay, he asked if you had grown up in Lagos. He came in the third day and began talking before he ordered, about how he had visited Bombay and now wanted to visit Lagos, to see how real people lived, like in the shantytowns, because he never did any of the silly tourist stuff when he was abroad. He talked and talked and you had to tell him it was against restaurant policy. He brushed your hand when you set the glass of water down. The fourth day, when you saw him arrive, you told Juan you didn't want that table anymore. After your shift that night, he was waiting outside, earphones stuck in his ears, asking you to go out with him because your name rhymed with *hakuna matata* and *The Lion King* was the only maudlin movie he'd ever liked. You didn't know what *The Lion King* was. You looked at him in the bright light and noticed that his eyes were the color of extra-virgin olive oil, a greenish gold. Extra-virgin olive oil was the only thing you loved, truly loved, in America. [...]

He bought you presents and when you objected about the cost, he said his grandfather in Boston had been wealthy but hastily added that the old man had given a lot away and so the trust fund he had wasn't huge. His presents mystified you. A fist-size glass ball that you shook to watch a tiny, shapely doll in pink spin around. A shiny rock whose surface took on the color of whatever touched it. An expensive scarf hand-painted in Mexico. Finally, you told him, your voice stretched in irony, that in your life presents were always useful. The rock, for instance, would work if you could grind things with it. He laughed long and hard but you did not laugh. You realized that in his life, he could buy presents that were just presents and nothing else, nothing useful. When he started to buy you shoes and clothes and books, you asked him not to, you didn't want any presents at all. He bought them anyway and you kept them for your cousins and uncles and aunts, for when you would one day be able to

visit home, even though you did not know how you could ever afford a ticket *and* your rent. He said he really wanted to see Nigeria and he could pay for you both to go. You did not  
95 want him to pay for you to visit home. You did not want him to go to Nigeria, to add it to the list of countries where he went to gawk at the lives of poor people who could never gawk back at *his* life. You told him this on a sunny day, when he took you to see Long Island Sound, and the two of you argued, your voices raised as you walked along the calm water. He said you were wrong to call him self-righteous. You said he was wrong to call only the poor  
100 Indians in Bombay the real Indians. Did it mean he wasn't a real American, since he was not like the poor fat people you and he had seen in Hartford? He hurried ahead of you, his upper body bare and pale, his flip-flops raising bits of sand, but then he came back and held out his hand for yours. You made up and made love and ran your hands through each other's hair, his soft and yellow like the swinging tassels of growing corn, yours dark and bouncy like the  
105 filling of a pillow. He had got too much sun and his skin turned the color of a ripe watermelon and you kissed his back before you rubbed lotion on it.

The thing that wrapped itself around your neck, that nearly choked you before you fell asleep, started to loosen, to let go.

110 Quelle: <http://icpla.edu/wp-content/uploads/2014/08/Adichie-CN-The-Thing-Around-Your-Neck.pdf>

**Chimamanda Ngozi Adichie, THE THING AROUND YOUR NECK,**  
4<sup>th</sup> Estate London 2017, pp. 115-127 (full text, 4177 words)

You thought everybody in America had a car and a gun; your uncles and aunts and cousins thought so, too. Right after you won the American visa lottery, they told you: In a month, you will have a big car. Soon, a big house. But don't buy a gun like those Americans.

They trooped into the room in Lagos where you lived with your father and mother and three siblings, leaning against the unpainted walls because there weren't enough chairs to go round, to say goodbye in loud voices and tell you with lowered voices what they wanted you to send them. In comparison to the big car and house (and possibly gun), the things they wanted were minor-handbags and shoes and perfumes and clothes. You said okay, no problem.

Your uncle in America, who had put in the names of all your family members for the American visa lottery, said you could live with him until you got on your feet. He picked you up at the airport and bought you a big hot dog with yellow mustard that nauseated you. Introduction to America, he said with a laugh. He lived in a small white town in Maine, in a thirty-year-old house by a lake. He told you that the company he worked for had offered him a few thousand more than the average salary plus stock options because they were desperately trying to look diverse. They included a photo of him in every brochure, even those that had nothing to do with his unit. He laughed and said the job was good, was worth living in an all-white town even though his wife had to drive an hour to find a hair salon that did black hair. The trick was to understand America, to know that America was give-and-take. You gave up a lot but you gained a lot, too.

He showed you how to apply for a cashier job in the gas station on Main Street and he enrolled you in a community college, where the girls had thick thighs and wore bright-red nail polish, and self-tanner that made them look orange. They asked where you learned to speak English and if you had real houses back in Africa and if you'd seen a car before you came to America. They gawped at your hair. Does it stand up or fall down when you take out the braids? They wanted to know. All of it stands up? How? Why? Do you use a comb? You smiled tightly when they asked those questions. Your uncle told you to expect it; a mixture of ignorance and arrogance, he called it. Then he told you how the neighbors said, a few months after he moved into his house, that the squirrels had started to disappear. They had heard that Africans ate all kinds of wild animals.

You laughed with your uncle and you felt at home in his house; his wife called you *mwanne*, sister, and his two school-age children called you Aunty. They spoke Igbo and ate *garri* for lunch and it was like home. Until your uncle came into the cramped basement where you slept with old boxes and cartons and pulled you forcefully to him, squeezing your buttocks, moaning. He wasn't really your uncle; he was actually a brother of your father's sister's husband, not related by blood. After you pushed him away, he sat on your bed---it was his house, after all---and smiled and said you were no longer a child at twenty- two. If you let him, he would do many things for you. Smart women did it all the time. How did you think those women back home in Lagos with well-paying jobs made it? Even women in New York City?

You locked yourself in the bathroom until he went back upstairs, and the next morning, you left, walking the long windy road, smelling the baby fish in the lake. You saw him drive past--he had always dropped you off at Main Street--- and he didn't honk. You wondered what he would tel1 his wife, why you had left. And you remembered what he said, that America was give-and-take.

You ended up in Connecticut, in another little town, because it was the last stop of the Greyhound bus you got on. You walked into the restaurant with the bright, clean awning and said you would work for two dollars less than the other waitresses. The manager, Juan, had inky-black hair and smiled to show a gold tooth. He said he had never had a Nigerian employee but all immigrants worked hard. He knew, he'd been there. He 'd pay you a dollar less, but under the table; he didn't like all the taxes they were making him pay.

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made your brothers read them; your mother whose salary was barely enough to pay your brothers' school fees at the secondary school where teachers gave an A when someone slipped them a brown envelope.

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choked you before you fell asleep.

Many people at the restaurant asked when you had come from Jamaica, because they thought that every black person with a foreign accent was Jamaican. Or some who guessed that you were African told you that they loved elephants and wanted to go on a safari.

