

Name:	
Klasse/Jahrgang:	

Standardisierte kompetenzorientierte schriftliche
Reifeprüfung / Reife- und Diplomprüfung / Berufsreifeprüfung

14. Jänner 2022

Englisch

Lesen B2

Hinweise zum Bearbeiten der Aufgaben

Sehr geehrte Kandidatin, sehr geehrter Kandidat!

Dieses Aufgabenheft enthält vier Aufgaben.

Verwenden Sie für Ihre Arbeit einen schwarzen oder blauen Stift.

Bevor Sie mit den Aufgaben beginnen, nehmen 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:

ANTWORTBLATT

Taking turns at talking

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"/>
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Von der
Lehrperson
auszufüllen

richtig falsch

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1

Spray-on clothing becomes a reality

0	using aerosol technology
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Von der
Lehrperson
auszufüllen

richtig falsch

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2

NAME:

ANTWORTBLATT

3

How to write a detective novel

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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"/>
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4

Will bookshops survive?

0 <input type="checkbox"/> C	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
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Von der Lehrperson auszufüllen

richtig falsch	richtig falsch	richtig falsch	richtig falsch
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4 <input type="checkbox"/> <input type="checkbox"/>			

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___ von 30 P.

Read the text from 2017 about the speech habits of men and women. Then choose the correct answer (A, B, C or D) for each question (1-8). Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

Taking turns at talking

It is widely thought in the West that women talk more than men. One popular-science book called “The Female Brain” said they use three times as many words per day as men. Maybe that is why senators kept interrupting Kamala Harris, a Californian senator, during her questioning of Jeff Sessions, America’s attorney-general, at a hearing on June 13th. Or why Jim Holt, hosting a panel on cosmology at a science festival in New York, repeatedly talked over Veronika Hubeny, the one woman in the group. Women will talk forever if you don’t stop them.

Except that there is not a whit of evidence that they do. Abby Kaplan, a linguist at the University of Utah, rounded up the facts in “Women Talk More Than Men...And Other Myths About Language Explained”, published last year. Researchers have given men and women in groups a task to complete, observed classroom interactions, required mixed-sex groups to reach a joint political agreement, and recorded romantic partners in their homes. No study has shown women talking more, and some (like the romantic-couples study) found them talking rather less.

In the best study of a large sample of natural speech, researchers recorded six groups of university students (five in America, one in Mexico) wearing devices that would randomly switch on and record them over the course of several days. The result? Members of both sexes spoke a statistically indistinguishable average of around 16,000 words daily. This average was dwarfed by differences within each sex, with some taciturn types speaking just a few thousand words, and a few motor-mouths as many as 50,000.

Yet people hear women talking more—and clever researchers have proved that too. When they played scripted conversations in which male and female speakers took perfectly balanced speaking times, respondents heard the woman taking 55% of the

speaking time (even when the male and female actors swapped scripts).

Why do people hear women talking more? Perhaps because women and men speak differently. For this, there is some evidence. In some studies, women take more speaking turns, but men take longer ones. In one study, women were more likely to offer reactions (“yeah” or “that’s right”) and men more likely to offer answers.

Some linguists, like Deborah Tannen of Georgetown University, argue that women and men tend to have different goals when talking: men are more likely to seek status and exchange information, whereas women are more likely to seek connection and exchange affirmation. This view has its detractors, but even its proponents insist that this generality hardly applies to all men and women.

If true, this would help explain events such as Mr. Holt’s interruptions of Professor Hubeny, often derided as “mansplaining”. If one partner in a conversation is seeking dominance and the other is seeking co-operation, the status-seeker will wind up hearing co-operative conversational turns as submissive. That may explain why people think women talk more: in the stereotype, it seems they are nattering on with no clear purpose.

Speakers of both sexes need the full suite of skills: explaining, problem-solving, interrupting, supporting and more. Some people think that women are just biologically better at one kind, and men at another. Culture, though, explains plenty, too. It’s not everywhere that men are expected to be the blunt, competitive, problem-solving sex and women the comforters. In rural Madagascar, men are prized for *kabary*: flowery, indirect speech that avoids putting other people on the spot, a mode that is thought to be beyond women’s abilities.

