

Standardisierte kompetenzorientierte schriftliche  
Reifeprüfung/Reife- und Diplomprüfung / Berufsreifeprüfung

12. Jänner 2024

Englisch  
Korrekturheft

Hören B2

## Hinweise zur Korrektur

Bei der Korrektur werden **ausschließlich die Antworten auf dem Antwortblatt** berücksichtigt.

### ***Korrektur der Aufgaben***

Bitte kreuzen Sie bei jeder Frage im Bereich mit dem Hinweis „von der Lehrperson auszufüllen“ an, ob die Kandidatin/der Kandidat die Frage richtig oder falsch beantwortet hat.

Falls Sie versehentlich das falsche Kästchen markieren, malen Sie es bitte vollständig aus (■) und kreuzen das richtige an (☒).

| richtig                             | falsch                              |
|-------------------------------------|-------------------------------------|
| <input type="checkbox"/>            | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | <input type="checkbox"/>            |

Gibt eine Kandidatin/ein Kandidat bei einer Frage zwei Antworten an und ist eine davon falsch, so ist die gesamte Antwort als falsch zu werten. Bei der Testmethode *Kurzantworten* zählen alle Wörter, die nicht durchgestrichen sind, zur Antwort.

Bei der Beurteilung werden nur ganze Punkte vergeben. Die Vergabe von halben Punkten ist unzulässig.

### ***Akzeptierte Antworten bei der Testmethode Kurzantworten***

Das Ziel der Aufgaben ist es, das Hör- bzw. Leseverständnis der Kandidatinnen und Kandidaten zu überprüfen. Grammatik- und Rechtschreibfehler werden bei der Korrektur nicht berücksichtigt, sofern sie die Kommunikation nicht verhindern. Es sind nur Antworten mit maximal 4 Wörtern zu akzeptieren.

### ***Standardisierte Korrektur***

Um die Verlässlichkeit der Testergebnisse österreichweit garantieren zu können, ist eine Standardisierung der Korrektur unerlässlich.

Die Antworten Ihrer Kandidatinnen und Kandidaten sind vielleicht auch dann richtig, wenn sie nicht im Lösungsschlüssel aufscheinen. Falls Ihre Kandidatinnen und Kandidaten Antworten geben, die nicht eindeutig als richtig oder falsch einzuordnen sind, wenden Sie sich bitte an unser Team aus Muttersprachlerinnen und Muttersprachlern sowie Testexpertinnen und Testexperten, das Sie über den Online-Helpdesk erreichen. Die Rückmeldungen der Fachteams haben ausschließlich beratende und unterstützende Funktion. Die Letztentscheidung bezüglich der Korrektheit einer Antwort liegt bei der beurteilenden Lehrkraft.

### ***Online-Helpdesk***

Ab dem Zeitpunkt der Veröffentlichung der Lösungen können Sie unter der Webadresse <https://helpdesk.srdp.at/> Anfragen an den Online-Helpdesk des BMBWF stellen. Beim Online-Helpdesk handelt es sich um ein Formular, mit dessen Hilfe Sie Antworten von Kandidatinnen und Kandidaten, die nicht im Lösungsschlüssel enthalten sind, an das BMBWF senden können. Sie brauchen zur Benutzung des Helpdesks kein Passwort.

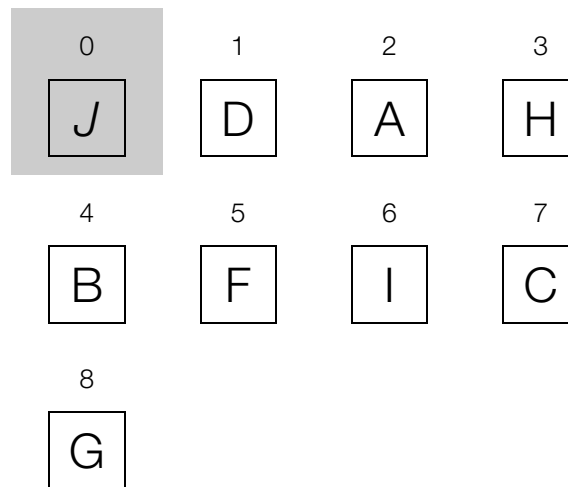
Sie erhalten von uns zeitnah eine Empfehlung darüber, ob die Antworten als richtig oder falsch zu werten sind. Sie können den Helpdesk bis zum Eingabeschluss jederzeit und beliebig oft in Anspruch nehmen, wobei Sie nach jeder Anfrage eine Bestätigung per E-Mail erhalten. Jede Anfrage wird garantiert von uns beantwortet. Die Antwort-E-Mails werden zeitgleich an alle Lehrerinnen und Lehrer versendet.

