



Codice del candidato:

Državni izpitni center



M 0 7 2 2 4 1 1 1 1

SECONDA SESSIONE D'ESAME

Livello di base
I N G L E S E
≡ Prova d'esame 1 ≡

A: Comprensione di testi scritti

B: Conoscenza e uso della lingua

Mercoledì, 29 agosto 2007 / 80 minuti (40 + 40)

*Al candidato è consentito l'uso della penna stilografica o della penna a sfera,
della matita HB o B, della gomma e del temperamatite.
Al candidato va consegnato un foglio per le risposte*

MATURITÀ GENERALE

ISTRUZIONI PER I CANDIDATI

Leggete attentamente le istruzioni. Non tralasciate nulla.

Non voltate le pagine e non iniziate a risolvere gli esercizi prima del via dell'insegnante preposto.

Le soluzioni degli esercizi della prova d'esame non vanno scritti a matita.

Incollate oppure scrivete il vostro codice (nella casella in alto a destra su questo foglio e sul foglio per le risposte).

La prova consiste di due parti, la parte A e la parte B. Il tempo a disposizione è di 80 minuti complessivi: 40 minuti per la parte A e 40 minuti per la parte B. L'insegnante responsabile Vi informerà quando potrete iniziare a risolvere la parte B. Non è consigliabile tornare alla parte A. La prova contiene tre esercizi nella parte A e tre esercizi nella parte B. Ogni risposta esatta si valuta con un (1) punto.

Scrivete le risposte nella **prova d'esame** negli appositi spazi usando la penna stilografica o la penna a sfera, per gli esercizi 2 e 3 della parte A vanno pure annerite le rispettive caselle con la matita **sul foglio per le risposte**. Scrivete in modo leggibile. Se sbagliate, cancellate la risposta e riscrivetela. Le risposte illeggibili e le correzioni non chiare si valutano con zero (0) punti.

Abbate fiducia in voi stessi e nelle vostre capacità.

Buon lavoro.

Questa prova d'esame ha 12 pagine, di cui 2 bianche.

A: COMPrensione DI TESTI SCRITTI (Durata: 40 minuti)**READING TASK 1: SHORT ANSWERS**

Answer ***in note form*** in the spaces below.

Example:

0. What do young tourists miss in the monastery?

Entertainment

Live like a monk in Andalusia

1. Who restored the monastery?

2. What makes the region of Sierra Norte different from the plains of Seville?

3. What is the path to the monastery like?

4. Why did the monks abandon the monastery?

5. What happened to the monastery's valuables?

6. Which foreign citizens did Carmen help settle in Spain?

7. Who financially helped Carmen to realise her dream?

Live like a monk in Andalusia

Adapted from an article in *The Independent*, 4 September 2005, by Robert Verkaik

Once a refuge for pilgrims, now holiday-makers are enjoying the tranquillity of this former monastery.

Not everybody who books into La Cartuja de Cazalla stays the course. The day before I arrived at this former Carthusian monastery perched on a plateau deep in the Andalusian countryside, a young couple fled into the night complaining that the place was short on entertainment. Monastic life is not to everybody's taste.

Most hotel proprietors might be a little perturbed about the premature exit of two paying guests. But Carmen Ladron de Guevara y Bracho, the monastery's owner, who single-handedly saved it from ruin, has seen it all before. "I usually take one look at the guests and know whether the Cartuja is for them. Many turn up expecting a different kind of atmosphere or some excitement that simply isn't here. I knew this couple were leaving before they did," she says.

It is true that at La Cartuja de Cazalla there are no kids' clubs, discos or swanky restaurants. Such is the remoteness of the location that taxi drivers make a surcharge for the wear and tear to their vehicles for reaching the monastery. But the 60-mile journey from the dusty plains of Seville to the lush vegetation of the Sierra Norte is worth every click on the cabbie's meter.

Three miles from the white-faced buildings of Cazalla de la Sierra, the nearest settlement to the monastery, a steep track bordered by olive orchards leads visitors to the Cartuja's gatehouse. Behind the dark metallic gates is a very special, tranquil place that has been sought out by pilgrims for centuries. Before the Carthusian monks consecrated this site in 1476, Celts, Romans and Moors came here to sample the natural springs that still provide water for the monastery and its estate.

