



Codice del candidato:

Državni izpitni center



M 2 5 1 2 4 1 1 1 1

SESSIONE PRIMAVERILE

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

Sabato, 31 maggio 2025 / 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 I CANDIDATI

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.

Blonde is The Passion of the Christ for Marilyn Monroe

The film has a single idea – that Monroe was a victim – and is happy to victimize her, over and over.

Even if *Blonde*, written and directed by Andrew Dominik, had offered a sympathetic and discerning view of the private life of Marilyn Monroe, it would have been a cinematic disaster. The movie is ridiculously vulgar – the story of Monroe as if it were channeled through Mel Gibson's *The Passion of the Christ*. The character endures an overwhelming series of relentless torments that, far from arousing fear and pity, reflect a special kind of directorial sadism. In an effort to expose the protagonist's sufferings, *Blonde* addresses them excessively. It depicts Monroe as the plaything of her times, her milieu, and her fate, by way of turning her into the filmmaker's own plaything. The very subject of the film is the deformation of Monroe's personality and artistry by Hollywood studio executives and artists; in order to tell that story, Dominik replicates it in practice.

Blonde, adapted from the novel by Joyce Carol Oates, has a single idea: throughout her life, Monroe was victimized. The child Norma Jeane Mortenson is the victim of her father, who never wanted her, of her mother, who is mentally ill, of neighbors who deliver her to an orphanage. As a young woman, she's the victim of photographers who take pictures of her in the nude and the list goes on and on.

Line 18 Paparazzi and the press intrude on her private life. Her adoring fans are slobbering perverts who demand her sexiness onscreen and her grateful adoration in public appearances. They mistake her Marilyn Monroe persona for her real self, even though she considers it a pure product for public consumption, having little to do with her real personality. The movie's emblematic moment shows her looking at a photo of herself – of Marilyn Monroe – in a magazine and saying, "She is pretty, but she isn't me." Yet the film never gets close to suggesting who, indeed, the real person is.

The movie presents Marilyn as a thrillingly talented actor who, long before her experience with the Actors Studio, delves deep into personal experience and emotional memory to deliver performances of a shocking intensity. It also indicates that Hollywood offers little outlet for that artistry, and, instead, corners her into roles centered on her sexual allure. *Blonde* presents her as a well-read, thoughtful, and insightful actor whose artistic ideal and dream remain the theatre, and – in the movie's best scene – she explains why. During her first date with DiMaggio, she tells him that she wants to leave Hollywood for New York, to study acting, to learn to be a great actress, and to do theatre (above all, Chekhov), because acting in the movies is "cut cut cut." She explains, "It's a jigsaw puzzle, but you're not the one to put the pieces together." It's true that acting in movies and onstage are entirely different, and those who are good at one aren't necessarily well suited to the other. *Blonde* doesn't display the difference but merely asserts it; the film only winks and nods in the general direction of what Marilyn might have achieved onstage.

Movies may well be "cut cut cut," and Dominik inflicts some uniquely unkind ones on the character of Marilyn. He omits what ought to have been a prime moment of theatrical bravura, at Marilyn's first class at the Actors Studio, where she's put onstage to read the lead role in a play by Miller, who's there watching skeptically, dubious of the Hollywood diva's ability to perform the complex role to his satisfaction. Instead, she elicits her classmates' wild applause and Miller's stunned admiration. But that performance itself? Not a second of it is shown.

There isn't anything about the real-life Monroe's politics, including her defiance of the press and the studio to marry Miller (who was subpoenaed to testify about his former links to the Communist Party), her conversion to Judaism, and her own activism (including against nuclear weapons). There isn't anything about the control that Monroe took over her own career by forming a production company in



order to choose and develop her own projects; there isn't anything about her early enthusiasm for movies or her discovery of modeling. (The movie skips from the child Norma Jeane's arrival at an orphanage to a rapid montage of the teen-ager's photos in magazines.) There's nothing of her effort to escape from poverty and drudgery, her serious and thoughtful efforts to develop her career; not a word about Monroe's extremely hard work as an actress, or her obsessive dependence, for seven or eight years, on her acting coach Natasha Lytess. In short, whatever has to do with Monroe's devotion to her art and her attention to her business is pushed to the thinnest of margins.

