

Abschlussprüfung 2018
an den Realschulen in Bayern



Englisch

Written Test

Nachtermin

Lösungsvorschlag

Im Lösungsvorschlag können nicht alle möglichen Lösungen wiedergegeben werden.

PART I: Reading

TASK 1 [True/False/Not in the Text; Focus: specific information]

(10)

1 T 2 N 3 F 4 N 5 F 6 T 7 F 8 T 9 F 10 F

TASK 2 [Sequencing; Focus: text structure, coherence and cohesion]

(6)

1	2	3	4	5	6	7	8
G	D	C	A	F	H	B	E

TASK 3 [Matching sentences to gaps; Focus: text structure, coherence and cohesion]

(5)

A	B	C	D	E
3	7	4	1	6

TASK 4 [Mediation; Focus: main idea, specific information]

(9)

Der Punkt kann nur dann vergeben werden, wenn der Aspekt vollständig erkannt und wiedergegeben wurde. Für teilweise erfasste Inhalte kann kein Punkt vergeben werden. Sprachliche Abweichungen von der Musterlösung sind zulässig, sofern sie keine Auswirkungen auf den Inhalt haben.

- 1 - abgenutzte/heruntergekommene¹ (Eisenbahn)Gleise
- (Eisenbahn)Gleise, die nicht mehr² benutzt wurden
(einer von zwei möglichen Aspekten) 1
- 2 (sie) beziehen sich auf Chicagos Geschichte 1
- 3 durch Spenden 1
- 4 - Form einer Bohne / bohnenförmiges Tor¹
- spiegelartige/spiegelnde¹ Stahlplatten 2
- 5 Wasserspiel/Fontäne/Brunnen¹ und (zugleich) Videoskulptur 1
- 6 - Gesichter von zwei Einwohnern Chicagos
- auf zwei riesigen² Bildschirmen dargestellt
- zu einem gewissen Zeitpunkt / 15 Sekunden lang¹ (kommt) Wasser aus (ihren) Mündern
(zwei von drei möglichen Aspekten) 2
- 7 (die) kulturelle Vielfalt der Stadt³ 1

¹ Eine der angegebenen Alternativen genügt, um den Punkt zu erhalten.

² Die unterstrichenen Aspekte müssen in der Antwort mit enthalten sein, damit der Punkt vergeben werden kann. Dabei ist der inhaltliche Aspekt gemeint. Sollte dieser durch anderes Vokabular in gleicher Weise zum Ausdruck kommen, so kann der Punkt ebenfalls gegeben werden.

³ „Einwohner Chicagos“ führt hier nicht zur Punktvergabe.

PART II: Use of English

TASK 1 [Matching; Focus: lexical] (5)

- 1 originally (*l.* 19) 2 (to) grasp (*l.* 32) 3 (to) drape/draped (*l.* 40)
4 distinguished (*l.* 75) 5 instant (*l.* 81)

TASK 2 [*Matching*; Focus: lexical] (5)

A	B	C	D	E	F
0	2	7	5	1	3

TASK 3 [*Word formation; Focus: lexical and grammatical*] (5)

- 1 defined
4 achievement
- 2 strength
5 known
- 3 greatly

TASK 4 [Key word transformation; Focus: lexical and grammatical] (5)

- 1 During the "Great Migration", Chicago became the most important city for the development of the blues.
- 2 If musicians had not moved / hadn't moved to Chicago from the south, a new sound would not have been born.
- 3 Chicago Blues musicians introduced electric guitars and the harmonica instead of playing/using the acoustic guitar or the piano any longer.
- 4 The Chicago Blues Festival is said to be the largest free blues festival in the world, featuring the best performers of the genre.
- 5 Lots of Blues Festival fans look / are looking forward to coming back again next year.

Wenn die Lösung das vorgegebene KEY WORD nicht enthält oder das KEY WORD verändert wurde, kann der Punkt nicht vergeben werden. Umfasst die Lösung weniger als zwei bzw. mehr als fünf Wörter, kann ebenfalls kein Punkt vergeben werden. Bei Rechtschreibfehlern erfolgt nur dann ein Punktabzug, wenn die Verstöße sinnentstellend sind.

