

Ved det grønne bord

De gymnasiale uddannelser
Engelsk A 2020



Forberedelsestid: 60 min.

- Se video: Intro
- Forbered opgaven
- Se video: Eksamen
- Diskuter elevens præstation og giv en karakter
- Se video: Votering
- Konkluder hvad der lægges vægt på

Uddrag af læreplan:

Den mundtlige prøve Prøven tager udgangspunkt i et ukendt, ubearbejdet materiale, der tematisk er tilknyttet et studeret emne. De emner, der indgår som grundlag for prøven, skal tilsammen dække de faglige mål og kernestoffet. Prøvematerialet skal bestå af en eller flere tekster samt korte instrukser på engelsk, der angiver, hvordan eksaminanden skal arbejde med teksterne. Teksterne i prøvematerialet skal have et samlet omfang på tre til fire normalsider eller ni til 12 minutters afspillet tekst eller en kombination. Omfanget skal tage hensyn til materialets sværhedsgrad og sikre, at de faglige mål kan bedømmes. Hvis materialet udelukkende består af lyrik eller tekster af Shakespeare, kan omfanget være mindre end det angivne. En normalside er for prosa 2400 enheder (antal anslag inklusive mellemrum), for lyrik og drama 30 linjer, for elektronisk mediemateriale tre minutter. 4 Eksaminationstiden er ca. 30 minutter pr. eksaminand. Der gives ca. 60 minutters forberedelsestid. Eksaminationen indledes af eksaminanden med en mundtlig præsentation på ca. otte minutter og former sig derefter som en samtale mellem eksaminand og eksaminator. Det samme ukendte prøvemateriale må anvendes højst tre gange på samme hold. **Theme:** Surveillance: Watch out!

Bedømmelseskriterier

Ved den mundtlige prøve lægges der vægt på, at eksaminanden

- behersker et flydende og nuanceret engelsk med høj grad af grammatisk korrekthed og evne til selvkorrektion
- giver en velstruktureret præsentation
- analyserer, fortolker og perspektiverer prøvematerialet med anvendelse af fagets analytiske begreber og metoder
- anvender den viden, der er opnået i arbejdet med det studerede emne.

Der lægges i bedømmelsen vægt på, at eksaminanden kan indgå i uddybende samtale om præsentationen.

Text: Dave Eggers. *The Circle* (excerpt from the novel) (2013)

You must analyse and interpret the excerpt from *The Circle* by Dave Eggers, make a presentation (roughly 8 minutes) of the text and relate it to the theme. Apart from your own points, you must include the following points in your presentation:

- characterization of Eamon Bailey and his influence on the audience
- the language used to describe surveillance in the text

The Circle is a novel written in 2013 by Dave Eggers. The following excerpt is from the beginning of the book and the main character Mae has just started her dream job at the multinational, gigantic tech cooperation the Circle. Her friend Annie holds a powerful position at the Circle and helped Mae get the job. One of the founders of the Circle, Eamon Bailey, occasionally heads assemblies for the thousands of employees (called "Circlers") presenting new products. The excerpt describes one of these assemblies.

[...]

Mae sunk into her seat.

Bailey said, "you're in for something special. This is called Dream Friday, where we present something we're working on. Often it's one of our engineers or designers or visionaries, and sometimes it's just me. And today, for better or for worse, it's just me. For that I apologize in advance."

"We love you Eamon!" came a voice from the audience. Laughter followed.

"Well thank you," he said, "I love you back. I love you as the grass loves the dew, as the birds love a bough." He paused briefly, allowing Mae to catch her breath. She'd seen these talks online, but being here, in person, seeing Bailey's mind at work, hearing his off-the-cuff eloquence – it was better than she thought possible. What would it be like, she thought, to be someone like that, eloquent and inspirational, so at ease in front of thousands? [...]

I have been doing some surfing, and that's part of what I'm here to talk about. I love to surf, and when I want to surf, I need to know how the waves are. Now, it used to be that you'd wake up and call the local surf shop and ask them about the breaks. And pretty soon they stopped answering their phones."

Another big laugh from the audience.

"Seriously, though. It's not practical to make twelve calls every morning, and can you trust someone else's take on the conditions? The surfers don't want any more bodies on the limited breaks we get up here. So then the internet happened, and here and there some geniuses set up cameras on the beaches. We could log on and get some pretty crude images of the waves at Stinson Beach. It was almost worse than calling the surf shop! The technology was pretty primitive. Streaming technology still is. Or was. Until now."

A screen descended behind him.

"Okay. Here's how it used to look."

The screen showed a standard browser display, and an unseen hand typed in the url for a website called SurfSight. A poorly designed site appeared, with a tiny image of a coastline streaming in the middle. It was pixilated and comically slow. The audience tittered.

"Almost useless, right? Now, as we know, streaming video has gotten a lot better in recent years. But it's still slower than real life, and the screen quality is pretty disappointing. So we've solved, I think, the quality issues in the last year. Let's now refresh that page to show the site with our new video delivery."

Now the page was refreshed, and the coastline was full-screen, and the resolution was perfect. There were sounds of awe throughout the room.

35 "Yes, this is live video of Stinson Beach. This is Stinson right at this moment. Looks pretty good, right? Maybe I should be out there, as opposed to standing here with you!"

Annie leaned into Mae. "The next part's incredible. Just wait."

"Now, many of you still aren't so impressed. Would it surprise you to know that this isn't coming from a big camera, but actually just one of these?"

He was holding a small device in his hand, the shape and size of a lollipop.

