

Maturprüfung 2021

Englisch

Klasse:	4a – 4i
Anzahl Seiten (ohne Deckblatt):	10
Inhalt:	1 Informationen zur Prüfung und Bewertungsraster 2 – 5 Listening Comprehension 6 – 9 Reading Comprehension 10 Essay
Anweisungen/ Erläuterungen:	s. detaillierte Informationen auf dem ersten Blatt.
Hilfsmittel:	Eigenes Wörterbuch für die Schreibaufgabe.
Bewertung:	Listening Comprehension = 20% Reading Comprehension = 40% Essay = 40%

Bevor Sie mit dem Lösen der Aufgaben beginnen, kontrollieren Sie bitte, ob die Prüfung gemäss obiger Aufstellung vollständig ist. Sollten Sie der Meinung sein, dass etwas fehlt, melden Sie dies bitte **umgehend** der Aufsicht.

Name: _____

Klasse: _____

The English Exam consists of three parts:

I. LISTENING COMPREHENSION:	Answers on the exam paper according to the instructions given. Time allotted: 40 minutes.
II. READING COMPREHENSION:	Part A: comprehension questions All answers on separate sheets provided by the school according to the instructions given. Part B: vocabulary All vocabulary answers to be written on the exam paper.
III. ESSAY:	Text on separate sheets provided by the school. Please leave a margin on the right hand side of the sheet for correction purposes. Time allotted for Reading Comprehension and Essay: 3 hours and twenty minutes.

Only after handing in both part I and part II will you be allowed to use your personal dictionary, which you can collect at the desk of the teacher in charge.

Electronic dictionaries are not permitted.

Assessment grid:

Task		Weight	Score		Grade
I. Listening Comprehension		20%		30	
II. Reading Comprehension	A	40%		17	
	B			15	
III. Essay		40%			
TOTAL					

Name: _____

Klasse: _____

I. LISTENING COMPREHENSION**Part 1**

You will hear three different extracts. For questions 1-6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract. You will hear each extract twice.

EXTRACT ONE: You hear a trainee teacher called Susanne talking to her tutor.

1 What points does the tutor make about a teacher's attitude?

- A A good teacher can put any subject across effectively.
- B Students will pick up on a teacher's commitment.
- C There's little point in a teacher trying to fake passion for a subject.

2 What is Susanna doing?

- A complaining about her student's lack of enthusiasm
- B proposing ways of making her subject more appealing
- C asking for ideas about exercises her students could do

EXTRACT TWO: You hear a student called Sam telling his friend Ella about a concert he's been to.

3 Sam is trying to

- A suggest how the visual impact could have been improved.
- B challenge Ella's preconceptions about the music.
- C persuade Ella to go to a similar one in the future.

4 In Sam's opinion, what makes the performer stand out?

- A the influence her academic background has on her music
- B the instinctive way she responds to her audience
- C the high level of stage presence she displays

EXTRACT THREE: You hear a woman telling her friend about new policies adopted by her company.

5 Staff have been planting trees in order to

- A promote a desirable image.
- B encourage a spirit of mutual co-operation.
- C compensate for environmental damage.

6 The company was surprised that its remote working initiative resulted in

- A more appreciative customers.
- B a better standard of new recruits.
- C a more motivated workforce.

Name: _____

Klasse: _____

Part 2

You will hear a scientist called Jim Weller giving a talk about some robots he has created and how they function like insects called termites. For questions 7-14, complete the sentences with a word or a short phrase. You will hear the recording twice.

ROBOTS LIKE TERMITES

- 7 Jim says termites differ from bees in that a _____.
- 8 Jim uses the word _____ to refer to the group of robots he's created to function as independent units.
- 9 Jim observed termites depositing partially consumed _____ in shared habitats, which activated a response from other termites.
- 10 Jim states that the robots receive _____ to help them correct any errors they make.
- 11 Jim got a single robot to finish the construction of a _____ when publicly demonstrating how simple structure building is performed.
- 12 Jim predicts that his robots will soon be able to move _____ into position to help people cope with the threat of floods.
- 13 Jim compares both termites and his robots to brain cells, in that they all create a superior form of _____.
- 14 A group of Turkish researchers has observed Jim's work in the hope of coming up with a _____ they can learn from.

