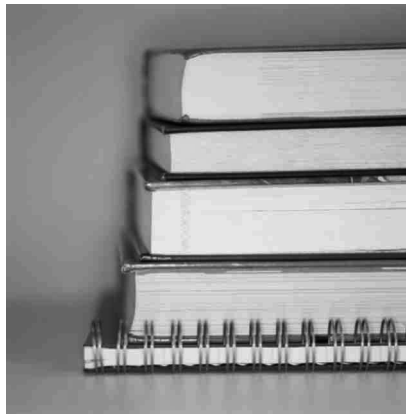


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# **Schriftliche Reifeprüfung aus ENGLISCH**

**Haupttermin**

**07. Mai 2013**



## **Reading test**

### **Instructions**

1. This test contains 4 tasks and 33 questions.
2. Write all your answers on the answer sheet.

## Hinweise zum Beantworten der Fragen

1. Bitte trennen Sie das Antwortblatt und den Rückmeldebogen aus dem Prüfungsheft heraus.
2. Es werden ausschließlich Antworten auf dem Antwortblatt gewertet. Um Fehler bei der Übertragung von Antworten vom Prüfungsheft auf das Antwortblatt zu vermeiden, schreiben Sie bitte alle Antworten direkt auf das Antwortblatt.
3. Das Ausfüllen der Antwortblätter erfolgt innerhalb der Arbeitszeit.
4. Verwenden Sie einen blauen oder schwarzen Stift.
5. Bitte kreuzen Sie bei Aufgaben, die Kästchen vorgeben, jeweils nur ein Kästchen an. Falls Sie versehentlich das falsche Kästchen ankreuzen, malen Sie es vollständig aus und kreuzen 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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6. 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.

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|---|
| <del>falsche Antwort</del> richtige Antwort |
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7. Schreiben Sie bitte Ihre Antworten bei Aufgaben, bei denen Sie Elemente zuordnen, leserlich in Blockbuchstaben. Falls Sie eine Antwort korrigieren möchten, malen Sie das Kästchen aus und schreiben Sie den richtigen Buchstaben neben oder unter das Kästchen.

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|----------|-------------------------------------|----------|----------|
| <b>B</b> | <input checked="" type="checkbox"/> | <b>G</b> | <b>F</b> |
|----------|-------------------------------------|----------|----------|

8. Bitte 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.

Viel Erfolg!



**Task 1 (A Story from the Annals of Zan)**

|    |                            |                            |                            |                                       |
|----|----------------------------|----------------------------|----------------------------|---------------------------------------|
| 0  | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input checked="" type="checkbox"/> |
| Q1 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |
| Q2 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |
| Q3 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |
| Q4 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |
| Q5 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |
| Q6 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |
| Q7 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/>            |

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**Task 2 (Equal pay has its price)**

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| 0                                   | Q8                       | Q9                       | Q10                      |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Q11                                 | Q12                      | Q13                      | Q14                      |
| <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Q15                                 | Q16                      | Q17                      |                          |
| <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> |                          |

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| Q8  | <input type="checkbox"/> | <input type="checkbox"/> |
| Q9  | <input type="checkbox"/> | <input type="checkbox"/> |
| Q10 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q11 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q12 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q13 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q14 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q15 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q16 | <input type="checkbox"/> | <input type="checkbox"/> |
| Q17 | <input type="checkbox"/> | <input type="checkbox"/> |

\_\_\_ / 10 P.



T

T

### Task 3 (Climate Change in the Himalayas)

|     | T                                   | F                        | First four words                       |
|-----|-------------------------------------|--------------------------|--|
| 0   | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <i>Placed together, the juxtaposed</i> |
| Q18 | <input type="checkbox"/>            | <input type="checkbox"/> |  |
| Q19 | <input type="checkbox"/>            | <input type="checkbox"/> |  |
| Q20 | <input type="checkbox"/>            | <input type="checkbox"/> |  |
| Q21 | <input type="checkbox"/>            | <input type="checkbox"/> |  |
| Q22 | <input type="checkbox"/>            | <input type="checkbox"/> |  |
| Q23 | <input type="checkbox"/>            | <input type="checkbox"/> |  |
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\_\_\_ / 7 P.

### Task 4 (Antony Gormley)

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|-----|----------------------------|---------------------------------------|----------------------------|----------------------------|
| 0   | A <input type="checkbox"/> | B <input checked="" type="checkbox"/> | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q25 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q26 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q27 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q28 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q29 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q30 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q31 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q32 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |
| Q33 | A <input type="checkbox"/> | B <input type="checkbox"/>            | C <input type="checkbox"/> | D <input type="checkbox"/> |

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\_\_\_ / 9 P.