Eine Anleitung zur Verwendung des Helpdesks finden Sie unter:

- [https://helpdesk.srdp.at/Anleitung\\_Helpdesk.pdf](https://helpdesk.srdp.at/Anleitung_Helpdesk.pdf)

Die Zeiten des Online-Helpdesks entnehmen Sie bitte <https://www.matura.gv.at/srdp/ablauf>. Falls eine telefonische Korrekturhotline angeboten wird, sind die Zeiten ebenfalls dort ersichtlich.

## 1 Taking part in the Iditarod



### Begründungen

0

The speaker says: "It's 1985 and Libby is about to make history by becoming the first woman to win dog-sledding's blue-ribboned event, the gruelling thousand-mile Iditarod."

Libby says: "So I was basically in the lead of the race and here was this blizzard and I was basically looking at the choice of, well, I could keep my lead, fifty-fifty chance maybe I die out there." In the 1985 Iditarod, Libby therefore faced life-threatening conditions.

1

Libby says: "You don't sign up for the Iditarod and expect it to be a cakewalk, you know. You know you're gonna be getting into some adventures, usually on the Iditarod you're gonna get a handful of just about everything Alaska's got to throw at you." According to Libby, every participant is therefore aware of the possible risks of the race.

2

The speaker says: "Libby had been racing for several years and had already completed the Iditarod twice. Then along with training partner Joe Garnie, she set about preparing a new dog team that would be capable not just of finishing the race but of winning it." When she started her third Iditarod, Libby therefore already had plenty of experience.

3

Libby says: "The musher has to really be in tune with these dogs. And especially to be able to get them to go a thousand miles with them and then to be able to win - with a team like that you've got a really special bond with these animals." An excellent relationship between drivers and dogs therefore is a precondition for coming in first.

4

Libby says: "Joe used the team and what we did is we combined the best of his dogs and the best of my dogs; he raced the Iditarod in 1984 with the team and was third place with this dog team on the very first try in the Iditarod." When picking the team, Libby and Joe therefore had several excellent options.

5

Libby says: "[...] and so for me in '85 I kind of felt the pressure was more on me than the dog team because the team had been kind of proven so I had to see if I could prove myself as a driver." For Libby, showing her skill as the one in charge therefore seemed to be the real test.

6

Libby says: "The best story was of Joe. I think out at the Knik bar before the Iditarod, and some of the guys were giving him a hard time about me running the dog team and he said, 'You guys are gonna screw around and underestimate her and she's gonna beat you.'" One evening in the pub, Joe therefore warned others against misjudging Libby.

7

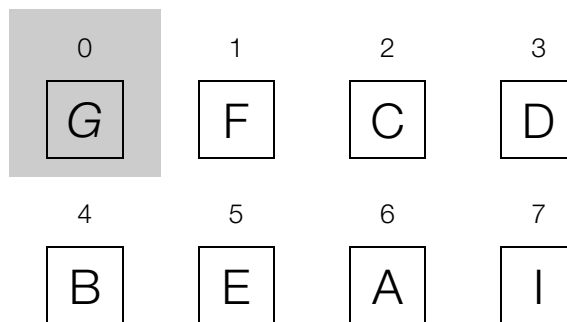
The speaker says: “With just over 200 miles to go, and the pre-race favorites close behind, Libby had the lead when she reached the tiny village of Shaktulak.”

Libby says: “And I knew that I wouldn’t be able to win, I wasn’t the fastest team if all those teams caught up to me there. So when I went to Shaktulak, nobody else was there, I was the first musher, and then I waited about 4 hours, I did call Joe, I talked to Joe and Ray Lang and my brother and, you know, course they were all saying, ‘Just go for it’, but in my head I’m like, yeah, that’s great but I’m the one sitting here looking at this weather.” When Libby was almost done with the race, she therefore asked others for advice.