Name: _____

Klasse: _____

Part 3

You will hear an interview in which a historian called Mark Connor and a writer called Judith Monroe are talking about the history of the underground railway in London. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear. You will hear the recording twice.

15 Mark says that the problems which led to the creation of the railway

- A resulted from poor urban planning.
- B were similar to those we have today.
- C typified the thinking of their age.
- D only had one possible solution.

16 Judith believes that the engineering methods used to make the first tunnel

- A worked surprisingly quickly.
- B were too basic to be efficient.
- C caused a minimum amount of disruption.
- D resulted in the loss of too many homes.

17 How does Mark feel about the public reaction when the first underground line opened?

- A disappointed by their reluctance to go underground
- B struck by their willingness to tolerate lengthy journeys
- C amused by their unfounded fears
- D impressed by their general enthusiasm

18 Judith and Mark both say that, during the early years of its construction, the railway

- A created many jobs for people.
- B had a big influence on urban development.
- C inspired imitators all over the world.
- D made national heroes of its developers.

19 Judith compares certain underground stations to a classic film in that

- A they are designed in the style of a particular area.
- B they give a feeling of being in a cinema.
- C they are a product of the same creative vision.
- D they give a similar sense of size and excitement.

20 What does Mark think about the railway map?

- A It has come to represent the city.
- B It can confuse people unfamiliar with its format.
- C It encourages people to use the underground.
- D It is well designed for something so inexpensive.

Name: _____

Klasse: _____

Part 4

You will hear five short extracts in which people are talking about visits they have made to museums.

While you listen you must complete both tasks. You will hear the recording twice.

TASK ONE

For questions **21-25**, choose from the list **A-H** each speaker's reason for visiting the museum.

A to record certain images

B to view a particular exhibit

C to listen to a lecture

D to follow up on a recommendation

E to check some data

F to do some research

G to see recent renovations

H to seek expert opinion

21 Speaker 1: _____

22 Speaker 2: _____

23 Speaker 3: _____

24 Speaker 4: _____

25 Speaker 5: _____

TASK TWO

For questions **26-30**, choose from the list **A-H** what impressed each speaker about the museum.

A the helpfulness of the staff

B the relevance to local life

C the effective audio-guide

D the international appeal

E the diversity of the items on show

F the comprehensive information supplied

G the opportunities for interaction

H the authentic reconstructions

26 Speaker 1: _____

27 Speaker 2: _____

28 Speaker 3: _____

29 Speaker 4: _____

30 Speaker 5: _____

Name: _____

Klasse: _____

II. READING COMPREHENSION

Trying to silence the outside world

The mute button was invented in 1956 by Robert Adler. It was one of the four buttons on the first commercial TV remote control, initially designed to shut off the sound of annoying commercials. But it is only now, in an age of incessant interruption, that we are beginning to grasp muting's full potential – not only when it comes to our gadgets, but in real life, too.

5

Last month, *Uber* began trialling a suite of new features for users of its Exec service – including a button you can activate if you want to mute your driver. It appears to bring the dream of being able to choose who and what we listen to a step closer. “From a driver's perspective, it's quite rude,” an Uber driver from east London tells me. “And offensive, to be honest. It's like saying: ‘Shut up.’”

10

But let's be honest: who among us hasn't fantasised about being able to mute an annoying colleague, a screaming toddler or an over-friendly waiter? Mute promises a snake-free garden, a world where you can curate your content and silence disagreement. And it is proving irresistible online.

15

Instagram added its own mute function last year. Now you can avoid your friend's nauseating Ibiza selfies and tasting menu stories without fear of causing offence. “I'm happy for my friends who are achieving great things, but Instagram makes it too easy to start getting bitter about why that's not me,” one muter explained. “I'm looking forward to living in a self-imposed creative bubble for a little while.”

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Psychologist Paul Gilbert argues, “we're becoming more persona-dominated, i.e. we all put on an act about how people want to see and hear us. We do it all the time on social media.” For him, the Uber shush feature is a welcome chance for us to rest those personas for a few minutes. “Human beings evolved in small hunter-gatherer groups where everyone knew one another,” he says. “We aren't necessarily adapted to be interacting with strangers all the time. People find it incredibly tiring. At least in a taxi, you have an opportunity to sit and be quiet.”