\_\_\_ von 33 P.

X

+

**BITTE UMBLÄTTERN**

**TASK 1****7 P.**

Read the science fiction story, then choose the correct answer (A, B, C or D) for questions 1-7. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

### A Story from the Annals of Zan

As our annals tell us, it was in the era 4011 that we Zans fought on the side of the Hogs to help them defend their planet against the Velerians. All inhabitants of our galaxy had long before signed the Peace Pact, which committed us to non-confrontational relations with all creatures in time and space. Conflict, therefore, did not come naturally to our peoples. Nevertheless, it was clear that the Velerians' threatened invasion of Planet Hog justified recourse to the paragraph in the Pact that permitted "aggression in the cause of self-defence if the well-being or freedom of the inhabitants of the planets in our galaxy is endangered".



Our galaxy was quite definitely at risk. PlanetF, just across the border in the neighbouring galaxy, had already come under Velerian rule. PlanetF's attempts to resist had proved futile in the face of the sophisticated Velerian warfare technology and the Velerians had moved in and taken up the reins of government almost effortlessly. As Zalot, the clever young Zan leader explained, if the Hogs proved unable to defend themselves against the Velerians, Planet Zan would be the next planet, the first of many, to come under attack. Zalot spoke at length about the necessity of supporting the Hogs: no Zans who considered themselves protectors of peace could stand by and watch as the Velerians attacked planet after planet. If Planet Hog fell to the Velerians, their rampage would proceed unhindered. They would conquer, plunder and oppress, leaving a trail of misery in their wake. Civilization as we knew it would come to an end.

So it was that the Zans, under Zalot's competent leadership, rallied to the Hogs' plea for assistance. There was no hope of the Hogs and Zans ever being able to match the warfare technology of the Velerians, even when they combined forces. Their flightcraft and weaponry dated from the era before the Peace Pact negotiations and, in any case, there were very few left who still had the necessary expertise to operate the technology. The annals record that these elderly Zans had always warned of the foolishness of putting too much trust in the Peace Pact, had always said that failing to cater for the eventuality of war showed an extreme lack of foresight.

However, what the Hogs and Zans lacked in warfare technology, they made up for in ingenuity and strategy skills. Zalot was the one who came up with the idea of trying out a recent technological advancement: he suggested creating a virtual force field round Planet Hog to act as a barrier. Many were sceptical, and justifiably so. At that time virtual force fields existed in theory only; they had never been put to the test and it seemed a huge risk to take, as the dangers for the Hogs and Zans themselves were far from negligible. But there was no other viable course of action, and time was short.

When the first Velerian flightcraft to advance on Planet Hog hit the force field, their instruments were sent spinning out of control, which gave the Hogs and Zans the opportunity to intercept and disable them, eliminating the Velerian Chief-in-Command in the process. A long and fierce battle followed, in the course of which it seemed more than once that the Velerians with their superior equipment would gain the upper hand after all. However, deprived of their leader, their morale weakened and they proved no match for the combined forces of the Hogs and Zans. Eventually they turned tail and fled.

Losses among the ranks of the Hogs and Zans were minimal and Zalot was hailed as a hero. The Zan annals of the era 4012 record further feats of courage performed by Zalot, but that is another story.

- 0 Fighting was not normal for the peoples of the galaxy because they
- A were planning an anti-war agreement.
  - B did not like war.
  - C were good at solving problems in other ways.
  - D had agreed not to fight.
- Q1 It was considered acceptable to fight
- A if changes were made to the Peace Pact.
  - B to protect independence.
  - C if everybody could agree to it.
  - D but only by the Velerians.
- Q2 Zalot believed that if the Zans did nothing to help,
- A other planets would suffer the same fate as PlanetF.
  - B PlanetF would be invaded by the Velerians.
  - C some parts of the galaxy would be affected worse than others.
  - D Planet Zan would be attacked by the Hogs.
- Q3 The main problem for the Hogs and Zans was that
- A none of them knew how to fight effectively.
  - B the Velerians knew nothing about their Peace Pact.
  - C they had been forbidden to produce weaponry.
  - D the Velerian army was much better equipped.
- Q4 The idea of a virtual force field was problematical because
- A a safe one took a long time to make.
  - B success could not be guaranteed.
  - C experience had shown force fields sometimes failed.
  - D there would be a slight risk for those working on it.
- Q5 The virtual force field immediately
- A stopped the Velerian attack.
  - B killed the leader of the Velerians.
  - C gave the Hogs and Zans an advantage.
  - D damaged the Hogs' technological equipment.
- Q6 The Velerians retreated because they
- A were being beaten easily by the Hogs and Zans.
  - B had problems with some of their weapons.
  - C had lost the will to continue fighting.
  - D were not as brave as their leader.
- Q7 After the battle, it was clear that
- A not many Hogs and Zans had been killed.
  - B Zalot felt the victory was entirely due to him.
  - C some Hogs and Zans would never be found.
  - D Zalot would never go to war again.