So when he asked you, in the dimness of the restaurant after you recited the daily specials, what African country you were from, you said Nigeria and expected him to say that he had donated money to fight AIDS in Botswana. But he asked if you were Yoruba or Igbo, because you didn't have a Fulani face. You were surprised---you thought he must be a professor of anthropology at the state university, a little young in his late twenties or so, but who was to say? Igbo, you said. He asked your name and said Akunna was pretty. He did not ask what it meant, fortunately, because you were sick of how people said, " 'Father's Wealth'? You mean, like, your father will actually sell you to a husband?"

He told you he had been to Ghana and Uganda and Tanzania, loved the poetry of Okot p' Bitek and the novels of Amos Tutuola and had read a lot about sub-Saharan African countries, their histories, their complexities. You wanted to feel disdain, to show it as you brought his order, because white people who liked Africa too much and those who liked Africa too little were the same---condescending. But he didn't shake his head in the superior way that Professor Cobbledick back in the Maine community college did during a class discussion on decolonization in Africa. He didn't have that expression of Professor Cobbledick's, that expression of a person who thought himself better than the people he knew about. He came in the next day and sat at the same table and when you asked if the chicken was okay, he asked if you had grown up in Lagos. He came in the third day and began talking before he ordered, about how he had visited Bombay and now wanted to visit Lagos, to see how real people lived, like in the shantytowns, because he never did any of the silly tourist stuff when he was abroad. He talked and talked and you had to tell him it was against restaurant policy. He brushed your hand when you set the glass of water down. The fourth day, when you saw him arrive, you told Juan you didn't want that table anymore. After your shift that night, he was waiting outside, earphones stuck in his ears, asking you to go out with him because your name rhymed with *hakuna matata* and *The Lion King* was the only maudlin movie he'd ever liked. You didn't know what *The Lion King* was. You looked at him in the bright light and noticed that his eyes were the color of extra-virgin olive oil, a

greenish gold. Extra-virgin olive oil was the only thing you loved, truly loved, in America.

He was a senior at the state university. He told you how old he was and you asked why he had not graduated yet. This was America, after all, it was not like back home, where universities closed so often that people added three years to their normal course of study and lecturers went on strike after strike and still were not paid. He said he had taken a couple of years off to discover himself and travel, mostly to Africa and Asia. You asked him where he ended up finding himself and he laughed. You did not laugh. You did not know that people could simply choose not to go to school, that people could dictate to life. You were used to accepting what life gave, writing down what life dictated.

You said no the following four days to going out with him, because you were uncomfortable with the way he looked at your face, that intense, consuming way he looked at your face that made you say goodbye to him but also made you reluctant to walk away. And then, the fifth night, you panicked when he was not standing at the door after your shift. You prayed for the first time in a long time and when he came up behind you and said hey, you said yes, you would go out with him, even before he asked. You were scared he would not ask again.

The next day, he took you to dinner at Chang's and your fortune cookie had two strips of paper. Both of them were blank.

You knew you had become comfortable when you told him that you watched Jeopardy on the restaurant TV and that you rooted for the following, in this order: women of color, black men, and white women, before, finally, white men---which meant you never rooted for white men. He laughed and told you he was used to not being rooted for, his mother taught women's studies.

And you knew you had become close when you told him that your father was really not a schoolteacher in Lagos, that he was a junior driver for a construction company. And you told him about that day in Lagos traffic in the rickety Peugeot 504 your father drove; it was raining and your seat was wet because of the rust-eaten hole in the roof. The traffic was heavy, the traffic was always heavy in Lagos, and when it rained it was chaos. The roads became muddy ponds and cars got stuck and some of your cousins went out and made some money pushing the cars out. The rain, the swampiness, you thought, made your father step on the brakes too late that day. You heard the bump before you felt it. The car your father rammed into was wide, foreign, and dark green, with golden headlights like the eyes of a

leopard. Your father started to cry and beg even before he got out of the car and laid himself flat on the road, causing much blowing of horns. Sorry sir, sorry sir, he chanted. If you sell me and my family, you cannot buy even one tire on your car. Sorry sir.

The Big Man seated at the back did not come out, but his driver did, examining the damage, looking at your father's sprawled form from the corner of his eye as though the pleading was like pornography, a performance he was ashamed to admit he enjoyed. At last he let your father go. Waved him away. The other cars' horns blew and drivers cursed. When your father came back into the car, you refused to look at him because he was just like the pigs that wallowed in the marshes around the market. Your father looked like *nsi*. Shit.

After you told him this he pursed his lips and held your hand and said he understood how you felt. You shook your hand free, suddenly annoyed, because he thought the world was, or ought to be, full of people like him. You told him there was nothing to understand, it was just the way it was.

He found the African store in the Hartford yellow pages and drove you there. Because of the way he walked around with familiarity, tilting the bottle of palm wine to see how much sediment it had, the Ghanaian store owner asked him if he was African, like the white Kenyans or South Africans, and he said yes, but he'd been in America for a long time. He looked pleased that the store owner had believed him. You cooked that evening with the things you had bought, and after he ate *garri* and *onugbu* soup, he threw up in your sink. You didn't mind, though, because now you would be able to cook *onugbu* soup with meat.

He didn't eat meat because he thought it was wrong the way they killed animals; he said they released fear toxins into the animals and the fear toxins made people paranoid. Back home, the meat pieces you ate, when there was meat, were the size of half your finger. But you did not tell him that. You did not tell him either that the *dawadawa* cubes your mother cooked everything with, because curry and thyme were too expensive, had MSG, *were* MSG. He said MSG caused cancer, it was the reason he liked Chang's; Chang didn't cook with MSG.

Once, at Chang's, he told the waiter he had recently visited Shanghai, that he spoke some Mandarin. The waiter warmed up and told him what soup was best and then asked him, "You have girlfriend in Shanghai now?" And he smiled and said nothing.

You lost your appetite, the region deep in your chest felt clogged. That night, you

didn't moan when he was inside you, you bit your lips and pretended that you didn't come because you knew he would worry. Later you told him why you were upset, that even though you went to Chang's so often together, even though you had kissed just before the menus came, the Chinese man had assumed you could not possibly be his girlfriend, and he had smiled and said nothing. Before he apologized, he gazed at you blankly and you knew that he did not understand.

