

Kompensationsprüfung zur
standardisierten kompetenzorientierten
schriftlichen Reifeprüfung

AHS

Juni 2016

Englisch

1. Lebende Fremdsprache

Kompensationsprüfung 4
Angabe für **Prüfer/innen**

Hinweise zur Kompensationsprüfung

Diese Kompensationsprüfung besteht aus drei Aufgaben:

- zwei Aufgaben aus dem Bereich Leseverstehen
- einer monologischen Sprechaufgabe

Bei der Bearbeitung der drei Aufgaben sind keine Hilfsmittel erlaubt.

Die Vorbereitungszeit beträgt mind. 30 Minuten. Die Prüfungszeit beträgt maximal 25 Minuten:

Dauer Leseverstehen:

- Leseaufgabe 1: max. 10 Minuten
- Leseaufgabe 2: max. 10 Minuten

Dauer der Sprechaufgabe:

- erste lebende Fremdsprache B2: 5–7 Minuten
- zweite lebende Fremdsprache B1: 3–5 Minuten

Leseverstehen:

Es sind zwei Leseaufgaben zu lösen, die jeweils aus zwei Teilen bestehen:

Lesetext 1: Teil 1 – Detailfragen zum Text
Teil 2 – Globalfrage zum Text

Lesetext 2: Teil 1 – Detailfragen zum Text
Teil 2 – Globalfrage zum Text

zu Teil 1 – Detailfragen zum Text:

Schreiben Sie Ihre Antworten auf das dafür vorgesehene Antwortblatt.

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

zu Teil 2 – Globalfrage zum Text:

Bereiten Sie Ihre Antwort zur Globalfrage innerhalb der Vorbereitungszeit (ggf. schriftlich) vor und geben Sie den Inhalt des Texts im Prüfungsgespräch mündlich wieder. Sie können bei der Globalfrage maximal 3 Punkte erreichen.

Sprechen:

Ihr Monolog wird nach den folgenden Kriterien beurteilt:

- Erfüllung der Aufgabenstellung
- Spektrum sprachlicher Mittel
- Sprachrichtigkeit

Sie können für den Sprechauftrag maximal 10 Punkte erreichen.

Die Beurteilung der mündlichen Kompensationsprüfung ergibt sich aus der gemeinsamen Beurteilung der beiden Kompetenzbereiche **Leseverstehen** und **Sprechen**. Für eine positive Beurteilung dieser Kompensationsprüfung müssen insgesamt 16 Punkte von 27 Punkten erreicht werden.

Maximalpunktzahl: 27

Notendefinition:

16–18: Genügend
19–21: Befriedigend
22–24: Gut
25–27: Sehr gut

Über die Gesamtbeurteilung entscheidet die Prüfungskommission; jedenfalls werden sowohl die von der Kandidatin/vom Kandidaten im Rahmen der Kompensationsprüfung erbrachte Leistung als auch das Ergebnis der Klausurarbeit dafür herangezogen.

Viel Erfolg!

NAME:

ANTWORTBLATT

Playing with fire

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

Von der
Lehrperson
auszufüllen

richtig falsch

___ / 5 P.

1

Visions of what is to come

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

Von der Lehrperson auszufüllen

richtig falsch richtig falsch richtig falsch richtig falsch

		1	2	3
		<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
		5	6	
		<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	

___ / 6 P.

2

1. Read the text, then choose the correct answer (A, B, C or D) for questions 1–5. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.
2. What is the text about? Present the most important points in the text.



Playing with fire

There is a noise on the path behind us. I turn, swinging the light of my torch directly into a man's face. Anywhere else in the world I would be alarmed; after all, it is the middle of the night and my friend and I are on a forest-lined track, miles from civilisation. However, the man, who greets us with a wide smile, is part of the reason why we are here, at the base of the Ijen volcano in East Java. We are in one of the few places in the world where travellers can witness the near-extinct practice of volcanic sulphur mining.

The island of Java sits at the heart of Indonesia, one of the most volcanic nations on earth, made up of some 17,000 islands. Java's dense population – it is the world's most populous island, home to more than half of Indonesia's 250 million residents – and notorious pollution mean that it is often dismissed by travellers, but away from the urban pockets is a string of volcanoes stretching the length of the island, 45 of them active and plenty offering activities for the adventurous tourist.

