

Name:	
Klasse:	



Standardisierte kompetenzorientierte  
schriftliche Reifeprüfung

AHS

10. Jänner 2019

Englisch

(B2)

Lesen



# 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.

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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.

<del>falsche Antwort</del>	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:

## ANTWORTBLATT

J.K. Rowling: my idol

	T	F	First four words
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Von der  
Lehrperson  
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The top mad scientists

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Von der Lehrperson auszufüllen

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## ANTWORTBLATT

3

### The psychology of the suitcase

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"/>
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6	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>

Von der  
Lehrperson  
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4

### The masterpiece

0	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input checked="" type="checkbox"/>
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3	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>
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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"/>

Von der  
Lehrperson  
auszufüllen

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\_\_\_ von 32 P.

Read the text in which a young author writes about J.K. Rowling. First decide whether the statements (1-9) are true (T) or false (F) and put a cross (☒) in the correct box on the answer sheet. Then identify the sentence in the text which supports your decision. Write the first 4 words of this sentence in the space provided. There may be more than one correct answer; write down only one. The first one (0) has been done for you.



## J.K. Rowling: my idol

I KNEW I wanted to be a writer before Harry Potter, but was unaware of any author's life beyond the glamorous exceptions of Antoine de Saint-Exupéry and Roald Dahl, who mined their own lives for plot. At 11, if you didn't fly a plane, I didn't care about your biography. But Joanne Rowling's life was shaped into a fairy-tale narrative, the model of what it was to be a writer: a person whose imagination transfigures them into an idol. At readings, she was mobbed like a film star by people wanting to touch her, to take some piece of her. She was painted, inevitably, as a Cinderella. A *Telegraph* story in 2007 — "From the dole to Hollywood" — told the tale of the single mother who was now richer than the Queen. In fact, Rowling's father was an engineer with Rolls-Royce, and she read French and Classics at Exeter. But the story had some truth in it, and that truth changed lives. "I thought the publishing world would only open its doors if your name was Austen, or Dickens, or you'd attended a top university," says Mel Salisbury, now a successful young-adult novelist. "I didn't know you could have had free school meals, and carried your PE kit in a plastic bag, and still be a writer. She opened my eyes. It gave me the boost I needed to try it for myself." On her

Twitter page, Salisbury gives her location as Slytherin Common Room.

The most famous chapter in Rowling's biography is those six months spent living on benefits in Scotland. The story goes that she wrote the first Potter book in a café with her baby, to escape their unheated council flat. It's obviously Dickensian, and not strictly true; the flat, Rowling told the BBC in 2001, had heating. She worked in cafés for the sake of the walk, which made her daughter fall asleep, and for the hum of noise and presence of other humans. (I write in cafés, and so do half the writers I know. I have an app on my phone that produces café noise when I work at my desk. Sometimes, I play the café noise in an actual café, if the other people are being too quiet.) In the version of Rowling's story I most treasured, the first three chapters of the book were sent to hundreds of agents before Christopher Little asked to see the rest of the manuscript; genius, we were urged to believe, could go unnoticed. (We might yet be geniuses ourselves, billionaires-in-waiting.) In fact, Little was the second agent Rowling tried; genius was probably overlooked only by the first agent's intern.

The story of Harry walking into Rowling's imagination fully formed, a gangly fairy godson, does seem to be true. As her website tells it, it belies the idea that characters are built piecemeal from scratches and errors. "It was 1990. My then boyfriend and I had decided to move up to Manchester. I was travelling back to London on my own on a crowded train, and the idea for Harry Potter simply fell into my head. I had been writing since the age of six, but I had never been so excited about an idea before. To my immense frustration, I didn't have a pen that worked, and was too shy to borrow one...

but this was probably a good thing. I simply sat and thought, for four (delayed train) hours, while all the details bubbled up in my brain, and this scrawny, black-haired, bespectacled boy who didn't know he was a wizard became more and more real to me."

The books are another kind of fairy tale. They transfigured children into readers, and readers into model citizens.

0	As a child, the author was interested in people who were pilots.
1	Rowling's fans treated her as if she were an ordinary person.
2	The media version of Rowling's career was correct to some extent.
3	One writer believed higher education was necessary to achieve success.
4	It is said that Rowling worked on her novel in a cold apartment.
5	Rowling found it disturbing to have other people around.
6	When writing at home, the author likes to hear some sounds in the background.
7	The truth is that Rowling was turned down several times before her talent was recognized.
8	Rowling had a flash of inspiration during a journey.
9	At the time, Rowling was annoyed that she had nothing to write with.

