



Codice del candidato:

Državni izpitni center



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SESSIONE AUTUNNALE

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

Martedì, 27 agosto 2024 / 60 minuti (35 + 25)

Materiali e sussidi consentiti:

Al candidato è consentito l'uso della penna stilografica o della penna a sfera.

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.

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 30 punti nella parte B, per un totale di 50 punti. È prevista l'assegnazione di 1 punto per ciascuna risposta esatta.

Scrivete le vostre risposte all'interno della prova, **nei riquadri appositamente previsti**, 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 12 pagine, di cui 2 vuote.



A) COMPRENSIONE DI TESTI SCRITTI

Task 1: Short answers

Read the text and answer the questions in note form in the spaces below. Use 1–5 words for each answer. All contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Answer 0.

Some classic movies to watch with your kids

When my children – now in their twenties – were little, streaming wasn't yet a thing. Home-movie viewing then was a collective activity involving videotapes and eventually DVDs, and my wife and I had a policy for it that we called "one of yours, one of mine." Starting in the mid-nineties, when our older daughter was in preschool, we figured that she should watch what she wanted (often Disney movies that her friends were watching, too) as well as the kinds of things that we, my wife and I, considered our kind of fun. The reason for this was simple: we wanted our children to experience movies outside of the monoculture of mainstream popularity, and it mattered greatly, I think, that we were doing it together, as a family. It worked – back then, we had a good time together, and now our daughters, as adults, enjoy a wide range of movies.

Below are a handful of our family's favorites.

Modern Times

Comedy starts with Charlie Chaplin, and so did we. Silence was no object – we all watched in delight the famous set pieces of the feeding machine and the trip through the gears. We talked with our daughters about strikes and their breakers, about the desperate poverty of the Depression years – and were rewarded with their at-home performances of the nonsense song that concludes the movie and announces Chaplin's entry into the realm of talking pictures.

Monkey Business

Modern comedy starts not with Chaplin but with Howard Hawks, and this 1952 film, starring Cary Grant as a chemist working on an elixir of youth. One of the test chimpanzees, Esther, gets loose in the laboratory, mixes a beaker of chemicals, and pours the mix into the water cooler and propels the chemist and his wife (Ginger Rogers) to hilarious regressions. Hawks is a director of both humorous ingenuity and philosophical power. His idea of rejuvenation is not only return to silliness; rather, his protagonists shed the restrictions of adulthood and give free rein to lust and rage – although in the mild forms that were possible in Hollywood at the time.

Singin' in the Rain

I'm told it's now a staple of family home viewing, but I'll recommend it anyway for those who haven't yet given it a try. Its pleasures include the combined jokes of Gene Kelly, Debbie Reynolds, and Donald O'Connor, the genius comedy and catchy songs and heroic dancing, and even the fascinating (if revisionist) view of the transition from silent movies to talking pictures. But all were eclipsed by Jean Hagen's loud performance as the arrogant yet unfortunate silent star Lina Lamont, whose helium-balloon voice our daughters imitated with glee.

The Pajama Game

The story of the romance between a pajama-factory union organizer (Doris Day) and the new manager (John Raitt), who's her bargaining-table opponent, is unusual; the songs, by Richard Adler and Jerry Ross, are uniformly memorable; the musical stagings range from exciting and explosive to comedically haunting. It also features one of the most eccentric and original musical performances ever, by the short-lived Carol Haney.

Playtime

Jacques Tati's colossal comedy of insignificant misadventures was filmed in a skyscraper city that he actually constructed on the outskirts of Paris. He plays his familiar character Monsieur Hulot, an everyman of traditional habits and tastes who's caught in the physical and psychological labyrinths of technological modernity. It's a choreographic delight and a delicately frustrated romance that also features a hectic comedy. One sequence in particular, involving a little song hummed through the nose of a rude passerby observing an ambitious construction project, unfailingly delighted our daughters.

**The Chaser**

The silent-comedy star Harry Langdon is a favorite of mine, for his blend of mild-mannered passive aggression and self-mocking mannerisms. He's also a boldly original director of himself, even though only in a few films, most notably "The Chaser", a gender-switch comedy, in which a judge sentences a misbehaving husband (Langdon) to switch places with his wife, including dressing like her, for a month.

The Last Laugh

One fond reminiscence of a Fourth of July when, en route to a gathering with friends, I took our daughters to a MOMA screening of F. W. Murnau's silent 1924 classic about a proud but aging Berlin hotel doorman who is demoted to bathroom attendant and can't bear the humiliation. They ran gleefully ahead of me down the aisle to the second row, sat in fascination throughout, and delighted in the experience of a pianist's live accompaniment. The smile on the musician's face when the lights came up and he saw two children applauding him among the sparse audience of adults was almost better than the movie itself.