He bought you presents and when you objected about the cost, he said his grandfather in Boston had been wealthy but hastily added that the old man had given a lot away and so the trust fund he had wasn't huge. His presents mystified you. A fist-size glass ball that you shook to watch a tiny, shapely doll in pink spin around. A shiny rock whose surface took on the color of whatever touched it. An expensive scarf hand-painted in Mexico. Finally you told him, your voice stretched in irony, that in your life presents were always useful. The rock, for instance, would work if you could grind things with it. He laughed long and hard but you did not laugh. You realized that in his life, he could buy presents that were just presents and nothing else, nothing useful. When he started to buy you shoes and clothes and books, you asked him not to, you didn't want any presents at all. He bought them anyway and you kept them for your cousins and uncles and aunts, for when you would one day be able to visit home, even though you did not know how you could ever afford a ticket *and* your rent. He said he really wanted to see Nigeria and he could pay for you both to go. You did not want him to pay for you to visit home. You did not want him to go to Nigeria, to add it to the list of countries where he went to gawk at the lives of poor people who could never gawk back at *his* life. You told him this on a sunny day, when he took you to see Long Island Sound, and the two of you argued, your voices raised as you walked along the calm water. He said you were wrong to call him self-righteous. You said he was wrong to call only the poor Indians in Bombay the real Indians. Did it mean he wasn't a real American, since he was not like the poor fat people you and he had seen in Hartford? He hurried ahead of you, his upper body bare and pale, his flip-flops raising bits of sand, but then he came back and held out his hand for yours. You made up and made love and ran your hands through each other's hair, his soft and yellow like the swinging tassels of growing corn, yours dark and bouncy like the filling of a pillow. He had got too much sun and his skin turned the color of a ripe watermelon and you kissed his back before you rubbed lotion on it.

The thing that wrapped itself around your neck, that nearly choked you before you fell asleep, started to loosen, to let go.

You knew by people's reactions that you two were abnormal---the way the nasty ones were too nasty and the nice ones too nice. The old white men and women who muttered and glared at him, the black men who shook their heads at you, the black women whose pitying eyes bemoaned your lack of self-esteem, your self-loathing. Or the black women who smiled swift solidarity smiles; the black men who tried too hard to forgive you, saying a too-obvious hi to him; the white men and women who said "What a good-looking pair" too brightly, too loudly, as though to prove their own open-mindedness to themselves.

But his parents were different; they almost made you think it was all normal. His mother told you that he had never brought a girl to meet them, except for his high school prom date, and he grinned stiffly and held your hand. The tablecloth shielded your clasped hands. He squeezed your hand and you squeezed back and wondered why he was so stiff, why his extra-virgin-olive-oil-colored eyes darkened as he spoke to his parents. His mother was delighted when she asked if you'd read Nawal el Saadawi and you said yes. His father asked how similar Indian food was to Nigerian food and teased you about paying when the check came. You looked at them and felt grateful that they did not examine you like an exotic trophy, an ivory tusk.

Afterwards, he told you about his issues with his parents, how they portioned out love like a birthday cake, how they would give him a bigger slice if only he'd agree to go to law school. You wanted to sympathize. But instead you were angry.

You were angrier when he told you he had refused to go up to Canada with them for a week or two, to their summer cottage in the Quebec countryside. They had even asked him to bring you. He showed you pictures of the cottage and you wondered why it was called a cottage because the buildings that big around your neighborhood back home were banks and churches. You dropped a glass and it shattered on the hardwood of his apartment floor and he asked what was wrong and you said nothing, although you thought a lot was wrong. Later, in the shower, you started to cry. You watched the water dilute your tears and you didn't know why you were crying.

You wrote home finally. A short letter to your parents, slipped in between the crisp dollar

bills, and you included your address. You got a reply only days later, by courier. Your mother wrote the letter herself; you knew from the spidery penmanship, from the misspelled words. Your father was dead; he had slumped over the steering wheel of his company car. Five months now, she wrote. They had used some of the money you sent to give him a good funeral: They killed a goat for the guests and buried him in a good coffin. You curled up in bed, pressed your knees to your chest, and tried to remember what you had been doing when your father died, what you had been doing for all the months when he was already dead. Perhaps your father died on the day your whole body had been covered in goosebumps, hard as uncooked rice, that you could not explain, Juan teasing you about taking over from the chef so that the heat in the kitchen would warm you up. Perhaps your father died on one of the days you took a drive to Mystic or watched a play in Manchester or had dinner at Chang's.

He held you while you cried, smoothed your hair, and offered to buy your ticket, to go with you to see your family. You said no, you needed to go alone. He asked if you would come back and you reminded him that you had a green card and you would lose it if you did not come back in one year. He said you knew what he meant, would you come back, come back?

You turned away and said nothing, and when he drove you to the airport, you hugged him tight for a long, long moment, and then you let go.

Quelle: <http://icpla.edu/wp-content/uploads/2014/08/Adichie-CN-The-Thing-Around-Your-Neck.pdf>

# Voices from the African Continent

Focus in Nigeria

## Orientation

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### Medial vermittelte Texte

digitale Texte

[Nigeria country profile](#)

### Medial vermittelte Texte

digitale Texte

[Nigeria](#)

### Diskontinuierliche Texte

[The Two Sides of Nigeria](#)

### Diskontinuierliche Texte

[Nigeria: ein zerrissenes Land](#)

### Diskontinuierliche Texte

[Atlas of Nigeria](#)

## Culture

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### Literature

#### Sach- und Gebrauchstexte

[Kano's Jane Austen](#)

(FKK Sprachmittlung)

[Frankfurter Buchmesse: "Es ist an der Zeit für Männer,](#)

[Bücher von Frauen zu lesen" \(SZ\)](#)

### Literature

#### Literarische Texte

Lyrische Texte

- [Efe Paul Azino, "Let our Voices Ring"](#)
- [Obii, "No permanent Address"](#)
- [Odia Ofeimun, "I am a Writer"](#)

#### Literarische Texte

Narrative Texte

- [Chimamanda Ngozi Achidie, "A Private Experience"](#)
- [Chimamanda Nhozi Achidie, "The Thing around your Neck"](#)
- [Binyavanga Wainaina, "How to write about Africa"](#)

### Literature

#### Medial vermittelte Texte

auditive Texte

[Achebe, Rewriting the African Story](#)

### Literature

#### Medial vermittelte Texte

audiovisuelle Formate

- [Things Fall Apart, Part II, Crash Course Literature](#)
- [Adichie, The Danger of a Single Story](#)

### Literature

#### Literarische Texte

digitale Texte

[Prof. Dr. F. Matz, WWU Münster, "The African Giant as](#)

[Challenge and Opportunity for EFL Teaching and Learning](#)

### Art / Fashion

#### Sach- und Gebrauchstexte

- [Nigeria's Creative Golden Age](#)

#### Medial vermittelte Texte

auditive Formate

[MacArthur "Genius" paints Nigerian childhood](#)

### Music

#### Sach- und Gebrauchstexte

[Eyeing big money in Nigerian music](#)

#### Medial vermittelte Texte

digitale Texte

[Not everyone is happy with ... "This is Nigeria"](#)



# Literature

## Nollywood

### Sach- und Gebrauchstexte

Moving Nigerian filmmaking beyond Nollywood

### Medial vermittelte Texte

auditive Formate

The Origin of Nollywood

audiovisuelle Texte

Nollywood goes global

## Religion

### Sach- und Gebrauchstexte

Religious Literacy Profile

### Medial vermittelte Texte

audiovisuelle Texte

Religion at the Crossroads in Nigeria

## Society

### African/Nigerian identities

#### Sach- und Gebrauchstexte

- Africa is not a country
- Bye, bye Babar (on Afropolitanism)
- Who says the most liveable city is in the west?