**TASK 2****10 P.**

Read the text about how putting their career first has affected women's lives. Parts of the text have been removed. Choose the correct part (A-M) for each gap (8-17). There are two extra parts that you should not use. Write your answers in the spaces provided on the answer sheet. The first one (0) has been done for you.



### **Equal pay has its price**

(published December 12, 2010)

Last week, the long struggle for equal pay reached a historic turning point. The latest statistics show that, on average, a woman in her twenties will (0) \_\_\_\_\_. It's taken so long, and so much hard work.

For the past 10 years, women have steadily been achieving better exam results than men; they've painstakingly acquired qualifications and (Q8) \_\_\_\_\_, and now employers are recognising that. Women are carrying more responsibility, rising up to executive level right across a whole range of sectors and it's (Q9) \_\_\_\_\_. It's a struggle I know at first hand – and yet, I don't feel like celebrating. I only got to the top by not having children, always putting my work first, to the detriment of all my relationships. Sadly, I don't think much has changed over the past three decades. The same set of statistics reveals another historic first: more women than ever in their forties – one in five – (Q10) \_\_\_\_\_.

Some might have postponed babies because they couldn't afford it, hadn't found a decent place to live, or because the right partner hadn't come along. But sadly, I suspect most of these middle-aged women did not have kids because they recognised that pausing to breed (Q11) \_\_\_\_\_. Every time you have a child, you slip a few rungs back down the food chain, and before you know where you are, that underqualified dreary bloke you fought so hard to rise above is issuing orders while you are effectively demoted in your workplace.

For every woman who claims that it's possible both to raise a family and to hold down a good job, these statistics (Q12) \_\_\_\_\_. There will always be a small number of middle-class mums, with supportive husbands or partners, who can afford hired help and who are lucky enough to (Q13) \_\_\_\_\_ who accommodate their flexible hours, the school run, sports day and trips to hospital. That is not the norm: 90 per cent of bosses are still male and blatantly uninterested in their female workers' lives outside. Women must fit in, and (Q14) \_\_\_\_\_.

Most women want to have children: we are genetically programmed that way. That 20 per cent are childless by choice or necessity (Q15) \_\_\_\_\_. We still have a male-dominated workplace, with rules set by and operated to favour the male way of doing things. If having kids were no problem for female workers, the birth rate wouldn't be dropping and loads of middle-aged women wouldn't pretend their lives were complete with designer clothes, a cute pet and a top-of-the-range sofa. Maternal instincts are being (Q16) \_\_\_\_\_.

Women in their twenties can now claim there's no glass ceiling. But women in their thirties still lag behind men, with a pay gap of 2.9 per cent, although it is closing. These young high-fliers might be the first generation that can truly (Q17) \_\_\_\_\_. If so, the career women who reached 45 and never had children have made a huge sacrifice for the sisterhood. Without these trailblazers, these successful twentysomethings would never have reached parity in the workplace.

|   |   |
|---|---|
| A | have understanding bosses   |
| B | proved that they are highly motivated, reliable and ambitious           |
| C | have the means  |
| D | means something is very wrong in our society                            |
| E | are childless   |
| F | sacrificed for power, a comfy income and material possessions           |
| G | earn 2.1 per cent more than a man of the same age                       |
| H | have it all   |
| I | would stop or slow down their tortuous ascent up the career ladder      |
| J | can be quite satisfying   |
| K | get on with it  |
| L | reflected in their pay packets  |
| M | are proof that for most female workers this remains an optimistic dream |

**TASK 3****7 P.**

Read the text about climate change in the Himalayas. First decide whether the statements 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 four 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.



### Climate Change in the Himalayas

When Fritz Müller and Erwin Schneider battled ice storms, altitude sickness and snow blindness in the 1950s to map, measure and photograph the Imja Glacier in the Himalayas, they could never have foreseen that the gigantic tongue of millennia-old glacial ice would be reduced to a lake within 50 years.