However, the problem isn't just what Dominik doesn't imagine but what he does. In this film, he is like a poet using ten vague words where three clear ones would be enough, transferring that misconception to images. In order to create a sense of subjectivity, of Marilyn's states of mind, he relies on images that are out of focus, a soundtrack that submerges voices in aquatic murk, slow-motion scenes to underline feelings without developing them, a palette that flips back and forth between color and black-and-white.

Dominik doesn't only outdo the inconsiderate showmen of classic Hollywood in apparent artistic ambition but also in cheap sentiment, obvious tastelessness, and sexual exploitation.

(Adapted from an article in *The New Yorker*, 20 September 2022, by Richard Brody)

Example:

0. What would the film have resulted in if it had presented Monroe differently?

A cinematic disaster.

1. What feelings does the film fail to evoke in the audience?

2. In what way is the treatment of Monroe in *Blonde* similar to that of the Hollywood studios during her lifetime?

3. Why does Monroe refer to herself as "she" in "She is pretty, but she isn't me" (lines 18 and 19)?

4. What was Monroe's acting like before she joined the Actors Studio?

5. What sort of roles was Monroe offered in Hollywood films?

6. Why did Monroe prefer theatre to film roles?



7. What surprised Miller about Monroe's reading of his play in class?

8. According to the author, why was Monroe's marriage to Miller perceived also as a political act?

9. What did Monroe do to become professionally independent?

10. What does comparing Dominik to a poet say about the film?



Pagina vuota

VOLTATE IL FOGLIO.



Task 2: Matching

Read the text and match the statements with the paragraphs. More than one statement may refer to the same paragraph. There are three examples at the beginning: Example 0, Example 00 and Example 000.

Read the books that schools want to ban

Books have been the targets of bans in America for more than a century. The following books employ difficult, sometimes upsetting imagery to tell complicated stories. That approach has made them some of the most frequently challenged, or outright banned, books in America's schools; it also makes them perfect examples of what literature is supposed to do.

A *To Kill a Mockingbird*, by Harper Lee

Lee's 1960 novel about a white lawyer defending a Black man falsely accused of rape in a segregated Alabama town won the Pulitzer Prize and was adapted into an Oscar-winning film. The novel, long used in classrooms as a parable about American racism, has faced various controversies over the decades. Last week, it was removed from a Washington State school district's mandatory-reading list – although not outright banned – for its racial slurs and for the perception of Atticus Finch as a white savior.

B *The Handmaid's Tale*, by Margaret Atwood

Atwood's popular dystopian novel turns the United States into a theocracy called Gilead, where fertile women are stripped of their name and impregnated against their will. Its sexual violence and criticism of religion have made it ripe for challenges in schools. The original book and its sequel, *The Testaments*, were pulled from circulation, then quickly restored, in a Kansas school district in November.

C *Maus*, by Art Spiegelman

The truth of the Holocaust is both abstracted and explicitly rendered in the graphic memoir *Maus*, which was banned in a Tennessee county last month by a unanimous vote. Spiegelman draws his Jewish family and protagonists as mice, Germans as cats, and Poles as pigs, but this style doesn't fully blunt the hideousness of the victims' suffering. Some of the topics that got the book banned, such as Spiegelman's mother's suicide, are essential to rendering the effects of the war. Without them, it would be a different story entirely.

D *Speak*, by Laurie Halse Anderson

This 1999 young-adult novel about a teenager dealing with the effects of sexual assault was notably called "soft pornography" in a newspaper editorial that drew notice from Anderson herself. *Speak*'s honesty about its protagonist's trauma and the subsequent social shunning she endures has made it a perennial classic – and a target for criticism.

E *Looking for Alaska*, by John Green

The teenagers at Green's Alabama boarding school drink, smoke, swear, and fumble their way through life. Those actions have made the novel controversial for more than a decade. Green has repeatedly defended it, including what he calls its intentionally "massively unerotic" oral-sex scene. His later book *The Fault in Our Stars* was hugely popular, but also caused uproar.

F *Between the World and Me*, by Ta-Nehisi Coates

This book by the famed Atlantic writer reflects on racism's long shadow. Coates's frank assessment of the effect of centuries of racial violence on contemporary Black Americans has been attacked in some schools. *Between the World and Me* is also included on Representative Krause's list of books that "might make students feel discomfort, guilt, anguish, or any other form of psychological distress because of their race or sex."

