

Name:	
Klasse:	



Standardisierte kompetenzorientierte
schriftliche Reifeprüfung

AHS

12. Jänner 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!

ANTWORTBLATT

1

Designs out of the deep freeze

0	1	2	3
D			
4	5	6	7
8			

Von der Lehrperson auszufüllen

richtig	falsch	richtig	falsch	richtig	falsch	richtig	falsch
		1		2		3	
		4		5		6	
		8					

___ / 8 P.

2

Travel for inspiration

0	help in finding solutions
1	
2	
3	
4	
5	
6	
7	
8	

Von der
Lehrperson
auszufüllen

richtig	falsch

___ / 8 P.

NAME:

ANTWORTBLATT

America's love affair with the automobile

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"/>
8	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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___ / 8 P.

3

Was Marlowe murdered on the order of his patron?

	T	F	First four words
0	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<i>Park Honan, a scholar</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"/>	
7	<input type="checkbox"/>	<input type="checkbox"/>	

Von der
Lehrperson
auszufüllen

richtig falsch

☐ ☐

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___ / 7 P.

4

___ von 31 P.

Read the text about a fashion student who designs clothes you can eat. 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.

Designs out of the deep freeze

September 7

Most fashion students keep their finished designs in a wardrobe; Emily Crane gets hers out of the deep freeze.

Emily, 22, is more likely to (0) ____, wearing goggles and holding a Petri-dish than working with pencils or scissors; she's even been swapping ideas with the chefs at Heston Blumenthal's restaurant, the Fat Duck at Bray, in Berkshire.

Emily's work forms part of Kingston University's display at Vauxhall Fashion Scout on September 17, during London Fashion Week. Guests will be able to touch and (1) ____ during the show at Freemasons' Hall in Covent Garden, London.

She is currently preparing her collection but can't promise what she'll be showing: "I never know exactly what something is going to (2) ____ because the processes are still very experimental," Emily explained. While her fellow students were putting the finishing touches to their garments in Kingston's fashion studios, Emily was working in a refrigerated trailer parked on her mother's driveway in Bath. Her younger sister, Felicity, was her model, while her father put his own degree in Industrial Art to good use by operating a bubble machine and acting as her assistant.

Emily, from Winsley near Bath, was drawn to Kingston to (3) ____ by its reputation for encouraging innovative design. One of her first major pieces at Kingston was a dress grown from soap bubbles in her freezer. "The 'Bubble Dress' took just seven minutes to melt, so it felt really special to (4) ____," Emily said.

As it was made from soap, the Bubble Dress wasn't edible; Emily had to (5) _____. Most of her garments and accessories are now 'grown' from gelatine, seaweed and food dyes.

A big turning point for the designer came when she fortuitously discovered how her garments could drape over a body. "I was designing a dress which was half white and half black and experimented using a black food dye. The white side stayed solid, but the black side became soft. I realised that the glycerol in the food dye had completely changed the texture of the garment."

(Fortsetzung 1)

"We encourage our fashion designers to (6) ____, to a world we don't yet know. Partnerships are crucial for the fashion designer of the future and Emily has teamed up with chemists, culinary experts and futuristic couturiers to (7) ____, " Kingston University's MA Fashion Course director Nancy Tilbury said.

Speaking about her exchange of ideas with the Fat Duck, Emily said: "It was fantastic. Once I'd explained what I was trying to do, pots and pans came flying out. Everyone chipped in, saying 'try this', 'taste this', and there was a frenzy of activity."

"People always ask me whether I did Chemistry at A-level but, to be honest, I hated science at school," Emily admitted. "I'd have never dreamt that this is what I'd be doing now."

As for the future, Emily hopes to be able to (8) ____. "People would be able to buy packs which would include everything they need to cultivate their own uniquely tailored outfits," she explained. And does Emily foresee a day when dinner party guests will eat their own Michelin starred clothes? "Why not? Let the banquet begin."