Read the texts about some rather unconventional scientists. Choose the correct texts (A-H) for each statement (1-11). You can use a text more than once. Write your answers in the boxes provided on the answer sheet. The first one (0) has been done for you.

## The top mad scientists

### A Leonardo da Vinci

Between painting the most revered masterpieces of Renaissance art, Leonardo da Vinci somehow still found time to tap into his inner eccentric. The Italian's scientific sketchbooks, most written in mirror-image cursive, are a fantasyland of oddball machines and brilliant designs, many of which would never come to fruition and some that would be built many centuries later, like his rudimentary helicopter.

### B Nikola Tesla

This is the guy you picture pulling down a giant electric switch in a shower of fiery sparks. Tesla, who is credited with the invention of the wireless radio and the AC generator that kick-started the electrical age, was even born, fittingly, during a violent lightning storm in 1856. He was also known as a manic genius that slept little and loved to put on a good show, often using his own body as a conductor in public demonstrations.

### C James Lovelock

This modern environmental scientist and inventor of the world-as-superorganism Gaia Hypothesis has been dispensing dire predictions about climate change and our world for decades now, many of which have come true. He's not shy about spreading one ultra-gloomy forecast: given the current ecological crisis, a massive die-off of about 80 percent of humans by 2100 is inevitable, he believes.

### D Jack Parsons

When Jack Parsons wasn't busy co-founding the Jet Propulsion Laboratory, he was practicing magic and calling himself the Antichrist. This mysterious bad boy of the space program had no formal education, yet still managed to develop a rocket fuel that would guide the United States through WWII and into space. Tragically yet appropriately dramatically, Parsons blew himself up during a lab experiment at his home in 1952.

### E Richard Feynman

Part of the Manhattan Project's team of geniuses that developed the atomic bomb, physicist Richard Feynman went on to become one of the most important scientists of the late 20th century. Far from the stuffy professor type, this free spirit explored music and nature, decoded Mayan hieroglyphics and picked locks in his spare time.

### F Freeman Dyson

Respected nuclear physicist and prolific writer Freeman Dyson moonlights as a science fiction writer's dream. In 1960, he touted the idea that in the future humans may need to construct an artificial shell, now called the Dyson Sphere, that would encircle the entire solar system and

make maximum use of the sun's energy. Dyson wholeheartedly believes in extraterrestrial life and thinks we'll make contact within the next few decades.

## G Wernher von Braun

At the age of 12, an intrepid Wernher von Braun loaded his toy wagon with some firecrackers and shot off across a crowded German street. It was a sign of things to come. The brains behind Hitler's V-2 rocket program arrived in the United States as a prisoner of war and went on to be its champion of space and lunar exploration. While putting people on the moon, von Braun also mastered scuba diving and philosophy.

## H Johann Konrad Dippel

Born and raised in Germany's Castle Frankenstein, 17th-century alchemist Johann Dippel became noted as the inventor of Prussian Blue, one of the first synthetic chemical dyes, but most famous for his endless quest for elixirs of immortality. Rumors of his experiments on human corpses may have inspired Mary Shelley's legendary character that bore the castle's name.

This scientist...

sees the future of mankind very negatively.	0
did not get his scientific knowledge at schools.	1
was interested in living forever.	2
tried out early what he became famous for later.	3
foretold events about nature which have become reality.	4
brought about his own death.	5
took his notes in an unusual style.	6
could read ancient writing.	7
started his life in a dramatic situation.	8
did not go to a new country as a free man.	9
argued for a man-made layer for our galaxy.	10
perhaps influenced a famous book.	11



Read the text about packing luggage for travel, then choose the correct answer (A, B, C or D) for each question (1-6). Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

## The psychology of the suitcase

Full disclosure: I hate packing. More, even, than the first whiff of aviation fuel, getting out the suitcases makes my stomach flip over. I regard those unruffled business travellers, with their capsule wardrobes folded into tiny, carry-on wheeled bags, as an alien species. Admittedly, I am a nervous flyer, so while I'm packing there is always a corner of my brain wondering what my belongings will look like hanging from a tree on the television news. But that's far from the only reason packing is stressful.

There is plenty of advice in the cybersphere and declutter-your-life books about packing. There's the luggage itself. Hard- or soft-sided? Four wheels or two? Then there's whether it's better to roll your clothes or pack them flat. People with naive ideas about how suitcases are treated at airports swear you must pack your shoes at the "bottom." Others will tell you to put everything into plastic bags first—true, I think, only of sponge bags, which are prone to leaking at altitude. On arrival, if your clothes are creased (perhaps you forgot to interleave them with tissue paper?), you can supposedly transform them in a bathroom filled with steam. And so on, and on.