But half a century later, American mountain geographer Alton Byers returned to the precise locations of the original pictures and replicated 40 panoramas taken by explorers Müller and Schneider. Placed together, the juxtaposed images are not only visually stunning but also of significant scientific value.

The photos have now been united for the first time in an exhibition organised by the International Centre for Integrated Mountain Development (Icimod) and are printed here for the first time in Britain.

The Himalaya – Changing Landscapes exhibition opened in Bonn this week as delegates gathered for the next round of UN talks aimed at delivering a global deal on tackling global warming. The

series of pictures tell a story not only about the dramatic reductions in glacial ice in the Himalayas, but also the effects of climate change on the people who live there.

"Only five decades have passed between the old and the new photographs and the changes are dramatic," says Byers. "Many small glaciers at low altitudes have disappeared entirely and many larger ones have lost around half of their volume. Some have formed huge glacial lakes at the foot of the glacier, threatening downstream communities in case of an outburst."

His scientific results were published in the Himalayan Journal of Sciences and he is now in the Cordillera Blanca mountains in Peru where he will replicate Schneider's 1930 photos of glaciers.

"Much remains uncertain about the melting of glaciers and future water supplies," he said. "But what is certain is that by promoting the conservation and restoration of mountain watersheds we can counter many of the impacts of

warming trends, by creating cooler environments, saving biodiversity and protecting water supplies."

The effects of climate change are dramatically illustrated at the world's "third pole", so-called because the mountain range locks away the highest volume of frozen water after the north and south poles.

The 1956 photograph of the Imja Glacier, then one of the largest glaciers at an altitude of around 5,000m, shows a layer of thick ice with small meltwater ponds. But by the time Byers took his shot in 2007, much of the glacier had melted into a vast but stunning blue lake. Today, the Imja Glacier, which is just 6km from Everest, continues to recede at a rate of 74m a year – the fastest rate of all the Himalayan glaciers.

Nepal's average temperature has increased by 1.5C since 1975. A major UN Environment Programme report last year warned that at current rates of

global warming, the Himalayan glaciers could shrink from 500,000 square kilometres to 100,000 square kilometres by the 2030s – a prediction supported by the rate of retreat seen in Byers' pictures.

Imja is one of 27 glacial lakes in Nepal classified as potentially dangerous. If the moraines which dam the lake are breached, thousands of lives in the most densely populated Sherpa valley in Nepal are at risk from flooding and landslides.

Himalayan glaciers also feed into major Asian river systems including the Ganges, Indus, Mekong and Yangtze. If glacial meltwaters turn to a trickle, widespread droughts will threaten the 1.3 billion people that depend on water flowing in those rivers.

Andreas Schild, the director general of Icimod, said the photographs reveal just "the tip of the iceberg".

|     | <b>Statements</b>   |
|-----|---|
| 0   | When compared, the old and the new pictures provide a good source of information for researchers.             |
| Q18 | The UN conference was organized to promote the Himalaya – Changing Landscapes exhibition.                     |
| Q19 | According to Byers, some villages are at risk if lakes overflow.  |
| Q20 | Byers is doubtful whether there will be ways to tackle the effects of global warming.                         |
| Q21 | "The third pole" provides as big a water supply as the other poles.   |
| Q22 | At present the Imja Glacier is decreasing more quickly than any other Himalayan glacier.                      |
| Q23 | An official account stated that Himalayan glaciers are not shrinking as rapidly as Byers' pictures suggested. |
| Q24 | People living along the main Asian waterways could suffer from water shortage.                                |

**TASK 4****9 P.**

Read the text about an English artist, then choose the correct answer (A, B, C or D) for questions 25-33. Put a cross (☒) in the correct box on the answer sheet. The first one (0) has been done for you.

### Antony Gormley

(published July 4, 2010)



Antony Gormley's famous human figures are to have a final hurrah – high in the Austrian Alps. Gormley has created 100 life-size

cast-iron statues which he has installed across Europe's most imposing mountain range in an operation so complex that it required the involvement of the Austrian army, 15 mountain rescue teams, dozens of helicopter flights and five years of planning.

The new installation, titled *Horizon Field*, will be unveiled later this month. It comes weeks after his Edinburgh project, in which the Turner prize winner placed six of his statues at sites leading to the sea – a variation on his nude figures on London rooftops and bridges, New York skyscrapers and a Merseyside beach, which alarmed passers-by who thought they were real.