8

Libby says: “And Lavon Barve, he’d been doing really well in the race, and he came into the checkpoint as I was getting ready to leave and he said, ‘If it’s like what I just went through you’re crazy, you can’t do it’, you know. And that just kind of made me even more determined, right?” After talking to another competitor, Libby therefore felt the decision to continue was the right one.

## 2 The Bermuda Triangle



### Begründungen

0

The speaker says: “This is a triangular area in the Atlantic Ocean, somewhere between Miami, Bermuda and Puerto Rico. Although it is reported to be of various sizes around that region [...]” There are therefore different opinions concerning the Bermuda Triangle’s dimensions.

1

The speaker says: “And one of the first stories that was connected to that area of the Atlantic Ocean and one of the most famous ships lost was the USS Cyclops in 1918.” The USS Cyclops is therefore known for being among the earliest incidents.

2

The speaker says: “No wreckage from the ship was ever found, no distress signal was ever received.” There was therefore no indication of the USS Cyclops needing any assistance.

3

The speaker says: “Radio messages picked up from Flight 19 indicated the plane’s compasses malfunctioned and that they had to attempt a water landing in rough seas [...]” Problems with some equipment therefore led to Flight 19 touching down in the ocean.

4

The speaker says: “One of the funniest ones I think is that it’s leftover technology from the continent of Atlantis.” One explanation for the incidents therefore was remaining technical components from a lost island.

5

The speaker says: “[...] aliens were coming and going and that there was alien abduction, so, like, some people were believing that people were literally, like, taken out of the airplanes, or the boats [...]” Extra-terrestrials were therefore often suspected of being responsible for people disappearing.

6

The speaker says: “But like so much of the paranormal, the closer you look at the facts of the Bermuda Triangle, the less mysterious it becomes. Even the confirmed wrecks and disappearances are not unusual when you consider the size of the Bermuda Triangle and the huge amount of air and ship traffic that it sees.” The number of unresolved cases is therefore unsurprising when thinking about the extent of transportation in this area.

7

The speaker says: “Most accidents happen due to weather or human error.” In fact, many incidents can therefore be blamed on people making mistakes.

3 Organising music festivals

|   | akzeptiert   | nicht akzeptiert  |
|---|--|---|
| 0 | <i>at an all-time high</i>   |   |
| 1 | <b>by 20%</b><br><b>to 1 million</b><br><br>20 per cent<br>20%<br>20% in 2016<br>about 20%<br>by 20 percent<br>by twenty percent<br>in 20%<br>to 1 million people<br>to 1 000 000<br>to one million people | by 100%<br>drastically<br>extremely<br>from 20%<br>high<br>in the 60s<br>over 20%<br>to 16<br>to 20% ( <i>preposition changes the meaning</i> )<br>to a business<br>to some more  |
| 2 | <b>service provider</b><br><br>service providor<br>service provieder   | an organizer<br>CNY<br>developer<br>event founder and manager<br>fan<br>festival expert<br>festival lover<br>festival organizer<br>festival provider<br>folk music company<br>folk music festival<br>founder and manager<br>managing director<br>networker<br>promoter<br>service<br>service promoter<br>sponsor<br>trendsetter |
| 3 | <b>folk music festivals</b><br><br>1970ies<br>60's – 70's<br>60s<br>60s and 70s<br>festivals from the 60s<br>folk community<br>folk festivals<br>folk music events   | 16 <sup>th</sup> and 17 <sup>th</sup><br>20 years ago<br>60 and 70<br>60 <sup>th</sup> and 70 <sup>th</sup><br>80s and 90s<br>a live music company<br>bigger, more organized events<br>business companies<br>day 1<br>folk companies  |