A	find other ingredients
B	sell her designs in kit form
C	create a dress not everyone can wear
D	be found in a lab coat
E	look over the horizon
F	think that only the best students succeed
G	turn out like in advance
H	underpin the scientific nature of the work she creates
I	study for a Masters in Fashion
J	wear something that would only last for such a short time
K	feel some of the samples

Read the text about travelling as a source of creativity. 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.



Travel for inspiration

Whether their destinations are close to home or far away, many creative professionals in need of artistic inspiration say they find it through travel. Trips can help generate new ideas or break stifling routines, creative travelers say, adding that the process of obtaining distance from problems sometimes can help in finding solutions.

As a recent article entitled “Why We Travel” in the British newspaper *The Observer* puts it: “Our thoughts are shackled by the familiar. ... As a result, creativity is traded away for efficiency; we think in literal prose, not symbolist poetry. A bit of distance, however, helps loosen the chains of cognition, making it easier to see something new in the old.”

For Josh Kenyon, a trip to Bali, Indonesia, in 2008 helped the designer and illustrator tap into another side of his creativity. The main reason for the getaway for Kenyon and his wife, who now live in Portland, Oregon, was a vacation away from their home at the time in Chicago. But it served a broader purpose.

“Before taking the trip, I had all these expectations and thought I would be coming up with ideas nonstop while I was there,” shares the alumnus of The Art Institute of California – San Diego. “When we got to Bali, I tried to force myself to create something but nothing came out, so I stopped and just sat back and enjoyed what was going on around me. ... It was not until after we returned home that I did artwork inspired by my experience in Bali.”

Hitting the pause button on the day-to-day demands of work is sometimes enough to recharge the creative batteries. For Kenyon, meeting locals, eating Balinese cuisine, and sitting on the beach for hours and staring at the ocean provided him with a new perspective and view of himself as a designer.

After his trip, Kenyon created a series of designs called *Balance: A Journey to Bali*. The series includes giclée prints titled *Prayer Songs*, inspired by the morning prayer rituals he witnessed in Bali, and *The Reef*, which reflects the organic shapes and patterns of the coral in the island’s crystal blue water.

“To have new ideas, we must have new inspiration – and travel helps that happen,” says Sam Harrison, a speaker and writer on creativity-related topics. His books include *IdeaSelling: Successfully pitch your creative ideas to bosses, clients and other decision makers* and *ZING! Five steps and 101 tips for creativity on command*. Going to new places takes people out of the familiar and into the unknown, where fresh insights await, adds Harrison, who has broad experience as a communications and marketing professional.

Instead of taking work to vacation, Harrison recalls times when insights from trips were brought to work. For example, photos taken of wooden baskets during a hike through olive orchards in Italy’s Cinque Terre inspired a marketing team to create reclaimed-wood accessories for a home-office catalog.

(Fortsetzung 2)

"In the jungles of Belize, I saw hummingbirds with remarkable colors that inspired the color scheme for a direct-marketing promotion," Harrison says.

Inspiring trips don't have to be long-distance or feature exotic settings. A visit to the next town or even neighborhood can be eye-opening.

"Living in Portland, I can drive 15 minutes and be in the forest and that is inspiring to me," Kenyon says.

In addition to personal travel, Harrison says company and team retreats can be a good way to brainstorm. "Retreats are great for creative

teams – getting out of ordinary workspaces helps people think in extraordinary ways," Harrison says. "But this comes with a caveat. Don't feel you always have to get away from the office in order to effectively brainstorm. If you fall in that rut, you won't brainstorm nearly enough."

0	Getting away from difficulties may occasionally ____.
1	Traveling makes it more likely to notice what is ____.
2	A holiday enabled Mr Kenyon to use a different ____.
3	Although Mr Kenyon wanted to be creative, ____.
4	Resting for some time may be all it takes to ____. (Give <u>one</u> answer.)
5	Harrison says that unfamiliar locations provide ____.
6	Harrison remembers that holiday pictures ____.
7	Creative journeys needn't take you far away nor ____.
8	Leaving your job location may enable you to ____.

Read the text about how American attitudes towards cars have changed, then choose the correct answer (A, B, C or D) for questions 1–8. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

America's love affair with the automobile

Drivers may feel spooked by seeing the first self-driving cars appear in coming years. But the new era could prove far less disruptive and bloody than the automobile's 20th-century battle to push pedestrians off U.S. streets.

