



Codice del candidato:

Državni izpitni center



SESSIONE PRIMAVERILE

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

- A) Comprensione di testi scritti
B) Conoscenza e uso della lingua

Sabato, 30 maggio 2015 / 60 minuti (35 + 25)

*Al candidato è consentito l'uso della penna stilografica o della penna a sfera.
Al candidato viene consegnata una scheda di valutazione.*

MATURITÀ GENERALE

INDICAZIONI PER IL CANDIDATO

Leggete con attenzione le seguenti indicazioni.

Non aprite la prova d'esame e non iniziate a svolgerla prima del via dell'insegnante preposto.

Incollate o scrivete il vostro numero di codice negli spazi appositi su questa pagina in alto a destra e sulla scheda di valutazione.

La prova d'esame si compone di due parti, denominate A e B. Il tempo a disposizione per l'esecuzione dell'intera prova è di 60 minuti: vi consigliamo di dedicare 35 minuti alla risoluzione della parte A, e 25 minuti a quella della parte B.

La prova d'esame contiene 2 esercizi per la parte A e 2 esercizi per la parte B. Potete conseguire fino a un massimo di 20 punti nella parte A e 28 punti nella parte B, per un totale di 48 punti. È prevista l'assegnazione di 1 punto per ciascuna risposta esatta.

Scrivete le vostre risposte negli spazi appositamente previsti **all'interno della prova** utilizzando la penna stilografica o la penna a sfera. Scrivete in modo leggibile e ortograficamente corretto. In caso di errore, tracciate un segno sulla risposta scorretta e scrivete accanto ad essa quella corretta. Alle risposte e alle correzioni scritte in modo illeggibile verranno assegnati 0 punti.

Abbiate fiducia in voi stessi e nelle vostre capacità. Vi auguriamo buon lavoro.

La prova si compone di 8 pagine, di cui 1 vuota.



A) COMPRESIONE DI TESTI SCRITTI

Task 1: Sentence completion

Read the text and complete the sentences below. Use 1–5 words in each gap.

Example:

0. The adventure of Pacman and Peso, the two rappers, was expected to end unsuccessfully .
1. The two rappers obtained finances for their project via _____
_____.
2. _____ in China was regarded as a mishap that did not spoil the journey.
3. The launch of the music video _____ the North Korean leader's anniversary.
4. Ramsey Aburdene contacted _____ to facilitate the execution of a plan.
5. Besides their manager and technical support, the rappers were also accompanied by _____.
6. In Beijing, Peso left the accident scene because he _____
_____.
7. The luxury of their stay in Ulan Bator contrasted sharply with their life _____
_____.
8. Until the mid-90s tourists _____ into North Korea.
9. _____, appointed by the government, supervised the five-day tour.
10. _____ they had purchased in China proved completely useless due to harsh conditions.



DC rappers return from North Korea: 'We made it out ... we beat the odds'

It was a story that could hardly have been less likely to end in glory. Two aspiring rappers, who had barely been outside their impoverished communities in Washington DC, let alone abroad, declared their intention to make a music video in North Korea. When their online fundraising campaign went viral, raising more than enough cash to buy the flights, even Pacman and Peso admitted they were anxious they might not come home in one piece.

Now the duo have returned to tell their tale, unharmed, save for a minor incident involving a motorbike in Beijing. Their music video, furtively shot in and around Pyongyang, is officially released on Wednesday, coinciding with the birthday of the country's leader, Kim Jong-un.

The genesis of their music video was a random encounter earlier this year with Ramsey Aburdene, a 25-year-old Washington-based investment banker who liked their music and became their manager. Aburdene had a friend who used to be in the military and specialises in getting people into Pyongyang, so they hatched the plan to shoot a rap video there.

From Tiananmen Square to Ulan Bator

Pacman, 19, and Peso, 20, managed to film their rap video inside Pyongyang's faltering metro, beside the demilitarized zone bordering South Korea, on a rice farm and in front of various North Korean monuments, not least the Kumsusan Palace of the Sun, an ornate mausoleum for Kim Il-sung, the so-called founder and eternal president of the country. Before arriving in North Korea, the group took part in a tour through Asian countries including China, Hong Kong and Mongolia. But it almost began in disaster in Beijing, when the rap entourage, which included some of Aburdene's university friends, decided to hire motorcycles.

Peso collided with a car near Tiananmen Square and, aware that he was not insured, fled. An angry crowd apprehended Pacman. After some ad-hoc diplomacy and a visit to a car repair shop, the group was let free, but missed their flight to Hong Kong, arriving late for the next leg of the journey – hosted by their main financial backer, James Passin. Passin, a 41-year-old hedge fund manager who has poured millions of dollars in Mongolia, and also has business interests in North Korea, donated \$5,100 to their campaign.

