

Name:	
Jahrgang:	



Standardisierte kompetenzorientierte
schriftliche Reife- und Diplomprüfung

BAfEP/BASOP

19. September 2017

Englisch

(B2)

Lesen

BMB

Bundesministerium
für Bildung



Hinweise zum Beantworten der Fragen

Sehr geehrte Kandidatin, sehr geehrter Kandidat!

Dieses Aufgabenheft enthält vier Aufgaben. Die Zeit zur Bearbeitung dieser vier Aufgaben beträgt 60 Minuten.

Verwenden Sie für Ihre Arbeit einen schwarzen oder blauen Stift.

Bevor Sie mit den Aufgaben beginnen, trennen Sie das Antwortblatt heraus.

Schreiben Sie Ihre Antworten ausschließlich auf das dafür vorgesehene Antwortblatt. Beachten Sie dazu die Anweisungen der jeweiligen Aufgabenstellung. Sie können im Aufgabenheft Notizen machen. Diese werden bei der Beurteilung nicht berücksichtigt.

Schreiben Sie bitte Ihren Namen in das vorgesehene Feld auf dem Antwortblatt.

Bei der Bearbeitung der Aufgaben sind keine Hilfsmittel erlaubt.

Kreuzen Sie bei Aufgaben, die Kästchen vorgeben, jeweils nur ein Kästchen an. Haben Sie versehentlich ein falsches Kästchen angekreuzt, malen Sie dieses vollständig aus und kreuzen Sie das richtige Kästchen an.

A	<input type="checkbox"/>	B	<input checked="" type="checkbox"/>	C	<input checked="" type="checkbox"/>	D	<input type="checkbox"/>
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Möchten Sie ein bereits von Ihnen ausgemaltes Kästchen als Antwort wählen, kreisen Sie dieses Kästchen ein.

A	<input type="checkbox"/>	B	<input checked="" type="checkbox"/>	C	<input checked="" type="checkbox"/>	D	<input type="checkbox"/>
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Schreiben Sie Ihre Antworten bei Aufgaben, die das Eintragen von einzelnen Buchstaben verlangen, leserlich und in Blockbuchstaben. Falls Sie eine Antwort korrigieren möchten, malen Sie das Kästchen aus und schreiben Sie den richtigen Buchstaben rechts neben das Kästchen.

B	<input checked="" type="checkbox"/>	G	F
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Falls Sie bei den Aufgaben, die Sie mit einem bzw. bis zu maximal vier Wörtern beantworten können, eine Antwort korrigieren möchten, streichen Sie bitte die falsche Antwort durch und schreiben Sie die richtige daneben oder darunter. Alles, was nicht durchgestrichen ist, zählt zur Antwort.

falsche Antwort	richtige Antwort
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Beachten Sie, dass bei der Testmethode *Richtig/Falsch/Begründung* beide Teile (*Richtig/Falsch* und *Die ersten vier Wörter*) korrekt sein müssen, um mit einem Punkt bewertet werden zu können.

Jede richtige Antwort wird mit einem Punkt bewertet. Bei jeder Aufgabe finden Sie eine Angabe zu den maximal erreichbaren Punkten.

Viel Erfolg!

NAME:



ACHTUNG: Für wissenschaftliche Auswertung bitte hier abschneiden.

ANTWORTBLATT

Welcome to Hobbitland

0 C	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
4 <input type="checkbox"/>	5 <input type="checkbox"/>	6 <input type="checkbox"/>	7 <input type="checkbox"/>
8 <input type="checkbox"/>			

Von der Lehrperson auszufüllen

richtig	falsch	richtig	falsch	richtig	falsch	richtig	falsch
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		5 <input type="checkbox"/> <input type="checkbox"/>		6 <input type="checkbox"/> <input type="checkbox"/>		7 <input type="checkbox"/> <input type="checkbox"/>	
		8 <input type="checkbox"/> <input type="checkbox"/>					

1

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Strong headwinds

0	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input checked="" type="checkbox"/>	D <input type="checkbox"/>
1	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
2	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
3	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
4	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
5	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
6	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
7	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>

Von der
Lehrperson
auszufüllen

richtig	falsch
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2

___ / 7 P.

NAME:



ACHTUNG: Für wissenschaftliche Auswertung bitte hier abschneiden.