#### Literarische Texte

Lyrische Texte

- Nkiru Asika. "I am a Nigerian"
- Chiedu Ifeozo. "Homecoming"
- Ben Okri. "An African Elegy"
- 12. Jolade Olusanya. "Trends"

## Gender

### Sach- und Gebrauchstexte

Beyoncé samples Adichie's call to feminism

### Literarische Texte

Lyrische Texte

Titilope Sonuga. "Bones"

Narrative Texte

Taiye Selasi. "The Sex Lives of African Girls"

*Having been severely beaten by her father Kambili must stay in hospital for several weeks. She is then sent again to Nsukka with her brother Jaja to stay with their Aunt Ifeoma for recovery. Although they have to suffer from shortages and food-reductions they are happy to have escaped the terrors of their well supplied paternal home.*

*Here Aunt Ifeoma is visited by a student who decides to lead a traditional life.*

AN EARTHWORM WAS ...

... and said, "Mom!"  
(564 words)

#### Gender – tyranny and family life

Literarische Texte

Narrative Texte

Chimamanda Ngozi Adichie (2004), *Purple Hibiscus*, London: Harper Collins Edition, 2010, pp. 242-246.

*Having been severely beaten by her father Kambili must stay in hospital for several weeks. She is then sent again to Nsukka with her brother Jaja to stay with their Aunt Ifeoma for recovery. Although they have to suffer from shortages and food-reductions they are happy to have escaped the terrors of their well supplied paternal home.*

*Here Ifeoma is visited by an academic friend. They discuss the political situation*

### Adichie, Purple Hibiscus, marriage - family life

Word-Dokument

PADLET DRIVE

## Gender

### Medial vermittelte Texte

audiovisuelle Formate

- Beyoncé. "Flawless"
- Adichie. "We should all be feminists"

## Education

### Sach- und Gebrauchstexte

Malala visits Nigeria to draw attention to education crisis

### Literarische Texte

Narrative Texte

Adaobi Tricia Nwaubani (2009), I do not come to you by chance, London: Hachette Digital 2009, pp. 6-14.

Chimamanda Ngozi Adichie (2004), *Purple Hibiscus*, London: Harper Collins Edition, 2010, pp. 131-133.

*When Nigeria begins to fall apart under a military coup, Kambili's father, a well-reputed newspaper editor and Christian, sends her and her brother Jaja to stay with his sister Ifeoma. Ifeoma is widowed with three children, Amaka, Obiora and Chima. She lives as a university lecturer at Nsukka.*

"I hear that ...

... to do that.  
(618 words)

#### Education – free speech at a university

Literarische Texte

Narrative Texte

Chimamanda Ngozi Adichie (2004), *Purple Hibiscus*, London: Harper Collins Edition, 2010, pp. 222-225.

*Having been severely beaten by her father Kambili must stay in hospital for several weeks. She is then sent again to Nsukka with her brother Jaja to stay with their Aunt Ifeoma for recovery. Although they have to suffer from shortages and food-reductions they are happy to have escaped the terrors of their well supplied paternal home. Ifeoma is visited by an academic friend. The political situation in Nigeria has*

### Adichie, Purple Hibiscus, university - free speech

Word-Dokument

PADLET DRIVE

## Education

### Diskontinuierliche Texte

[Nigeria Education Fact Sheet](#)

### Medial vermittelte Texte

digitale Texte

[Education must continue initiative](#)

## Sports

### Sach- und Gebrauchstexte

[Ademola Lookman \(Football\)](#)

### Medial vermittelte Texte

audiovisuelle Formate

[The unifying force of football in Nigeria](#)

- 0:19-2:44 min: abstract
- 8:07-10:31 min: cricket vs. football
- 13:34-17:38 min: sports in colonial times
- 17:05-19:38 min: football today
- 19:39-21:17 min: women's football

## Politics

### Sach- und Gebrauchstexte

- [Nigeria 2019 election](#)
- [Adichie, "Nigeria's Failed Promises"](#)

(FKK Sprachmittlung)

- [Kommentar: Merkel in Afrika \(DW\)](#)
- [Merkel über Nigeria \(Pressekonferenz in Abuja\)](#)

### Literarische Texte

Lyrische Texte

[Niyi Osundare, "The Leader and the Lead"](#)

Narrative Texte

Politics – freedom of the press  
Literarische Texte  
Narrative Texte

Chibundu Onuzo (2017), *Welcome to Lagos*, New York: Catapult, 2018, pp. 144f (chapter 32)

*Chike, a former army officer, Fineboy, an ex-rebel fighter, Isoken, a girl fleeing her village being raided by the rebels, leaving her father dead and Oma, a rich lady having escaped an abusive husband – are a band of runaways trying to survive in the slums of Lagos. Having found refuge in the basement of one of the deserted compounds of the city, they are suddenly invaded by the ex-education minister Chief Sandayo, who is on the run facing severe accusations of corruption. Trying to clear his name he makes the group find the journalist Ahmed Bakare. He wants him to publish his version of the incident.*

"SITTING IN THAT ...  
... for so long."  
(861 words)

**Onuzo, Welcome to Lagos, freedom of the press**  
Word-Dokument  
PADLET DRIVE

## History

### Literarische Texte

Lyrische Texte

[Niyi Osundare, "Berlin 1884/5"](#)

### Medial vermittelte Texte

auditive Formate

[Nigerian History Collection](#)

audiovisuelle Formate

- [Nigeria's Civil War explained](#)
- [Trailer: Half of a Yellow Sun](#)

## Economic / ecological development

## Oil Industry

### Sach- und Gebrauchstexte

[Climate change and land conflict](#)

### Literarische Texte

Lyrische Texte

[Nnimmo Bassey, "I will not dance to your beat"](#)

Narrative Texte

Economic / ecological development: Oil industry  
Literarische Texte  
Narrative Texte

Helon Habila, *Oil on Water*, London: Penguin, 2011, pp. 6-10.

*The young Nigerian reporter Rufus, the narrator, and his once-great, now disillusioned mentor, Zaq, are pursuing "the perfect story": They try to find the wife of a British oil executive who has been kidnapped by militants.*

*In the extract, they are on a boat navigated by an old man and a boy taking them deep into the interior of the Niger Delta.*

In the boat was a bag ...  
... - No, no more villages.

Helon Habila, *Oil on Water*, London: Penguin, 2011, pp. 37-41.