Among the ruins of La Cartuja, set in an area of outstanding natural beauty – the Iberian lynx and Spanish wolf are still occasionally sighted in the surrounding cork and oak woods – my week rushes by.

Even today La Cartuja is still giving up the secrets of its pious founders' past. Recent finds

include coins, medieval tiles and Carthusian cooking utensils. The monks themselves were forced out in 1834 during the dissolution of the Spanish monasteries. Soon afterwards the buildings fell into disrepair as local farmers stripped them of anything valuable. It wasn't until a former Battle of Britain Spitfire pilot bought La Cartuja in 1973 that the reclamation could begin.

He used the monastery as a hideaway where he lived with his 17-year-old British girlfriend. When she tired of her much older lover and his reclusive lifestyle, he lost interest in the monastery. La Cartuja, one of only four of the region's surviving Carthusian monasteries, faced an uncertain future. Carmen, then a property developer, had fallen in love with the place and was determined to buy it. After a career spent helping the British build new homes on the Costa del Sol, she wanted to save La Cartuja for Spain. Carmen finally persuaded him to sell.

But her quest to restore it to its original glory continued to be frustrated as local politicians and businessmen did their best to thwart her. Her principal obstacle was the Catholic church, which had shown little interest in the survival of the break-away Carthusian movement. However, the church had also underestimated Carmen's determination. She finally managed to persuade a private investor to lend her the money and the result is a breathtaking example of a restoration project that has preserved the main church, its sanctuary, dome and belfry as well as La Cartuja's two chapels, cloisters, refectory and chapter house.

Today, these buildings, which in 1987 were finally recognised by the European Union as a national monument, function as a centre of contemporary art. The main church houses a gallery exhibiting the work of many of the artists who have visited the monastery over the past 25 years. There are three smaller galleries in the buildings set around the old cloisters where the monks used to eat and sleep.

READING TASK 2: MATCHING (Paragraphs and Statements)

Match statements 1–9 with paragraphs A–H.

MORE THAN ONE STATEMENT may refer to **THE SAME PARAGRAPH**.

Write your answers in the spaces on the right and shade in the appropriate circles on your answer sheet.

Example:

0.	Altarini are typical of Catholic countries.	D
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Fatal attraction

1.	The rate of road accidents is discouraging.	
2.	The penalty for fresh drivers is stricter.	
3.	Busy traffic and little distance between vehicles affect the number of accidents.	
4.	Certain memorials show that the sadness of the relatives will never fade.	
5.	The Church is also concerned about the drivers' behaviour.	
6.	Not all altarini carry the name of the dead.	
7.	Losing a driving licence means losing self-esteem.	
8.	The road connecting the two cities is one of the most dangerous ones.	
9.	New measures have improved road safety.	

Fatal attraction

Adapted from an article in *The Guardian*, 18 August 2005, by Barbara McMahon

A Despite a campaign by the government to reduce road deaths, the number of people killed every year in Italy remains shockingly high – some 6,000 deaths annually or roughly 17 a day. The victims are mostly young and male, and there have been two tragic examples recently. Three teenagers, off on holiday to celebrate the end of school, were killed when their car plunged off a bridge in Genoa while in Bari five young men, all aged 18, were killed in a collision with a lorry as they were returning from an afternoon at a go-kart track.

B It is too soon to say what caused these incidents but according to the Automobile Club D'Italia (ACI), driving too fast and driving too close to the car in front are the main causes of road accidents. Another factor is the sheer amount of traffic on congested roads and motorways. There are an estimated 34m cars in Italy, one for every 1.7 inhabitants.

C Evidence of Italy's shocking road safety record is apparent in the number of "altarini" or roadside memorials all over the country. On a stretch of road between Ravenna and Ferrara, one of the worst accident blackspots in northern Italy, there are dozens of these sad little cemeteries: a miniature statue of David left in memory of Fabio, 18 years old; a piece of marble inscribed to Giuseppe, aged 24, and a cross for Stefano, who was killed in 1975 just before he graduated in science.

D The practice of leaving roadside memorials originated in Mediterranean Catholic countries and is not only confined to Italy, of course, but they do seem to multiply here. The further south in Italy you go, the more likely you are to find "altarini" draped with crucifixes, holy pictures, black ribbons and statues. In this part of the country the Church has a stronger influence and people are less constrained by emotion, giving full vent to their grief at this modern of massacres.