0 According to the first publication mentioned, women

- A have a biological advantage when it comes to speech.
- ☒ B talk a lot in comparison to men.
- C speak less than men in public.
- D are very good at expressing themselves.

- 1 **Scientific studies show that, in general,**
 - A women speak more than men.
 - B women speak more than men in political debates.
 - C men speak less than their partners in a relationship.
 - D men speak just as much as women.

- 2 **How much men and women speak depends on**
 - A the kind of person they are.
 - B the way they judge other people.
 - C how intelligent they are.
 - D where they receive their education.

- 3 **Participants in one study believed that the**
 - A male speakers were given little opportunity to speak.
 - B male speakers were more difficult to hear clearly.
 - C female speakers were more likely than men to be recorded.
 - D female speakers were speaking more than they actually were.

- 4 **Research has shown that when men and women are in conversation,**
 - A they find it hard to talk about the same topic.
 - B they both want to find solutions to problems.
 - C women speak less frequently.
 - D men spend more time speaking at one go.

- 5 **There are language experts who believe that, when in conversation,**
 - A both genders mainly want to be accepted by others.
 - B both genders mainly want to make others feel comfortable.
 - C a man's aim is often to appear important.
 - D a woman's aim is often to share knowledge.

- 6 **People who want to take control of a discussion are**
 - A likely to misunderstand less forceful speakers.
 - B always keen to make others like them.
 - C often better at explaining things in detail.
 - D sometimes annoyed when women speak a lot.

- 7 **The author comes to the conclusion that**
 - A people have lost the ability to communicate successfully.
 - B a range of conversational techniques is a must for everybody.
 - C it is easier for females to learn how to converse successfully.
 - D males and females need to discuss how to communicate effectively.

- 8 **The way males and females express themselves also depends on**
 - A how respected women are in their country.
 - B technological advancement.
 - C the society they are part of.
 - D the quality of education in their country.

Read the text from 2013 about a fabric that can be sprayed onto your body. Complete the sentences (1-8) 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.

Spray-on clothing becomes a reality

A seamless fabric that can be sprayed on to skin and other surfaces to make clothes, medical bandages and even upholstery was demonstrated to great success at the recent Science in Style fashion show at Imperial College London.

The seamless material is called Fabrican Spray-on, a fabric that can be sprayed directly onto the body, using aerosol technology. The spray dries instantly to make innovative clothes that can be washed and re-worn.

The development is the work of Dr Manel Torres, a fashion designer from Spain and an academic visitor at Imperial College, who collaborated with Paul Luckham, Professor of Particle Technology from the Department of Chemical Engineering.

Dr Torres demonstrated the new material on models, creating clothes from zero to show how the technology can be applied in the fashion industry.

He showcased his 2011 spring/summer collection of spray-on *haute couture* at the fashion show at the college. The event celebrated design-led technology at Imperial and coincided with London Fashion Week and the London Design Festival.

Fabrican Spray-on Fabric consists of short fibres that are combined with polymers to bind the fibres together, and a solvent that delivers the fabric in liquid form and evaporates when the spray reaches a surface.

The spray can be applied using a high-pressure spray gun or an aerosol can. The texture of the fabric can be changed according to what fibres are used – such as wool, linen or acrylic – and how the spray is layered.

Fabrican (www.fabricanltd.com) is a patented, instant, sprayable, non-woven fabric developed through a collaboration between Imperial College and the Royal College of Art.

The technology has captured the imagination of designers, industry and the public around the world and has been developed for use in household, industrial, personal and healthcare, decorative and fashion applications using aerosol cans or spray-guns.

"When I first began this project I really wanted to make a futuristic, seamless, quick and comfortable material," said Dr Torres.

"In my quest to produce this kind of fabric, I ended up returning to the principles of the earliest textiles – such as felt – which were also produced by taking fibres and finding a way of binding them together without having to weave or stitch them."

"As an artist I spend my time dreaming up one-off creations, but as a scientist I have to focus on making things reproducible. I want to show how science and technology can help designers come up with new materials," added Dr Torres.