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Well, yes, that is true. But what I find disturbing about the Uber silence feature is precisely that it cuts off any possibility of human connection. It is a way of automating a function that we might once have negotiated in human language. The Uber driver points out that it's not hard for him to gauge who might be up for a chat and who isn't. Most people have their earphones on anyway. I usually have my Bluetooth earphone in too, often listening to audiobooks, lectures, radio, podcasts, educational stuff.”

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But you could see that this retreat into our own discrete sound worlds is its own form of muting. Looking around the office in which I am typing these words, at least half of my co-workers are wearing earphones or headphones, and the younger they are, the more likely they are to be plugged in – or out.

35

The wider trend is known as the “privatisation of auditory space”, says Dr Tom Rice, a lecturer in sonic anthropology at Exeter University. “It's often said in sound studies that we don't have earlids. We don't have any control over what drips into our ears and collects in them. Earphones are the closest we have to that.”

40

It is generally accepted that our audio environment is becoming more cluttered – even at home, since our microwaves and washing machines are now more likely to bleep at us

Name: _____

Klasse: _____

(and, in some cases, talk to us). But most people do not mute the world because they find it overwhelming or confusing. “It’s also that they consider it boring,” says Rice. “People will often think that the sounds that they’re exposed to aren’t worth listening to.” The dawn chorus, after all, is famously not what it was, and general human patter is being drowned out by pneumatic drills, lorries and Ed Sheeran’s Galway Girl blasting out of the supermarket public address system.

“When we conduct surveys about modern life and ask people what the biggest irritants of modern life are, ‘unwanted music or sound’ is usually in the top five,” says Dr Daniel Levitin, a neuroscientist at McGill University in Montreal. This has a lot to do with the way our hearing system works. “Compare it with vision. When you look at an object, it appears to be out there in the world. But sounds, for most of us, feel like they’re emanating from within our heads. It makes them more intimate and more intrusive.

“In the best case, you can say headphones are a way to gain control of your environment,” he adds. It was striking, when Spotify users shared their most-played songs at the end of 2018, how many of the titles included “waves” or “rain noise”, suggesting that many listeners simply wanted to block distractions. “But the worst case,” Levitin says, “is that young people are listening to music and thinking that they can increase their concentration and performance that way. There are thousands of studies that show that listening to music is incredibly bad for your concentration. It’s just more enjoyable.”

Meanwhile, our capacity to tune out whatever we want is increasingly catching up with our desire to do just that. “Hearables” are now advertised the new “wearables” in Silicon Valley. Amazon, Apple and Google are all working on in-ear technology. The start-up Doppler Labs has developed products that promise to cancel out background noise, amplify the voices of particular speakers and even provide live, real-time, Babel fish-like translation. We often imagine a virtual-reality future will involve some sort of interface over our eyes, but it might just as easily work through our ears. Soon we might literally be able to mute people we don’t want to hear.

But who knows what else will be silenced? “The argument is that this is damaging to the quality of public space and to the social fabric – we all just become atomised individuals,” says Rice. If we are listening to podcasts or music or white noise all the time, we are removing ourselves from society and the chance to interact, help, experience delight.

“I personally don’t have much against earphones and I think they can be fantastically useful and enriching of one’s auditory life,” says Rice. “But I do think it’s possible to get value out of your sound environment by paying attention to it. Can you isolate five sounds in your everyday environment that you value and enjoy and that enrich your life? This encourages us to think about our sound environment more generally, and about which sounds we want more – and less – of in our lives.”

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Name: _____

Klasse: _____

A) Comprehension questions (17 points):

Answer the following questions in your own words whenever possible and always form complete sentences. Write your answers on a separate sheet.

Part A will count as 2/3 of your overall mark in the Reading Comprehension.

1. Outline three forms of muting that the text mentions (3 p)
2. Why is 'mute' proving irresistible online, according to the text ? (2 p)
3. Explain the concept of 'privatisation of auditory space' (line 37)? (2 p)
4. Considering the article as a whole, point out six reasons why people 'mute the world around them'! (3 p)
5. Why are unwanted sounds amid the biggest irritants of modern life, as opposed to visual stimuli? (1 p)
6. Explain why 'hearables' can both improve or damage public space. (6 p)

B) Vocabulary (15 points):

I. Explain (in English) the meaning or give a synonym of the following words as they appear in the text. Write your answers below. (10 points)