ANTWORTBLATT

3

Deadly denim

0	<i>silicosis</i>
1	
2	
3	
4	
5	
6	

Von der
Lehrperson
auszufüllen

richtig falsch

☐ ☐

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4

Radio program: War of the Worlds

0	A <input type="checkbox"/>	B <input checked="" type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
1	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
2	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
3	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
4	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
5	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
6	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>
7	A <input type="checkbox"/>	B <input type="checkbox"/>	C <input type="checkbox"/>	D <input type="checkbox"/>

Von der
Lehrperson
auszufüllen

richtig falsch

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___ von 28 P.

Read the text about a film set in New Zealand. Some parts are missing. Choose the correct part (A–K) for each gap (1–8). There are two extra parts that you should not use. Write your answers in the boxes provided on the answer sheet. The first one (0) has been done for you.



Quelle: rudolfbristau / Fotolia

Welcome to Hobbitland

14 December 2014

If seeing Bilbo and friends on the big screen isn't enough, head to 'Middle-earth,' writes Hannah Stephenson.

The release of the new Hobbit movie, *The Hobbit: The Battle of The Five Armies*, is (0) _____. The country was used as the sole filming location for both *The Lord of the Rings* and *The Hobbit* trilogies, (1) _____, from the rivers of Marlborough to the mountains of Mount Cook and the back country of Queenstown and Paradise.

Thanks to Bilbo Baggins and friends, New Zealand has been dubbed the 'real Middle-earth,' with 13 per cent of tourists saying *The Hobbit* trilogy movies were (2) _____ between July 2013 and June 2014.

'Set-jetting' – holidaying in countries and locations where films are shot – is not a new phenomenon. *Jaws* inspired a generation of movie fans to visit Martha's Vineyard in Massachusetts in 1975, and even Albuquerque, New Mexico, has (3) _____ around the world.

Tourism New Zealand chief executive Kevin Bowler says: "While it is clear that improving economies and increased airline capacity are supporting tourism growth, the Hobbit factor has (4) _____ around the world."

Hobbiton Movie Set Tours, the real-life film set used in the *The Lord of the Rings* trilogy and *The Hobbit* films, has welcomed around 800,000 people since first opening. The set was (5) _____, complete with Hobbit holes, gardens bridge and mill.

There's a range of new packages (6) ____, from new evening dinner tours of Hobbiton to kayaking trips down the Pelorus River, where the dwarves in the barrels scene was filmed. Nomad Safaris (www.nomadsafaris.co.nz) also runs a combination of off-road adventure with Middle-earth magic in the stunning alpine setting of the Queenstown region, as well as (7) ____ over the pass of 'Cardharas' into the 'Misty Mountains' to land on a dramatic ridge line beside the Earnslaw Glacier.

Other attractions include (8) ____, exploring the place where the Troll Camp Fire scenes were filmed in *The Hobbit: An Unexpected Journey* and seeing the base of towering limestone cliffs.

For more information on Middle-earth adventures in New Zealand, visit: www.newzealand.com.

A	a factor in influencing their decision to visit
B	for visitors to experience the film locations
C	once again expected to boost tourism in New Zealand
D	visiting some of New Zealand's historic buildings
E	raised the profile of New Zealand exponentially
F	a unique opportunity to meet your favourite Tolkien character
G	in more than 250 points across both the North and South Islands
H	rebuilt in 2011 for <i>The Hobbit</i> trilogy, this time in permanent materials
I	guided tours through Mangaotaki Valley
J	seen a flood of visitors since <i>Breaking Bad</i> hit TV screens
K	the "Earnslaw Burn-Heli Hobbit" experience, travelling with a guide by helicopter

Read the text about a change of attitude towards wind farms in Britain, then choose the correct answer (A, B, C or D) for questions 1–7. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you

Strong headwinds

Nearly half of all onshore wind farms in England and Wales are being refused planning permission, figures reveal. The percentage of such developments being refused planning permission has risen sharply over the last five years.