|   |   |   |
|---|---|---|
|   | <p>the 60's and 70's<br/> the 60s and 70s<br/> the 60ties<br/> the folk community<br/> the folk festivals<br/> the folk music<br/> the folk music festival<br/> volk festivals<br/> volk music festival<br/> volks music festivals</p>  | <p>getting together in fields (<i>too vague</i>)<br/> getting together in summer<br/> last 20 years<br/> local institutions<br/> more organized events<br/> music companies<br/> music street in the UK<br/> the 16s and 17s<br/> the 60s and 80s<br/> the 80s<br/> the big live companies<br/> the past<br/> the UK<br/> the USA</p>   |
| 4 | <p><b>the last 5 years</b></p> <p>5 years<br/> five years<br/> last 5 years<br/> the last five years<br/> the past 5 years</p>  | <p>a couple of months<br/> a network<br/> a short time<br/> big live music company<br/> economy<br/> getting bigger<br/> networker<br/> one year<br/> protests<br/> September<br/> the 1990ies<br/> the 80s<br/> the country<br/> the last year<br/> the mid-80s<br/> the music festival<br/> the weekend</p>   |
| 5 | <p><b>big live music companies</b></p> <p>a big company<br/> a big music company<br/> a bigger company<br/> big companies<br/> big festival companies<br/> big life companies<br/> big life music companies<br/> big music companies<br/> big music industries<br/> bigger companies<br/> bigger live music companies<br/> huge companies<br/> just big companies<br/> live music companies<br/> music companies<br/> some big live companies<br/> the big companies<br/> the big live companies<br/> the big music companies<br/> the biggest music companies<br/> the live music companies<br/> the music company</p> | <p>a big music festival<br/> a concern<br/> a risky business<br/> a special group<br/> AIG<br/> American<br/> an attractive business<br/> an economic scale<br/> attraction<br/> big festivals<br/> big live communities<br/> big supports<br/> famous companies<br/> festival network<br/> food and drink<br/> marketing<br/> networking<br/> parties<br/> the festivals<br/> the market<br/> the music award<br/> the music business<br/> the network<br/> the peoples life</p> |

|   |  |  |
|---|--|--|
| 6 | <p><b>tight</b></p> <p>becoming tight<br/>         marginal<br/>         not easy<br/>         often insecure<br/>         very limited<br/>         very small<br/>         very tight</p>  | <p>at a high<br/>         at drinking prices<br/>         attractive<br/>         bigger<br/>         food and drink<br/>         food, drinks and sponsorship<br/>         from tickets<br/>         getting better<br/>         getting smaller<br/>         getting too big<br/>         getting very high<br/>         gone<br/>         growing<br/>         high<br/>         high and lucrative<br/>         higher<br/>         increasing a lot<br/>         lucrative<br/>         profitable<br/>         raising<br/>         rising<br/>         the food<br/>         tight and attractive</p>   |
| 7 | <p><b>brands<br/>         sponsors</b></p> <p>big brands<br/>         big companies and sponsors<br/>         brand connections<br/>         brands that sponsor<br/>         companies and sponsors<br/>         different brands<br/>         many brands<br/>         other companies and brands<br/>         popular brands<br/>         popular brands and sponsors<br/>         several brands<br/>         sponsor and brands<br/>         sponsor brands<br/>         sponsoring brands<br/>         sponsorship<br/>         the brands partnerships<br/>         the partnership with brands<br/>         their sponsors and partners<br/>         their sponsorship</p> | <p>a network of festivals<br/>         food drink and sponsorship<br/>         friends<br/>         grand partnership<br/>         live companies<br/>         money<br/>         network<br/>         new brands<br/>         other concerns<br/>         other events<br/>         other festivals<br/>         other festivals and brands<br/>         partners<br/>         partnerships<br/>         people<br/>         portfolio<br/>         profit<br/>         supports<br/>         the artists<br/>         the bands<br/>         the right partnerships going<br/>         their networkers<br/>         their partners<br/>         well-known people</p> |

### Begründungen

0

The speaker says: "A couple of years ago, research by UK Music found that audience numbers at concerts and festivals was at an all-time high, with an ever-growing number of people attending British music festivals." Studies showed that the number of people attending outdoor music events was therefore at an all-time high.



**1**

The speaker says: "Music tourism to the UK, it said, rose by 20% in 2016, with almost 1 million people travelling to the UK from abroad, specifically to attend concerts and festivals." Some years ago, the number of tourists visiting festivals in the UK therefore went up by 20% or to 1 million.

**2**

The speaker says: "Chris Cooke is the founder and managing director of CMU, a service provider to the music industry here in the UK." Cooke's company therefore supports the British music business as a service provider.