TASK 5 [*Gapped text; Focus: grammatical*] (10)

- | | | | | |
|----------|-------------|-----------------------------------|-----------------------------------|-----------------------|
| 1 whose | 2 grew up | 3 was thrown /
had been thrown | 4 had not met /
hadn't met | 5 himself |
| 6 banned | 7 illegally | 8 for | 9 not paying /
not having paid | 10 has been portrayed |

PART III: Guided Writing

Die Bewertung des Guided Writing **muss** anhand der modifizierten Bewertungskriterien erfolgen. Das Bewertungsschema finden Sie auf Seite 2 der „Hinweise zur Korrektur und Bewertung der Prüfungsaufgaben“. Bitte beachten Sie auch die Materialien (FAQs, Guidelines, etc.) auf der Homepage des Staatsinstituts für Schulqualität und Bildungsforschung (ISB) unter www.isb.bayern.de (Realschule/Leistungserhebungen/Abschlussprüfungen (Realschule)/Englisch/Begleitmaterialien und Unterlagen für den Bereich „Guided Writing“). Es wird dringend empfohlen, für jeden Schüler ein sog. „Justification Sheet“ (ebenfalls auf der Homepage des ISB zu finden) auszufüllen und der Abschlussprüfung beizulegen.

TASK A + B (30)

Freie Schüleräußerung

TASK A und B:

Bitte beachten: Der Bereich *'suitable beginning and ending'* zählt nicht als eigenständiger Prompt, sondern wird als fester Bestandteil des Bewerbungsschreibens bzw. des Reiseblogs vorausgesetzt.

Abschlussprüfung 2018

an den Realschulen in Bayern



Englisch

Listening Test

Nachtermin

Lösungsvorschlag

Allgemeine Hinweise:

- Bei Grammatik- und Rechtschreibfehlern erfolgt nur dann ein Punktabzug, wenn die Verstöße sinnentstellend sind.
- Im Lösungsvorschlag können nicht alle möglichen Lösungen wiedergegeben werden.

TASK 1: Museums in London

Task type and focus:	Multiple matching; Listening for gist
Text type:	Short monologues; 1 speaker
No. of statements/points:	5/5

A - B 1 C 3 D - E 2 F 5 G - H 4 (5)

TASK 2: First Anniversary

Task type and focus:	Multiple choice; Listening for specific information
Text type:	Conversation; 2 speakers
No. of questions/points:	4/4

1 D 2 C 3 A 4 B (4)

TASK 3: Museums in the 21st century

Task type and focus:	Error spotting; Sound discrimination
Text type:	Report; 1 speaker
No. of minimal pairs/points:	6/6

view → do respect → reflect
cold → old rules → tools
these → this talk → walk (6)

Bei dieser Aufgabe wird pro richtig korrigiertem Wort ein Punkt vergeben. Übersteigt die Gesamtzahl der vom Schüler verbesserten Ausdrücke die Zahl der zu findenden Fehler, so wird pro überzähliger Verbesserung ein Punkt abgezogen.

TASK 4: Booking a school visit

Task type and focus:	Note taking; Listening for specific information/detail
Text type:	Telephone call; 2 speakers
No. of questions/points:	7/8

1. fire fighters(") training/exercise¹ 1
2. 10:30 am² or 1 pm² 1
3. 1. Bringing History Alive 1
4. 2. History Handling 1
5. do (a) quiz / hands-on quiz / handle (the) objects² / guess what (the) objects² were used for¹ 1
6. stay with class (at all times) 1
7. October 16th (in the) morning / (at) 10:30 am^{1,2} 1
7. H U G H I E – 3 3 1 8 3 7 . V J 1

¹ Eine der angegebenen Alternativen genügt, um den Punkt zu erhalten.

² Der unterstrichene Aspekt muss in der Antwort mit enthalten sein, damit der Punkt vergeben werden kann. Dabei ist der inhaltliche Aspekt gemeint. Sollte dieser durch anderes Vokabular in gleicher Weise zum Ausdruck kommen, so kann der Punkt ebenfalls gegeben werden.

TASK 5: Why go to a museum when you can visit it online?

Task type and focus:	Note taking; Listening for specific information/opinion/attitude
Text type:	Radio interview; 3 speakers
No. of questions/points:	4/7

1. - no long line(s) 2
- (you/people) (can) admire¹ art from/on² the sofa
2. - live too far away 2
- unable to make the trip
- are ill / have to stay in bed²
(zwei von drei möglichen Aspekten)
3. 1. develop (an) audio guide 2
2. talk to (the) artists
4. (they are) flexible to join¹ (in) / join¹ (in) any time² 1

(7)

¹ Der unterstrichene Aspekt muss in der Antwort mit enthalten sein, damit der Punkt vergeben werden kann. Dabei ist der inhaltliche Aspekt gemeint. Sollte dieser durch anderes Vokabular in gleicher Weise zum Ausdruck kommen, so kann der Punkt ebenfalls gegeben werden.