According to data obtained by law firm McGrigors, in 2005 29 per cent were turned down by planners – rising to 33 per cent in 2009 and 48 per cent last year.

The increase in objections is partly the result of the volume of wind turbine applications being proposed by energy companies. Under European climate change targets, around a third of all Britain's electricity will have to be generated by renewable energy sources by 2020. The majority of that green power will come from 10,000 new wind turbines at sea and on land.

But according to McGrigors, 32 out of 66 applications for onshore wind farms were rejected in 2010. Britain has 305 onshore wind farms and 3,360 turbines.

McGrigors, a leading commercial law firm which represents wind farm developers, claims energy companies will become increasingly frustrated with local planners refusing to give the go-ahead to money-spinning turbines.

However, Benny Peiser of the Global Warming Policy Foundation, which is sceptical of the Government's climate-change policy, including its plans for building wind farms, said: 'The public backlash against wind farms is not surprising.

'It is the inevitable and inexorable consequence of a costly, unpopular and completely pointless policy that is butchering Britain's green and pleasant landscape without having any effect on the climate. These green projects are only viable because of multi-million subsidies supporting a few hundred wealthy landowners and a handful of energy companies.

'By opposing wind farms, a growing number of neighbourhoods and communities are protecting both their local environments and their purses from blind exploitation.'

Jacqueline Harris, a partner at McGrigors, said wind farm developers believe they are not getting a 'balanced hearing' at local level. She said: 'The feeling is that local authorities are too often prioritising local concerns. There is little willingness to consider the benefits of renewable energy generation in context.'

She added: 'Objections based around the visual impact of wind turbines are overriding the wider need to deliver energy security and mitigate the impact of climate change. The visual impact of wind turbines is a common complaint and often successful grounds for objection.

'This applies even where the benefits of the development greatly outweigh the downsides to a small but vocal minority. Even single turbines, which can generate enough electricity for a few thousand houses, are being rejected because of the visual impact on a handful of properties.'

The Government's Localism Bill – which gives more power to local communities over planning decisions – could make it even more difficult for the wind farm developers to push through planning permission. According to Mr Peiser, the Bill has 'helped to empower individuals, councils and communities to oppose and halt wind farms.'

A spokesman for Renewables UK, which represents the wind farm industry, claimed: 'Wind farms bring real economic benefits to local communities. Every refused wind farm planning application is a missed opportunity to secure employment and business benefits at a local level, and further deliver on our energy security and climate change targets.'

- 0 Many wind farm projects cannot be carried out due to
- A technical weaknesses.
 - B poor efficiency.
 - C lack of approval.
 - D financial shortages.
- 1 There are more cases of opposition because of the
- A size of wind farms.
 - B number of projects.
 - C distrust of wind technology.
 - D refusal of EU energy policy.
- 2 The wind industry feels more and more upset about
- A negative media reports.
 - B expensive procedures.
 - C costly planning mistakes.
 - D denied building permits.
- 3 Critics think wind farms spoil the countryside without
- A saving the environment.
 - B improving the national electricity supply.
 - C showing any profit.
 - D helping people who own the locations.
- 4 Wind farm managers think that local governments
- A are unwilling to communicate.
 - B know what is important.
 - C fail to see the bigger picture.
 - D misinform the public.
- 5 According to Jacqueline Harris, wind turbines cause opposition mostly because they
- A generate noise.
 - B are of little use.
 - C are unpleasant to look at.
 - D take local jobs away.
- 6 A new bill supporting local governments will
- A restrict the rights of citizens.
 - B make life harder for planners.
 - C raise the construction costs.
 - D shorten planning periods.
- 7 Wind farms can help local communities by providing
- A energy independence.
 - B a share in wind farm profits.
 - C highly paid jobs.
 - D support for their economy.