**3**

Chris Cooke says: "The modern music festival as we know it in essence grew out of the folk music festivals. I think it very much began in the folk community, this idea of getting together in a field in the summer and having lots of bands playing. But I suppose the festivals that we recognise today probably first began to appear in the 60s and the 70s, much bigger and more organised." Today's music festivals therefore developed from folk music festivals.

**4**

Chris Cooke says: "As you go global, it does vary. China is interesting: didn't really have a festival market until about 5 years ago, and in the last 5 years, just festival after festival has popped up. So now, there is a significant network of festivals in that market." In one Asian country, several events therefore have been organised during the last 5 years.

**5**

Chris Cooke says: "It is true that putting on festivals is a risky business, and a lot of festivals end up ultimately being owned, partially or entirely by one of the big live music companies." Due to economic insecurity, many events therefore become part of big live music companies.

**6**

Chris Cooke says: "And a lot of festivals begin as independent outfits; a bunch of people get together and say, 'We would like to do a festival. Our festival is going to be different,' and I suppose those festivals get bigger and often they get to a point where the economics are really tight; the profit margins are tight." When small festivals start to attract more visitors, the financial gain therefore frequently is tight.

**7**

Chris Cooke says: "You can do across a network of festivals, and also it has to be said, there are 3 main revenue streams of festivals: tickets obviously; food and drink often brings in way more money than the tickets, and then sponsorship. Brands like to get involved in festivals, particularly in the UK and the US, and the big companies like Live Nation and AAG have great relationships with the brands." The main organisers therefore succeed financially through their good connections with brands or sponsors.

#### 4 Ending the Plastic Age

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| D | B | D | C | A | D | C | B |

#### Begründungen

**0**

Lucy says: "Well, I basically have spent as you say a long time tracking plastics in our lives. And the last sort of six months I've really kind of looked at plastics from all different angles [...]." Recently Lucy has therefore turned her attention to examining a wide range of aspects of plastics.

**1**

Lucy says: "I have spent a lot of time going through their bins. Most of the time they knew I was there and I was invited, but, you know, they weren't surprised if they looked out of the window and there I was with their containers. And what I wanted to do was come up with strategies that provided a snapshot of where we are now." Lucy therefore worked with the Proud family to be able to describe the current situation regarding plastic use.

**2**

Lucy says: "And the main thing I found was that people were focused too much on recycling. They thought they could recycle more than they could." Lucy therefore discovered that people believed more items are recyclable than actually are.

**3**

Lucy says: "You can do a lot, but you have to postpone recycling right until the end. And I insist that people spend two weeks recording via a grid on their fridge and on their phone when they're out and about, recording the plastic that comes into their lives." The strategy Lucy suggests therefore is to keep a note of the plastic we use.

**4**

Lucy says: "And also, we can't rely as much on recycling plastics as many of us thought we could. So for me, it is about using our power, and the fact that we are big consumers of plastic because if you think we are using probably a minimum 20 to 30 needless or avoidable bits of plastic every week individually, if you start to make a dent in that, you can make a really big dent." Lucy therefore believes we should change our behaviour as customers.

**5**

Lucy says: "So for example, one of the things that we know people get very angry about is plastic bags for loose fruit and veg in supermarkets. I put mine in the trolley, freestyle, or if I've got salad potatoes, I'm not going to put those all round my trolley, I steal a mushroom bag, for example." When she is shopping at the supermarket, Lucy therefore puts loose items into her shopping cart.

**6**

Lucy says: "[...] at the end of the week I want to be left with less plastic in my bin and in my life because I don't want to be responsible for it and I know that the recycling set-up is not as it should be. I think we also need to get much more savvy about what we'll accept as design, as consumers." Lucy says that consumers must therefore start to be clear about what they will tolerate.

**7**

Lucy says: "We have this weird psychological attachment to this material that's been around and it's like a push and a pull. At the one time we're so horrified by what we are seeing, the whales dying, the mounds of plastic, the oceans vomiting plastic beaming in from all over the world and at the same time we are being told we can't live without it. So that creates a sort of psychological dissonance." Lucy believes a big problem with plastic therefore is that we have mixed feelings about it.

## Bildquellen

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## Tonquellen

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