The Alps project will mark the last time that Gormley uses casts of his own body in this way, he told the *Observer*. "This will be the end," he said. "We've done the sea, New York, and now the mountains. We've covered the urban condition, the endlessness of the sea, and now the chaos of the mountains. That'll do."

*Horizon Field* spans 150 sq km across the idyllic glacier-topped peaks and rolling green hills of Vorarlberg, Austria's westernmost province. It involves the figures standing in a horizontal line 2,039m above sea level at intervals ranging from 60 metres to several kilometres, depending on the topography.

The statues have 17 standing poses, each slightly different from the other. Some have been installed in sites accessible to hikers, or skiers in the winter. Others are unapproachable, placed on particularly remote and steep ridges, though visible from certain vantage points. One of them is on an almost vertical cliff-face. Such was the difficulty of the installation that it is believed to have cost £500,000.

Henry Moore viewed sculpture as an art of the open air. Gormley talks of wanting to "liberate" it from the ghetto of galleries, and likens the bareness of his figures to man's vulnerability.

He said: "I am working on the body from inside, using my own as a model. They're not like statues. They're almost forensic, evidence of where a body once stood. There is no expression, no virtuosity in the way they're made. There is a distinction between my work and Rodin's. A Rodin [sculpture] is made, manipulating skilfully... modelling clay. None of that pertains to my work. I simply stand there, mould it, and the result... is cast in iron. I'm not wanting to call attention to the beauty of my handiwork."

The artist sees the figures as "silent witnesses" that change the feeling about where you are: "The works are neither representations nor symbols, but [define] the place where a human being once was, and where any human being could be... [It] asks basic questions – who are we, what are we, where do we come from and to where are we headed?"

He wanted the statues to look in all directions without ever facing each other. "It's important to me that it's the viewer who has a direct relationship with the sculpture," he said. "It's important there's no drama. I'm not putting them into a tableau. It's called *Horizon Field*. They're all facing a horizon, or making a horizon themselves."

Since winning the Turner Prize in 1994 and creating his giant *Angel of the North* in Gateshead in 1998, Gormley seems to have become the Pied Piper of contemporary art. When he asked for volunteers to be moulded for the ghostly, steel figures in his *Domain Field* installation, more than 15,000 people came forward. When he asked members of the public to become a work of art for an hour on an empty plinth in Trafalgar Square, there were 35,000 applicants and the website received at least 7m hits across the world. Collectors have been prepared to pay more than £2m for a single Gormley piece at auction.

- 0 The artist's new installation
- A was commissioned by the Austrian military.
  - B needed a lot of careful preparation.
  - C shows the work of Alpine volunteers.
  - D consists of larger-than-life figures.
- Q25 Gormley's Alpine project
- A was frighteningly realistic.
  - B consists of sculptures on tall buildings.
  - C has been installed by the ocean.
  - D will be presented to the public soon.
- Q26 The artist has decided to
- A stop using his own image like this.
  - B start working more on showing city life.
  - C re-create the confusion of the Alps.
  - D concentrate on the immensity of the oceans.
- Q27 In the artist's new installation, the statues have been positioned
- A to avoid the snow-covered mountains.
  - B at regular distances from each other.
  - C along a straight line across the mountains.
  - D following the natural line of the mountain tops.
- Q28 Gormley's figures
- A can easily be reached in summer.
  - B are cast in quite similar positions.
  - C can only be seen once you get close.
  - D are impossible to get close to.
- Q29 Gormley's concept of art
- A is similar to that of Henry Moore's.
  - B concentrates on showing nature.
  - C relies on art dealers for success.
  - D portrays the socially disadvantaged.
- Q30 Gormley makes the figures in his own form because he
- A considers his own body to be perfect.
  - B can best express his emotions in this way.
  - C wants to imitate Rodin's technique.
  - D shows a person's realistic place and posture.
- Q31 Gormley aims to
- A show how human emotions develop.
  - B reflect the quietness of nature.
  - C reflect mankind's past, present, and future.
  - D show an ideal of the human body.
- Q32 According to Gormley, the figures
- A appear to have eye contact.
  - B are arranged in a very exciting way.
  - C look past one another.
  - D have their faces turned in the same direction.
- Q33 More than 30,000 people
- A clicked on Gormley's homepage within an hour.
  - B were willing to take part in a live performance.
  - C modelled for statues for one of his installations.
  - D saw his prize-winning statue.