

Name:	
Klasse:	



Standardisierte kompetenzorientierte
schriftliche Reifeprüfung

AHS

21. September 2016

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.

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

Make yourself at home

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
		1 <input type="checkbox"/> <input type="checkbox"/>		2 <input type="checkbox"/> <input type="checkbox"/>		3 <input type="checkbox"/> <input type="checkbox"/>	
		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"/>					

___ / 8 P.

1

Lost luggage

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

Von der
Lehrperson
auszufüllen

richtig	falsch
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
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___ / 6 P.

2

NAME:



ACHTUNG: Für wissenschaftliche Auswertung bitte hier abschneiden.

ANTWORTBLATT

3

Philippe Starck

	T	F	First four words
0	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<i>He produced a juicer</i>
1	<input type="checkbox"/>	<input type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	
3	<input type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	

Von der
Lehrperson
auszufüllen

richtig falsch

<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

___ / 6 P.

4

American Dream

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

<input type="checkbox"/>	<input type="checkbox"/>
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___ / 7 P.

Read the text about foreign exchanges. 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: Wikimedia Commons

Make yourself at home

Any successful exchange will expand cultural as well as linguistic awareness. Emma Jones, 15, from King Edward VI Comprehensive in Bury St Edmunds, Suffolk, went to Finland as part of the Comenius project, which helps develop international understanding. She says: “(0) ____ and I loved staying with my Finnish exchange family. (1) ____ when I spoke Finnish but you can’t be afraid, you have to do it for the experience. What amazed me were the differences in the way of life. In Finland, pupils can use their mobile phones in class and they call their teachers by their first names — but their grades are really good. Every house has a sauna and they all go in together with no clothes on!”

(2) ____ that you have to be “really good” at a foreign language in order to try an exchange. But Laverne Antrobus, an educational psychologist at the Tavistock Centre in London, says part of the fun of doing one is trying to communicate, even if you don’t always get it right. “Kids persevere because the need to communicate overcomes the language barrier. It’s not like being in class: you can’t get away with not talking.” (3) ____ and the language follows once they are comfortable.

But sometimes it just doesn’t work out, says Amanda Evans, a London parent who has had both good and bad exchange experiences with her three children. “(4) ____ you can’t leave after the first drink,” she says. “When Laurent, my son’s French exchange, came to stay with us, we took him sightseeing round London for the weekend. But when my son went back to France, nothing had been organised and both boys were just expected to stay in the flat. (5) ____, who made some tactful suggestions to the family.”

School exchanges usually take place when the host child is in school, while the guest exchange goes on day trips with their own school. Many parents are concerned about their child’s normal routine: how is my child going to do his homework or go to after-school clubs when their exchange is here?

Debbie Kendall suggests: “(6) ____ to see how a British child’s life is on a day-to-day basis. Organise some nice things, help them to feel at home and enjoy themselves, but don’t treat them

like royalty for the week. The idea is that they muck in with your family.” With this in mind, her son took his French exchange on car-washing jobs in an attempt to raise money for his rugby tour. They split what they earned and it worked out well.

(7) ____, both for the hosting family and the pupil going abroad. Kendall says it needn’t be a problem. “When my son did an exchange two years ago, on the first evening when the French boy arrived, we took him to our local supermarket. We pointed to food and asked, ‘Do you like this?’ (8) ____ by the idea of tuna with sweetcorn.”

Amanda Evans says her daughter Bea sometimes found mealtimes with her exchange family “agonisingly embarrassing” because in the nicest way, the family would bombard her with questions about her day. It is better, she believes, to let the visitor simply listen in to the hubbub of family conversation.

A	Mealtimes were actually sometimes quite difficult and
B	Doing an exchange is like going on a blind date except
C	I was keen to go
D	Food is another concern
E	She believes that with boys in particular, their interests often connect them
F	It made them laugh
G	It turns out French kids are repulsed
H	The most important thing for the exchange partner is
I	Most Finnish people were supportive
J	Luckily, he was able to contact his teacher
K	Some pupils worry

Read the text about airlines mishandling baggage, then choose the correct answer (A, B, C or D) for questions 1–6. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.