The change in American public opinion from thinking of cars as wildly dangerous vehicles to having a "love affair with the automobile" was no accident. Instead, it reflected a serious push by the car industry to change people's psychology. Automobiles had to win the battle for hearts and minds before they could take over streets where people had once swarmed.

"That's not the natural order of things; that's the result of a real struggle," said Peter Norton, a historian of technology at the University of Virginia. "That struggle may have analogies with what we're facing in the future with autonomous vehicles."

One key difference between the two eras of transition may prove to be a huge blessing – the rise of self-driving cars could boost road safety and eliminate thousands of unnecessary motorist deaths in the U.S. each year. That futuristic scenario stands in contrast to the relatively bloody rise of cars in the early 20th century.

A bloody beginning

American hearts and minds did not change easily when cars first appeared. Pedestrians crowded the streets of U.S. cities and towns at the start of the 20th century, walking alongside horse-drawn wagons, carriages and trolleys. Contrary to modern sensibilities, parents thought it was perfectly normal for their kids to play in the streets.

"If a pedestrian strode into a street and maybe a wagon wheel ran over their foot, the law would be on their side," Norton told InnovationNewsDaily. "Judges would say pedestrians belonged there, and that if you're operating a heavy dangerous vehicle, it's your fault."

Car accidents led to injuries and deaths among pedestrians and a strong public backlash against automobiles, Norton said. He found newspapers of the time commonly ran cartoons showing the grim reaper at the wheel of a car running over children – part of his research for the book "Fighting Traffic: The Dawn of the Motor Age in the American City".

People even pushed for a 1923 law requiring all cars in Cincinnati to have a mechanism limiting their speed to no higher than 25 mph, but car makers gathered enough support to defeat it.

America's affair with the automobile

The automobile industry eventually began waging a psychological campaign to get pedestrians out of the streets. First, it invented the term "jaywalking" (a reference to the idea of jaybirds as loud idiots) to make fun of pedestrians walking in the street as being stuck in the past.

Second, schools helped train new generations of children to avoid the streets when the American Automobile Association (AAA) became the top supplier of safety curriculum for U.S. schools in the 1920s, Norton explained. The AAA also spread the idea of school safety patrols to help keep kids out of the street.

0 In the near future motorists may feel frightened by

- A conflicts with walkers.
- B more car crashes.
- C autonomous vehicles.
- D a higher traffic volume.

(Fortsetzung 3)

- 1 **America's attitude towards automobiles was a result of**
 - A convincing safety standards.
 - B carefully planned manipulation.
 - C people's technology-madness.
 - D American individualistic culture.

- 2 **Driverless vehicles**
 - A will claim more victims.
 - B make crashes less severe.
 - C are a step backwards.
 - D could keep fatality rates low.

- 3 **Around 1900, U.S. urban areas were dominated by people**
 - A walking on foot.
 - B driving the first cars.
 - C going by tram.
 - D on horse-drawn carts.

- 4 **In case of a crash, walkers were mostly**
 - A treated equally.
 - B without rights.
 - C much better off.
 - D at a disadvantage.

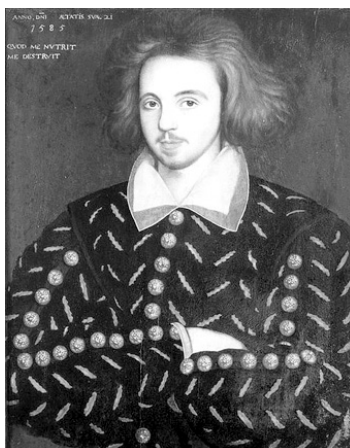
- 5 **Severe crashes made people**
 - A turn against cars.
 - B drive more carefully.
 - C avoid the streets.
 - D keep their kids home.

- 6 **Attempts to slow cars down were**
 - A backed by one federal state.
 - B supported by the legislation.
 - C rejected by the courts.
 - D stopped by the industry.