(Adapted from an article in *The New Yorker*, 23 May 2020, by Richard Brody)

Example:

0. What has replaced videotapes and DVDs?

Streaming.

1. Who would choose the films the family watched together?

2. What does the final song in "Modern Times" signal?

3. How does the potion in "Monkey Business" end up in the laboratory's water supply?

4. Why do the main characters in "Monkey Business" start acting silly?

5. According to the author, what was the highlight of "Singin' in the Rain"?

6. Why is the romance between the two main characters in "The Pajama Game" unexpected?

7. What typically causes Monsieur Hulot difficulties in Jacques Tati's films?



8. Which two roles did Harry Langdon combine in some of his films?

9. Why does the husband in “The Chaser” take on his wife’s role?

10. Why does the character in “The Last Laugh” find his new job humiliating?



Pagina vuota

VOLTATE IL FOGLIO.



Task 2: Gapped sentences

Read the text and choose from the sentence parts below the text the one that fits each gap. Each sentence part can be used only once. There are two extra sentence parts which you do not need to use. There is an example at the beginning: Gap 0 (M).

How samurai, statesmen, and scholars shaped the Japanese tea ceremony

The ritualized drinking of tea in Japan, called *chado*, or the way of tea, [0]. While the heart of the ceremony involves brewing, serving, and drinking tea in a specialized tea room, it also comprises elements of architecture, landscape gardening, ceramics, painting, calligraphy, flower arranging, and cooking (food may be served, depending on the ceremony). Tea masters say it takes 10 years of study [1]. Writing in 1933, the Japan scholar A.L. Sadler said the ceremony involved 37 steps that are unchanged to this day.

Still widely practiced in Japan (and increasingly internationally), the tea ceremony is an elegant, codified ritual, rooted in Zen thought and symbolism and designed to achieve a total immersion in the moment [2].

Medicine and meditation

The tea ceremony has its origins in Chinese Buddhist monasteries, [3]. By the time of China's Tang dynasty (A.D. 618–907), tea was widely appreciated there as a social drink.

A major step toward integrating tea in Japan came in the 12th century, when the Japanese monk Eisai returned from study in China with seeds for growing tea. He also learnt a method for making matcha, a powdered green tea that could be mixed into a frothy thick drink. He is considered the founder of Rinzai Zen, which is based on the belief that enlightenment can be attained in the course of performing everyday acts. Japanese monks applied this conviction to drinking tea, [4], the *chado* tea ceremony.

Tea and samurai

During the Muromachi period (ca 1333–1573), as Japan's domestic tea harvests grew, the beverage gained popularity among the warrior and merchant classes. They held lavish banquets featuring bowls of matcha. At times, sake, a traditional Japanese alcoholic drink, was served, too, [5], with play and poetry readings, gambling, and contests. Guests competed by showing off pricey ceramics and tea utensils from China, along with scrolls and paintings.

In 1467, nearly two centuries of warfare began as samurai warlords fought for control of Japan during the Sengoku, or "Warring States," period. During this time, [6]. The refinement of the tea ritual was the product of three tea masters who acted as advisers to the shoguns during this period. The first was Murata Shuko (1423–1502), a Zen monk who became a tea merchant in Kyoto. Rejecting flamboyant banquets, Shuko believed tea drinking went beyond entertainment, medicinal use, and temple ceremonies. For him, the preparation and drinking of tea represented a spiritual path in life, requiring a simpler aesthetic.

The only document attributed to Shuko, the *Kokoro no fumi*, or "Letter From the Heart," was written to a disciple. He wrote that beauty could be found not only in the manufactured perfection of Chinese tools but also in the simplicity and sparseness of Japanese utensils. He found aesthetic value in wood and bamboo for the tea scoops and flower containers along with the Chinese ivory or bronze.

Shuko also called for simplicity in the space for tea drinking, [7]. Instead of bouquets of flowers, he used a single arrangement of seasonal blooms; instead of various scrolls of calligraphy, there would be only one. His tea-ware was subdued, featuring earth tones instead of bright colours. The room itself would be only four and a half tatami mats (about 80 square feet), creating a symbolic space known as *soan cha*, or thatched hut tea. This atmosphere of tranquillity, discipline, and solemnity won many converts, especially among the samurai class.