1. commercials (l. 3): _____
2. incessant (l. 3) _____
3. to grasp (l. 4): _____
4. toddler (l. 12): _____
5. nauseating (l. 16): _____
6. disturbing (l. 27): _____
7. retreat (l. 33): _____
8. cluttered (l. 41): _____
9. consider (l. 44): _____
10. desire (l. 63) _____

Name: _____

Klasse: _____

II. For questions 11 – 20 read the text. Use the word given in brackets to form a fitting word. Write your answers below. (5 points)

Anyone who has **(00) recent** spent time in a public space has likely noticed the sudden and extraordinary ubiquity of headphones. “Do people really like music this much?” I have wondered, incredulously, while counting endless white earplugs. The outside world, once a shared auditory environment, has been **(11) effect** fractured. We now swing about in our own bubbles of self-programmed sound.

In 2012, the headphone industry saw a quick thirty-two-per-cent leap in revenue (concurrent with the increasing **(12) available** of smartphones and other devices that store and play back audio), and since then the market has only continued to swell. A 2014 survey by the “music lifestyle brand” Sol Republic found that fifty-three per cent of millennials owned three or more pairs and wore headphones for nearly four hours every day. Seventy-three per cent admitted to having slid a pair of headphones on to “avoid **(13) interact** with other people.” That same year, GQ, in a spread on its Web site, re-configured headphones as the trendy ornament for modish men: “The newest fashion accessory isn’t a fashion accessory at all. It’s head-wrapping, high-style headphones that make as much of a **(14) state** as anything else you’re wearing,” the copy read.

Certainly, headphones are an obvious method of exercising **(15) autonomous**, control—choosing what you’ll hear and when, rather than gamely **(16) endurance** whatever the environment might **(17) infliction** upon you. In that way, they are **(18) defense**; users insist upon privacy (you can’t hear what I hear, and I can’t hear you) in otherwise lawless and **(19) predict** spaces. Should we think of headphones, then, as just another emblem of **(20) catastrophe** social decline, a tool that edges us even deeper into narcissism, egotism, vast unsociability? Another signifier of that most plainly American ideology: independence at any cost? [...]

© Petrusich, Amanda: Headphones Everywhere, in: The New Yorker, July 12, 2016

00. recently

11. _____ 16. _____

12. _____ 17. _____

13. _____ 18. _____

14. _____ 19. _____

15. _____ 20. _____

Name: _____

Klasse: _____

III. ESSAY

Write an essay of at least three body paragraphs on ONE of the following topics. You may or may not refer to the reading comprehension text.

Please give the essay a title of your own and write the number of the chosen topic (1 – 4).

1. "Silence is a source of great strength." (Lao Tzu) Discuss.
2. Educationalist Sir Ken Robinson claims that "schools kill creativity", arguing that "we don't grow into creativity, we grow out of it. Or rather we get educated out of it". Discuss.
3. In George Orwell's novel *1984*, the slogan of the ruling party is "War is Peace. Freedom is Slavery. Ignorance is Strength". To what extent do you think this slogan applies to the world you're living in? Choose one of the three statements.
4. Specific literary topics for each class:
 - 4a: "[...] perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity. [...] Yes, like a dog." Comment on Lucy's remark towards the end of J.M. Coetzee's *Disgrace*.
 - 4b: Discuss/Analyze the meaning of the title 'Homegoing' in Yaa Gyasi's novel *Homegoing*.
 - 4c: Discuss/Analyze the meaning of the title 'Homegoing' in Yaa Gyasi's novel *Homegoing*.
 - 4d: Discuss/Analyze the meaning of the title 'Homegoing' in Yaa Gyasi's novel *Homegoing*.
 - 4e: "Good fences make good neighbors." (Robert Frost, *Mending Wall*) Discuss the quote from Robert Frost's poem in the context of T. C. Boyle's novel *The Tortilla Curtain*.
 - 4f: "Fair is foul and foul is fair, / Hover through the fog and filthy air." These are the last lines of the witches when they first meet. Explain in what way they express a major theme or leitmotif of the play *Macbeth*.
 - 4g: Explain what 'home' means to Alexander MacDonald, the narrator of *No Great Mischief*.
 - 4h: Discuss the role of guilt in Ian McEwan's novel *The Children Act*.
 - 4i: "[...] perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity. [...] Yes, like a dog." Comment on Lucy's remark towards the end of J.M. Coetzee's *Disgrace*.