Almost within sight of Bali, Ijen volcano offers the opportunity to share the 3km path to the crater with miners, watching in wonder as they make the twice-daily trip to the summit, where they descend into the steaming crater and extract chunks of sulphur. It is channelled from the heart of the volcano through pipes, in which volcanic gases condense to produce dark red, molten sulphur. The sulphur spews out of the pipe where it cools and solidifies, turning bright yellow in the process. The miners then break it into chunks and carry it in wicker baskets up to the crater rim and down the side of the volcano to be weighed. The sulphur is used in the paper industry, to bleach sugar and to make matches and fertiliser.

The starting point of the trek is Pos Paltuding, in the middle of the Ijen Plateau, a sparsely populated highland area on the eastern tip of the island. There's little at Pos Paltuding beyond a basic shelter where you can spend the night. Accommodation options close to the trek are limited to budget homestays; for mid-range options you need to stay further afield, such as along the east coast. My base is Arabica Homestay, on a nearby coffee plantation, from which we make a sleepy departure for our ascent at 4.30am – the turquoise acid crater lake is best seen in the early morning, before cloud descends and obscures the view.

(Fortsetzung 1)

The path is good, a couple of metres wide in places, but steep in parts. It is minutes before we meet the first miner; he is keen to know where we are from and if he can practise his English on us. We are happy to oblige and as we pant our way up the steep trail there is a steady flow of conversation with our new friend and some of the other miners, who pause briefly as they stride past at twice our speed. I ask them about the physical demands and dangers of the job, which they shrug off nonchalantly, keen to talk instead about life in London.

- 0 **The author and his companion are**
- A in the middle of nowhere.
 - B meeting their tour guide.
 - C frightened of encountering strangers.
 - D looking for civilised conversation.
- 1 **Tourists want to watch a tradition that**
- A celebrates the powerful volcanic forces.
 - B can only be seen on this island.
 - C is common in Java's forests.
 - D seems to be dying out.
- 2 **Tourists frequently**
- A overlook the attractions of many of the islands.
 - B ignore the damage to the island's natural resources.
 - C forget about the island's many interesting small towns.
 - D avoid the island because of its environmental problems.
- 3 **The sulphur**
- A can be found on the volcano slopes.
 - B changes colour in the course of mining.
 - C runs down the mountainside.
 - D is treated with chemicals in the mines.
- 4 **Near the beginning of the trail,**
- A tourists can only stay at private homes.
 - B rooms at plantations are fairly expensive.
 - C tourists have to bring a tent.
 - D hotels are in the medium price range.
- 5 **On the hike, the author and his companion**
- A quietly try to get their breath back.
 - B overtake a number of others.
 - C keep talking to some miners.
 - D are concerned their lives might be at risk.

LÖSUNGEN

Teil 1

Playing with fire

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

Teil 2

Modelllösung zum globalen Leseverständnis:

The text is about Ijen volcano in East Java, where tourists can still watch volcanic sulphur mining. There is accommodation nearby and the tourists can accompany the miners on their early-morning up-hill trek, talk to them and then watch the sulphur rocks being carried down in baskets from the crater, after the volcanic gas has been solidified into rocks.

Abweichungen von der Modelllösung sind möglich. Es sind maximal 3 Punkte zu vergeben. Folgende Inhalte des Textes dienen zur Orientierung:

- at Ijen volcano in East Java tourists can watch volcanic sulphur mining
- sulphur changes state and finally solidifies
- sulphur rocks are carried down the mountain
- accommodation near the volcano is available
- tourists can accompany the miners

1. Read the text. Some parts are missing. Choose the correct part (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.
2. What is the text about? Present the most important points in the text.



Visions of what is to come

YOUTUBE IS AWASH with child prodigies, playing the violin or singing “Somewhere Over the Rainbow.” Impressive as they are, the performances tend to be inferior to those of accomplished adults – but (0) _____. If you wanted to find the greatest reading of Bach’s Invention in C Major, you might choose the late Glenn Gould over Alexander Chen, aged four. Yet, when it comes to views, Gould (341,000) cannot compete with Chen (1.3m).

The reasons for this include the sheer novelty of (1) _____, and the inexorable draw of that cosmological force, cuteness. George Newman, a psychologist at Yale School of Management, is interested in how, when people consume a clip of a prodigy, they’re also consuming an idea of the future. As we watch a little girl singing an aria from “The Marriage of Figaro,” we’re enjoying not just the performance but a vision of that girl, now a woman, on stage at La Scala, bouquets at her feet. It gives us a thrill we don’t get from an adult’s performance, however virtuosic.