The way of the tea

The Buddhist monk Takeno Joo (1502–1555) furthered the Zen simplicity of Shuko’s “thatched hut tea.” A student of both poetry and tea, Joo was the first to use the term *wabi* in tea drinking, a complex concept that can be defined as a pure and rustic beauty. In poetry, Joo felt the image of barren snowdrifts on a lonely mountain was more poetic than the blossoms and aromas of spring. Guided by the *wabi* philosophy, the tea ceremony centered on simplicity and humility.

Joo's disciple Sen no Rikyu (1522–1591) introduced more radical changes. He designed a low entrance to the tea hut, forcing all guests **[8]**. Even samurai would have to leave their swords at the entrance. Rikyu believed all were equal in the teahouse, a revolutionary idea in Japan's hierarchical class system at the time.

Rikyu's tea ceremony used simple bowls (local Japanese ware, along with Korean and Chinese), and had guests walk through a garden adjacent to the tea room [9]. A tea room he designed in 1582 is even smaller than Shuko's, with only two mats (36 square feet). Named Taian, it still exists at the Myokian temple near Kyoto.

Rikyu's tea ceremony remained largely unchanged for centuries, but in the 19th century the Meiji Restoration expanded the world of tea ceremonies to include women. Before the Meiji Restoration in 1868, the tea ceremony was almost exclusively male, but in the late 19th century it was introduced in schools as a way to instruct young Japanese women in decorum and etiquette. In 1894, women were certified [10]. After the upheavals of World War II, the tea ceremony grew in popularity as a way to maintain Japanese traditions. Today most teachers and students of tea are women, although increasing numbers of men are attending tea ceremony salons to find an outlet from the stresses of daily life.

(Adapted from an article in *National Geographic*, 18 November 2021, by Irene Seco)

- A that tea drinking is the essence of Japanese culture
- B where it was used for medicinal purposes and as a stimulant to ward off drowsiness during meditation
- C to entirely manage the ceremony
- D which eventually transformed the practices learned in China into a distinctly Japanese ritual
- E the tea ceremony became a more prescribed ritual
- F to teach professionally and soon became a vital presence in maintaining the art of the tea ceremony
- G turning tea drinking in monasteries into wild parties
- H removing clutter that distracted from the moment
- I to bow to enter as a way to eliminate social distinctions
- J as well as shared intimacy with fellow participants
- K where it had never grown before
- L to put their minds at ease before entering
- M is a uniquely Japanese art form that has thrived for 500 years

0.
<i>M</i>

[illegible]



B) CONOSCENZA E USO DELLA LINGUA

Task 1: Gap fill

Read the text below and write the missing words in the spaces provided. There is one word missing in each gap. All contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Gap 0.

How can I tell if my dog has dementia?

*Our expert on the tell-tale signs of canine cognitive dysfunction –
and why it's more common than you think.*

I have done it again. I get to the top of the stairs and realise I haven't the foggiest idea why I went up them. It comes _0_ age, apparently. I go back downstairs, hoping it'll come back _1_ me in a minute, and bump into Tish, our geriatric Patterdale terrier, in the hallway. To be more precise, she bumps into me; her eyesight isn't the best _2_ days. She used to have a habit of nipping one of our other dogs, a boxer. When she stopped, it wasn't because of my training skills, as I _3_ hoped, but simply because she couldn't see him properly anymore.

I have a real soft spot for Tish. I wouldn't say I'm a terrier enthusiast exactly, but she's very sweet _4_ it suits her, and she loves a cuddle. _5_ is entirely sure how old she is (she was adopted from a shelter) but we think she is well into her teens. She was once jet black all over but now sports a face that looks as if she had just retrieved a treat from the bottom of a pot of white emulsion.

Recently, she has started exhibiting a _6_ odd behaviours. She's sometimes unsettled, pacing around, making an anxious meeping sound. I'm pretty sure she's not _7_ pain when she does it, but she's definitely not a happy bunny. I was putting some of this discomfort down to the very hot weather we had this summer, but _8_ autumn draws on, she's still doing it.

She occasionally seems lost in the house too, standing in the hallway as though someone pressed her pause button, _9_ knowing how to get to where she wants to go. I've been passing that off as a symptom of her blindness, but the truth is that blind dogs, even old _10_, usually do a good job of mentally mapping their surroundings.

Unfortunately, I think it may be getting slowly worse. I'm concerned her behaviour could be an early sign of Canine Cognitive Dysfunction (CCD), a condition that has remarkable similarities with Alzheimer's disease _11_ humans.