*The young Nigerian reporter Rufus, the narrator, and his once-great, now disillusioned mentor, Zaq, are pursuing "the perfect story": They try to find the wife of a British oil executive who has been kidnapped by militants.*

*Searching for the British woman, they have gone deep into the interior of the Niger Delta.*

**Helon Habila, Oil on water, pp. 6-10, 37-41, 90-93**  
Word-Dokument  
PADLET DRIVE

## Oil Industry

### Diskontinuierliche Texte

[cartoon: With oil nothing else matters](#)

### Medial vermittelte Texte

audiovisuelle Formate

[How oil is being stolen in Nigeria \(BBC News\)](#)

digitale Texte

Nnimmo Bassey, The Right Livelihood Award

## Business

### Sach- und Gebrauchstexte

- Aliko Dangote: What Africa's richest man thinks would make Africa rich
- Silas Adegunde: The Smartest Gaming Guru in the World

### Medial vermittelte Texte

audiovisuelle Texte

Nigeria's "Golden Child" of Business (Aliko Dangote)

## Challenges

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## Migration

### Sach- und Gebrauchstexte

- Multiple forms of Mobility in Africa's Demographic Giant

- Illegal immigrants "at their own risk"

(FKK Sprachmittlung)

Meinung: Afrikas Zukunft (Welt)

## Security / Terrorism / War

### Sach- und Gebrauchstexte

Helon Habila, The Chibok Girls

### Literarische Texte

Lyrische Texte

Ndukwe Onuoha, "Boom!"

Narrative Texte

E.C. Osondu, "Waiting"

### Medial vermittelte Texte

auditive Texte

Nigerian President tells 100-plus girls freed by Boko Haram to follow their dreams

## Voices from the African Continent: Focus on Nigeria

### Literaturhinweise

NOVELS		
Author	Title	Topic
Chinua <b>Achebe</b>	The African Trilogy. <b>Things Fall Apart. No Longer At Ease. Arrow Of God.</b> , Borzoi Book, Alfred A. Knopf, New York, Toronto, London 2010	Grundlegendes Werk zum Verständnis Nigerias und der Kultur der Igbo.
Ayobami <b>Adebayo</b>	<b>Stay With Me</b> , Ganongate Books Ltd, Edinburgh 2017	Der zerstörerische Konflikt von Yoruba Tradition und nigerianischer Moderne erzählt aus der wechselnden Perspektive eines jungen, gebildeten Paares im Nigeria der Militärdiktatur.
Tomi <b>Adeyemi</b>	<b>Children Of Blood And Bone</b> , HENRY HOLT AND COMPANY, New York 2018	Zentrale Aspekte nigerianisch – amerikanischer Geschichte und kultureller Entwicklungen verortet in der mystischen Welt einer phantastischen Geschichte im geheimnisvollen ORISHA (Nigeria).
Chimamanda Ngozi <b>Adichie</b>	<b>Americanah</b> , Borzoi Book, Alfred A. Knopf, New York, Toronto 2013	Nigeria und Amerika – eine weibliche Protagonistin auf der Suche nach Identität in gegensätzlichen Gesellschaften.
Chimamanda Ngozi <b>Adichie</b>	<b>Half of a Yellow Sun</b> , Alfred A Knopf and Random House, Toronto, New York 2006	Die Geschichte zweier Schwestern und ihrer Partner in den Wirren und der Brutalität eines Bürgerkriegs, dessen gesellschaftliche Verwerfungen noch heute in Nigeria spürbar sind.
Chimamanda Ngozi <b>Adichie</b>	<b>Purple Hibiscus</b> , Collin Readers, Collins London, 2014	Die zerstörerischen Folgen des Kolonialismus exemplarisch dargestellt an der Geschichte einer Familie.
Brit <b>Bennet</b>	<b>The Mothers</b> , Riverhead Books, New York 2016	Leben nigerianischer Gemeinschaften in Amerika unter dem Einfluss von Religion und überkommenen Traditionen.
NoViolet <b>Bulawayo</b>	<b>We Need New Names</b> , Chatto & Windus, London 2013	Ein Kind erzählt seine Geschichte in Zimbabwe unter autokratischer Herrschaft und ihren Weg zu einer selbstbestimmten Identität in Amerika. Vorabveröffentlichung des 1. Kapitels als Kurzgeschichte: „Hitting Budapest“ - <a href="https://cdn.waterstones.com/special/pdf/9780099581888.pdf">https://cdn.waterstones.com/special/pdf/9780099581888.pdf</a> (Letzter Zugriff 12.12.2018)

Yaa Gyasi	<b>Home Going</b> , Viking Penguin Random House, U.S. 2016	Die Folgen des Britischen Kolonialismus und der Amerikanischen Sklavenhaltergesellschaft exemplarisch erzählt über mehrere Generationen anhand der Familiengeschichte zweier Schwestern aus Ghana.
Helon Habila	<b>Oil On Water</b> , W.W.Norton & Company Inc., New York 2011	Krieg und Kampf um Ressourcen, die Vernichtung von Umwelt und Lebensperspektiven im modernen Nigeria erzählt aus der Perspektive eines jungen Reporters.
Helon Habila	<b>Measuring Time</b> , HAMISH HAMILTON Penguin Group, London 2007	Die Suche nach Identität erzählt aus der Perspektive eines männlichen Zwillings im Nordosten Nigerias, geprägt durch klimatische und gesellschaftliche Veränderungen in den Hausa / Fulani Kulturen des Nordens.
Helon Habila	<b>Waiting for an Angel</b> , W.W. Norton & Company, Inc. New York 2003	Erfahrungen eines inhaftierten Journalisten mit den Entwicklungen unter der Militärdiktatur in Nigeria. Vorabveröffentlichung des 1. Kapitels als Kurzgeschichte: „Love poems“ oder „Lomba“ <a href="https://iwp.uiowa.edu/sites/iwp/files/IWP2004_habila.pdf">https://iwp.uiowa.edu/sites/iwp/files/IWP2004_habila.pdf</a> (Letzter Zugriff 12.12.2018)
Uzodinma Iweala	<b>Beasts of no nation</b> , Harper Collins, New York 2005	Der Missbrauch der afrikanischen Kindheit und Jugend unter dem Einfluss globaler und regionaler Machtpolitik, erzählt aus der Perspektive eines Kindersoldaten.
Uzodinma Iweala	<b>Speak No Evil</b> , HarperCollins, New York 2018	Nigerianische Kultur und amerikanischer Rassismus in einem tödlichen Konflikt im modernen Amerika. Erzählt aus der Perspektive eines jungen Nigerianers und einer weißen Amerikanerin
Elnathan John	<b>Born on a Tuesday</b> , Bell & Bain Ltd. Glasgow, Great Britain 2016	Religiöser salafistischer Terror und Überleben im Norden Nigerias erzählt aus der Perspektive eines männlichen Jugendlichen. Vorabveröffentlichung des 1 Kapitels als Kurzgeschichte: „Bayan Layi“ <a href="http://www.percontra.net/issues/25/fiction/bayan-layi/">http://www.percontra.net/issues/25/fiction/bayan-layi/</a> (letzter Zugriff 13.01.2019)
Adaobi Tricia Nwaubani	<b>I Do Not Come To You By Chance</b> , Phoenix Orion Books Ltd, London 2010	419 – Leben und Überleben im Zeitalter des Internets und einer jungen Demokratie in Nigeria, erzählt aus der Perspektive eines jungen Universitätsabsolventen.
Adaobi Tricia Nwaubani	<b>Buried Beneath The Boabab Tree</b> , Harper Collins, New York 2018	Geschichte aus der Perspektive einer jungen Frau über die gesellschaftlich zerstörerische Kraft des salafistischen Terrors im Norden Nigerias, erzählt in poetischen Kurzkapiteln.