Read the summary of a report on a dangerous procedure used in the production of jeans. Answer the questions (1–6) using a maximum of 4 words. Write your answers in the spaces provided on the answer sheet. The first one (0) has been done for you.



Quelle: chamillew / Fotolia

Deadly denim

Sandblasting has become the key method for finishing most modern jeans requiring that 'worn-out' look. Under the sandblasting process the denim is smoothed, shaped and cleaned by forcing abrasive particles across it at high speeds. The process is fast and cheap, and demand for pre-worn denim has led to a massive rise in its use. But this fashion comes at a price: the health and even the lives of sandblasting workers.

There are two types of sandblasting processes: manual sandblasting and mechanical sandblasting. Both can be deadly. In manual sandblasting, compressors are used to blow out sand under pressure through a gun in order to bleach and batter the denim. This process is done in the absence of sealed blasting cabinets and ventilation, exposing the operators directly to silica particles (tiny particles of blasted sand) that are released from the guns. This silica dust, if inhaled, can cause severe respiratory problems in workers. In cases of intense or long-term exposure, it may even lead to the contraction of fatal diseases such as silicosis and lung cancer.

Although the most common form of sandblasting is manual blasting, sandblasting can also be performed mechanically in blasting cabinets, where the process is supposed to be more controlled. However, this report shows that mechanical sandblasting as done in Bangladesh actually continues to expose workers to silica dust. Our research found that mechanical sandblasting is largely carried out in unsealed environments with little protection for workers, using inadequate safety equipment. As a result, the use of this technique continues to expose workers to potentially fatal risk.

After the imposition of strict regulations on sandblasting in many European countries, the clothing industry largely outsourced production to as yet unregulated regions such as Turkey, Bangladesh, and China. It was in Turkey that the negative health effects of this process in the garment industry were recognised, with Turkish doctors being the first to sound the alarm over silicosis amongst garment sandblasters. In 2005 the first major study to link sandblasting jeans with silicosis was published.

Since Turkey implemented a ban on sandblasting in 2009, pressure on brands to stop using manual sandblasting has increased. In autumn 2010 the Killer Jeans campaign was launched, adding to the public call for the abolition of the practice from the industry and many brands

announced a voluntary ban on sandblasting. Yet few if any brands have provided clear information on how these bans are being implemented and no brand has yet agreed to take responsibility for identifying and treating affected workers in their supply chain.

Our study interviewed 73 workers in seven factories and conducted numerous qualitative interviews with experts in the industry. Just under half of the interviewees recognized the logos of brands shown to them as being manufactured in the factories in which they worked. These brands included H&M, Levi's, C&A, D&G, Esprit, Lee, Zara and Diesel, all of which, except D&G, claim to have banned sandblasting.

However, in general, the impact of the ban has been patchy, poorly monitored and widely circumvented, at least in the majority of factories we investigated.

For example, we discovered that regardless of whether a brand has 'banned' sandblasting or not, manual sandblasting still takes place, often at night to avoid detection. It is clear that sandblasting units are still open in most factories used by brands and retailers. In addition, smaller workshops reportedly still either only or predominately use manual sandblasting methods. Although it is possible to test for sandblasting, this is not covered in buyer/audit visits. Indeed, one manager interviewed believed buyers purposely do not test for sandblasting.

The failure of brands to change their designs or to increase production time to allow for suppliers to shift to the more labour-intensive and slower finishing techniques also helps perpetuate the use – sometimes clandestine and sometimes overt – of sandblasting.

The report also uncovered a pressing need to increase awareness of the health risks of sandblasting among workers.

0	What illnesses can factory workers get from silica dust? (Give <u>one</u> answer.)
1	What is often lacking where mechanical sandblasting is used? (Give <u>one</u> answer.)
2	How did clothing manufacturers in Europe react to the restrictions on sandblasting?
3	Why was a ban on sandblasting introduced in Turkey?
4	How could the workers identify jeans made in their factories?
5	How do manufacturers escape limits on sandblasting?
6	What could brands do to stop using sandblasting? (Give <u>one</u> answer.)