Lost luggage

Nearly 1.8 million pieces of luggage were lost, stolen, or damaged by major U.S. airlines in 2012—and that's just on domestic flights. While it sounds staggering, mishandling 3.09 bags per 1,000 passengers actually represents an 8-percent decline since 2011.

“The rate of mishandled baggage reports filed by carriers is at an all-time low,” says Department of Transportation spokesman Bill Mosley. (The problem reached crisis level in 2007, when U.S. carriers lost or damaged more than 4.5 million bags.) “A number of factors are helping to reduce the rate,” he adds, including improved on-time performance and new baggage-tracking technologies.

Airlines can't take all the credit, however. Changing passenger behavior has played a key role: as airlines have zealously adopted baggage fees, there's been a dramatic drop in the number of checked bags.

Punishment has also helped. “Airlines face potentially greater liability for lost baggage today than in years past, giving them greater incentive to prevent baggage problems,” says Mosley. Since 2009, the DOT has increased baggage liability limits to match rising consumer prices; the domestic limit is now \$3,300 per passenger.

One statistic that no one seems willing to gather or release is the amount that airlines spend each year to compensate passengers for lost or damaged baggage. “For me, the compensation figure is important because it means that the problem was so bad that money had to change hands,” says Dr. Todd Curtis of *AirSafe.com*.

Compensation is surely on the minds of those who still have the unpleasant surprise of arriving without their luggage. To avoid that fate, Sarah Schlichter, editor of *IndependentTraveler.com*, reminds travelers to carry on luggage and fly non-stop whenever possible; arrive at the airport early; display your contact information on your luggage; and consider slipping in a copy of your itinerary.

You can also invest in high-tech luggage tags with radio frequency microchips, such as the SuperSmart Tag and Rebound TAG. While both devices make it easier for an airline or airport worker to match a bag with its owner, they rely on the bag actually being found and reported.

Of course, the airline you fly also affects your chances of sticking with your bag. Regional airlines like SkyWest (ranked a lowly 13 out of 15) tend to have the poorest records, while budget carrier AirTran comes in at No. 2. Before you book your next flight, find out which airlines are best and worst for lost luggage.

- 0 **Since 2011, mishandled luggage has**
- A gone up by 1,000.
 - B gone down by 1,000.
 - C gone up by 8 percent.
 - D gone down by 8 percent.
- 1 **One of the reasons for this decline is**
- A new ways of following luggage.
 - B new methods of checking in bags.
 - C new lightweight suitcases.
 - D new performance baggage.
- 2 **Passengers check in fewer cases because**
- A they are only allowed one piece of luggage.
 - B they have to pay for checked bags.
 - C airlines have a suitcase weight limit.
 - D airlines recommend carry-on suitcases.
- 3 **Compensation statistics**
- A are available on *AirSafe.com*.
 - B have not been analyzed.
 - C are reported on each year.
 - D have not been published.
- 4 **To reduce the risk of your luggage not arriving, Ms Schlichter recommends**
- A checking in luggage the day before.
 - B avoiding stopovers.
 - C leaving luggage unattended.
 - D using luggage straps.
- 5 **Chips that emit radio waves**
- A have to be turned off during the flight.
 - B can be found in suitcases.
 - C can be found on baggage labels.
 - D have to be approved by airlines.
- 6 **Mishandled luggage performances of**
- A low cost airlines are improving.
 - B low cost airlines are declining.
 - C local airlines are good.
 - D local airlines are not good.

Read the text about a French designer. First decide whether the statements (1–6) 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.

Philippe Starck

Philippe Starck has re-imagined many everyday objects in his decades as a designer. He reworked the toothbrush in 1989, creating a mini-sculpture that you could also brush your teeth with. He produced a juicer for Alessi, the Italian design company, in 1990, which evolved from a sketch of a squid and became so iconic it has been displayed in New York's Museum of Modern Art. Its primary purpose, according to Starck, was to “start conversations.” He has now turned his hand to photo booths, in collaboration with the operating company Photo-Me. As with everything he designs, he has assessed the project and decided it is worthwhile.