Passin invited the rapping tour to Hong Kong, where he happened to be hosting his investor conference – and birthday celebration – in the Grand Hyatt hotel. Later, Passin flew the group to Ulan Bator, the capital of Mongolia. It was Peso's favourite stop on the whole tour, not least because

of the generous hospitality of their host. 'The moment we arrived we got chauffeur rides to the hotel,' he said. 'I had lobster with some fries while I was sipping on Sprite,' said Pacman.

Returning briefly to Beijing, the group picked up some tailored silk suits in preparation for North Korea. But by then the situation in Pyongyang had changed.

It was the end of November, and Merrill Newman, an 85-year-old Korean War veteran, had been detained in North Korea. The State Department strongly discouraged American citizens against visiting North Korea, the first warning of its kind since Pyongyang began allowing tourists into the country in 1995.

Unlike Dennis Rodman, who has developed an unlikely friendship with Kim Jong-un, Pacman and Peso had always planned to travel beneath the radar, shooting their video under the cover of a sightseeing tour. With the five-day trip just hours away, the entourage began to realise that an interview with the BBC was probably not the best way to maintain a low-profile. Shortly before boarding, they read a *Gawker* article mentioning how, despite the State Department advice, 'a much-publicized trip by two DC rappers, Pacman and Peso, is going ahead as planned'.

Each day during their stay in North Korea, Pacman and Peso hopped on a tourist bus, which ferried them to approved locations across the country in the company of government-sanctioned tour guides. So as not to attract attention, they used a small, Canon camera to shoot video, filming segments surreptitiously whenever their minders were looking the other way. Microphones, headphones, or amplified music were out of the question. Instead, they improvised. 'We were just spitting the voice that was in our head,' Peso said. 'It was just work, work, work, non-stop.'

They were not helped by the sub-zero temperatures and snow. There was rarely heating in any of the buildings and the silk suits provided little comfort. 'One of the North Koreans, he gave me his coat,' Pacman said. 'I asked him if he wanted it back, and he was like, "Nah, just keep it for the rest of the night."'

Memories such as that left both young men with a positive experience of North Korea. They still speak about their recollections in dreamy monologues. One month on, both Pacman and Peso say they still feel energised by their journey to North Korea. They look and sound more animated than before they departed, when the anxiety was showing on their faces. Smiling, they remember the elation felt when they departed Pyongyang.

(Adapted from an article in *The Guardian*, 7 January 2014, by Paul Lewis)



Task 2: Gapped text

In the following extract, ten sentences have been removed.

Choose from the sentences A–K the one which fits each gap (1–10). There is one extra sentence.

Write your answers in the spaces next to the numbers.

There is an example at the beginning: Gap 0 (L).

David Nicholls: 'I'm desperate that the next book shouldn't disappoint people'

It's death to think about a perceived demographic when you write a novel. (0 L) I didn't think "I might have to expand on this section to appeal to men" or anything like that. I was anxious that it might only make sense to people aged between 38 and 44, who lived in London and had been to university or had certain political and cultural experiences. (1) My fears were unfounded because it gained popularity with a much wider audience.

Most of the books and films I love walk a knife edge between romance and cynicism, and I wanted *One Day* to stay on that line. (2) I wanted it to be quite a big emotional book, funny and sad, and for people to respond out loud. That can be quite a nerve-racking thing to strive for. You don't want to tip over into mawkishness or be unamusing when you're trying to be funny.

One Day has quite a following among 17, 18 and 19-year-olds, which is interesting and unexpected. It obviously sums up people's anxieties about the future: their intentions and idealism. (3) That's not necessary, though; some of the most successful books at the moment are fantastical and otherworldly. But the fact that people connected *One Day* very specifically to their own friendships, relationships, regrets and anxieties about getting older was important.

I'm desperate that the next book shouldn't disappoint people, but there's an expectation that it might not be so well-read, that critics might be a little harsher, that anything which sells less than *One Day* might be perceived as disappointing. To sit down in the morning and for those to be the first thoughts in your head can make it difficult to write.

The only thing I know about the next book is that it won't be a love story set over 20 years. (4) I'm 45 now and I have a family, so first dates and the awkwardness of relationships in your 20s are quite distant to me. I'm interested in mothers and daughters, fathers and sons. One thing that it will have in common with *One Day* is a mixture of comedy and dramatic material.