There is less analysis of what makes packing so stressful in the first place. It seems to me that the combination of rigid constraints—the deadlines, weight- and size-limits on luggage—and the unknown variables of different climates and unfamiliar dress codes is tailor-made to induce anxiety.

Travelling light to faraway places is a result of the democratisation of travel, which began in the late 19<sup>th</sup> century, and the ascendancy of the aeroplane. In the days when only rich people travelled for leisure, it was a process more akin to moving house, with porters and staff to do the carrying and the packing, and dozens of pieces of luggage each with a specific function, from

vast trunks to hat boxes. The suit case, then two separate words, was simply the one dedicated to holding men's dress suits.

Coincidentally, one of the few times I envy men the simplicity of their uniform is when faced with an empty suitcase (one word). Men don't, as a rule, need to pack tights as well as socks, or different underwear for different outfits, or make-up and heels for evening. Women don't actually need these, we just feel we do. Because clothes are a kind of camouflage, they are about fitting in. When we travel—indeed one of the reasons we do it—our routines are broken. So we can't know exactly what we'll have to fit in with. The trauma of packing is about squeezing the infinite possibilities of elsewhere into a couple of pieces of luggage.

It's not all in the mind, though. There is also the practical matter of packing things that are fit for purpose. Clothes can open doors: in some countries you can't visit religious sites unless certain parts of your body are covered (again, women get the short straw here). Shoes may turn out to be unbearably hot or give you blisters after a day of sightseeing, but you won't know that until your feet swell under a southern sun. One of the joys of ageing, you might think, is that packing gets easier because you've learnt what works for you. But the flipside is that it's harder to make do with the wrong kit. I doubt I could climb Ben Nevis in wellington boots, as I did when I was 20. But at least I don't travel with my favourite pillow. Yet.

The only rational way to prepare for the unexpected is, like a prosperous Victorian, to take everything with you—which is impossible unless you have the same bag as Mary Poppins.

- 0      **When she has to pack a suitcase, the author**
- A   remembers how much she hates flying.
  - B   realizes it is easier for frequent flyers.
  - C   gets an unpleasant feeling.
  - D   wishes her case were smaller.
- 1      **According to the author, tips on how to pack are**
- A   always impractical in the end.
  - B   all the same concerning how to treat clothing.
  - C   only interesting to people new to flying.
  - D   sometimes contradictory in what they suggest.
- 2      **The author believes that regulations**
- A   regarding luggage should be analysed more carefully.
  - B   spoil the traveller's stay in a foreign country.
  - C   concerning the correct way to dress are important.
  - D   can make choosing what to pack a worry.
- 3      **Limiting luggage on long journeys was**
- A   common once flying became more usual.
  - B   what the wealthy asked staff to help with.
  - C   the reason for the man's suitcase in the 19<sup>th</sup> century.
  - D   necessary so the first aeroplanes could function safely.
- 4      **According to the author, when people go on a journey, they**
- A   should wear different clothes than they do at home.
  - B   should try out as many new things as they can.
  - C   want to be prepared for any situation that may come up.
  - D   want to take as little as possible with them.
- 5      **One thing to keep in mind is that**
- A   several changes of footwear are always necessary.
  - B   what you take on a journey needs to be appropriate.
  - C   it is unwise to overdo sightseeing in hot climates.
  - D   women are unwelcome in certain religious places.
- 6      **The author believes that the problem for older travellers is that they**
- A   can adjust less easily in difficult circumstances.
  - B   are unable to carry all the luggage they actually need.
  - C   find it hard to limit themselves to the absolute essentials.
  - D   fail to learn from their past mistakes.

Read the story about an artist's unusual experience, then choose the correct answer (A, B, C or D) for each question (1-6). Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

## The masterpiece

It wasn't that Jake despised his customers' taste. On the contrary, he was well aware that if it weren't for the fact that many people's ideal picture was an exact copy of a famous work of art, he would be out on the street scraping a living as a pavement artist. Jake was eternally grateful for orders for, say, Van Gogh's "Starry Night" ("But smaller please, we live in a semi-detached"), because producing replicas of masterpieces was what he excelled at. When it came to creativity, originality, a unique composition, Jake failed miserably. On the few occasions he put brush to canvas to attempt to capture the essence of a vase of flowers or a person's character, the result was mundane, insignificant. Most photographs had more artistic merit than Jake's paintings. This he knew and this he abhorred.