E Michele Smargiassi, a journalist for *La Repubblica* newspaper, decided to write about "altarini" and in the course of two days drove 700 km (440 miles), stopping to photograph and examine these sad tributes tied to guardrails or erected on grass verges. He was intrigued by the use of plastic flowers over fresh

flowers but came to see that plastic flowers were a way of people saying that their grief will never end while fresh flowers indicated that nothing, especially life, lasts for ever.

F He says the "altarini" that moved him most were the ones that left behind a tantalising piece of the story – a soft toy, a football scarf, a single Camel cigarette – but he was puzzled by the numbers of anonymous tributes. No names of the victims or clues as to what had happened. Wasn't the point to record who had died there and to warn other drivers that these were danger spots? According to psychologists he spoke to, many roadside memorials, especially in the north of Italy where people are less likely to be practising Catholics, are silent messages of anger and sorrow. "By not leaving any identification, people are saying: 'This grief is mine, only mine. No one else can understand it'," says Smargiassi.

G There are encouraging signs that the Italian government's "patente a punti" (points-based driving licence) policy is having an effect on driver behaviour and consequently, reducing road casualties. Each person has 20 points on their driving licence and points are deducted for speeding and other bad practices. Drivers who get down to 10 points risk having their licences suspended for a period of at least one to three months. More importantly, newly qualified drivers are subjected to double penalty points for driving offences for their first three years on the road. Even Pope Benedict XVI has contributed to the campaign, telling Italians to drive carefully during the holiday season.

H "An Italian feels less of a man without his licence so the thought of it being taken away is proving to be a very good deterrent, much more effective than a fine," adds an ACI spokesman. But he acknowledged that there is a lot of work to do to change the culture of driving in Italy. "Italians like to drive fast and they are not considerate towards other drivers," he says. "Until we change that behaviour we will continue to see these sad places where dear ones have died."

READING TASK 3: TRUE / FALSE / NOT GIVEN

Decide whether the following statements are **TRUE**, **FALSE**, or **NOT GIVEN**.

Tick (✓) the appropriate column below and shade in the appropriate circles on your answer sheet.

Example:

		TRUE	FALSE	NOT GIVEN
0.	The documentaries were well received by the public.		✓	

Sofia Gubaidulina's music of poverty

		TRUE	FALSE	NOT GIVEN
1.	Success has turned Sofia into a spoilt member of the consumer society.			
2.	According to Sofia the intellectual stimuli in the Soviet Union were limited.			
3.	Repression in society resulted in artists' creativity.			
4.	The author had met Sofia before the first interview.			
5.	The author heard Sofia's music at a concert.			
6.	The author was surprised because Sofia asked him many questions.			
7.	Sofia was eager to talk about herself to the journalist.			
8.	Sofia's mother was proud of her daughter's musical achievements.			
9.	Nowadays Sofia has lost concern about her origin.			

Sofia Gubaidulina's music of poverty

Adapted from an article in *The Guardian*, 12 August 2005, by Gerard McBurney

In the early 1990s, BBC2 broadcast three groundbreaking documentaries about modern Soviet music, including a one-hour film devoted to Sofia Gubaidulina – a composer then almost completely unknown in the UK. Not everyone liked the results: one newspaper mockingly trailed the programme as "portrait of oddball Russian composer".

Things have changed since then. With the fall of the Soviet Union and a spate of large-scale commissions from orchestras in Europe, North America and Japan, Gubaidulina, now in her 70s, has become one of the most sought-after composers in the world. Success has brought modest independence and a small house outside Hamburg, where she lives quietly and simply, with close friends nearby. All she wants is to write music.

In a striking moment in that interview (shot 15 years ago in the tiny Moscow apartment), she uses the word "bednost" – poverty – to describe Soviet life, looking back over the stark Stalinism of her youth to the dreariness and repression of the Brezhnev era. But she quickly clarifies: she doesn't mean material poverty, lack of food and other basic needs, but poverty of information. And then she goes further, describing such poverty as an advantage for Soviet artists of her generation, giving them an edge on their western counterparts. "If you cannot lay your hands on information – this book is forbidden for some reason, that piece of music restricted – when by some miracle you do manage to get hold of something, you throw yourselves upon it with an intensity probably not even dreamt of by the person who has everything," she says. The key word here is "intensity", the creative intensity that springs from restriction.