Dog dementia is characterised by a combination of symptoms: disorientation, anxiety and restlessness, not recognising familiar people and pets, irritability or out-of-character aggression, change in sleeping habits, and forgetting previously learnt training, including toilet training. Tish is ticking fewer than half of these boxes, but we are seeing _12_ increased tendency to want to pop to the loo in the night. Dementia creeps in slowly and many of the symptoms, at least taken individually, are common in older dogs. Forgetting why I walked upstairs doesn't mean I have dementia _13_ such, but the more symptoms I show, the more likely it becomes. It's exactly the same with dogs.

Dementia is an incurable disease but _14_ are interventions that can be made if it's caught early. Research in recent years suggests nutritional supplements, including antioxidants, and specialist drugs may help slow the development of the condition and improve quality of life. Prevention is challenging and there's evidence that dogs _15_ brains have been well exercised throughout their life, via training and games, are less likely to develop cognitive dysfunction. "Use it or lose it", in effect. The key phrase, as with so many conditions, is "caught early", so we clearly owe it to Tish to get her to the vet to find out more.

(Adapted from an article in *The Times*, 8 October 2022, by Graeme Hall)



Example:

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Task 2: Gap fill (verbs)

Read the text below and write the correct form of the verbs in brackets in the spaces provided. There is an example at the beginning: Gap 0.

Reading is precious – which is why I've been giving away my books

I used to have, or rather hoard, a lot of books. I still do, I think, at least by the standards of the average home, but I **_0_ (DO)** my best to get rid of as many as I can. In the last couple of years, I have given away hundreds. If I had been told about this kind of attitude to books when I was younger, the thought of this **_1_ (FILL)** me with horror. Now, I sometimes even put them in the recycling. Well, only the really objectionable ones I want to save the reader from by **_2_ (TAKE)** them out of circulation.

The big book purge **_3_ (BEGIN)** when I decided to go through the shelves and discard any book I was vaguely embarrassed to have in the house, for reasons of quality, subject matter, politics or author (look at your shelves – you probably have your own equivalents). Since then, I have been discarding them every few months with no regrets. Admittedly, I needed to look something up in a book that I **_4_ (THROW AWAY)** a month before, but I managed to rebuy a cheap second-hand copy.

Books **_5_ (TREAT)** like totemic, magical objects by some people. I know, I was one. But when I moved in with my husband, he had very few books, not because he is not a reader, but **_6_ (GROW UP)** in a Buddhist household, he prefers an uncluttered environment and places little value on physical objects. Once he has read a book, he simply donates it or gives it away, and holds on only to the ones he is sure he **_7_ (REREAD)**. Extreme book-fetishists may argue I should leave him, but why should he be forced to live with my hoarding any longer?

There is this contemporary tendency to treat having books as a sort of identity. This phenomenon **_8_ (ILLUSTRATE)** by a poster that for a while was following me around the internet in advert form, under the misconception that because I love cats and read books (indeed, I **_9_ (WRITE)** a book about cats for a while), it had my taste in interior decor pinned down. The poster shows a cat and bears the slogan: "THAT'S WHAT I DO, I READ BOOKS, I DRINK TEA AND I KNOW THINGS."

Apologies if you own this poster, but to me it **_10_ (SUM UP)** everything that is smug and middle class about the cult of book ownership. I don't mean reading, provided you're lucky enough to still have a local library, reading is a pastime that is accessible to almost everyone. No, I specifically mean having a lot of books and boasting about it, **_11_ (BELIEVE)** that simply owning a lot of books makes one "know things".

I understand that certain books can feel vital and precious. I grew up in a family where there were a lot of books on the shelves, though we couldn't always afford new ones. I've never forgotten the privilege of that, nor of the position I'm in now, where I **_12_ (SOMETIMES / SEND)** books free of charge. Perhaps that's why I find the idea of letting books **_13_ (PILE UP)** unread rather sad. Instead, I choose to donate mine to places where there are people who can most benefit from them.

I found my own copy of George Eliot's *Middlemarch* by similar means. Inside, someone had written "READ ME!", assuring me I **_14_ (ENJOY)** the book. It turned out to be the impetus I needed to tackle that great novel. Why **_15_ (KEEP)** it on my shelves when I'm finished, when someone else could delight in it as I did? If you asked my husband, he would say I'm still in recovery, and I certainly have more to get rid of, but frankly, I can't wait.

(Adapted from an article in *The Guardian*, 23 January 2023, by Lucy Cosslett)



Example:

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Pagina vuota