To test this hypothesis, Newman and his collaborator, T. Andrew Poehlman, presented 111 adults with two paintings, one of which, based on a prior test, was typically judged superior to the other. The participants were all told that the artist behind the superior painting was 42. But they were given (2) _____: some were told the artist was 37, others that it was created by a seven-year-old, and a third group were told nothing at all. People told that the painting was by a child were significantly more likely to rate it highly, and to want to see (3) _____.

In a second experiment, participants were asked to evaluate a book of poetry. Some were told the author was nine, others that he was 39. They were also given information about its date, either that (4) _____, or that it had just come out. When people thought the book was new, they were much more likely to be interested in buying it if (5) _____ (as you’d expect, given the previous experiment). But the effect was greatly reduced when people thought the book was 20 years old. It is the ability to project imagined achievements into the future that influences evaluation. We all want to be ahead of the game.

(Fortsetzung 2)

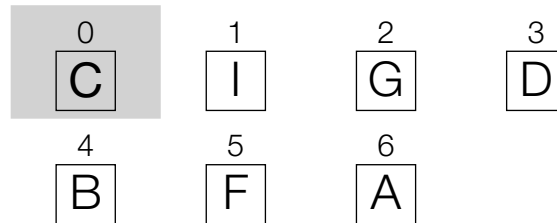
The prodigies on YouTube rarely go on to become world-beaters, just as people who shine in interviews often perform poorly on the job. The truth is, (6) ___ is almost impossible, even for experts: according to research, experience on the job doesn't improve the predictions made by clinicians, marketers, admissions committees or judges. An organisational psychologist, Scott Highhouse, estimates that only about 30 % of the variance in executive success can be predicted, with the rest down to chance.

A	predicting individual performance in any field with consistency
B	it had been published 20 years earlier
C	they are much more likely to attract our attention
D	an exhibition of the artist's works
E	people definitely succeeding in later life
F	they thought the author was nine
G	varying information about the inferior one
H	exact information about the talented children on YouTube
I	watching a child performing complex music

LÖSUNGEN

Teil 1

Visions of what is to come



Teil 2

Modelllösung zum globalen Leseverständnis:

We love watching talented children even though their performances are usually inferior to those of adults. They attract our attention because we enjoy imagining them being successful in the future. The results of two experiments show that we find works of art or literature more interesting if we think they were done recently by a child. However, predicting how well people will perform in the future on the basis of their present performance is almost impossible, even for experts.

Abweichungen von der Modelllösung sind möglich. Es sind maximal 3 Punkte zu vergeben. Folgende Inhalte des Textes dienen zur Orientierung:

- performances by child prodigies are usually inferior to those of adults
- we like imagining child prodigies being successful in the future
- we find works of art/literature more interesting if they were done by a child
- two experiments have proved the above two points
- predicting future performance is almost impossible

Environmental disasters

Your English teacher has asked you to give a talk on disasters linked to energy production to a group of fellow students.



Quelle: Fotolia



Quelle: Fotolia

In your **talk** you should:

- explain how the disasters shown in the pictures could happen
- discuss the consequences of such disasters for the environment
- present safer ways of producing energy

You should talk for **5 to 7 minutes**.

Holistischer Beurteilungsraster Sprechen B2

Band	Overall Oral Production	
10	1	All aspects of the task addressed and convincingly expanded.
	2	Expresses her/himself clearly with no sign of having to restrict what she/he wants to say.
	3	Lexical and grammatical accuracy is very high, only few 'slips'.
8	1	All aspects of the task addressed and expanded.
	2	Expresses her/himself clearly and without much sign of having to restrict what she/he wants to say. (GLR, B2.2)
	3	Lexical and grammatical accuracy is high, 'slips' or non-systematic errors do not hinder communication.
6	1	Most aspects of the task addressed and sufficiently expanded.
	2	Uses a sufficient range of language to express her/himself without much conspicuous searching for words, using some complex sentence forms to do so. (GLR B2.1 adapted)
	3	Lexical and grammatical accuracy is generally high, though some confusion and incorrect word choice does occur without hindering communication. (collapsed from GA/VC)
4	1	Aspects of the task addressed but not sufficiently expanded.
	2	Uses an insufficient range of language to deal with parts of the task set often having to restrict what she/he wants to say. (GLR B1.2 adapted)
	3	Insufficient degree of lexical and grammatical control.
2	1	Only some aspects of the task addressed, none expanded.
	2	Lexical and structural limitations cause repetition, hesitation and difficulty with formulation. (GLR, B1.1 adapted)
	3	Lack of lexical and grammatical control frequently leads to breakdown of communication.
0	1	Task ignored.
	2	Fails to produce enough language for assessment.