Fashion apparel is just one of the uses of this technology. Dr Torres has set up the spin-out company Fabrican with Professor Luckham to explore other applications, such as medicine patches and bandages, hygiene wipes, air fresheners and upholstery for furniture and cars.

Professor Luckham added: "The fashion application of spray-on fabric is a great way of advertising the concept, but we are also keen to work on new applications for the medical, transport and chemical industries."

"For example, the spray-on fabric may be produced and kept in a sterilised can which could be perfect for providing spray-on bandages without applying any pressure for soothing burnt skin, or delivering medicines directly to a wound."

0	The method of applying the material involves ____.
1	Instead of creating the spray on his own, Dr Torres ____.
2	Dr Torres illustrated the use of the spray in fashion by ____. (Give <u>one</u> answer.)
3	The show was meant to ____.
4	The fluid part disappears as soon as it ____.
5	Different materials can be produced depending on ____. (Give <u>one</u> answer.)
6	To create the spray, Dr Torres went back to ____.
7	Being a researcher, Dr Torres must concentrate on ____.
8	Using the spray for clothing helps to ____.

Read the text about how to write novels on detectives and culprits, the criminals they catch. Some sentences are missing. Choose the correct sentence from the list (A-K) for each gap (1-8). There are two extra sentences 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.



How to write a detective novel

The detective himself, or one of the official investigators, should never turn out to be the culprit. This is bald trickery, on a par with offering someone a bright penny for a five-dollar gold piece. It's false pretenses.

0) ____ To solve a criminal problem in this latter fashion is like sending the reader on a deliberate wild-goose chase, and then telling him, after he has failed, that you had the object of his search up your sleeve all the time. Such an author is no better than a practical joker.

1) ____ His function is to gather clues that will eventually lead to the person who did the dirty work in the first chapter; and if the detective does not reach his conclusions through an analysis of those clues, he has no more solved his problem than the schoolboy who gets his answer out of the back of the arithmetic book.

2) ____ No lesser crime than murder will suffice. Three hundred pages is far too much bother for a crime other than murder. After all, the reader's trouble and expenditure of energy must be rewarded.

The problem of the crime must be solved by strictly naturalistic means. Such methods for learning the truth as slate-writing, ouija-boards, mind-reading, spiritualistic séances, crystal-gazing, and the like, are taboo. A reader has a chance when matching his wits with a rationalistic detective, but if he must compete with the world of spirits and go chasing about the fourth dimension of metaphysics, he is defeated *ab initio*.

3) ____ To bring the minds of three or four, or sometimes a gang of detectives to bear on a problem, is not only to disperse the interest and break the direct thread of logic, but to take an unfair advantage of the reader. If there is more than one detective the reader doesn't know who his co-deductor is. It's like making the reader run a race with a relay team.

The culprit must turn out to be a person who has played a more or less prominent part in the story — that is, a person with whom the reader is familiar and in whom he takes an interest.

4) ____ This is begging a noble question. It is a too easy solution. The culprit must be a decidedly worthwhile person — one that wouldn't ordinarily come under suspicion.

5) ____ The culprit may, of course, have a minor helper or co-plotter; but the entire onus must rest on one pair of shoulders: the entire indignation of the reader must be permitted to concentrate on a single black nature.

6) ____ A fascinating and truly beautiful murder is irremediably spoiled by any such wholesale culpability. To be sure, the murderer in a detective novel should be given a sporting chance; but it is going too far to grant him a secret society to fall back on. No high-class, self-respecting murderer would want such odds.

7) ____ That is to say, pseudo-science and purely imaginative and speculative devices are not to be tolerated in the *roman policier*. Once an author soars into the realm of fantasy, in the Jules Verne manner, he is outside the bounds of detective fiction, cavorting in the uncharted reaches of adventure.

8) ____ By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face — that all the clues really pointed to the culprit — and that, if he had been as clever as the detective, he could have solved the mystery himself without going on to the final chapter. That the clever reader does often thus solve the problem goes without saying.