Read the text about what happened after a radio program broadcast in 1938, then choose the correct answer (A, B, C or D) for questions 1–7. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

Radio program: War of the Worlds

The widespread panic caused by the first broadcast of War of the Worlds is well documented. Newspaper headlines point fingers at the radio drama for causing widespread panic, making countless people living in the areas named in the broadcast as invasion sites flee their homes in blind panic. It was mass hysteria unlike anything the United States had seen before that fateful night of October 31, 1938 ... wasn't it?

Newspapers were the Internet of the 1930s ... and just because it was in the newspapers doesn't mean it was true. If they're telling the truth, millions of people heard the broadcast; they tuned in well after the disclaimer that it was a work of fiction, changing the radio station only when another popular program had ended.

Unfortunately, as good a story as it is, it's not true. There were no documented cases of people dropping dead from stress-related heart attacks, there were no actual traffic jams and car accidents, and there was no mass exodus from any of the locations named in the broadcast as the site of alien invasion.

C.E. Hooper was a ratings company, and on the night of the infamous broadcast they were calling hundreds of homes across America to see what they were listening to. Of the 5,000 homes surveyed, only about 2 percent of them were tuned in to War of the Worlds; this was largely because there was a hugely popular show on another station at the same time: The Chase and Sanborn Hour. Extrapolating that data, that still suggests that a very small percentage of the population was even listening, and that small percentage is made even smaller by a number of CBS affiliate stations pre-empting the broadcast in favor of other programming.

In fact, CBS was so concerned about the newspaper headlines that followed the broadcast

that they commissioned their own survey to see how many of their listeners were inconvenienced by the radio drama. The answer? Not many.

Fact-checking that followed some of the newspapers' claims about people being injured or hospitalized proved the stories inaccurate. No deaths were ever reported from the mass panic and evacuations. In fact, in the published memoirs of the New York Daily News radio editor, he recalls how deadly quiet the streets were in New York City on the night of the broadcast—a far cry from the legendary thousands of people that supposedly took to the streets thinking that the aliens were coming.

So where did the myth come from?

Newspaper editors saw a brilliant way to take a stab at the growing competition—radio. Radio was the new, up-and-coming thing, and it was taking a big piece of advertising revenue away from print media. And more than that, they also saw a way to increase their sales. Who would pass by a newsstand without picking up the latest edition with more information on this widespread panic about a Martian invasion?

Most of the stories that were run came off the wire services, growing in scale and severity with each re-telling. Once the headlines were on newsstands across the country, more and more people were saying that they had tuned in, that they, too, had been frightened by the broadcast, and they'd thought it was real.

Apparently, many newspaper editors missed the irony of spreading these falsified stories to demonstrate what an unreliable news source the radio really was.

- 0 The program War of the Worlds is said to have
- A started some kind of a war.
 - B led to extensive fear and chaos.
 - C had the intended effect on listeners.
 - D bored the audience.
- 1 After the broadcast, the print media wrote about
- A the making of the program.
 - B a high audience rate.
 - C listeners' complaints.
 - D the true facts.
- 2 War of the Worlds caused
- A a few automobile crashes.
 - B chaos on the streets.
 - C little of what is claimed.
 - D more than was admitted.
- 3 Only few Americans listened to War of the Worlds because
- A it was a late-night performance.
 - B the program was difficult to receive.
 - C live reports were unpopular.
 - D another program attracted the audience.
- 4 The reaction of the print media made CBS
- A investigate the case.
 - B drop War of the Worlds.
 - C adjust their programs.
 - D say that the papers were wrong.
- 5 In a book about his own life, an American journalist remembers
- A people who were hurt.
 - B confused citizens.
 - C traffic jams.
 - D empty roads.
- 6 Journalists had spread the story
- A because they believed it.
 - B to harm their business rivals.
 - C after hearing it on the radio.
 - D before CBS could do it.
- 7 Reports after the broadcast of War of the Worlds led people to say they had
- A listened to the radio program.
 - B known the radio drama was a lie.
 - C had doubts about the story.
 - D read about it in the papers.