Chigozie <b>Obioma</b>	<b>The Fishermen</b> , ONE Pushkin Press, London 2016	Die tragische Geschichte einer Familie im Nigeria der Militärdiktatur und politischer Wirren der 90er Jahre, vor dem Hintergrund von Tradition, existentieller Angst und wirtschaftlichem Existenzkampf, erzählt aus der Perspektive eines ihrer Söhne.
Chibundu <b>Onuzo</b>	<b>The Spider King's Daughter</b> Faber & Faber, London, GB 2013	Die zwei Gesichter des modernen, demokratischen aber wirtschaftlich korrupten Nigeria, erzählt aus der wechselnden Perspektive einer „reichen Tochter“ und eines Straßenverkäufers.
Chibundu <b>Onuzo</b>	<b>Welcome To Lagos</b> , Catapult, U.S., 2018	Der Alltag und Neuorientierung verschiedener Charaktere als Repräsentanten der unterschiedlichen gesellschaftlichen Gruppen im Lagos der Jahrtausendwende.
Taiye Selasi	<b>Ghana Must Go</b> , VIKING Penguin Group, London 2013	Ghana, Nigeria, America – Wege zur Identität aufgezeigt am Beispiel einer Familie auf der Suche nach Heimat. Erzählt in der dritten Person aus den unterschiedlichen Perspektiven und vor dem Hintergrund historischer Entwicklungen.
<b>SHORT STORIES</b>		
Chimamanda Ngozi <b>Adichie</b>	<b>The Thing Around Your Neck</b> , Harper Collins London 2017	Kurzgeschichtensammlung. Im Internet veröffentlicht: „A Private Experience“ <a href="https://www.theguardian.com/books/2008/dec/28/chimamanda-ngozi-adichie-short-story">https://www.theguardian.com/books/2008/dec/28/chimamanda-ngozi-adichie-short-story</a> „The Thing Around Your Neck“ <a href="http://icpla.edu/wp-content/uploads/2014/08/Adichie-CN-The-Thing-Around-Your-Neck.pdf">http://icpla.edu/wp-content/uploads/2014/08/Adichie-CN-The-Thing-Around-Your-Neck.pdf</a> (Letzter Zugriff 12.12.2018)
Ivor <b>Agyeman-Duah</b> (Hrsg)	<b>The Gods Who Send Us Gifts: An Anthology of African Short Stories</b> , Ayebia Clarke Publishing Ltd, Banbury 2017	Kurzgeschichtensammlung einer neuen Generation afrikanischer Autoren unter anderem aus: Nigeria, Süd-Afrika, Ghana, Botswana, Burundi, Ruanda, Senegal, der Demokratischen Republik Kongo und Zambia - anlässlich des 55. Jahrestages der <b>Makerere Konferenz</b> der „post-independence writers“ zur Afrikanischen Literatur in Uganda 1962.
Lesley Nneka <b>Arimah</b>	<b>What It Means When A Man Falls From The Sky</b> , Riverhead Books, New York 2017	Kurzgeschichtensammlung. Im Internet veröffentlicht: „What It Means When A Man Falls From The Sky“ <a href="https://static1.squarespace.com/static/565c3d39e4b027c789ba5b70/t/5731ee5a9f7266896301bec7/1462890076439/What+It+Means+When+A+Man+Falls+From+The+Sky+-+Arimah.pdf">https://static1.squarespace.com/static/565c3d39e4b027c789ba5b70/t/5731ee5a9f7266896301bec7/1462890076439/What+It+Means+When+A+Man+Falls+From+The+Sky+-+Arimah.pdf</a> (Letzter Zugriff 12.12.2018)

Helon <b>Habila</b> (Hrsg)	<b>The Granta Book of the African Short Story</b> , Granta Books, Great Britain 2011	Kurzgeschichtensammlung aus unterschiedlichsten afrikanischen Ländern (gesamtafrikanische Perspektive /“Many Voices“) e.g. nigerianischer Beitrag: Uwem <b>Akpan</b> , An Ex-mas Feast <a href="https://www.newyorker.com/magazine/2005/06/13/an-ex-mas-feast">https://www.newyorker.com/magazine/2005/06/13/an-ex-mas-feast</a> (letzter Zugriff 13.01.2019)
E.C. <b>Osundu</b>	<b>Voice Of America</b>	Kurzgeschichtensammlung. Im Internet veröffentlicht: „Waiting“ <a href="https://www.guernicamag.com/waiting/">https://www.guernicamag.com/waiting/</a> „Gramophone“ <a href="https://www.guernicamag.com/gramophone/">https://www.guernicamag.com/gramophone/</a> (Letzter Zugriff 12.12.2018)
Ken <b>Saro-Wiwa</b>	<b>A Forest Of Flowers</b> , Longman Group Ltd, Harlow 1995	Kurzgeschichtensammlung des 10.11.1995 vom Militärregime unter Abacha hingerichteten Umweltaktivisten und Autors in der Tradition der Geschichten seines Volkes der Ogoni.
<b>ESSAYS / REPORTS</b>		
Chimamanda Ngozi <b>Adichie</b>	<b>We should all be Feminists</b> , Harper Collins, London UK 2014	Plädoyer für die Menschlichkeit und eine Überwindung überkommener gesellschaftlicher Konventionen.
Teju <b>Cole</b>	<b>Every Day Is For The Thief</b> , Random House, New York U.S. 2007	Rückkehr eines Nigerianers aus dem „amerikanischen Exil“ nach Lagos. Ein Blick von außen und innen, auf den Wandel innerhalb der nigerianischen Gesellschaft.
Helon <b>Habila</b>	<b>The Chibok Girls</b> , Penguin Random House, Great Britain 2017	Detaillierte Reportage zu den gesellschaftlichen Konsequenzen und den historischen, kulturellen und sozioökonomischen Ursachen des salafistischen Terrors im Norden Nigerias.
<b>BIOGRAPHIE</b>		
Ijoma <b>Mangold</b>	<b>Das Deutsche Krokodil</b> , Rowohlt Verlag Hamburg 2017	Zeitgenössische Erfahrungen eines Deutschen in und mit der Heimat seines Vaters in Nigeria und Deutschland.