One spring morning Jake was at his easel converting a Renaissance Madonna and Child into an abstract. The order for a birthday gift had been cancelled; following her religious conversion, the customer's girlfriend had decided she had no further use for him in her life. Jake never wasted a canvas if he could paint it over, and he was putting the finishing touches to the new background: what had been a landscape of distant rolling hills was now an intricate pattern of geometric shapes. When the doorbell rang, Jake hastily draped a cloth over the hybrid painting. No point in revealing the crasser aspects of his working process to prospective clients, he felt.

The man at the door gave his name as Britten. Jake had been recommended to him, he explained, and he was in search of something out of the ordinary. Jake inclined his head graciously while reflecting that this customer's visit would therefore likely be a short one. When he was shown into the studio, Britten went straight up to the easel. Jake caught his breath; the cloth had slipped and was hanging to one side.

"Remarkable!" Britten exclaimed. "This is it! See how those squiggles and scribbles in the background reflect the chaos of modern life with the serenity and harmony of the mother and baby dominating the foreground. Who did the original? And the cover obscuring half the painting, concealing, hinting – intriguing! Tell me, what exactly is the meaning of the cloth?"

"Oh, that's just in case ..." Jake faltered.

"Justin who?" Britten interrupted. "Can't say I've heard of a contemporary artist called Justin. Who is this guy?"

As Britten gazed at the easel, Jake gazed at him. He realised with some alarm that the man was being perfectly serious: he was convinced he was looking at a copy of a genuine work of modern art and that the cloth was an integral part of it. A thought was forming in Jake's head.

"Justin ... Caise," he replied slowly. "You won't have heard of him. Unique style, pure genius, in my opinion. Little known. Lived as a recluse somewhere in ... Tibet. Passed away recently ... tragic!"

"Fascinating!" Britten murmured. "What's it called?"

Jake answered as truthfully as he could in the circumstances: "Transformation."

“Perfect,” Britten breathed. “It says so much about how having a family has changed my life. Can you get it done by Mother’s Day? Mary – that’s my wife – will love it.”

Whether or not Britten eventually found out that no artist by the name of Justin Caise had ever existed, Jake never knew. It was of no consequence. Britten got a painting that meant everything to him, and Jake, at long last, without sweat or tears, had created something truly original.

- 0      **Jake appreciated the fact that**
- A   most people preferred original artworks.
  - B   small versions of “Starry Night” were popular.
  - C   he had experience of drawing outdoors.
  - D   his clients liked reproductions.
- 1      **Jake believed that outstanding artistic achievement was**
- A   possible if he practised a lot.
  - B   of little interest to the general public.
  - C   comparable to taking a good snapshot.
  - D   well beyond his capabilities.
- 2      **Britten told Jake that he**
- A   found his studio very impressive.
  - B   was interested in unusual paintings.
  - C   had heard his work was good value for money.
  - D   only had time for a short visit.
- 3      **Looking at the work on the easel, Britten immediately**
- A   remarked that it seemed familiar.
  - B   said he liked some aspects of it more than others.
  - C   saw it as representing a contrast.
  - D   claimed to understand the use of the cloth.
- 4      **The main thing Britten was unaware of was that**
- A   he had misunderstood something Jake said.
  - B   Jake felt awkward about staring at him.
  - C   Jake also copied less famous works of art.
  - D   the artist who created the work had died abroad.
- 5      **The title seemed appropriate to Britten because he**
- A   associated it with his wife and child.
  - B   felt it was original for a Mother’s Day present.
  - C   realised that the work had been changed.
  - D   knew it would really appeal to Mary.
- 6      **In the end, it did not matter that Britten**
- A   later got a much more valuable painting.
  - B   had been wrongly informed about the work.
  - C   would definitely find out about the lie.
  - D   thought his purchase was worth more than it cost.

## Bildquellen

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## Textquellen

Seite 5: Rundell, Katherine: Harry Potter and the mental furniture.

<http://moreintelligentlife.com/content/arts/katherine-rundell/harry-potter-and-mental-furniture?page=full> [03.04.2018] (adaptiert).

Seite 7: Live Science Staff: The Top 10 Mad Scientists.

<http://www.livescience.com/11380-top-10-mad-scientists.html> [03.04.2018] (adaptiert).

Seite 9: Willis, Rebecca: The psychology of the suitcase.

<http://moreintelligentlife.com/content/lifestyle/rebecca-willis/applied-fashion-2> [03.04.2018] (adaptiert).

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