I suppose Dexter, the main protagonist in *One Day*, is still running his delicatessen. I think he's probably quite happy now. He's the same age as me, so he's probably putting on a little weight and worrying about that. I love the characters in *One Day*, and it's very hard to shake them off. (5) If there's anything I'm keen to get better at in my writing, then it's the writing of prose as opposed to the writing of dialogue. I sit down and read Alice Munro or F. Scott Fitzgerald and I'm in awe of the quality and precision of the prose. (6)



M 1 5 1 2 4 2 1 1 0 5

I usually write on a computer – unless I get stuck, at which point I switch to write by hand. I think that's common among writers if they get cornered on something. I think there's something more organic and instinctive about writing by hand. It sounds fanciful, but it certainly helped with *One Day* at times.

If I was thinking of a novel as the pitch for a movie, then I wouldn't write a novel set over 20 years, or set in a British university. They aren't very commercial notions. But, having started as a professional writer in television, I probably think in terms of scenes: where to come into a scene, and where to end a scene. (7 ___) A lot of novelists improvise, and I'm quite envious of that ability. I think if I tried it, I'd end up throwing away rather a lot.

In the film version of *Starter For Ten*, James McAvoy was a lot more charming and appealing than the Brian I had in my head, who was a bit of a whiner. My characters have a different life and presence in my head to those of the actors in the films. (8 ___) I sat and lived with books day after day for years, so the book version does take precedence in my head.

It's much easier to edit someone else's work than your own. Over the last few years, I've written screenplays for *Great Expectations*, *Far From the Madding Crowd* and *Tender is the Night*, which are three of my favourite books. The process can be painful: you're aware that you're losing things you love, and that readers love. (9 ___) But I think I'm quite respectful. Sometimes I wonder if I'm too respectful. My adaptation of *Great Expectations* is being filmed now and is pretty faithful. (10 ___) Adapting is much more akin to editing than it is to writing, and I think for that reason I probably won't do any more adaptations for a while. I need to come up with something of my own instead.

(Adapted from an article in *The Independent*, 26 January 2012)

- A After that, I'm much more confident improvising page after page of chat.
- B A movie can never be a book read aloud, it will always be a summary.
- C I tend to structure things before I write them.
- D I think a connection with people's own lives is important in a hit novel.
- E Thankfully, that turned out not to be the case.
- F I wanted it to be moving, but without being manipulative.
- G We've condensed some action but there are very few scenes in it that aren't in the book.
- H Any actor brings their own personality to it.
- I It may have a romantic element but it won't be primarily a romantic comedy.
- J I still fear that every line of dialogue I write from now on will sound like Dexter.
- K Last year, the novel was made into a film scripted by me.
- L With *One Day*, I just wrote the book that I wanted to write.



B) CONOSCENZA E USO DELLA LINGUA

Task 1: Multiple choice

For gaps 1–15, choose the answer (A, B, C or D) which fits according to the text.

There is an example at the beginning (0).

Pearl Harbor

The attack on Pearl Harbor was a surprise, 0 Japan and the United States had been edging toward war for decades. The United States was 1 unhappy with Japan's increasingly aggressive 2 toward China. The Japanese government believed that the only way to solve its economic and demographic problems was to expand into its neighbor's territory and 3 over its import market. To this end, Japan had 4 war on China in 1937. American officials responded to this aggression with a battery of economic sanctions and trade embargoes. They reasoned that without 5 to money and goods, and especially essential supplies like oil, Japan would have to slow down its expansionism. 6, the sanctions made the Japanese more determined to stand their ground. During months of negotiations between Tokyo and Washington, 7 side would give in. It seemed that war was inevitable.

But 8 believed that the Japanese would start that war with an attack on American territory. For one thing, it would be terribly inconvenient: Hawaii and Japan were about 4,000 miles apart. For another, American intelligence officials were 9 that any Japanese attack would take place in one of the relatively 10 European colonies in the South Pacific: the Dutch East Indies, for instance, or Singapore or Indochina. Because American military leaders were not expecting an attack 11 close to home, the naval facilities at Pearl Harbor were relatively undefended. Almost the 12 Pacific Fleet was moored around Ford Island in the harbor, and hundreds of airplanes were squeezed onto adjacent airfields. To the Japanese, Pearl Harbor was an 13 target. Their plan was simple: Destroy the Pacific Fleet. That way, the Americans would not be able to fight back as Japan's armed 14 spread across the South Pacific. On December 7, after months of planning and practice, the Japanese 15 their attack. At about 8 a.m., Japanese planes filled the sky over Pearl Harbor. Bombs and bullets rained onto the vessels moored below.