I first visited Gubaidulina in Moscow in the spring of 1985. My Russian was fractured, and I was a new hand at Soviet living. I made my way to the Preobrazhenskoye district in the north-east of the city. This is where the boy-emperor Peter the Great formed his famous toy

regiments. Venturing up a leafy side street along the crumbling wall of a 19th-century cemetery and into a standard block of Soviet flats, I was nervous. One of the main reasons for being in Russia at all had been my encounter two years before with a scratchy recording of an astonishing violin concerto called *Offertorium*, and now I was going to meet its composer.

I was struck by Gubaidulina's bird-like shyness, by her formality and sense of ceremony. Her concern was for me, her foreign guest. How was I managing in a strange country, what had brought me here, what kind of music was I interested in? With difficulty, I prodded her to talk about herself, about her music and about her childhood.

Born in 1931, she grew up in Kazan, a huge city on the River Volga and the capital of the Tatar Republic. Her mother was Russian, but her Tatar father seemed the more important, if contradictory influence. A child of the revolution – Russian-speaking by choice, atheist, practical, dismissive of sentimentality and tradition – he never approved of her musical ambitions or her fascination with religion. What seemed to matter most to Gubaidulina, however, was not their relationship, but his "eastern" roots: she proudly showed me a muzzy photograph on her desk of her father's father, a mullah wearing a white embroidered robe and white turban, taken around the time of the 1917 revolution.

As Gubaidulina spoke, I saw the passionate curiosity of someone driven by frustration and anger that their background, traditions and culture had been ripped away. For her it was essential to make connections with what had been lost. If there remained only tiny bits of information on which to base such connections, then so be it. Later, as I spent more time in Russia, I realised such an attitude was common to many who had grown up in this society, which denied its own past so harshly.

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TASK 3: WORD FORMATION

Write the correct form of the words in the spaces on the right.

There is an example at the beginning: Gap 0.

New ads to tackle binge drink culture

Adapted from an article in *The Observer*, 14 August 2005, by Gaby Hinsliff

Binge drinkers will be targeted by a 0 advertising campaign attempting to shame them out of overindulging when pub opening hours are extended this autumn.

The £5 million campaign will portray drunk 1 as socially embarrassing, capitalising on disgust at images of incoherent revellers lying in gutters and vomiting in the streets.

It follows research suggesting one of the reasons Britain does not have a relaxed, Mediterranean-style 'cafe culture' of drinking is because there is little stigma now attached to being drunk in public. In 2 Europe, drunkenness is socially inappropriate, particularly for women – who in Britain appear to be 3 affected by binge drinking.

The move reflects 4 among ministers at the strength of the backlash against the change. The Bishop of Manchester, the Right Reverend Nigel McCulloch, joined the attack yesterday warning of a 'real danger' that people would simply drink more because of the longer opening hours. 'If that is the case then that is 5 and another example of the government not treating alcohol as a serious drug,' he told BBC Radio Four's Today programme.

The advertising campaign would be screened around Christmas and New Year to coincide with the 6 of the new liberalised licensing laws.

'We have all seen the pictures of people lying in gutters, stumbling around and falling over. We want to change public attitudes so they know it is not 7 to go out at the weekend and binge drink like that,' said a source at the Department for Culture, Media and Sport.

The Tories last week called for a U-turn on the licensing laws which would see late opening introduced only as isolated pilot schemes, which could be abandoned if they caused trouble.

However the DCMS has ruled that out, arguing that when Scotland tried a similar approach in the 1990s with 'zoning' for late-night drinking, crowds swamped the areas set aside for late opening.

No final 8 has been taken over whether the new ads should be grimly hard-hitting – as with drink-drive posters – or wittier. However, many of the participating 9 warned the ads would need to be as 10 as those promoting alcohol if they were to reach the intended audience.

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0. GOVERN

government

1. BEHAVE

2. SOUTH

3. INCREASING

4. ANXIOUS

5. DISASTER

6. INTRODUCE

7. ACCEPT

8. DECIDE

9. CAMPAIGN

10. IMAGINE

PAGINA BIANCA

PAGINA BIANCA