“Photo booths make a picture of every important time of our life; your first bus card, your ID for school, your passport. After you get married — you take a picture”, he explains in a slow, clear French accent. “The photo booth is very special because in the photo booth you are not in front of the camera of someone else. In front of someone else you will pull a face but behind the curtain, in the mirror, you are really you. There is no picture that is more you than that. So I want to give this object longevity.”

The booths also fit well with Starck's philosophy of democratisation — all his designs should be affordable. “With all the economic problems we have, people will become very poor and for a lot of people it will become impossible to buy even the cheapest camera on the market but almost everyone will have a coin to put in the machine... and exist.”

Existence is at the core of Starck's design philosophy. “We try to deserve to exist. If we can try to seriously help people, it begins to interest me. I have a sadness that in my job we will never save lives — that's the most important challenge today — people die for many reasons and I am helpless in the face of that.” He would never choose to be involved in design. “Absolutely not. No. I think that would be a stupid dream.”

Designing is a compulsion for Starck. He says he would never have chosen to be a designer. “It's not normal to produce so many ideas as I do. It is non-stop. There's a relation with autism, I think, mild but there. As I get older the sickness grows. My father was a brilliant aircraft engineer and I was on a platform to make great rockets or something amazing and instead, sadly, I made a toothbrush.”

He did not just make a toothbrush. He pioneered eco-design long before it became fashionable. He has created affordable but well-made objects — available to the masses. His upcoming projects include an electric moped (“very affordable”), a hydrogen boat and prefabricated high-quality ecological houses costing just 1 000 Euros per square metre. He works hard at deserving to exist.

The new booths, which will arrive in shopping centres from next Thursday, are much more modern than the old blue photo booths. The box itself is grey, with a screen on the outside which detects your face as you look at it and

fits it into a passport or one of the booth's 'fun' scenes — Warholesque prints and anime-style cartoons. The stool is wide and orange, with a pulsating light at its centre — like a heart. The stools in the old booths used to move up and down, now the camera adjusts to your height. It's sleek and modern and comfortable. Unfortunately the technology (not designed by Starck) failed when I tried to use it — six times. Hopefully the bugs will be fixed before

they are rolled out across London this week. But technology is not the only problem for the booths, which are an easy target for vandals. “You have an object that was designed in a civilised time and now you have to redesign in a barbarian time. Now you have to design everything to resist the wildest imagination. It is astonishing the energy and imagination people have to destroy.”

0	One of Starck's earlier designs is on view to the public.
1	Starck wanted his juice squeezer to inspire people to think about design privately.
2	Starck's latest project has to do with occasions that mean a lot to us.
3	Starck wants his objects to be available to as many people as possible.
4	Starck regrets that his work does not serve a higher purpose.
5	Concerning one aspect of his work, Starck was ahead of his time.
6	The seat height in Starck's booths can be altered.

Read the story about a young woman visiting New York, 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.

American Dream

Roy, all smiles, was waiting for her in Arrivals. Jess took the roses he proffered and wrapped her arms round his neck in greeting. It irritated her that they were the cheap supermarket ones, but Roy hadn't been working here long and flowers were probably an extravagance he could ill afford. She was thrilled to be in New York at last; nothing else mattered.

Sitting opposite him on the train, rattling towards his Brooklyn home, Jess scrutinized the man people knew as her boyfriend, the one who had left his native country to make it big in the States. With his baseball cap and thickening waistline, he now bore more resemblance to a middle-aged tourist than the thirty-year-old research scientist who had taken his leave of her at Glasgow Airport six months before. He followed her gaze and clapped his belly with a chuckle.