A	A servant must not be chosen by the author as the culprit.
B	Scientists do not make good detectives because of their complex approach to problem solving.
C	The culprit must be determined by logical deductions — not by accident or coincidence or unmotivated confession.
D	The detective should not be a member of a secret organization.
E	There simply must be a corpse in a detective novel, and the deader the corpse the better.
F	There must be but one culprit, no matter how many murders are committed.
G	The truth of the problem must at all times be apparent — provided the reader is shrewd enough to see it.
H	Secret societies, camorras, mafias, <i>et al.</i> , have no place in a detective story.
I	There must be but one detective — that is, but one protagonist of deduction.
J	The method of murder, and the means of detecting it, must be rational and scientific.
K	The detective novel must have a detective in it; and a detective is not a detective unless he detects.

Read the text about bookshops in Norfolk, UK. Some parts are missing. Choose the correct part from the list (A-I) for each gap (1-6). 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.

Will bookshops survive?

Independent bookshop owners across Norfolk have backed a new movement that has waged war on electronic books and aims to preserve nostalgic second-hand stores.

Dozens of (0) ___ over the last decade as a result of the impact of online sales. Now (1) ___ to do battle with the latest threat to the second-hand bookshop – the growing popularity of the e-book.

Officials behind the newly formed Campaign for Real Books (Cambo) hope to do similar work for the printed word as Camra have done for real ale and the pub industry.

The number of second-hand bookshops in Britain has halved over the last ten years and fears have been raised that the trend will continue if (2) ___ and schools, colleges, universities, and public libraries rely more on the new technology. Andy Vidion, of Church Street Books in Diss, who has become one of the first 100 members of Cambo, said (3) ___, which benefited from reduced rents and business rates and donations that could sell books for 75p.

“We not only have to compete with the unfair advantages given to charity shops, now (4) ___. If schools start getting these e-books, the next generation will not see the point of carrying paper around with them.”

“I just about survive and my lifelong ambition is to achieve the national minimum wage. I think most book stores would not survive without internet sales,” he said.

Cambo says that (5) ___ between family and friends.

John Freeman, of the Tombland Bookshop in Norwich, who has been in the trade for 35 years, said he feared the day when e-books made the printed word redundant. He praised the formation of Cambo, but said it would not make much difference.

“I am delighted it is happening, but I am sad that it has got to the stage that we need to campaign for real books. A lot of people come in to browse because it gives them more pleasure than going on Amazon’s website. We are quite confident that we will survive as a museum or nostalgia trip,” he said.

Cambo says that (6) ____ and it will campaign against library closures and fight to ensure paper books do not play second fiddle to e-books. Peter Cox, of Peter's Bookshop in Sheringham, said anything to promote real books should be praised, but people still liked to browse in second-hand stores and he was not concerned about the e-book "fad".

A	the e-book is costly, impractical, and cannot be shared
B	sales of electronic books outstrip sales of the printed word
C	bookshops across the county have closed
D	it was difficult to compete with the charity shops
E	it was the end of reading
F	it is not possible to open new shops
G	a new national pressure group has been formed
H	we have to contend with the e-book
I	more than 100,000 people in Britain make a living through the book industry

Bildquellen

Aufgabe 3: © i-picture / www.fotolia.com

Textquellen

Aufgabe 1: Autor/in nicht genannt: Chatty women and strong silent men.

<https://www.economist.com/news/books-and-arts/21723806-stereotypes-and-flat-out-myths-bedevil-discussion-women-and-mens-speech> [15.02.2021] (adaptiert).

Aufgabe 2: Autor/in nicht genannt: Spray-on clothes create fashion for chemical fabric.

http://www.londonpressservice.org.uk/creative_design/fashion/spray_on_clothes_create_fashion_for_chemical_fabric [17.06.2013] (adaptiert).

Aufgabe 3: Van Dine, S. S.: 20 Rules for writing detective stories.

<http://www.openculture.com/2016/02/20-rules-for-writing-detective-stories.html> [15.02.2021] (adaptiert).

Aufgabe 4: Gretton, Adam: Norfolk shopkeepers back 'real books' campaign.

<https://www.eveningnews24.co.uk/news/norfolk-shopkeepers-back-real-books-campaign-461808> [15.02.2021] (adaptiert).