- 7 **Finally car manufacturers took measures to**
 - A develop quieter automobiles.
 - B clear the roads for their cars.
 - C make pedestrians feel safer.
 - D satisfy all kinds of road users.

- 8 **People moving on the roads on foot were**
 - A asked to get out of the way.
 - B regarded as mentally ill.
 - C considered old-fashioned.
 - D told to use public transport.

Read the text about new insights into the murder of Christopher Marlowe, an Elizabethan playwright and poet. First decide whether the statements (1–7) 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.



Was Marlowe murdered on the order of his patron?

FOUR hundred years ago, a coroner concluded that Christopher Marlowe died in a brawl over a tavern bill. New research suggests that the man who murdered the Elizabethan playwright and poet received substantially more rewards than had previously been thought.

Park Honan, a scholar and biographer, has unearthed a “crucial” document that reveals that the murderer, Ingram Frizer, a known conman who received a royal pardon just a month after stabbing the poet, was later rewarded with extensive property.

Marlowe (1564–93), who penned masterpieces including *The Tragical History of Dr Faustus* and *Tamburlaine the Great* and who rivalled Shakespeare as the most powerful dramatist of the Elizabethan period, was aged 29 when he died.

The killing, in a Deptford rooming-house set against a world of thugs, informers and *agent provocateurs*, has been the subject of endless speculation over the centuries. Some have suggested that Marlowe was punished for his atheist beliefs, others have been guided by the coroner’s conclusions: that the poet was killed in a drunken fight.

Frizer, an unsavoury character with links to a thug who had been in and out of jail, was the servant of Thomas Walsingham, Marlowe’s patron. Professor Honan, Emeritus Professor at the School of English, University of Leeds, points the finger at Walsingham, who needed to rid himself of any association with the poet. As a suspected atheist, Marlowe had become a danger to Walsingham’s standing in the royal court, he said.

“Early in the year, Parliament had ensured that heresy was akin to treason. Dissidents were being hanged. The royal court was unlikely to reward any sponsor of heretics. How could the

(Fortsetzung 4)

law tolerate atheism or the Queen continue to favour Walsingham as the patron of a heretic if, in law, all heresy was treasonous? As patron of a so-called atheist, Walsingham risked damaging his own reputation,” he said.

Walsingham was politically attuned at a time when England was at war, he said. Questions about an ageing Elizabeth I, the succession problem, and the conundrum of James VI of Scotland were in the air. Walsingham used his contacts in the secret service and his cousin, the late Sir Francis, the Secretary of State, to appear devoted to Elizabeth I, while doing all that he could for James of Scotland. Professor Honan said: “Such duplicity was to bring manors and new wealth to the Walsinghams and rewards to Frizer as soon as James came to England’s throne. Thomas knew that if James VI acceded, those who had supported him would be rewarded.”

Frizer was one of three unsavoury characters associated with Walsingham and who were at the murder scene. Professor Honan, whose research is published by Oxford University Press in *Christopher Marlowe: Poet & Spy* on October 27, believes that the document unearthed in the archives of the Yorkshire Archaeological Society, in Leeds, shows that Marlowe was killed for financial reasons. The document records that James gave land to Walsingham’s wife, who leased it to Frizer.

Professor Honan said: “It had been known that Frizer had received money before, but not in such a large amount. He enjoyed prosperity as Thomas rose in the court. He later became business agent of Walsingham’s wife and enjoyed even greater prosperity.”

Charles Nicholl, a noted scholar, said of Professor Honan: “Anything he says about Marlowe should be viewed with a great deal of interest.”

0	As well as being forgiven, Marlowe’s killer was given an aristocratic title.
1	In his lifetime, Marlowe equalled another playwright in literary importance.
2	Marlowe’s death has remained a mystery for a long time.
3	Frizer was a distant relative of Walsingham’s.
4	Walsingham took advantage of his connections to pretend he was loyal to the Queen.
5	Walsingham was certain he would benefit if James became King of England.
6	Marlowe’s murderer was the only one of Walsingham’s acquaintances present when the killing took place.
7	Marlowe’s murderer eventually ended up with a good position.