"No time for the gym - work late most nights. And junk food galore, of course. That's why I need you here, to sustain me with nourishing meals. You should see the amazing stuff you can get in the delis here ... "

And he launched into one of his tributes to New York. Invariably, they ended with the assertion that it was the only place on earth to be and he couldn't wait for her to join him there. Jess was more than ready to fall head over heels in love with New York, but staying for good was another matter entirely. Abandon a job, flat and friends she adored in pursuit of the American dream? It was a high price to pay.

"How are you going to kill time this week while I'm at work?"

The change of subject recalled Jess from her musings.

"Get the City Pass and do the sights," she replied.

"You can't be serious, Jess! That costs a fortune!"

With a dismissive shrug Roy indicated that he considered her to have taken leave of her senses. Jess assumed he must have picked this gesture up here; it struck her as arrogant and patronizing.

"You want to be a *tourist*?" He was whining now. "I mean, do the Empire State if you must, but wouldn't you rather experience New York life for real, you know, check out the neighbourhood stores for groceries? Then we could make plans over cosy dinners together."

He winked and cocked an eyebrow. Jess regarded him steadily. Roy evidently had a hidden agenda, one she did not care for.

"Well, The Metropolitan Museum is a must."

"Whatever." A sullen note had crept into Roy's voice. "Can't see the point of delving into the past. The future's the thing." Abruptly he got to his feet. "This is our stop. Welcome to New York!"

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To be sure, Jess had been expecting the worst; on his abysmal salary, Roy would obviously only be able to afford the cheapest of apartments. But his tiny bedsit was virtually a hovel. The fact that the single barred window gave on to a brick wall was what disturbed her the most; so much for the land of freedom! Sensing that he was willing her to turn a blind eye to the squalor, she accepted the offer of his narrow bed with grace and without comment, while he squeezed a place for himself on the floor.

Jess bestowed a demure kiss on Roy and, feigning exhaustion, pushed him gently from her and turned her face to the wall. She lay awake, listening to a can of beer fizzing open, something tumbling into a bowl, the low monotone of a baseball commentator, and at last rhythmical snoring. She turned over and gazed down at Roy, propped against her suitcase, open-mouthed, scraps of popcorn on his belly, the light from the TV flickering across his features.

Tomorrow, Jess thought, The Metropolitan, followed by all the sightseeing that could be packed into a week. After all, she would not be returning to New York in the near future. She turned over and closed her eyes.

- 0 **When Jess met Roy, she**
- A greeted him coldly.
 - B criticized the roses he gave her.
 - C told him she loved New York.
 - D tried to understand his situation.
- 1 **When Jess looked at Roy, she realized that he**
- A had done the right thing moving to New York.
 - B was the boyfriend she had been missing.
 - C looked like somebody else she knew.
 - D had changed in a relatively short time.
- 2 **Concerning New York, Roy thought that**
- A it offered the best career opportunities.
 - B working there made it hard to have a healthy lifestyle.
 - C the only food you could get was bad for you.
 - D if Jess joined him, he could imagine staying there.
- 3 **Concerning New York, Jess thought that she would**
- A probably not find friends there so easily.
 - B possibly fulfil her dream of moving there.
 - C enjoy discovering it.
 - D find it expensive.
- 4 **Jess's plans for her week in New York included spending**
- A time cooking for Roy.
 - B time getting to know Roy's neighbourhood.
 - C money shopping for Roy.
 - D money on things Roy disapproved of.
- 5 **Concerning apartments in New York, Jess had imagined that**
- A Roy's would be nicer than it actually was.
 - B Roy earned enough to afford a reasonably sized one.
 - C barred windows would be unnecessary.
 - D hardly anybody could afford a decent one.
- 6 **Jess was**
- A prepared to keep her thoughts to herself.
 - B too tired to stay up talking.
 - C extremely rude to Roy.
 - D annoyed that the bed was so small.
- 7 **Roy**
- A made himself a comfortable bed on the floor.
 - B switched off the game because it was boring.
 - C was observed by Jess without him knowing.
 - D fell asleep while Jess was telling him her plans.