G *The Hate U Give*, by Angie Thomas

Thomas's debut young-adult novel was a best seller and was quickly adapted into a film. Starr, a Black teenager, witnesses a white police officer kill her friend at a traffic stop. While navigating her grief, she gradually becomes a public advocate for racial justice. *The Hate U Give* has been challenged for its profanity and depiction of drug dealing, but most vigorously for its thematic



connection to the *Black Lives Matter* movement. A South Carolina police union objected to its inclusion on a high-school reading list, claiming that it indoctrinated young people to distrust the police.

H *In the Dream House*, by Carmen Maria Machado

Machado's captivating, experimental memoir details her abusive relationship with another woman, and her eventual escape from it. At a March 2021 school-board meeting in Leander, Texas, a parent read a sex scene from the book aloud and held up a pink dildo as part of an effort to demand its removal from a book club. In December, the district removed the book permanently from Leander schools.

(Adapted from an article in *The Atlantic*, 1 February 2022, by Emma Sarappo)

Examples:

The book was followed by a continuation.

(0) B

A film adaptation was made of the book.

(00) A/G and (000) G/A

Another book by the same author is controversial, too.

(1) _____ and (2) _____

The book received both negative and positive recognition.

(3) _____

An object was used to illustrate the inappropriateness of the book.

(4) _____

The author was accused of brainwashing young readers.

(5) _____

The book differs from the others in its format.

(6) _____

The book deals with racism today.

(7) _____ and (8) _____

A character becomes socially isolated after a traumatic experience.

(9) _____

The book was only removed for a short period of time.

(10) _____



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.

The predator that makes great white sharks flee in fear

The great white shark, a fast, powerful, 16-foot-long torpedo that's armed to the teeth with teeth, has little to fear _0_ fear itself. But also: killer whales.

For almost 15 years, Salvador Jorgensen from the Monterey Bay Aquarium has been studying great white sharks off the coast of California. He and his colleagues would lure the predators to their boats using bits of old carpet that they had cut in the shape of a seal. When the sharks approached, the team would shoot them with electronic tags that periodically emit ultrasonic signals. Underwater receivers detected _1_ signals as the sharks swam by, allowing the team to track their whereabouts over time.

In 2009, the team tagged 17 great whites, which spent months circling Southeast Farallon Island and picking off the local elephant seals. But this period of steady hunting ended _2_ November 2nd of that year. That was _3_ two pods of killer whales (orcas) swam past the islands in the early afternoon. In the space of eight hours, all 17 great whites abruptly disappeared. They weren't dead; their tags were eventually detected in distant waters. They _4_ just fled from Farallon. And for at least a month, most of them didn't return.

Jorgensen wondered if this _5_ a one-off, but the tags recorded similar examples in later years: orcas arrive, and sharks flee. Some orcas also hunt seals, so it's possible that the sharks are just trying to avoid competition but that seems improbable, given how quickly they bolt. The more likely explanation is that the most fearsome shark _6_ the world is terrified of orcas.

Killer whales have a friendlier image _7_ great white sharks. But orcas are "potentially the more dangerous predator," says Toby Daly-Engel, a shark expert at the Florida Institute of Technology. "They have a lot of social behaviors that sharks do not, _8_ allows them to hunt effectively in groups, communicate among themselves, and teach their young."

Combining both brains and physical strength, orcas have been known to kill sharks in surprisingly complicated ways. Some will drive their prey to the surface and then karate chop them with overhead tail swipes. Others seem to _9_ worked out that they can hold sharks upside down to induce a paralytic state. Orcas can kill the fastest species and the largest. And when they encounter great whites, a few recorded cases suggest that these encounters end very badly _10_ the sharks.

In October 1997, fishing vessels near Southeast Farallon Island observed a young white shark interrupting a pair of orcas that were eating a sea lion. One of the whales rammed and killed the shark, and the duo proceeded to eat _11_ liver. More recently, after orcas passed by a South African beach, five great-white carcasses washed ashore. All were, suspiciously, missing their liver. A great white's liver can account for a quarter of its body weight. In addition, it is even richer _12_ fats and oils than whale blubber. "The orcas know _13_ business, and they know where that organ lies," Jorgensen says.

Killer whales don't have to kill many white sharks _14_ radically change their whereabouts. In 2009, for example, orcas passed by Southeast Farallon for less than three hours, but the great whites stayed away for the rest of the year. For the elephant seals, the island became a predator-free zone.