² Eine der angegebenen Alternativen genügt, um den Punkt zu erhalten.

Tapescripts

TEXT 1: Museums in London

1 Walk through all the centuries of the capital's rich past. You can see what the early Roman city looked like, and there is a model of the Tower of London, too. The museum also features a famous Victorian painting of Buckingham Palace.

2 The entrance is a 120m long tunnel leading into a hidden world. What a creepy place this is! It really shows how worried Londoners were about a possible atomic strike. This depressing historic site makes you think what could have happened during the Cold War. Luckily the place never had to be used.

3 This museum is not everyone's cup of tea. But if you are into technology and the history of urban traffic, this is the place to be. Your kids will love the historic double decker electric trams from 1910. For me it's the crown jewel of all the museums in London.

4 It's no longer a secret that this 1950s building is the place if you want to spend some hours with paintings, sculptures and installations from recent times. You can also discover the works of total newcomers who might soon be household names.

5 If you love museums and are in London, you'd better check this place out! You'll find everything from impressive bones of dinosaurs to scary tiny bugs, if you like that kind of thing. There's also a massive room full of meteorites that look like cannon balls. Amazing!

TEXT 2: First Anniversary

presenter: The *National Museum of African American History and Culture* is celebrating its first anniversary. Our guest today is its founding director, historian and educator, Mr. Milton. Mr. Milton, since the museum first opened, it's seen nearly three million visitors. Did you expect so many?

Mr. Milton: Absolutely not. It's been an overwhelming response! With more than 8,000 people a day, there are twice as many visitors as we had prepared for. Two weeks before opening, I still wasn't sure if people would respond to controversial issues like slavery. Now I know there was no reason to worry. Tickets were and still are being snatched up a month in advance and crowds are waiting for hours to see the museum's more than 3,000 exhibits.

presenter: This success shows a great public interest in difficult topics. In order to get feedback from the visitors, do you interview them?

- Mr. Milton:** While many museums try to get feedback through guest books where people note down their impressions, we found this a little old-fashioned and came up with something new. We now supply tablet stations where they can either record sound files or make their personal statements in the form of neon light strips throughout the museum. What also happens is that many visitors experience overwhelming emotions. In the future we might offer them the chance to freely express their feelings by creating posters online. We plan to display them in an extra room.
- presenter:** Could you give our listeners an idea about what your collection includes?
- Mr. Milton:** Sure! The museum has close to 37,000 historic and cultural artefacts, seventy per cent of which came from private homes and were often donated. A few items can already be viewed online. But nothing compares to those that tell a story. Our collection includes personal belongings like the wallet of a freed slave called Joseph Trammel. It is handmade and once protected his freedom papers. Then there's Ashley's sack, a cloth sack from the mid-1800s. A mother gave it to her nine-year old daughter, Ashley, when the little girl was sold in a slave sale. You see, visitors get involved in personal stories.
- presenter:** That's interesting. And to mark your first anniversary, you've announced two community days with public dance and music performances. How can our listeners get tickets?
- Mr. Milton:** Tickets are not for sale, they are free. But since their number is limited, you need to apply for them online in advance. If you're lucky, you'll get your free timed entry pass. They all have a unique time code. This means you can only enter the museum at the time shown on your ticket. Since you can't get your ticket at the box office, you must print it out at home or you can display it on your mobile when entering the museum.
- presenter:** So let's be quick! Thank you very much for being here today ...

TEXT 3: Museums in the 21st century

In today's world much of our media consumption is effected via smartphones and tablets, media that are often combined with another activity, as we do several things at the same time. In addition hot news is quickly old. The lifecycle of breaking news is just about an hour. As a result, we've become easily distracted people in a super high-speed world. With this in mind, do museums still have a place in the 21st century? Yes, they do, but it is very different from their old one. Museums need to reflect our changing society. The 21st century is one of activity, although you have digital tools. The ABBA Museum in Stockholm is a good example of a modern exhibition done well. It is full of opportunities to sing along, to engage in dance and to do quizzes. The ABBA Museum management are right when they claim that you will walk when you enter and sing when you dance out.