# **Themenbereich III**

Anpassung des schulinternen  
Lehrplans



## Checkliste zur Erstellung eines schulinternen Lehrplans

Thema	erledigt
<b>Fachgruppe:</b>	
Bezug zu curricular relevanten Aspekten des Schulprogramms	
Beitrag zur Erreichung der Erziehungsziele der Schule	
Umfeld der Schule	
Fachspezifische Ziele und Schwerpunkte der Fachgruppenarbeit	
Ressourcen <ul style="list-style-type: none"> <li>• Anzahl der Lehrkräfte und Schülerinnen und Schüler</li> <li>• Wochenstunden und Verteilung auf die Jahrgangsstufen</li> <li>• Räumliche Ausstattung</li> <li>• Fachliche Ausstattung</li> </ul>	
<b>Unterrichtsvorhaben:</b>	
Zuordnung obligatorischer Unterrichtsvorhaben zu den Jahrgangsstufen <ul style="list-style-type: none"> <li>• Thema</li> <li>• Kompetenzen</li> <li>• Inhaltsfelder</li> <li>• Inhaltliche Schwerpunkte</li> <li>• Zeitbedarf</li> </ul>	
<b>Grundsätze der fachmethodischen und fachdidaktischen Arbeit:</b>	
Fächerübergreifende Aspekte <ul style="list-style-type: none"> <li>• Geeignete Problemstellungen</li> <li>• Inhalt und Anforderungsniveau</li> <li>• Schülernähe</li> <li>• Individuelle Lernwege</li> <li>• Einhaltung des Ordnungsrahmens</li> </ul>	
Fachspezifische Aspekte <ul style="list-style-type: none"> <li>• Anbindung der Kompetenzen an Fachinhalte</li> <li>• Anknüpfung an Interessen und Erfahrungen</li> <li>• Einbeziehung externer Fachleute</li> </ul>	
<b>Grundsätze der Leistungsbewertung und Leistungsrückmeldung:</b>	
Verbindliche Absprachen <ul style="list-style-type: none"> <li>• Mündliche, schriftliche Aufgaben</li> <li>• Ausgewogene Berücksichtigung der verschiedenen Kompetenzen</li> <li>• Berücksichtigung verschiedener Aufgabentypen</li> </ul>	
Verbindliche Instrumente (Tests, Beobachtungsbögen...)	
Kriterien für die Bewertung der schriftliche Leistungen	
Kriterien für die Bewertung der sonstigen Leistungen	
Intervalle und Formen der Leistungsrückmeldung und Beratung	
<b>Lehr- und Lernmittel</b>	
Zuordnung zu den Jahrgangsstufen	
Hinweise zur Ausgabe und Behandlung	
<b>Entscheidungen zu fach- und unterrichtsübergreifenden Fragen:</b>	
Überfachliche Absprachen	
Zusammenarbeit mit anderen Fächern	
Außerschulische Partner	
Außerschulische Lernorte	
Verknüpfungen mit dem Ganztagsangebot	
<b>Qualitätssicherung und Evaluation</b>	
Aufgabenverteilung innerhalb der Fachkonferenz	
Plan zur regelmäßigen fachlichen Qualitätskontrolle	
Überprüfung des schulinternen Lehrplans	

Quelle: <https://www.schulentwicklung.nrw.de/materialdatenbank/material/view/3985>

## SCHILP Englisch Grundkurs Q1.2, Abitur 2021: Übersichtsraster - Diskussionsvorlage

Quartal	Unterrichtsvorhaben	Zugeordnete Themenfelder des soziokulturellen Orientierungswissens	Schwerpunkte des Kompetenzerwerbs:	Klausur
Q1.2-1	<p style="text-align: center;"><b>Voices from the African Continent: Focus on Nigeria</b> (ca. 20-26 Stunden)</p>	<p style="text-align: center;">Postkolonialismus – Lebenswirklichkeiten in einem weiteren anglophonen Kulturraum</p>	<p><b>FKK/TMK:</b>  <b>Leseverstehen:</b> zeitgenössische <i>short stories</i>, Gedichte, Romaneauszüge  <b>Schreiben (analytisch/produktionsorientiert):</b> z.B. <i>analysis of fictional texts, interior monologue ...</i>  <b>Sprachmittlung:</b> schriftlich-formell  <b>Sprechen – zusammenhängendes Sprechen:</b> <i>presentations</i> (z. B. <i>life in Nigeria/culture/politics ... as represented in literature</i>)  <b>Sprechen – an Gesprächen teilnehmen:</b> <i>discussions</i>  <b>IKK:</b> Erweitertes soziokulturelles Orientierungswissen kritisch reflektieren, die jeweilige kulturelle und weltanschauliche Perspektive berücksichtigen</p>	<p style="text-align: center;">Schreiben mit Leseverstehen (integriert) , Sprachmittlung (isoliert)</p>
Q1.2-2	<p style="text-align: center;"><b>The impact of globalization on culture and communication</b> (ca. 20-26 Stunden)</p>	<p style="text-align: center;">Chancen und Risiken der Globalisierung</p>	<p><b>FKK/TMK:</b>  <b>Leseverstehen:</b> Kommentar, Sachtexte, Cartoons, Statistiken  <b>Sprechen – zusammenhängendes Sprechen:</b> <i>presentations</i> (Sachverhalte strukturiert darstellen, erörtern und begründet kommentieren)  <b>Sprechen – an Gesprächen teilnehmen:</b> <i>discussions, role play</i>  <b>SLK/SB:</b> durch Erproben sprachlicher Mittel und kommunikativer Strategien Sprachkompetenz festigen; Aufgaben selbstständig planen und durchführen; Arbeitsergebnisse sachgerecht dokumentieren sowie intentions- und adressatengerecht präsentieren</p>	<p style="text-align: center;">Mündliche Prüfung anstelle einer Klausur: Sprechen – zusammenhängendes Sprechen und an Gesprächen teilnehmen</p>

# Konkretisiertes Unterrichtsvorhaben: *Diskussionsvorlage*

## Grundkurs – Q1.2: 1. Quartal

Kompetenzstufe B2 des GeR

### *Voices from the African Continent: Focus on Nigeria*

Dieses Unterrichtsvorhaben dient der vertiefenden **transkulturellen Auseinandersetzung** mit den Identitäten und Kulturen einer weiteren anglophonen Bezugskultur. Im Vordergrund steht neben der **Förderung der Analyse- und Interpretationsfähigkeit** insbesondere die Ausbildung einer fremdsprachlichen Diskursfähigkeit, die es Schülerinnen und Schülern ermöglicht, an Diskussionen zum **kulturellen Selbstverständnis Afrikas bzw. exemplarisch Nigerias** teilzunehmen. Inhaltlich bilden literarische Texte wie z.B. Kurzgeschichten, Romanauszüge und Gedichte zeitgenössischer nigerianischer Autorinnen und Autoren das Fundament. Sach- und Gebrauchstexte und audiovisuelle Impulse dienen dann in Folge der Kontextualisierung und ermöglichen die **Entwicklung eines exemplarischen persönlichen Zugangs** der Schülerinnen und Schüler **zu den variantenreichen voices from the African continent** im 21. Jahrhundert.