(Adapted from <http://www.history.com/>)

0.	A however	<input checked="" type="radio"/> B although	C despite	D since
1.	A likely	B particularly	C surly	D exceeding
2.	A manner	B fight	C combat	D attitude
3.	A come	B get	C take	D turn
4.	A declared	B entered	C conducted	D fought
5.	A access	B admission	C contact	D permission
6.	A In spite	B Instead	C Despite	D Although
7.	A each	B either	C every	D neither
8.	A a few	B many	C no one	D some
9.	A confidant	B confidential	C confident	D confiding
10.	A alone	B bordering	C worth	D nearby
11.	A much	B so	C such	D this
12.	A all	B entire	C complete	D total
13.	A irrational	B incapable	C irresistible	D ineffective
14.	A powers	B crew	C forces	D martial
15.	A introduced	B broke up	C struck	D launched



Task 2: Gap fill (verbs)

For gaps 1–13, write the correct forms of the verbs in brackets in the spaces on the right.

There is an example at the beginning: Gap 0.

Jacqueline Kennedy's pink hat is a missing piece of history

This is the story of how an otherwise ordinary pink suit and hat 0 **(COME)** to be treasured by a nation, only to slip from its reach. The First Lady's pink suit and pillbox hat are a symbol of JFK's assassination and became treasured by a nation. The suit is stored away for safekeeping, but the hat is nowhere 1 **(FIND)**.

In the nation's collective memory, the assassination of John F. Kennedy is a clash of images and mysteries that 2 **(MAY / NEVER / SORT OUT)** to the satisfaction of everyone. But if there is a lasting emblem that sums up Nov. 22, 1963, the day America tumbled from youthful idealism to hollow despair, it 3 **(BE)** Jacqueline Kennedy's rose-pink suit and pillbox hat.

An expanded collection of Kennedy treasures and trivia 4 **(UNVEIL)** last month on exhibit and online to coincide with the 50th anniversary of JFK's inauguration; it includes the fabric of his top hat (beaver fur) down to his shoe size.

But missing and hardly mentioned are what could be the two most famous remnants of Kennedy's last day. The first one is the blood-stained pink suit, which has been perfectly preserved in a vault in Maryland for almost 50 years now. At the request of former first daughter Caroline Kennedy, it will be banned from public display until the year 2103. The second one, the pillbox hat – removed at Parkland Hospital while Mrs. Kennedy was waiting for doctors 5 **(CONFIRM)** what she already knew – is lost, last known to be in the hands of her personal secretary, who won't discuss its whereabouts.

Does it matter? Should it? It's said that history 6 **(TAKE)** a generation to decant, and great chapters are defined by the trappings of everyday life: a stovepipe hat, a pair of polio braces. Mrs. Kennedy could not have imagined that the outfit she put on that morning 7 **(COME)** to epitomize the essence of Camelot and the death of it.

Carl Sferazza Anthony, a first ladies historian said that pink suit 8 **(BE)** the single symbol of that event and of her as a persona. 'It's all anyone need see and, in an instant, people know what it is in reference to.' Few public figures understood the power of fashion the way Jacqueline Kennedy did, and when she packed for Dallas, she chose nothing she 9 **(NOT WEAR)** before. The goal was not to upstage the president as she had to his delight on a recent trip to Paris, but to exquisitely accentuate him as the 1964 election season kicked off. She took along two suits, one of them the pink Chanel knockoff created by a New York dress shop so she 10 **(CAN / INDULGE)** her French tastes and still buy American.

The pink was unforgettable – the color of roses, azaleas, watermelon. Kennedy himself asked her to wear it. It was trimmed in navy blue, with a blue blouse, blue pumps and handbag, and the trademark pillbox hat, 11 **(SECURE)** with a pin.

Looking back now at the grainy footage of the first couple as the dark limousine, top down, rounded the turn from Houston to Elm, it's hard not to hope for a different outcome. As long as she is wearing that hat, the world is still intact. Then, inevitably, comes the lurch of his body, the unforgettable flash of pink scrambling in panic across the trunk. All that day, her clothing bore witness to history.

Lady Bird Johnson, wife of Vice President Lyndon B. Johnson, who 12 **(RIDE)** in the motorcade's third car, recalled for investigators her memory of Secret Service agents frantic to get the president inside Parkland Hospital while his wife bent over him, 13 **(REFUSE)** to let go: 'I cast one last look over my shoulder and saw, in the president's car, a bundle of pink, just like a drift of blossoms, lying on the back seat.'

(Adapted from an article in the *Los Angeles Times*, 26 January 2011, by Faye Fiore)

- 0. **came**
- 1.
- 2.
- 3.
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- 6.
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- 8.
- 9.
- 10.
- 11.
- 12.
- 13.



Pagina vuota