TEXT 4: Booking a school visit

- Fiona:** Hello, London Fire Brigade Museum, Fiona speaking. How can I help you?
- Simon:** Hello, my name's Simon Fairchild. I'd like to book a visit for my group of students. But first I'd like to know a little more about your museum.
- Fiona:** Yes, of course. The London Fire Brigade Museum is the only organisation in the world dedicated to telling the stories and preserving the memories of firefighters and firefighting in London over the last 350 years.
- Simon:** Are there any highlights for school groups?
- Fiona:** Yes, definitely. At the end of the tour the students can watch a fire fighters' training exercise in the yard behind the building. This gives them a real insight into a fire fighter's job.
- Simon:** Ok, that sounds promising. What are your opening hours?
- Fiona:** School visits usually start at 10:30 am or 1 pm. And the duration of the visit is usually an hour and a half. We offer two different group sessions.
- Simon:** What are these sessions about?
- Fiona:** Well, the first session is called "Bringing History Alive". A professional storyteller reveals the dramatic story of the Great Fire of London in 1666. He tells the children how the fire started and what was done to stop it.
- Simon:** And the second session?
- Fiona:** This is a workshop called "History Handling". It is led by our tour guide and uses a variety of objects from the last 350 years to show how firefighting has changed over the years.

Simon: How do the students get active?

Fiona: Students are invited to do a hands-on quiz which is about objects from fire fighters' equipment. So they can handle the objects and guess what they were used for.

Simon: That sounds great! I guess we'll take the second session. How much is it?

Fiona: A group session costs £85 for up to 35 students. We do not charge for accompanying teachers. But I must point out that they have to stay with the class at all times.

Simon: What date were you thinking of?

Fiona: Well, we were thinking of coming on 12th October.

Simon: Well, let me check. ... I'm sorry but we're fully booked on the 12th.

Fiona: I see. Let me think for a moment. What about 16th October then?

Simon: Yes, we can fit you in if you can make it in the morning.

Fiona: That's fine.

Simon: Thank you. I'll give you a reservation code which includes your tour guide's name.

Fiona: H - U - G - H - I - E - hyphen - 3 - 3 - 1 - 8 - 3 - 7 - dot - V - J

Simon: Could you say that again, please?

Fiona: Certainly. It's H - U - G - H - I - E - hyphen - 3 - 3 - 1 - 8 - 3 - 7 - dot - V - J

Simon: Got that.

Fiona: Ok, that's fine, we'll see you in October then.

Simon: Thanks. Bye.

Fiona: Bye-bye.

TEXT 5: Why go to a museum when you can visit it online?

radio host: This is Radio 4 on the topic "Why go to a museum when you can visit it online?" With me in the studio today are Dr Wayne Scott, the Vice President of Wolverhampton Art Gallery, and Rita Martin, mother of two teenage children and Director at the Birmingham Art Centre. Welcome to the show.

all: Hello. Good morning.

radio host: Dr Scott, why should a museum think about displaying its exhibits in an online art gallery?

Dr Scott: Well, there are strong arguments for a digital future for museums. Virtual museums are open 24/7. And there's no long line in front of popular museums to get in. Another benefit of digitized collections is that people can admire art from their sofas.

radio host: That sounds comfortable, and it must also be a plus for other groups of people ...

Dr Scott: Indeed. Some people, for example, are unable to reach museums they want to visit because they live too far away; ... or just think of people who may be unable to make the trip, simply because they are ill and have to stay in bed.

Mrs Martin: Yes, this might be correct for some people, but as the mother of a teenage boy and girl I strongly believe that museums feed curiosity in children. It's essential for kids to have first-hand experience of artefacts at a real museum.

radio host: But what do museums have to offer to teenagers and young people so they actually see a plus in visiting them "offline" instead of zooming in virtually on their smartphones or tablets?

Dr Scott: The Wolverhampton Art Forum, for example, addresses 14- to 25-year-olds. Here participants are invited to do more than just visit an art gallery. At the moment young visitors can develop an audio guide for the upcoming exhibition. Sometimes we also offer them the chance to talk to the artists.

Mrs Martin: That's what I mean. This way, the Art Forum brings teenagers into the gallery and connects them with art.

radio host: But is this an offer teenagers actually respond to?

Dr Scott: Yes, they love our drop-in sessions. The teenagers are flexible to join in any time when they feel like it.

radio host: This was very inspiring input. Thank you for this. And now it's our listeners' turn: if you have questions or suggestions pick up your phone and call us in the studio at 0800 400400... [fade out]