And what about the sharks? "They had to move to find _15_ new food source when the killer whales ruined the neighborhood," says Liana Zanette from Western University in Canada, who studies landscapes of fear. "This could interfere with their ability to successfully migrate, which requires a bulk-up of fat and nutrients."

"We think of white sharks as these great ocean predators, but their bag of tricks includes knowing when to pack it in," Jorgensen says.

(Adapted from an article in *The Atlantic*, 4 November 2019, by Ed Yong)



Example:

0. except

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

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9. _____

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11. _____

12. _____

13. _____

14. _____

15. _____



Task 2: Gap fill (word formation)

Read the text below and change the words in brackets so that they fit in the gaps. Write your answers in the spaces provided. There is an example at the beginning: Gap 0.

Thank you for your reservation

Thank you for booking at *The Bailey*. You are confirmed for four people at 7:30 p.m. on Friday, January 20th. Before we welcome you to our restaurant, a few housekeeping items, to insure that your visit with us is exceptional, and to avoid **_0_ (UNDERSTAND)**.

Owing to Covid-19, the **_1_ (FORTUNE)** return of polio, inflation, and the looming recession, your table reservation will be for ninety minutes exactly. We offer a fifteen-minute grace period for **_2_ (ARRIVE)**, but the ninety minutes starts at the reservation time.

To **_3_ (ILLUSTRATION)** with an example, let's say you arrive at 7:43 p.m., because your Uber driver was **_4_ (FAMILIARITY)**

with the unmarked doors of our speakeasy¹ concept, and you wait in line awhile to hand your coat to our coat-check person (twenty dollars per item; yes, a scarf counts as one item) before settling into your table by 8 p.m. You still need to leave by 9 p.m., because we have another party coming in. In fact, it would be **_5_ (PREFER)** if you vacated the table closer to 8:45 p.m., so that we have plenty of time to sanitize it using our proprietary blend of lemon juice, baking soda, and saliva.



Illustration by Luci Gutiérrez

We seat only complete parties. If you booked for a party of six and only five of you are present, do not – we repeat: do not – even think about coming through the door. We also request that your party should be **_6_ (EMOTION)** stable. If you are sad or easily provoked, stay home. This is a restaurant, not a clinic. One question we are often asked involves running into people you know or making new friends while at the restaurant. May they join you at your table? Of course. Not.

Let us know of any allergies by calling between 7:45 and 8 a.m. on the second Saturday in February and leaving a voice mail for Frank. Frank is not an actual person, and we are **_7_ (ABILITY)** to accommodate people with allergies, but creating a record of them helps us truly see you. We will make no **_8_ (SUBSTITUTE)** of any kind in dishes, because we once read on a food blog that this makes a restaurant seem as if it had a “vision.”

A note on tipping: tips are very much appreciated. In the name of **_9_ (TRANSPARENT)**: a mandatory forty-percent service charge will be added to your bill, but will not be detailed on your receipt; it will infiltrate the final price in a way that you barely even perceive. You are, of course, welcome to add a further gratuity.

Our concept is small plates, which, if you're not familiar, means plates that are small. Furthermore, the quantity of food on each plate is small even **_10_ (RELATIVITY)** to the size of the plate. We recommend ordering twelve to sixteen dishes per customer, unless you're hungry, in which case we suggest thirty-five dishes per diner. For a table of four, that would be roughly eight hundred and fifty dishes. Because we are concerned about the environment, you won't get a takeout **_11_ (CONTAIN)**, but if you cup your hands on your way out, we will send you home with whatever leftovers you can carry. Consider it a gift from us to you.

To enter *The Bailey*, please bring proof of **_12_ (VACCINATE)**, plus your birth certificate, Barack Obama's birth certificate (photocopy fine), your most recent credit score, your last utility bill, your children's school transcripts, and a notarized write-up of your most recent **_13_ (MEDICINE)** examination. If everyone does their part, we can beat this pandemic together.

Finally, we are a **_14_ (CASH)** restaurant. We don't take credit cards or checks, either. All other forms of **_15_ (PAY)** are accepted, except crypto, which is not real.

(Adapted from an article in *The New Yorker*, 23 January 2023, by Anand Giridharadas)

¹ of a place where alcoholic beverages are illegally sold



Example:

0. misunderstandings

1. _____

2. _____

3. _____

4. _____

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