Gesamtstundenkontingent: ca. 26 Std.

<b>Sprachlernkompetenz</b> (Techniken für die Planung und Realisierung eigener Redebeiträge und Präsentationen nutzen – siehe FKK) • Arbeitsergebnisse in der Fremdsprache intentions- und adressatengerecht präsentieren und den erreichten Arbeitsstand weitgehend selbstständig und im Austausch mit anderen evaluieren	<b>Interkulturelle kommunikative Kompetenz</b>	<b>Sprachbewusstheit</b> • Normabweichungen, Varianten und Varietäten des Sprachgebrauchs erkennen und erläutern, grundlegende Beziehungen zwischen Sprach- und Kulturphänomenen reflektieren und an Beispielen erläutern
	<ul style="list-style-type: none"> <li>• <b>Orientierungswissen:</b> erweitern und festigen von Wissen in Bezug auf die Themenfelder <i>Voices from the African Continent – Focus on Nigeria</i> (z.B. <i>politics; culture: afropolitanism, Nollywood; society: gender issues, education; religions</i>)</li> <li>• <b>Einstellungen und Bewusstheit:</b> sich kultureller und sprachlicher Vielfalt und der damit verbundenen Chancen und Herausforderungen in Afrika / Nigeria bewusst werden, insbesondere abseits von Stereotypen und Klischees: <i>transcultural awareness</i></li> <li>• <b>Verstehen und Handeln:</b> in der Auseinandersetzung mit den historisch, politisch, sozial und kulturell geprägten Lebensumständen von Menschen in Afrika /Nigeria kulturspezifische Wertvorstellungen, Einstellungen und Lebensstile verstehen und mit eigenen Vorstellungen vergleichen</li> </ul>	
	<b>Funktionale kommunikative Kompetenz</b>	
	<ul style="list-style-type: none"> <li>• <b>Leseverstehen:</b> zum Verständnis von lyrischen Texten und Kurzgeschichten bzw. Romanauszügen in ihrer jeweils verdichteten Sprache bzw. Handlungsstruktur textinterne Informationen und textexternes (Vor-)Wissen verknüpfen</li> <li>• <b>Schreiben:</b> unter Beachtung der Textsortenmerkmale ein Spektrum von Sach- und Gebrauchstexten und fiktionalen Texten verfassen: <i>writing a comment, interior monologue, informal letter, interview</i></li> <li>• <b>Sprechen – zusammenhängendes Sprechen:</b> Techniken für die Planung und Realisierung eigener Redebeiträge und Präsentationen nutzen, ggf. Medien unterstützend einsetzen und bei sprachlichen Schwierigkeiten Kompensationsstrategien funktional anwenden (bei Präsentationen und Referaten im Rahmen eines individualisierenden Zugangs zu <i>Afrika/Nigeria</i>)</li> <li>• <b>Hör-/Hörsehverstehen:</b> Handlungszusammenhänge, Stimmungen und Personenkonstellationen in <i>songs</i> und Spielfilmausschnitten erfassen (globales, detailliertes und selektives Hör- bzw. Hör-Sehverstehen)</li> </ul>	
	<b>Verfügen über sprachliche Mittel:</b>	
	<ul style="list-style-type: none"> <li>• <b>Aussprache und Intonation:</b> ein erweitertes Repertoire typischer Aussprache- und Intonationsmuster nutzen und dabei zumeist eine klare Aussprache und angemessene Intonation zeigen; sich auf weniger geläufige Formen der Aussprache und starke dialektale Einfärbungen einstellen</li> <li>• <b>Wortschatz:</b> das Wortschatzrepertoire zu <i>history</i> und <i>culture</i> und <i>analysis of a fictional text</i> erweitern</li> </ul>	
	<b>Text- und Medienkompetenz</b>	
	<ul style="list-style-type: none"> <li>• <b>analytisch/interpretierend:</b> unter Beachtung des kommunikativen Kontextes und der historischen und kulturellen Bedingtheit Romanauszüge, Kurzgeschichten, Gedichte und <i>songs</i> in Bezug auf Aussageabsicht, Darstellungsform und Wirkung deuten und vergleichen; dazu die Textsortenmerkmale sowie grundlegende Wechselbeziehungen von Inhalt und Sprache berücksichtigen: Charakterisierungen, Erzählperspektive, <i>plot, tone</i>, Perspektivwechsel</li> </ul>	

### Texte und Medien

Literarische Texte: zeitgenössische nigerianische Kurzgeschichten, z.B. aus Adichie, "The Thing Around Your Neck", Romanauszüge z. B. *Purple Hibiscus, Welcome to Lagos, ...*

Sach- und Gebrauchstexte: Teju Cole, "Every Day Is For The Thief"; Helon Habila, "The Chibok Girls", Zeitungsartikel aus der aktuellen Presse, *reviews, ...*

Medial vermittelte Texte: *TED Talk* von Adichie, "The Danger of a Single Story", *Lieder*, Kinotrailer (z.B. *Half of a Yellow Sun*)

### Lernerfolgsüberprüfungen

Schriftliche Arbeit (Klausur): Lesen und Schreiben integriert, Sprachmittlung isoliert: Analyse eines Gedichts, Songtextes, Auszug aus einem Roman oder einer Kurzgeschichte; Sprachmittlung eines Zeitungsartikels oder z.B. Erfahrungsberichtes

Sonstige Leistungen: Präsentationen und Referate

## Informationsquellen

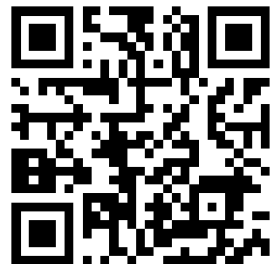
**Digitale Medien im Englischunterricht**

<https://padlet.com/knaufs/7ob253aj0rr6>



**Fortbildungsangebot der BR Arnsberg/Kompetenzteams**

<https://www.lfort-bra.nrw.de/>



**Kernlehrplan S II**

<http://www.schulentwicklung.nrw.de/lehrplaene/lehrplannavigator-s-ii/gymnasiale-oberstufe/englisch>



**Referenzrahmen Schulqualität NRW**

<https://www.schulentwicklung.nrw.de/e/referenzrahmen/einfuehrun g-und-ziele/index.html>



### **Schulinterner Lehrplan**

<https://www.schulentwicklung.nrw.de/lehrplaene/lehrplannavigator-s-ii/gymnasiale-oberstufe/englisch/hinweise-und-beispiele/schulinterner-lehrplan/schulinterner-lehrplan.html>



### **Zentralabitur (u.a. Abiturvorgaben, Beispielaufgaben, Korrekturzeichen, Operatoren)**

<https://www.standardsicherung.schulministerium.nrw.de/cms/zentralabitur-gost/faecher/fach.php?fach=3>



Land Nordrhein-Westfalen vertreten  
durch die

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