40 "This is a video camera, and this is the precise model that's getting this incredible image quality. Image quality that holds up to this kind of magnification. So that's the first great thing. We can now get high-def-quality resolution in a camera the size of a thumb. Well, a very big thumb. The second great thing is that, as you can see, this camera needs no wires. It's transmitting this image via satellite."

45 A round of applause shook the room.

[...]

"But what if all this was accessible and affordable to anyone? My friends, we're looking at retailing these – in just a few months, mind you – at fifty-nine dollars each."

50 Bailey held the lollipop camera out, and threw it to someone in the front row. The woman who caught it held it aloft, turning to the audience and smiling gleefully.

"You can buy ten of them for Christmas and suddenly you have constant access to everywhere you want to be – home, work, traffic conditions. And anyone can install them. It takes five minutes tops. Think of the implications!"

The screen behind him cleared, the beaches disappearing, and a new grid appeared.

55 "Here's the view from my back yard," he said, revealing a live feed of a tidy and modest back yard. "Here's my front yard. My garage. Here's one on a hill overlooking Highway 101 where it gets bad during rush hour. Here's one near my parking space to make sure no one parks there."

And soon the screen had sixteen discrete images on it, all of them transmitting live feed.

60 "Now, these are just *my* cameras. I access them all by simply typing in Camera 1, 2, 3, 12, whatever. Easy. But what about sharing? That is, what if my buddy has some cameras posted, and wants to give me access?"

And now the screen's grid multiplied, from sixteen boxes to thirty-two. "Here's Lionel Fitzpatrick's screens. He's into skiing, so he's got cameras positioned so he can tell the conditions at twelve locations all over Tahoe."

65 Now there were twelve live images of white-topped mountains, ice-blue valleys, ridges topped with deep green conifers.

70 "Lionel can give me access to any of the cameras he wants. It's just like friending someone, but now with access to all their live feeds. Forget cable. Forget five hundred channels. If you have one thousand friends, and they have ten cameras each, you now have ten thousand options for live footage. If you have five thousand friends, you have fifty thousand options. And soon you'll be able to connect to millions of cameras around the world. Again, imagine the implications!"

The screen atomized into a thousand mini-screens. Beaches, mountains, lakes, cities, offices, living rooms. The crowd applauded wildly. Then the screen went blank, and from the black emerged a peace sign, in white.

75 "Now imagine the human rights implications. Protesters on the streets of Egypt no longer have to hold up a camera, hoping to catch a human rights violation or a murder and then somehow get

the footage out of the streets and online. Now it's as easy as gluing a camera to a wall. Actually, we've done just that."

A stunned hush came over the audience.

80 "Let's have Camera 8 in Cairo."

A live shot of a street scene appeared. There were banners lying on the street, a pair of police in riot gear standing in the distance.

"They don't know we see them, but we do. The world is watching. And listening. Turn up the audio."

85 Suddenly they could hear a clear conversation, in Arabic, between pedestrians passing near the camera, unawares. [...]

The audience applauded again.

"Now, remember that these cameras are cheap, and easy to hide, and they need no wires. So it hasn't been that hard for us to place them all over. Let's show Tahrir."

90 Gasps from the audience. On screen there was now a live shot of Tahrir Square, the cradle of the Egyptian Revolution.

"We've had our people in Cairo attaching cameras for the last week. They're so small the army can't find them. They don't even know where to look! Let's show the rest of the views. Camera 2. Camera 3. Four. Five. Six."

95 There were six shots of the square, each so clear that sweat on any face could be seen, the nametags of every soldier easily read.

"Now 7 through 50."

Now there was a grid of fifty images, seeming to cover the entire public space. The audience roared again. Bailey raised his hands, as if to say "Not yet. There's plenty more."

100 "The square is quiet now, but can you imagine if something happened? There would be instant accountability. Any soldier committing an act of violence would instantly be recorded for posterity. He could be tried for war crimes, you name it. And even if they clear the square of journalists, the cameras are still there. And no matter how many times they try to eliminate the cameras, because they're so small, they'll never know for sure where they are, who's placed them
105 where and when. And the not-knowing will prevent abuses of power. You take the average soldier who's now worried that a dozen cameras will catch him, for all eternity, dragging some woman down the street? Well, he should worry. He should worry about these cameras. He should worry about SeeChange. That's what we're calling them."

110 There was a quick burst of applause, which grew as the audience came to understand the double-meaning at play.

"Like it?" Bailey said. "Okay, now this doesn't just apply to areas of upheaval. Imagine any city with this kind of coverage. Who would commit a crime knowing they might be watched any time, anywhere? My friends in the FBI feel this would cut crime rates down by 70, 80 percent in any city where we have real and meaningful saturation."

115 The applause grew.

"But for now, let's go back to the places in the world where we most need transparency and so rarely have it. Here's a medley of locations around the world where we've placed cameras. Now imagine the impact these cameras would have had in the past, and will have in the future, if similar events transpire. Here's fifty cameras in Tiananmen Square."

120 Live shows from all over the square filled the screen, and the crowd erupted again. Bailey went
on, revealing their coverage of a dozen authoritarian regimes, from Khartoum to Pyongyang,
where the authorities had no idea they were being watched by three thousand Circlers in
California – had no notion that they *could* be watched, that this technology was or would ever
be possible.

125 Now Bailey cleared the screen again, and stepped toward the audience. "You know what I say,
right? In situations like this, I agree with the Hague, with human rights activists the world over.
There needs to be accountability. Tyrants can no longer hide. There needs to be, and will be,
documentation and accountability, and we need to bear witness. And to this end, I insist that *all
that happens should be known.*"

130 The words dropped onto the screen:
ALL THAT HAPPENS MUST BE KNOWN.
[...]

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From: Dave Eggers. *The Circle*. London: Penguin Books, 2013.